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THE
SONG OF SOLOMON.

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TRANSLATED FROM THE GERMAN, WITH ADDITIONS.

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THE

SONG OF SOLOMON.

INTRODUCTION.

§ 1. NAME AND ARTISTIC FORM OF THE SONG OF SOLOMON.

The title שִׁיר הַשִּׁירִים, "Song of songs," or, as it is more fully expressed in i. 1, שִׁיר הַשִּׁירִים לְשֹׁלֹמֹה אֲשֶׁר לְשֹׁלֹמֹה "The Song of songs, which is Solomon's," describes this book neither as a "series (chain) or collection of many songs" (as KLEUKER, AUGUSTI, VELTHUSEN, PAULUS suppose), nor as one prominent among the many songs of Solomon (according to IBN EZRA's and D. KIMCHI's translation: "A song of the songs of Solomon"). "Song of songs" (Sept., ἄσμα ἁσματων; Vulg., *canticum canticorum*) is without doubt rather designed to characterize this poem as the most excellent of its kind, as the finest, the most precious of songs. Of the many songs, which, according to 1 Kings v. 12, Solomon composed, the author of this title,—whom we must at all events distinguish from the poet himself, as is shown particularly by its אֲשֶׁר instead of the poetical abbreviation שֶׁ, which is always used in the song itself*—would exalt the one before us as especially commendable and elegant. This sense, suggested by analogies like "heaven of heavens" (1 Kings viii. 27), "servant of servants" Gen. ix. 25, "vanity of vanities" (Eccles. i. 2), "ornament of ornaments" (Ezek. xvi. 7),† which LUTHER has briefly and appositely expressed by "*das Hohelied*," is undoubtedly involved in the expression, whether אֲשֶׁר לְשֹׁלֹמֹה, "which is Solomon's," be referred (as is usually done) to the principal subject in the singular שִׁיר, "song," or to the immediately preceding plural הַשִּׁירִים ("Song of the songs of Solomon—the noblest among the songs of Solomon;" so, e. g., HITZIG, EWALD, *Dichter des A. Bds.*, 2d edit., I., 236; BLEEK, *Einleit.*, in's *A. T.*, 2d edit., p. 636).‡

* [There is no reason whatever to suspect, much less believe, that this title is of a later date than the book itself, of whose text it is without doubt a genuine and integral part. In its favor may be urged the usage of ancient writers, both sacred and profane, to preface their productions by some such brief statement of the author, theme or occasion. It stands upon the same ground with the titles to the Psalms and prophecies, whose originality has likewise been disputed, often on the most frivolous pretences, but never disproved. The correctness of this title is conceded, or is capable of being readily established. It was neither indecorous nor unnatural for the author to designate his own production as the Song of songs, if it involved the sacred mystery which all but the lowest class of erotic interpreters find in it. In the elevated diction of this Song the abbreviated and unusual form of the relative, which occurs only sporadically elsewhere, is employed exclusively throughout; but it surely need occasion no surprise that it is not found likewise in the prosaic title, as ZÖCKLER himself confesses, § 3, Rem. 2. The occurrence of אֲשֶׁר in Judg. v. 27 casts no suspicion on the genuineness of that verse though שֶׁ is used elsewhere in the song of Deborah, ver. 7. Nor, on the other hand, does a single שֶׁ, where אֲשֶׁר is the prevailing form, discredit Gen. vi. 3 or Job xix. 29. Both forms of the relative likewise occur interchangeably in Ecclesiastes, and both are found in the writings of Jeremiah.—TR.]

† [Other superlatives of like construction are the Holy of holies, Ex. xxvi. 33; King of kings, Ezek. xxvi. 7; God of gods and Lord of lords, Deut. x. 17 (but not Josh. xxii. 22, where the original is different); see also Dan. viii. 25, Ps. lxxii. 5, comp. Rev. i. 6. The same idiom is found in the Greek of the New Testament, e. g., an Hebrew of the Hebrews, Phil. iii. 5, and has even been transferred to English as in the phrase "heart of hearts."—TR.]

‡ [Rendered by COVERDALE: Ballets. In MATTHEW'S Bible, CSANMER'S and BISHOP'S: Ballet of ballets of Solomon. WICKLIFFE and the common English version: Song of songs. DEWAY: Solomon's Canticle of canticles. GENEVA: "an excellent Song, which was Solomon's," to which is added the note "Heb. a Song of songs, so called because it is the chiefest of those thousand and five which Solomon made, 1 Kings iv. 32." PATRICK: "The most natural meaning seems to be that this is the most ex-

The unity of its contents might accordingly be inferred from this most ancient denomination of the book, traditionally preserved in the Bible. The Song of Solomon is one poem, a poetical unit artistically arranged and consistently wrought out—not a collection of many songs put together like a string of pearls (HERDER), a “delightful medley” (GOETHE), an anthology of erotic poems without mutual connection (MAGNUS), a conglomerate of “fragments thrown together in wild confusion” (LOSSNER), *etc.* All these hypotheses which issue in the chopping up of this noble work of art (with which is to be classed in the most recent times the view taken by the Reformed Jews REBENSTEIN and SANDERS, which pares away portions of ch. iii. and viii. as spurious, and carves the whole into four songs) are utterly untenable. This appears both negatively from the meaningless and formless character of the fragments, great or small, which they create, and positively from the impression of unity and inner connection which an unprejudiced and thorough study of the whole produces. That in several passages the same sentence recurs in identical words as a refrain (see particularly ii. 7; iii. 5; viii. 4); that a chorus of “daughters of Jerusalem” is addressed no less than six times, and a seventh time is mentioned in the third person (iii. 10; comp. i. 5; ii. 7; iii. 5; v. 8; v. 16; viii. 4); that the relation of a lover to his beloved runs through the whole as the prominent theme, and prevailing in the form of a dialogue or responsive song (see especially ch. i.; ii. 1–7; ch. iv.; ch. vii. and viii.); and finally that references not only to the times of Solomon, but to his person as the principal subject of all the descriptions and amatory outpourings of the heart stand out every where over and over again (i. 4, 5; iii. 7–11; vii. 6; viii. 11, 12); these are incontrovertible criteria of the strict unity of the whole which is not to be doubted even where particular portions seem not to cohere so well together, or where it remains uncertain to which of the actors a sentence or series of sentences is to be assigned. The whole is really a שִׁיר, a song or poem, *i. e.* not a carmen (a lyric poem, hymn or ode), to be sung with instrumental accompaniment—in which case it would have been called מְזֻמָּר rather than שִׁיר—but a poem of a more comprehensive kind and of lyrico-dramatic character, a cycle of erotic songs, possessing unity of conception, and combined in the unity of one dramatic action. Whether now it be likened to the bucolic compositions of the later Greeks, and so be esteemed a Hebrew idyl or carmen amœbæum (so HUG, HERBST and older writers before them); or a proper dramatic character be claimed for it, and on this presumption it be maintained that it was actually performed in public, being both acted and sung after the manner of an opera (BÖTTCHER, RENAN), or at least was designed for such performance (EWALD); it must at all events be maintained as scientifically established and confirmed by all the details of its poetic execution, that its plan and composition are dramatic, and consequently that the whole belongs to the dramatic branch of the Old Testament Chokmah- (חֻכְמָה) literature, and is the representative of the lyrico-dramatic (melo-dramatic) poetry of the O. T., as the Book of Job is the principal specimen of the epico-dramatic (didactic dialogue). Comp. the Introduction to the Solomonic Wisdom-literature in general (in commentary on Proverbs), § 5 and 10.

REMARK 1.—Against the attempt of IBN EZRA, KIMCHI and other Rabbins to explain שִׁיר הַשִּׁירִים as meaning “a song of the songs” may be urged not only the analogy of the expressions above adduced as “heaven of heavens,” *etc.*, but also the fact that this partitive sense would have to be expressed by שִׁיר מֵהַשִּׁירִים. The expression “a song of the songs of Solomon” would also have been strangely pleonastic, and have conflicted unduly with the analogy of the titles to the Psalms, which never contain more than the simple שִׁיר (or מְזֻמָּר, or שִׁיר מְזֻמָּר).—On the other hand, it makes against the interpretation: “a song of songs,” *i. e.*, “a collection of several songs, a chain of songs” (KLEUKER, *Sammlung der Gedichte Salomo's, sonst das Hohelied genannt*, 1780, p. 6 f.; AUGUSTI, *Einleitung*, p. 213), that then שִׁיר would have an entirely different sense the first time from that it has the second, as though it were synonymous with the Chald. שִׁיר, “chain,” and with the corresponding Arabic word, and signified “series” (so VELTHUSEN and

cellent of all songs that Solomon made; yet the Chaldee paraphrase and abundance of Christian writers think it called the most excellent song, with respect likewise to all the songs that had been formerly made by any prophetic person, as those, Ex. xv.; Judg. v.; 1 Sam. ii., *etc.*, because they celebrated only some particular benefits, *this* the immense love of God, not only towards that nation, but towards all mankind.” POOLE: “The most excellent of all songs, whether composed by profane or sacred authors, by Solomon or by any other.”]

PAULUS, in EICHORN's *Repertorium* XVII., p. 109 f.)* This would the more conflict with Hebrew usage because this language has a special fondness for the combination of a noun in the singular with a dependent plural of like signification to denote the superlative. Comp. EWALD, *Lehrb.*, § 313, c. [GREEN's *Heb. Gram.*, § 254, 2, a].—On Solomon's authorship indicated by לְשׁוֹלֹמֹה אֲשֶׁר לְשׁוֹלֹמֹה comp. § 3 below.

REMARK 2.—The unity of the Song of Solomon has been repeatedly contested in recent times. HERDER ("Lieder der Liebe, die ältesten und schönsten aus dem Morgenlande," 1778) was followed in this direction not only by GOETHE (in the "Westöstlicher Divan" at least, whilst subsequently in his "Kunst und Alterthum" he declared for UMBREIT'S view that the whole possessed dramatic unity), but also by most of the theological commentators and critics down to the 20th year of the present century, particularly EICHORN, BERTHOLDT, AUGUSTI, DE WETTE, in their Introductions to the Old Test.; KLEUKER, GAAB, DÖDERLEIN, GESENIUS, PAULUS, DÖPKE, and many others. And at a still later period, after EWALD (1826), KOESTER (in PELT'S "Theologische Mitarbeiten," 1839), UMBREIT ("Erinnerung an das hohe Lied," 1839) and others had contended for the unity of the poem with considerable energy and success, ED. ISID. MAGNUS (*Kritische Bearbeitung und Erklärung des Hohenliedes Salomo's*, Halle, 1842) with the greatest expenditure of acuteness and learning sought to prove that the whole originated from uniting a number of erotic songs and sonnets in an anthology. This "floral collection" contains according to him fourteen complete odes besides a number of fragments, which may all but one (ii. 15, fragment of a drinking song) be combined into three longer odes, together with two later supplements to two of these 17 or 18 pieces, thus making in all twenty distinguishable constituent parts, independent from one another in origin, and produced by several different poets at various periods. The seeming microscopic exactness of this investigation of MAGNUS made an impression upon several of the later critics, notwithstanding the evidently arbitrary manner in which the separate portions of the text "are shaken up together at pleasure like the bits of colored stone in a kaleidoscope." THEOD. MUNDT, in his "Allgem. Literaturgeschichte," 1849 (I, 153) considers it settled that the Song of Solomon is an anthology of disconnected popular erotic songs. E. W. LOSSNER (*Salomo und Sulamith* 1851) in his exegesis of the Song chiefly proposes to himself the task of "inventing some connection between the fragments thrown together in wild confusion." And BLEEK in his "Einleitung in's A. T." (2d edit., 1865, p. 641), edited by KAMPHAUSEN, thinks that with the admission that the whole, as it now exists, proceeded from one redactor, he must connect the assumption "that it contains sundry erotic songs," songs, too, only a part of which were composed with reference to Solomon, the greater portion having "relation to persons of the condition of shepherds,† and in the country."—The interpolation-hypothesis of the two Jewish interpreters, A. REBENSTEIN and DAN. SANDERS, is likewise based upon at least a partial dissection of the poem, the former of whom, in his "Lied der Lieder" (1834), the latter in BUSCH'S "Jahrbuch. der Israeliten," 1845, and in his little treatise lately issued, "das Hohenlied Salomonis" (Leipzig, O. Wigand, 1866), maintain that at least chap. iii.—either the entire chapter, as REBENSTEIN imagines, or its first five verses, as SANDERS makes it—and the concluding verses viii. 8–14 are later insertions, and that the book "purged" of these alleged spurious additions contains four songs relating to Solomon's love for Shulamith and so far connected, but which are now out of their original order and somewhat divided. These four songs or sections of the "Idyl" are: 1) ch. i. 1–6; viii. 12; i. 7—ii. 6; 2) ch. ii. 7–17; iv. 1—v. 1; 3) ch. v. 2—vi. 10; 4) ch. iii. 6–11; vi. 11—viii. 7.

* [So Good: "The word רֶשֶׁת, in the present and most other instances translated *song*, means in its original acceptation 'a string or chain'; it is precisely synonymous with the Greek *σείρα*. The different idyls presented in the collection before us were therefore probably regarded by the sacred poet, at the time of their composition, as so many distinct beads or pearls, of which the whole, when strung together, constituted one perfect רֶשֶׁת, string, catenation or divan."]

† [Good regards the Song "as a collection of [12] distinct idyls upon one common subject—and that the loves of the Hebrew monarch and his fair bride. *** The author of these exquisite amoretts was King Solomon." FAY also finds in the Song "a number of distinct pieces" proceeding, it is true, from a common author, and having "some unity of design in regard of the mystic sense which they are intended to bear." But the parties described are not the same throughout. "Though King Solomon is mentioned, and his marriage processions perhaps gave occasion to some of these allegories, yet the scene is every now and then changed, and we are led to contemplate the intercourse and concerns of some rural or domestic pair in humble life." NOYES agrees substantially with FAY, but without admitting the existence of a mystical sense.—Tr.]

The internal grounds for the unity and integrity of the whole, as they have been recently put together by DELITZSCH particularly (*"das Hohelied untersucht und ausgelegt,"* Leipz., 1851, p. 4 ff.), following up the previous presentation of them by EWALD, UMBREIT, etc. (see above) are decisive against all these fragmentary and crumbling hypotheses, not to speak of the uniformity throughout of the style of the language (of which more particularly in § 4). The first five and the weightiest of these grounds are: 1) The name of Solomon runs through the whole, i. 5; iii. 7, 9, 11; viii. 11, 12; those passages also are to be included, in which he and no other is called *המלך*, "the king," i. 4, 12; comp. vii. 6. 2) Throughout the whole there appears in addition to the lover and his beloved a chorus of *בנות ירושלים*, "daughters of Jerusalem." These are addressed i. 5; ii. 7; iii. 5; v. 8, 16; viii. 4; and in iii. 10 something is said about them. This shows the sameness in the dramatic constitution of the whole. 3) Throughout the whole mention is only made of the mother of the beloved, i. 6; iii. 4; viii. 2, (5), never of her father. 4) Distinct portions of the whole begin and end with the same or similar words in the style of a refrain. A new paragraph begins three times with the question of surprise, *כי זאת וגו*, "Who is this," etc., iii. 6; vi. 10; viii. 5; the adjuration of the daughters of Jerusalem not to waken [her] love three times forms the conclusion, ii. 6 f.; iii. 5; viii. 3 f. So the summons to the lover to spring over the mountains like a gazelle manifestly stands twice at the end of a section, ii. 17, comp. 8; and viii. 14. 5) The whole is permeated too by declarations on the part of the maiden concerning her relation to her lover which are couched in identical terms. Twice she says "My beloved is mine and I am his, who feeds among the roses," ii. 16; vi. 3; twice "I am sick of love," ii. 5; v. 8; and not only in iii. 1, 2, 3, 4, but as far back as i. 7 she calls her lover *שאהבה נפש* "he whom my soul loves." Likewise the address of the chorus to the beloved runs in a uniform strain, i. 8; v. 9; vi. 1, "thou fairest among women."—The last of these arguments contains (as does also No. 1) a special refutation of REBENSTEIN's and SANDERS' objections to the genuineness or integrity of Ch. 3. What are regarded as well by these critics as by the rest of those who impugn the unity of this book, as repetitions or imitations by a later hand, are shown by a true insight into the dramatic composition of the whole to be the necessary repetition of certain characteristic formulas purposely made by the poet himself. And as well in this as in all other respects the final judgment passed by DELITZSCH, p. 6, upon the whole controversy respecting the unity and integrity of the Song of Solomon, seems to be abundantly justified: "He who has any perception whatever of the unity of a work of art in human discourse, will receive an impression of external unity from the Song of Solomon, which excludes all right to sunder any thing from it as of a heterogeneous character or belonging to different periods, and which compels to the conclusion of an internal unity, that may still remain an enigma to the Scripture exposition of the present, but must nevertheless exist." Comp. also VAHINGER, *der Prediger und das Hohelied*, p. 258 f.

REMARK 3. In respect to the poetic and artistic form of the Song of Solomon, provided its unity is admitted, and due regard is paid to the dialogue character of the discourse, there are on the whole but two views, that can possibly be entertained, that it is an *idyl* or *bucolic carmen amœbœum*, and that it is a proper drama though with a prevailing lyric and erotic character. The former supposition was adopted by some of the older interpreters mentioned by CARPZOV, *Introd. in libros canonicos V. T.*, and after them by L. HUG (*"das Hohelied in einer noch unver-suchten Deutung,"* 1813, and *"Schutzschrift"* 1816), who urges in its favor the rural and pastoral character of most of the scenes and the prevalence of the same form of alternate discourse between two lovers. He has, however, remained almost alone among modern students of the Old Test. in this opinion as well as in the allegorical and political explanation of the Song connected with it, as though it were a colloquy between the ten tribes of Israel and the King of Judah. Only another catholic, HERBST (*Einleitung in's A. T.*, edited by WELTE, 1842) substantially agrees with him; and the idyllic form of the whole as a group of twelve songs or scenes is likewise maintained by A. HELIGSTENT in his continuation of MAURER's *Commentar. Gramm. Crit. in V. T.*, (IV. 2, 1848). The decisive consideration against this idyllic hypothesis*

* [Sir WILLIAM JONES (followed by GOOD, FRY and NOYES): *Solomonis sanctissimum carmen inter idyllia Hebræa recensendum puto.* TAYLOR entitles the several divisions of the Song "eclogues," but like BOSSUET and PERCY regards the whole as a pastoral drama.—Tr.]

is the constant change of scene in the Song, the frequent transfer of the locality from the country to the city, and from Solomon's palace to Shulamith's homestead, also the repeated change of actors and the unequal length of the intervals of time between the several scenes. All these peculiarities are foreign to the nature of the idyl or pastoral poem, and agree better with the view that the Song is a proper drama. The dialogue scenes, separated in time and place, are closely connected together by their common reference to one and the same loving relation; and with a strict maintenance of the characters introduced, though without a proper plot, they visibly depict the historical progress of the relation between a royal lover and his beloved raised from an humble position to princely splendor and exaltation. No essential characteristic of dramatic composition is wanting in this poem: from beginning to end it contains conversations between two or more persons alternating with monologues or with narrations of what had been said by others; a chorus of the daughters of Jerusalem accompanies the whole progress of the action and takes part in it; the several scenes are more or less plainly separated from one another, and at certain principal points, at least, are distinguished by the recurrence of final or initial refrains. Only we must not go so far in maintaining the dramatic character of the piece as to allege with EWALD (*d. poet. Bücher des A. Bds.* 2 Aufl. 1866, I. 73 ff.) that it was actually designed for public representation, or even with BÖTTCHER ("*die ältesten Bühnendichtungen*," Leipz., 1850; and "*Neue exegetisch-krit. Achrenlese*" 3. Abtheil. 1865, p. 76 ff.) and RENAN (*Le Cantique des Cantiques*, p. 83 ff.) that it was actually exhibited in the form of a play to be sung and accompanied by mimic acting, that is to say, in the style of the Sicilian-Dorian mimes, the Etruscan fescennines, the Campanian and old Roman *fabulæ Atellanæ*, etc. In opposition to such an exaggeration of the dramatical view into the grossly realistic, HIRTZ's remark (*das Hohelied erklärt*, etc., p. 7,) continues in force almost without limitation. "If the piece actually came upon the stage it would be necessary for a speaker, where the language of other parties was introduced into the midst of his own, to change his voice so as actually to imitate the voices of others, and not to leave this distinction to the imagination merely: but the cases occur too frequently (ii. 10-15; v. 2, 3; vi. 10; vii. 1,) and the matter appears quite too complicated for this to be credible. The author would also assume the place of the chorus, and take part himself in the play; v. 1 b, (??—see against this improbable view ‡ 2, Remark 1, p. 8); but then the piece also ceases to be objective to him, *i. e.*, to be a drama to him. The poem certainly has a dramatic structure; but ii. 8 already proves that the author has not the power to continue in so objective an attitude, and he slides into the more convenient path of description and narration. The action is often hidden behind an imperfect dialogue; and this is easily superseded by a prolonged discourse requiring no answer; or if one is made, it is slim and scanty (vii. 11; iv. 16). Finally one may well ask, if the piece were actually performed, what would be its moral effect, which must have been foreseen, and therefore intended? Would not vii. 2-10 represented on the stage have transferred the illicit desires* of the speaker to the soul of the spectators? How could the sensuality of the auditor excited by iv. 9, 10, 12 ff., be prevented from taking fire even in an extra-nuptial direction? The Song of Solomon is a drama which the poet saw in the spirit, as the apocryptic (prophets) Daniel and John had a series of scenes pass before their spiritual eye."—DE-LITZSCH, too, emphasizes in opposition to BÖTTCHER's view of the mimic performance of the Song of Solomon in the form of a rude and "unenviable" stage play of the times of the Israelitish kings, the ideal character of its artistic and dramatic form, and the morally pure and elevated spirit which it manifestly breathes from beginning to end. He puts it, herein following the lead of LOWTH (*de sacra poesi Hebr. præl.* 30 ff., and EWALD (*Poet. B.*, 1st. edit., I. 40 ff., Comp. 2d edit., I. 73) as a representative of the sacred comedy of the Old Test., beside the book of Job as the chief product of the tragic art of the O. T. people of God. This designation may be allowed to pass as appropriate in the general, and not liable to be misunderstood. Nevertheless the essential character of the artistic form employed in this composition seems to be more accurately designated by the expression "melodrama" (v. AMMON) or lyrico-dramatic poetry, inasmuch as the relation of this form to that of the book of Job (as the epico-dramatic, or didactic-dramatic) is thus not only strikingly brought out, but also those defects and imperfections pointed

* [These belong to his own sensual interpretation, not to the Song itself.—Tr.]

out in the passage cited above from HITZIG in the carrying out of the dramatic form, which is often exchanged for the purely lyric, are thus accounted for.

§ 2. CONTENTS AND DIVISIONS (CONSTITUTION) OF THE SONG OF SOLOMON.

The Song of Solomon begins with a responsive Song between the chorus of the daughters of Jerusalem and Shulamith, a simple country maid from Shulem or Shunem * in the north of Palestine (see vii. 1) who, for her beauty, was chosen by Solomon to be his bride, and brought to the royal palace in Jerusalem. With plain and lovely discourse, corresponding to the artless disposition of an unspoiled child of nature, she avows both her ardent love for her royal bridegroom, and her longing for her native fields, whose spicy freshness and simpler style of life she prefers to the haughty splendor of court life, and especially to being associated with the great number of ladies in the royal palace (these are the daughters of Jerusalem), i. 2-8. These feelings of love and of home-sickness which simultaneously assail her heart, she hereupon expresses likewise to Solomon himself, with whom, after the exit of the chorus of those ladies, she is left alone in the "house of wine," one of the inmost rooms of the palace, i. 9—ii. 7.—Returned to her country home (and this, it would appear, with the approval of her royal lover), she finds herself still more ardently in love with him, and reveals her longing for a union with him ii. 8—iii. 5, by relating two episodes from the previous history of their love, *viz.*, their first meeting (ii. 9-14) and a subsequent search for him, and finding him again (iii. 1-4).—Not long after the king really comes out for her, and has her brought home with great pomp and princely honors as his royal spouse. Her festive entry into the royal palace excites the admiring curiosity, astonishment, and enthusiasm of the inhabitants of Jerusalem (iii. 6-11). The cordial love, which her newly married husband shows her, makes her forget her home-sickness, and causes her to enter with her whole heart into the rapturous rejoicings of the wedding feast (iv. 1—v. 1). But the heaven of her happiness is soon darkened anew. A distressing dream (v. 2-7) mirrors to her the loss, nay the desertion of her husband; and soon after the way in which he mentions his numerous concubines, with whom she is to share his love (vi. 8), in the midst of his caresses and flattering speeches (vi. 4-9) shows her that she can never feel happy in the voluptuous whirl of his court life already degenerated into the impure. Hence her longing for the quiet and innocent simplicity of her rural home is awakened more strongly than ever before, and drives her to entreat her lover to remove thither with her altogether, that as at once a husband and a brother, he may belong exclusively to her (v. 2—viii. 4). Overcome by her charms and loveliness, Solomon yields and grants her her humble request to become a plain shepherdess and vinedresser again, instead of a queen surrounded by pomp and splendor. He even takes part in the merry sport and innocent raillery with which she pleases herself in her old accustomed way in the circle of her brothers and sister (one little sister and several grown up brothers), and joins in the spirited encomium upon the all-conquering and even death-exceeding power of wedded love and fidelity (viii. 6-8), by which, with a thankful heart, she celebrates her return home (viii. 5-14).

This simple action, almost entirely free from exciting complications and contrasts, is divided by the poet into five acts, of which the next to the last (v. 2—viii. 4) is in striking contrast with the rest from its disproportionate length, but yet cannot well be divided into two, because no proper point of division can be found either at vi. 9, 10, or at vii. 1. Instead of the number six, maintained by DELITZSCH, we shall, therefore, with EWALD, BÖTTCHER and others have to affirm the existence of five principal scenes or sections of the piece. And in substantial adherence to the only correct view of the aim and constitution of the whole as given by DELITZSCH, we shall have to assign the following characteristic titles or statements of contents to these five acts:—1) Chap. i. 2—ii. 7. The first time the lovers were together at the royal palace in (or near) Jerusalem. 2) Chap. ii. 8—iii. 5. The first meeting of the lovers, related by Shulamith, who has returned to her home. 3) Chap. iii. 6—v. 1. The solemn bringing of the bride, and the marriage at Jerusalem. 4) Chap. v. 2—viii. 4. Shulamith's longing reawakened for her

* The identity of these two forms of the name is already vouched for by EUSEBIUS, *Onomast. s. v. Σουλίμ*, comp. EWALD, *Lchrh. § 156, s. [Gesen. Les. under the letter 7]*.

home. 5) chap. viii. 5-14. The return home and the triumph of the chaste love of the wife over the unchaste feelings of her royal husband.*

REMARK 1. According to the ordinary erotic and historical interpretation of the Song of Solomon, as it has been developed particularly by UMBREIT, EWALD, HITZIG, VAHINGER and RENAN, after the previous suggestions of JACOBI, AMMON, STÄUDLIN, *etc.*, (comp. § 6) Shulamith is in love not with Solomon, but with a young shepherd of her country home, from whom the wanton king, after getting her in his harem by force or fraud (i. 4; comp. vi. 11, 12) seeks to alienate her by all sorts of inducements and seductive arts. But the maid, by her pure love to her quondam playmate, resists all the enticements which the king brings to bear upon her, partly through the medium of the ladies of his court, and partly in person by his own flattering speeches and several times by direct and violent assaults upon her virtue (*e. g.*, iv. 9 ff.; vii. 2-10). Convinced of the fidelity of her devotion to her distant lover Solomon is at length obliged to dismiss her to her home, whither according to STÄUDLIN, RENAN and HITZIG she is taken by her affianced, who has meanwhile hastened to her on the wings of love (vii. 12 ff.—?), whilst UMBREIT, EWALD and others prefer to leave it undecided how she returned from Jerusalem to Shulem, and conceive of her in viii. 5 ff. as suddenly and in some unexplained way transported again to the environs of her home and to the side of her lover.—This view, according to which the whole is to be regarded as a "tribute of praise to an innocence which withstands every allurements," as a "song of praise to a pure, guileless, faithful love, which no splendor can dazzle, and no flattery ensnare" (EWALD), seems to be chiefly favored by some expressions of Shulamith in chap. i., as well as here and there in what follows, which at first sight have the look of passionate exclamations to her distant lover; so particularly i. 4, "Draw me after thee, then we will run," and i. 7, "O tell me, thou whom my soul loveth, where feedest thou?" *etc.* Comp. also iv. 16; v. 10; vi. 2, *etc.* But everything is much simpler both in these passages and generally in the whole poem, if Shulamith's avowals of love are in all cases referred to the king himself, and accordingly the object of her longing as expressed, *e. g.*, in i. 6 ff.; ii. 1, 3 ff.; vi. 11, 12; vii. 12 ff., is conceived to be not an absent lover, but only the peaceful quiet and beauty of her country home. This ardent longing, or rather the childlike simplicity and humility which are at the bottom of it, lead her to think of her royal lover himself as though he were a shepherd of her native fields and to describe all his acts and movements, his plans and occupations, by expressions drawn

* [We cannot but concede to this scheme the praise of great ingenuity, particularly in the form originally proposed by DELITZSCH, which was free from some of the objections that lie against it as modified by ZÖCKLER. And yet it cannot have escaped attention that the uniting links are throughout supplied by the interpreter and not found in the Song itself. It is at best but a plausible hypothesis, and it only requires the application of like ingenuity to devise any number of others materially differing from it, yet equally entitled to regard. The story suggested above is, after all, only a romance of the modern commentator with the elements of the Song woven in to suit his convenience or his taste.]

There would be no serious objection, perhaps, to this or any other fanciful combination of the statements or intimations of the poem, if it were not for the bias it creates in the mind of the interpreter, however unconscious he may be of it, and the temptation to which it subjects him to explain every thing in harmony with his preconceived scheme. The return home between ii. 7 and 8, the marriage ceremony between chap. iii. and iv., the desire to return home in vii. 11, *etc.*, *etc.*, must all be supplied. That the temporary interruption of the loving relation between the bridegroom and his bride was due to the inconstancy of the former (one of the modifications by ZÖCKLER, which is certainly not an improvement) is not only purely imaginary, but at variance with the evident suggestions of the book, *e. g.*, v. 3, and leads to a distortion of its whole idea. What is figurative in the Song, and what is literal in its primary application, is also determined mainly by the exigencies of the scheme with which the interpreter sets out. Thus ZÖCKLER, who views the bride as a country maiden, insists on the strict literality of all that is said of her rural occupations or pleasures, while admitting that the pastoral employments of the king i. 7 are only figurative, and explains away the statement vii. 1 that she is a prince's daughter. They, who identify the bride with the daughter of Pharaoh, urge the literality of vii. 1 and covert her vineyard, *etc.*, into figures. WIRHINORX in favor of his notion that she is a Sheikh's daughter and bred in rural life, claims that *etc.* is no figure in either case, since both may be adjusted in their literal sense in his hypothesis.

The numerous and persistent attempts to discover a regular plot or a consecutive story in the Song of Solomon, have thus far failed so signally, that the words of TURUPP in the present state of the question at least, seem to be justified: "It is indeed only by constraint that the Song can be viewed as a drama conforming to the rules of outward dramatic unity." It is one continuous composition, preserving throughout the same theme, the love of King Solomon and his bride, the image of a divine and spiritual love. But the scenes portrayed and the displays of mutual fondness indulged seem to be grouped rather than linked. They stand forth in their distinctness as exquisitely beautiful and reflecting as much light on each other and on the subject which they illustrate and adorn, as though they had been gathered up into the artificial unity of a consecutive narration or a dramatic plot. And this looser method of arrangement or aggregation with its abrupt transitions and sudden changes of scene, is no less graceful and impressive, while it is more in harmony with the oriental mind and style of composition generally, than the rigorous, external and formal concatenation which the more logical but less fervid Indo-European is prone to demand.—TR.]

from rural and pastoral life (see i. 7, 13, 14, 17; ii. 3 ff., 8 ff., 16 f.; v. 10 ff.; vi. 2 f.). She continues this until her eager desires are finally granted, and her royal lover, vanquished by the power and sincerity of her love, follows her to her quiet home, leaving all the luxurious splendor and voluptuousness of his court in order to live as a shepherd among shepherds, and "like a roe or a young hart on the mountains of spices" (viii. 14) to participate in the innocent amusements of Shulamith and her brothers and sister. This happy decision is brought about mainly by the glowing earnestness of Shulamith's language in vii. 10 ff., in which her love for Solomon and her homesickness are both most strongly and most movingly expressed. Several things in this address of hers are unaccountable upon any other view of the whole than that which is here presented, especially the wish "O that thou wert to me as a brother," etc. (viii. 1), and likewise the exhortation "Come my beloved, let us go into the country," etc. (vii. 12). And many previous expressions of Shulamith, as i. 12; ii. 4; iv. 16, testify, with a clearness not to be mistaken, her loving consent to Solomon's suit, and therefore cannot without forcing be reconciled with the ordinary profane-erotic explanation. It must in particular be regarded as extremely forced when EWALD regards the passage iv. 8—v. 1 as a monologue of Shulamith in which she describes the bright love of her distant lover, while nothing is clearer than that the familiar colloquy of the bridal pair on their wedding day, which begins with iv. 1, is continued in this section, (comp. DELITZSCH, p. 33 f.). Several of the assumptions, by which HITZIG tries to bolster up his peculiar modifications of the profane-erotic interpretation are quite as arbitrary, *e. g.* the assertion that ii. 7; iii. 5; viii. 4, is the language not of Shulamith but of the poet, who here undertakes to perform the part of the chorus, addressed to the "daughters of Jerusalem" just as in v. 1 *b* also the poet "puts himself forward" (! ?); the intolerable harshness of regarding vi. 8 as an expression of the vexation at the coy beauty, with which Solomon turns away from her and back again to the ladies of his court who are ready for every kind of indulgence; the opinion that in vii. 2-10 Solomon makes a declaration of love not to Shulamith, but to some one of his concubines, and that in a vulgar and indecent way; the assumption that Shulamith's country lover was present in Jerusalem, not only from vii. 11, but from iv. 6 onward, and was engaged in the business of taking his affianced home from the royal harem, etc. RENAN, who follows HITZIG in the main has endeavored to extend some of these assumptions in a peculiar way, *e. g.*, by the assertion that the shepherd beloved by Shulamith, and who hastens to release her from the royal harem, already comes upon the scene in ii. 2; by the romantic idea that the same languishing shepherd utters the words iv. 8-15 "at the foot of the tower of the Seraglio," in which his beloved is confined, is then (iv. 16) admitted by her and enraptured exclaims to the chorus the words v. 1 *b*.; by the fantastic assumption that when finally released she is carried home asleep by her lover, and laid under an apple tree, where she then viii. 5 f., awakes, etc. The like, only in some respects more whimsical in BÖTTCHER, *die ältesten Bühnendichtungen*, etc. The wide divergence between these leading advocates of the view which we are opposing, and that in so many and by no means unimportant particulars, must give rise to misgivings with regard to the tenability of that fundamental conception which they have in common. Numerous other discrepancies between them as well as between the critics most nearly akin to them will meet us in the course of the detailed exegesis, and will confirm from the most diverse quarters the impossibility of carrying consistently through the hypothesis of two rival lovers of Shulamith in any of its phases.* The view advocated by us cannot, it is true, attain to absolute certainty, such as

* [THURUP thus exposes the want of agreement among the advocates of this extraordinary hypothesis: "We find that the passage i. 15 is assigned by GINSBURG to the shepherd, by HITZIG and RENAN to Solomon; ii. 2 is assigned by GINSBURG and RENAN to the shepherd, but by HITZIG to Solomon; GINSBURG makes the shepherd the speaker in iv. 1-5, and ver. 7 to middle of 16, with part of v. 1, but RENAN gives iv. 1-7 to Solomon, the remainder of the above to the shepherd, while HITZIG gives iv. 1-5, 7, 9, 10, 12, etc., to Solomon, 6, 8, 11 to the shepherd; vi. 8 is given to Solomon by GINSBURG and HITZIG but to the shepherd by RENAN; vi. 9 is given to Solomon by GINSBURG, but to the shepherd by HITZIG and RENAN. How little value is attached by GINSBURG himself to his own argument may be gathered from the circumstance that whereas he assigns iv. 1-5 to the shepherd, he yet, when this passage is partially repeated in vi. 5-7; vii. 3. puts the identical words into the mouth of Solomon. It is clear that he sees no fundamental difference in the language which his two male characters use. And it is not pretended that they ever address each other; nor indeed is there a single passage in which, according to any probable interpretation, they are both addressed or spoken of together. The distinction between them is in fact purely fictitious; there is but one male character in the song, the true beloved."

In regard to the introduction of new and imaginary speakers, which has been carried to such extravagant excess by HITZIG, the same able writer pertinently remarks: "It is evident that sufficient ingenuity might make a complicated

shall be perfectly satisfactory in all respects, because the absence of titles to the several acts, as well as to the parts of each particular person, makes a reliable distribution of the action amongst the several parties impossible in many cases; and because, unfortunately, no old and credible accounts of the original meaning and origin of the poem, that is to say no correct explanatory scholia are in existence. Thus much, however, can be established with a high degree of probability that among the various historical explanations of this drama that which is here attempted by us as a modification of that of DELITZSCH harmonizes particularly well at once with the contents of the piece ascertained in an unprejudiced manner, and with its composition by Solomon, which is attested by tradition and by internal considerations; on which account it is to be preferred to the historical explanation of v. HOFMANN, which is kindred to it in many respects. (He identifies the bride of the song with Pharaoh's daughter,* celebrated in Ps. xlv., and takes the poem to be a celebration of the marriage of Solomon and this Egyptian princess, moving in figures drawn from the life of shepherds and vintagers). See further particulars concerning and in opposition to this exposition of HOFMANN in DELITZSCH, p. 37 ff.; and comp. § 4 below.

REMARK 2.—The opinions of different interpreters also diverge considerably in respect to the limits of the several scenes and acts or songs, whilst the piece itself does not furnish certain criteria enough to verify either one view or another. Most of the recent writers agree in assuming about ten or twelve scenes; but less unanimity prevails in regard to the question how these shorter scenes are to be apportioned among the larger acts, and how many such acts are to be assumed. HIRTIG altogether despairs of reducing the nine "scenes" affirmed by him to a smaller number of acts. DELITZSCH, HAHN, and WEISSBACH number six acts with two scenes each. EWALD (after giving up the assumption of four acts previously maintained in his commentary of 1826) and with him BÖTTCHER, RENAN, VAHINGER and many others make five acts among which they variously distribute the thirteen to fifteen scenes which they assume. E. F. FRIEDRICH reckons four acts with ten scenes. And finally VON HOFMANN assumes but three principal divisions of about the same length (i. 2—iii. 5; iii. 6—v. 16; vi. 1—viii. 12) to which he supposes a brief conclusion of but two verses (viii. 13, 14) to be appended. The assumption of five acts might be recommended in the general by the consideration that the action of any drama by a sort of necessity passes through five main steps or stages in its progress to its consummation; whence we see Greek dramas invariably, and the old Indian at least prevalingly divided into that number of acts, and the dialogue portion of the book of Job, the other chief product of the dramatic art in the Old Testament besides the Song of Solomon, is most clearly separated into five divisions (comp. EWALD, *d. Dichter d. A. Bk.*, I. 69; DELITZSCH, *d. B. Job*, p. 12, in the "*Bibl. Commentar.*" by KEIL and DEL.). To this may be added that judging by the quintuple division of the Song of Solomon found in some old Ethiopic versions, the Sept. which is at the basis of these versions would seem to have divided the book into that number of sections (EWALD, *Bibl. Jai'rb.* 1849, p. 49), and that exegetical tradition, in so far as it gives manifold testimony even in the patristic period (*e. g.*, ORIGEN, JEROME) to the dramatic character of this piece, likewise confirms, though indirectly, its separation into the five customary divisions of every drama. Against the assumption made by DELITZSCH and HAHN of six acts may be further urged in particular that the assertion on which it is based that the larger act v. 2—viii. 4 is plainly divided into two acts by the recurrence in vi. 10 of the admiring question *כִּי נִשְׂתַּחֲוֶה לָהּ* from iii. 6 is certainly unfounded, because this question is here manifestly only a statement of

cross-dialogue of this kind out of almost anything; each difficulty that might arise, would only require at most one additional complication, or one additional speaker. Nevertheless this extreme is a natural sequence of the method adopted. If the lover may be divided into two, why not the beloved, and why may not each resulting character be subdivided again, a process which must very soon furnish, and in fact in HIRTIG's and RENAN's hands may be regarded as having already furnished its own *reductio ad absurdum*.—TR.]

* [This idea has been a favorite one with English Commentators. The book bears this heading in Matthew's Bible: "Solomon made this ballad or song by himself and his wife the daughter of Pharaoh, under the shadow of him; if figuring Christ and under the person of his wife the church." And among the more recent expositors, WORDSW.: "It is probable that the marriage of Solomon with Pharaoh's daughter may have given occasion to the composition of the forty-fifth Psalm and also of the Canticles." So HARMER (*Outlines*, p. 27 ff.), LIGHTFOOT (*Chronology of Old Test. in his Works*, I. p. 76), TAYLOR (*Fragments appended to Calmet*, No. 345 ff.) and with more or less confidence many others. It is expressly controverted by GILL (who finds a chronological difficulty in vii. 4, comp. I Kin. vi. 38; vii. 1, 2), PERCY (who argues from iii. 4, 10; viii. 2, 8, 12), THURPP, WEISS, (who urges the incongruities of the literal hypothesis generally, and especially i. 5, 6; iv. 8; v. 2, *etc.*), MOODY STUART (who adds to the preceding i. 7, 11; vii. 4) and others.—TR.]

what was thought and said by the women mentioned in the preceding verse, and is therefore most closely connected with ver. 9, as this with ver. 8 of the same chapter (comp. the exeget. explanations in loc.). A separation of what is certainly a disproportionately long section v. 2—viii. 4, into two or more of similar size seems on the whole to be impracticable on account of the uniformity and continuity of its contents, and we shall for this reason have to assume that the five acts enumerated above in the text of this section are probably the original ones; especially as there can be no doubt of the correctness of the points of division assumed by DELITZSCH in substantial agreement with EWALD (ii 7; iii. 5; viii. 4—in each case the well known refrain: “I adjure you, ye daughters of Jerusalem,” etc.). We differ in this division from EWALD and BÖTTCHER only in that we make the third act end with v. 1, because EWALD’s assertion that this characteristic concluding verse “I adjure you, etc.,” has been dropped after v. 3, cannot be proved, and the attaching of v. 2-7 to the third act appears on the whole inappropriate (as was also seen by RENAN). Our division is distinguished from that of RENAN by the different compass which it assigns to the last two acts, of which the fourth extends according to him from v. 2 to vi. 3, the fifth from vi. 3 to viii. 7, and finally viii. 8-14 is a small appendix or epilogue—all this in virtue of the strangest and most forced assumptions, which will be remarked upon as far as is necessary in the detailed interpretation. On the compass and limits of the scenes, into which the five acts are again divided, we shall have to treat in connection with the detailed exegesis.*

* [Good, Fry, and Noyes, who adopt the idyllic hypothesis divide the book as follows, viz:

		GOOD.	
IDYL	1.	i. 2-8	Royal bride, attendant virgins.
	2.	i. 9—ii. 7	King Solomon, Royal bride.
	3.	ii. 8-17	Royal bride.
	4.	iii. 1-5	Royal bride.
	5.	iii. 6—iv. 7	Royal bride, attendant virgins, king Solomon.
	6.	iv. 8—v. 1	King Solomon, royal bride.
	7.	v. 2—vi. 10	Royal bride, attendant virgins, king Solomon.
	8.	vi. 11-13	Royal bride, attendant virgins.
	9.	vii. 1—9	Royal bride, attendant virgins, king Solomon.
	10.	vii. 10—viii. 4	Royal bride.
	11.	viii. 5-7	Virgins, royal bride, king Solomon.
	12.	viii. 8-14	Royal bride, king Solomon.
		FRY.	
IDYL OR PARABLE	1.	i. 2-6	A bride from a low station conducted to the house of the king.
	2.	i. 7, 8	Shepherd and shepherdess.
	3.	i. 9—ii. 7	Royal bride and bridegroom.
	4.	ii. 8-17	Lovers in the country, residing at a distance.
	5.	iii. 1-5	Scene from humble life in the city.
	6.	iii. 6-11	Marriage procession of the king.
	7.	iv. 1—v. 1	A lover to his affianced.
	8.	v. 2—vi. 1	A domestic occurrence in humble life (in two parts).
	9.	vi. 2-10	A bride rehearsing the language of her husband.
	10.	vi. 11—vii. 9	A bride in a garden with a company of women.
	11.	vii. 10—viii. 4	A bride invites her husband to the country.
	12.	viii. 5-14	A married pair contemplated and overheard.
		NOYES.	
IDYL	1.	i. 2-8	An innocent country maiden accompanied by virgins is anxious to see her lover.
	2.	i. 9—ii. 7	Conversation between a lover and maiden.
	3.	ii. 8-17	The maiden’s meeting with her lover in a vineyard.
	4.	iii. 1-5	The maiden’s search for her lover.
	5.	iii. 6-11	The conducting of a spouse of Solomon to his palace.
	6.	iv. 1—v. 1	Conversation between a lover and maiden.
	7.	v. 2—vi. 3	The maiden’s search for her lover by night, and praise of his beauty.
	8.	vi. 4-9	The lover’s praise of the object of his attachment.
	9.	vi. 10—viii. 4	Conversation between a lover and maiden.
	10.	viii. 5-7	Chorus of virgins, maiden and lover.
	11.	viii. 8-12	A conversation of two brothers about their elster, with her remarks.
	12.	viii. 13, 14	The lover sent away. A fragment.

BOSSUET suggested the idea that successive portions of the Song of Solomon were designed to be sung on each of the sev-

§ 3.—DATE AND AUTHOR OF THE SONG OF SOLOMON.

That Canticles was composed in the age of Solomon as the flourishing period of the Old Testament Chokmah-literature may be argued not only from manifold indications of the affinity between its ethical tendency and view of the world and those of Solomon's collection of proverbs, but chiefly from the certainty with which its author deals with all that is connected with the history of the Solomonic period; the exuberant prosperity and the abundance of native and foreign commodities whose existence he assumes in Israel at that time, and the remarkably rich round of figures and comparisons from nature which is everywhere at his command in his descriptions. And that this author is no other than Solomon himself is shown by the extensive knowledge which he exhibits throughout the entire poem of remarkable and rare objects from all of the three kingdoms of nature, and by which he may be most unmistakably recognized as that wise and well-informed king, who was able to speak "of trees from the cedar tree that is in Lebanon even unto the hyssop that springeth out of the wall; also of beasts and of fowl and of creeping things and of fishes," I Kin. v. 13 (iv. 33). Solomon's authorship is likewise confirmed by the equal acquaintance which the poet shows with all parts of the land of Israel; the easy and familiar way, indicating not only accurate knowledge but royal possession and ownership, in which he speaks of horses in Pharaoh's chariot (i. 9), of wood from Lebanon (iii. 9), of

on days, during which the marriage festival lasted. PERCY, WILLIAMS, and TAYLOR (in fragments to CALMET's Dictionary of the Bible) base their divisions of the book on this conception. Thus:

BOSSUET.

1st Day	i. 2—ii. 6
2d Day	ii. 7-17
3d Day	iii. 1—v. 1
4th Day	v. 2—vi. 9
5th Day	vi. 10—vii. 11
6th Day	vii. 12—viii. 3
7th Day	viii. 4-14

PERCY.

i. 2—ii. 7.
ii. 8—iii. 5.
iii. 6—iv. 7.
iv. 8—v. 1.
v. 2—vi. 10.
vi. 11—viii. 4.
viii. 5-14.

WILLIAMS.

1st Day—morning	i. 2-8	evening	i. 9-14
2d Day	" i. 15—ii. 7	"	ii. 8-17.
3d Day	" iii. 1-5	"	iii. 6-11.
4th Day	" iv. 1-6	"	iv. 7—v. 1.
5th Day	" v. 2—vi. 3	"	vi. 4-13.
6th Day	" vii. 1-10	"	vii. 11—viii. 4.
7th Day	" viii. 5-7	"	viii. 8-14.

TAYLOR supposes the several "eclogues" to be sung on six days, and before the marriage ceremony instead of after it. He divided the book thus:

1st Day—morning	i. 2-8	evening	i. 9—ii. 7.
2d Day	" ii. 8-17	"	iii. 1-5.
3d Day	" iii. 6—iv. 6	"	iv. 7—v. 1.
4th Day	" v. 2—vi. 3	"	vi. 4-13.
5th Day	" vii. 1-5	"	vii. 6—viii. 4.
6th Day	" (after the marriage ceremony)	"	viii. 5-14.

MOODY STUART divides the book as is done by ZÖCKLER, but entitles the sections differently:

- CANTICLE I. i. 2—ii. 7 The bride seeking and finding the king.
- II. ii. 8—iii. 5 The sleeping bride awakened.
- III. iii. 6—v. 1 The bridegroom with the bride.
- IV. v. 2—viii. 4 The bridegroom's withdrawal and reappearance, and the bride's glory.
- V. viii. 5-14 The little sister.

DAVIDSON and GINSBURG, adherents of the shepherd-hypothesis, follow the same division.

TERUPP adopts substantially the same, only subdividing the fourth and last sections, thus

- 1. i. 2—ii. 7 The anticipation.
- 2. ii. 8—iii. 5 The awaiting.
- 3. iii. 6—v. 1 The espousal and its results.
- 4. v. 2-3 The absence.
- 5. v. 9—viii. 4 The presence.
- 6. viii. 5-12 Love's triumph.
- viii. 13, 14 Conclusion.

the tower in Lebanon looking toward Damascus (vii. 5), of the pools of Heshbon and the forests of Carmel (vii. 5, 6), the tents of Kedar and the mountains of Gilead (i. 5; iv. 1), of the beauty of Tirzah and the loveliness of Jerusalem (vi. 4: comp. iv. 4), etc. The peculiarities in the language of the poem, rightly estimated, likewise testify rather in favor of than against Solomon's authorship. For the Aramæisms and apparent traces of later usage, which it presents, are, like similar phenomena in the Song of Deborah, in the Book of Job, in the prophet Amos, etc., to be attributed entirely to its highly poetical character. And the occurrence in individual cases of foreign non-Semitic words (*e. g.* פְּרָדִים iv. 13, אֲפִרְיָן iii. 9), if this were actually proven, would be least surprising in a writer of such many-sided learning and of so universal a turn of mind as Solomon. And finally the contents of the piece are of such a nature as not only to admit but actually to favor the supposition that Solomon is the author, provided that in ascertaining these contents we discard the common assumption of the profane-erotic exegesis that this king is introduced as the seducer of the innocence of a country maid who adheres with steadfast fidelity to her betrothed. For the fundamental thought set forth above (§ 2, p. 6) in opposition thereto, of a purifying influence proceeding from Shulamith's devoted love upon the heart of the king, already partly tainted by the sensuality of polygamy and the voluptuous manners of the harem, harmonizes very well with the reference of the poem to Solomon;* especially as the mention of the sixty queens and the eighty concubines compared with the numbers stated in 1 Kings xi. 3 as belonging to his later years, seven hundred queens and three hundred concubines, points to an earlier period in the life of this king as the date of the poem, a time when his many wives had not yet ensnared his heart in unhal- lowed passion, nor "turned him away after strange gods" to the extent that this took place shortly before his death, 1 Kings xi. 4. It is, therefore, Solomon, when he had not yet sunk to the lowest stage of polygamous and idolatrous degeneracy, but was still relatively pure, and at any rate was still in full possession of his rich poetic productivity 1 Kings v. 12 (iv. 32) whom we must suppose to have been the author of this incomparably beautiful and graceful lyrico-dramatic work of art, in which he on the one hand extols the virtue of his charming wife, and on the other humbly confesses his own resistance at first to the purifying influence proceeding from her.

On this view, therefore, the statement of the title (i. 1), which, though post-Solomonic [?], is yet very ancient and certainly prior to the closing of the Canon, is justified as perfectly true historically; and it is unnecessary, for the sake of setting aside the direct Solomonic origin of the poem, to give to לְשֹׁלֹמֹה, in violation of the laws of the language and of the constant usage of לְ in the superscriptions to the Psalms, the explanation, "in reference to Solomon," or "in the style of Solomon." to which *e. g.* UMBREIT, following the lead of some older commentators like COCCIEUS, shows himself inclined (perhaps also the Septuag. with its translation: Ἰεῖμα Ἀσμάτων, ὅ ἐστιν τῷ Σαλωμῶν).†

WEISS, according to his historico-prophetic scheme, divides the book into three parts, as related to three successive divine manifestations, together with a conclusion, thus:

1. i. 2—ii. 7 The dedication of the tabernacle.
 2. ii. 8—iii. 5 The dedication of Solomon's temple.
 3. iii. 6—viii. 4 The advent of Christ.
- viii. 5—14 Conclusion.

BURROWS also divides into three parts, viz.:

1. i. 2—ii. 7 Successive manifestations of divine love to the believing soul.
2. ii. 8—vii. 9 Motives to allure the soul from the world to Christ.
3. vii. 10—viii. 14 Effects produced by these manifestations and motives.

* [The discredit, which ZÜCKLER's hypothesis unwarrantably casts upon Solomon as exhibited in this Song, plainly tends so far as it goes to encumber unnecessarily the question of his authorship.—TR.]

† [WEISS (and more doubtfully PATRICK, AINSWORTH and GILL) translates, "concerning Solomon," conceiving that it is a heavenly and not an earthly personage, who is so designated in this verse as well as in the rest of the Song. NOVEK (on the ground of i. 4, 5; iii. 6-11; vii. 5; viii. 11, 12) and THURPE deny that it was written by Solomon. The former supposes "Canticles to have been written by some Jewish poet either in the reign of Solomon or soon after it." THURPE objects that Solomon was not fitted by his training to appreciate or depict a pure and holy love; the absence of any allusion to the temple; the typical use made of the figure of Solomon; the mention of Tirzah, vi. 4; certain passages upon which he has put fanciful interpretations. *e. g.* i. 15, from which he infers that "Jerusalem was no longer the religious metropolis of the whole nation;" iv. 4, "the shields of several successive generations of warriors;" ii. 16, foxes ravaging the

REMARK 1. The position of the Song of Solomon in the literature of the Old Testament is thus defined by DELITZSCH (Section II., p. 9 ff.) as the result of a careful investigation: With the exception of some points of contact with Genesis (comp. *e. g.* vii. 11 with Gen. iii. 16; iv. 11 with Gen. xxvii. 27; viii. 6 with Gen. xlix. 7), it contains no references to the earlier writings of the Bible. Quite as little does it betray any close relationship in ideas or language with the Psalms of David or the Book of Job, the principal productions of the oldest lyric and dramatic literature of the Old Testament. But on the contrary it presents more numerous and significant instances of resemblance to or accordance with those sections of the Book of Proverbs, which date from the time next after Solomon, especially with Prov. i.–ix and xxii.–xxiv; and these are of such a nature as to assert its priority and the imitation of many of its ideas and expressions by the authors of those sections. The correctness of these observations, from which it follows at least that Canticles originated in the Solomonic period, can scarcely be impugned, in view especially of such manifest coincidences as that between Prov. v. 15 ff. and Cant. iv. 15, between Prov. vii. 17 and Cant. iv. 14, between Prov. v. 3 and Cant. iv. 11, between Prov. vi. 30, 31 and Cant. viii. 6, 7, between Prov. xxiii. 31 and Cant. vii. 10. More important, however, than these and like internal testimonies to the existence of the Song of Solomon in an epoch which at any rate was very near that of Solomon (comp. various other characteristic coincidences in individual expressions between this Song and the Proverbs collected by HENGSTENBERG, *das Hohelied Salomo's, etc.*, p. 234 f., and HAEVERNICK, *Einleit.* I., 1, 211) are the indications which point directly to Solomon himself as the author, such as the Song contains in no small number. First of all, it moves among the historical relations of the time of David and Solomon with the utmost confidence. It knows the crown, with which Solomon was crowned by his mother Bathsheba on the day of his marriage (iii. 11), likewise his bed of state made of cedar wood from Lebanon (iii. 9, 10), and his sedan surrounded by sixty of the heroes of Israel (iii. 7); further, the tower of David hung with a thousand shields (iv. 4), the ivory tower of Solomon, as well as the watch-tower built on Lebanon toward Damascus (vii. 5). All these things, to which are to be added the "horses in Pharaoh's chariot," *i. e.* the chariot horses of the king imported from Egypt (i. 9; comp. 1 Kings x. 28, 29; 2 Chron. ix. 28); likewise Solomon's "sixty queens and eighty concubines" (vi. 8; comp. 1 Kings xi. 3); the royal vineyards at Engedi and at Baal-hamon (i. 14; viii. 11); the pools of Heshbon (vii. 5); Shenir, Hermon and Amana, peaks of Lebanon (iv. 8); the plain of Sharon and Mount Carmel (ii. 1; vii. 6), *etc.*—all this is taken in so ready a way from objects immediately at hand, and described upon occasion with such an accurate and thorough knowledge of the things themselves that we cannot deem the author of such descriptions to have been a subject or citizen of Solomon's kingdom or any other than this king himself, the possessor and ruler of the whole. And this especially for the reason that in the way in which the manifold beauties of nature and of art in the kingdom just mentioned are by bold comparisons and luxuriant figures employed to exalt the Shulamite, there is a manifest endeavor to connect whatever in it is grand and entrancing with the king's beloved and to represent the whole as personally concentrated as it were in her. That along with this Solomon is often mentioned in the third person and by name, that not unfrequently he is spoken of in a laudatory way, and once particularly (v. 10-16) the praise of his beauty is dwelt upon at length and in lavish terms from the month of his beloved—this can no more be regarded as disproving the authorship of Solomon, than it can be inferred from the mention of Tirzah along with Jerusalem in vi. 4 that the poem did not have its origin until after Solomon's death, in the time when the kingdoms were divided. For Tirzah was doubtless already under David and Solomon a city distinguished for its greatness and beauty, and was only made the royal residence in the northern kingdom by Jeroboam and his immediate successors (1 Kings xiv. 17; xv. 21; xvi.

vineyard of Israel would not be thought of in Solomon's prosperous reign; Ps. xiv, which is imitated in this Song "probably dates from the reign of Jehoshaphat." From these data, which are so intangible as not to require and scarcely to admit of refutation, he infers that the "Song of songs was probably composed about a century or more after the death of Solomon by a member of one of the prophetic schools in the kingdom of the ten tribes." GRINSAURG says: "The title of this poem designates Solomon as the author, but internal evidence is against it," that is to say, the explanation which he, in common with other advocates of the shepherd-hypothesis, puts upon it is inconsistent with its having been written by Solomon. But whether in this case the well accredited fact of Solomon's authorship must be given up or the untenable hypothesis must fall is another matter.—[Ta.]

S. 23), for the reason that it had previously attained to a highly flourishing condition and to great consequence, comp. Josh. xii. 24, where it already appears as an ancient city of the Canaanitish kings. The laudation of Solomon, however, like the frequent mention of his name is sufficiently explained by the dramatic constitution of the whole, which made it necessary for the royal poet to speak of himself as objectively as possible (comp. much that is similar in the Psalms of David, e. g., Ps. xx., xxi., cx., likewise in Ps. lxxii. by Solomon) and which in particular "unavoidably brought with it the mutual praise of the lover and his beloved" (DEL. p. 17). But a more emphatic testimony than any hitherto adduced, is borne in favor of Solomon himself as the author of the poem, by the extraordinarily developed appreciation of the beauties of nature which the singer exhibits at every point of his performance, and his fondness, which reminds us at once of 1 Kings v. 13 (iv. 33), for figures, tropes and similes highly imaginative in conception and in execution, and drawn from every realm of nature, particularly from animal and plant life. There are mentioned in this poem nearly twenty names of plants

אֲגוּז *nut*, אֶהְלוֹת *lignales*, אֶרֶז *cedar*, חֲכַצְלֵת *wild flower*, חֲטִיִּם *wheat*, כַּפְּר *cyprus-flower*,

הַנְּפִיחַ *fig*, הַאֲנָה *fig*, שׁוֹשַׁן *lily*, רֶמֶן *pomegranate*, נָרְדֻם *nard*, מִרְרֵה *myrrh*, לְבָנָה *frankincense*, פְּרָפֶס *crocus*, אֶפְרוֹחַ *apple*, בְּרוֹת *cyprus*, גַּפְּן *vine*, דְּוָאִים *mandrakes*, קָלָמֶה *calamus*, קַנְמֹן *cinnamon*), and almost as

many names of animals (אֶרְבֵּי נְקָרִים *panthers*, כִּנְזָה *horse*, עֵוֶבֶק *raven*, עֲזִימִים *goats*, אֶפְרַיִם *a young hart*, אֵילַת הַשָּׂרָה *hind*, שִׁנְעַלִּים *foxes*, תּוֹר *turtle-dove*, אֲרִיִּים *lions*, יוֹנִים *doves*,

צִבְיָה *gazelle*, רְחֵלִים *sheep*; comp. also יָשָׁן *ivory*, which is named several times). And not a few

of these names are Hapaxlegomena or like the names of valuable minerals (as הַרְשֵׁשׁ *marble*, תּוֹרְשֵׁשׁ *turquoise*, סַפִּיר *sapphire*) which are also found here, occur but rarely in other books of the Old Testament.

If we duly consider the small compass of the piece in which such an abundance of names of remarkable natural objects is crowded together, and estimate besides the repeated occurrence of many of these names and the "various points of view under which they are contemplated (e. g. in the pomegranate, its pulp when cut, iv. 3; vi. 7; its buds, vi. 11; vii. 13; its juice, viii. 2)," we can scarcely help, in view of the fact that numerous internal and external indications point to the age of Solomon as the date of the Song, finding its author in Solomon himself, the renowned royal sage, whom the book of Kings (*loc. cit.*) praises as at once the greatest of natural philosophers and the most fertile composer of songs. Moreover the criterion afforded in vi. 8 for the more exact determination of the period of his life, in which Solomon composed this poem, must in no wise be overlooked. From a comparison of this passage with 1 Kings xi. 3 f. we can conclude with entire certainty that the period in question was that middle age of the king when his decline from his former sincere obedience to the commandments of the Lord had already begun, without having attained that depth of moral degeneracy which it subsequently reached. This was already substantially the opinion of GROTIUS in his *Adnotat. in V. T.* respecting the date and origin of the Song of Solomon (after those Jewish interpreters in *Bereshith Ribba*, *Jalkut* and *Pesikta*, who supposed that Canticles was composed by Solomon in his younger years*), only he (as also v. HOFMANN, see § 2 Remark 1) erroneously explained it of the marriage of Solomon with an Egyptian princess and mingled in many notions of its contents as referring to the mysteries of married life, which were offensive to the æsthetic and moral feelings of Christian readers. (Comp. DELITZSCH, p. 14, 55).

REMARK 2. The most considerable objections of modern critics against the Solomonic authenticity of Canticles are those which are drawn from its language. Yet no decisive argument against its genuineness can be constructed out of them, because the alleged traces of a later Aramæizing type of the language, which it presents, may all without exception be explained as characteristic of the poetic character of its diction. So, first of all, the abbreviated relative

* MOONY STUART and others imagine that this Song was written by Solomon before he ascended the throne, conceiving this to be the reason why he is not called King, i. 1; comp. Prov. i. 1; Eccles. i. 1. GILL thinks the omission of his royal title is an intimation of the allegorical nature of the Song, and argues from the mention, vii. 4, of the "tower of Lebanon," which he identifies with the "house of the forest of Lebanon," 1 Kings vii. 2, that Solomon must have been king for at least twenty years, when this book was written. POOL: "Composed by Solomon, but whether before his fall or after his repentance, is at any rate easy to determine, nor necessary to be known."—TR.]

שׁ for אֶשֶׁר, which, though foreign to prose and to the semi-prosaic language of the gnomic poets of the earlier period, and on this account neither used by the author of the prosaic title to this book (comp. above, p. 1), nor even by Solomon in his proverbs (Prov. x. 1—xxii. 16, where as in the Proverbs generally the form אֶשֶׁר is invariably found), nevertheless occurs in several poems, of acknowledged antiquity, especially in the Song of Deborah, which is certainly pre-Solomonic (Judg. v. 7; עַר שֶׁקֶתִי רִבְרָה), as well as in the book of Job (chap. xix. 29), which probably dates from the time of Solomon. The fact, that a part of the poetry designated as Solomon's in the canon, viz., the Proverbs and the 72d Psalm (which presents however some other coincidences in diction and expression with Canticles), uses the prosaic אֶשֶׁר, and this Song alone the highly poetic שׁ is entirely analogous to the circumstance that the prophet Jeremiah only makes use of this abbreviated form in his Lamentations (*e. g.* ii. 15 f.; iv. 9; v. 18), whilst his prophetic discourses, which often pass into the poetic, always have אֶשֶׁר only. It follows hence inevitably that שׁ is essentially poetic, while yet it is not necessarily adapted to all kinds of poetry; and for this very reason it cannot be regarded as a sign of the post-exilic origin of this poem. The same judgment precisely must be passed upon the form שְׁלָכָה i. 7 (a combination of the confirmatory ש and the interrogative לָכָה, not a modification of the Aram. רלכא "perhaps"). Likewise the Aramæisms נָצַר for נָצַר (i. 6; viii. 11, 12), כְּרִית, for כְּרוֹשׁ (i. 17), כֶּתוּ "winter" (ii. 11) are sufficiently explained from that preference for a *recherché* and highly poetical style of expression, which also led the poet to adopt the unusual forms שְׁפֹתַי for שְׁפָתַי (iv. 3), כְּרָבֵר, for פֶּה (*ibid.*), רַעְיָה, for רֵעָה (i. 9, 15; ii. 2. Comp. Ps. xlv. 15), גִּנּוֹת for גִּנַּיִם (iv. 15; vi. 2; viii. 13), and many more of the same sort; and consequently there is the less need for regarding them (with EWALD and some others) as idioms in the dialect of Northern Palestine,* and consequently as proofs that the poem originated in one of the northern tribes, whether before or after the division of the kingdom. Many peculiarities of language are also without doubt to be imputed to Solomon's cosmopolitan turn of mind and views of the world, which inclined him to introduce all the foreign artists and works of art that he possibly could into his kingdom (comp. 1 Kin. vii. 13 ff.; x. 11 ff.), and would also impel him to incorporate words from foreign lands into the not very copious language of Hebrew poetry. There may thus be referred to a foreign origin, if not exactly the names of plants גִּרְרָה (comp. Sansc. *naladā*, old Pers. *narada*), פְּרָכָם (Sansc. *kunkuma*, lat. *curcuma*), אֶהְלִית (Sansc. *aguru* or *aghil*), yet perhaps the expressions פְּרִיֶטֶס for "pleasure garden" (iv. 13) and אֶפְרִיֶן for "royal litter" or "palanquin" (iii. 9), the former to the Indian *pradēsa* "wall" (HITZIG), or to the Zend *pairidaēza* "mound of earth, wall" (according to SPIEGEL, HATG, EW., *etc.*), and the latter to the Sansc. *panyāna* "riding saddle" (not, as JEROME, and most recently MAGNUS and SCHLOTTMANN supposed, to the Greek *φορτίον*). And yet even in the case of these two words a foreign origin is not demonstrable with absolute certainty, for פְּרִיֶטֶס might be an Aram. quadrilateral for פִּרְטֶס, and of the same signification with פְּרָן "plain, field," and אֶפְרִיֶן a derivative from the root פָּרָה after the analogy of פְּרִיֶן, *etc.*, synonymous with the Aram. פִּרְיָא "bed;" comp. DELITZSCH, p. 22—26. But even though the foreign origin of these expressions, and of many others besides, were to be regarded as made out, the possibility of Canticles having been composed by Solomon, or having at least originated in the time of Solomon, could not in any case be denied on this ground, or on that of its other linguistic peculiarities. And the less so, because so many other indications point to its origin in a much earlier period than *e. g.* that of the exile assumed by UMBREIT and others, or even that of the Greek domination assumed by HARTMANN (on the ground of אֶפְרִיֶן *φορτίον*, iii. 9). On the whole, the judgment expressed by HENGSTENBERG (*Comm.* p. 237 f.) in regard to the linguistic peculiarities of the Song of Solomon, still remains correct: "That the author is not dependent on the Arameizing usage of later times, but is governed throughout by design and by free choice, is plain 1) 'from the fact that with the exception of שׁ scarcely anything is to be

* [So THURUPP, who also classes here the "chariots of my people," vi. 12; comp. 2 Kin. ii. 12; xiii. 14.—TR.]

found, which recurs again in the later usage of the language; the foreign forms are exclusively peculiar to the Song of Solomon"—(but here שִׁיבָה, which is also found, Eccles. ii. 5, is an exception) [that is, on the assumption in which ZÖCKLER and HENGSTENBERG concur, that Ecclesiastes was not written by Solomon, but belongs to a later age.—Tr.]—2) "that the language has a youthful freshness, as in none of the products belonging to the times of a degenerate Hebrew." Comp. also DÖPKE, *Hohel.*, p. 28 ff., EWALD, p. 16 ff., HITZIG, p. 8 ff. (who, however, like EWALD, gathers up the Aramæisms of the piece in a one-sided way in favor of his hypothesis that it belongs to the north of Palestine, and hence was not written by Solomon) and DELITZSCH, p. 19 ff.

§ 4. THE ETHICAL IDEA AND THE TYPICAL IMPORT OF THE SONG OF SOLOMON.

The conjugal love of Solomon and Shulamith, described in Canticles, has a significance beyond itself and its own times. As the love of the wise and glorious king of Israel to a plain, pure-minded and marvellously beautiful maiden from among his people, it mirrors forth the relation of Jehovah, the covenant God of the theocracy to the Old Testament people of God as His bride, and the chosen object of His love (comp. Hos. ii. 18, 21; Isa. liv. 5; lxii. 4, 5; Jer. ii. 2; iii. 1 ff.; iv. 30; xiii. 22, 26; xxx. 14; Ezek. xvi. 8, *etc.*), and is a prophecy of the far stronger, and more tender manifestation of His love, which God has condescended to bestow on all mankind in the times of the New Testament salvation. The love of Solomon to Shulamith is a type of the loving communion between Christ and His Church (John iii. 29; Mat. ix. 15, *etc.*), nay, a prophecy of that glorious culmination and final act in His loving union with it, which Paul, Eph. v. 31 f. designates as the "great mystery," which is to form the last and highest fulfilment of nature's sacred law of marriage (Gen. ii. 24: "For this cause shall a man leave his father and his mother, and shall be joined unto his wife, and they two shall be one flesh"). It is no objection to this assumption of a typical and Messianic character of the Song of Solomon, that the idea of conjugal or wedded love is not exhibited in it in unsullied moral purity, but impaired in various ways by the dark back-ground of polygamy, and that it is Solomon who appears as the guilty party, as the cause of this partial spoiling of the ideal substance of the action. For in spite of Solomon's sad degeneracy, which had already, by the time of the action described in this poem, seized upon his heart, once devoted beyond others to obedience to the word of God (see 1 Kin. iii. 9 ff.), and in spite of the merely temporary nature of his conversion wrought by Shulamith, which was afterwards followed by a still lower fall, he nevertheless is and remains one of the most distinguished types of the Messiah in the entire series of Old Testament prefigurations, as Christ's own comparison of His wisdom and glory with that of Solomon teaches us (Matt. xii. 42; comp. vi. 28). But Shulamith, the enchantingly beautiful daughter of the land of Israel, in whose fair body dwelt a still fairer soul, and among whose noble virtues a chaste but fondly loving heart, and an humble mind of child-like simplicity shone in the first rank—Shulamith appears as a striking type of the Church of Christ. And this becomes the more appropriate in proportion as the Church more and more plainly presents the figure of a maiden raised from a low condition to glorious communion with her royal bridegroom, and as her cordial, humble, loving attachment and adherence to her Lord, faithful unto death, such as she should manifest according to her true idea, and as she actually does manifest in growing measure in her true members, resembles the love of that plain shepherd's daughter to her royal lord and master. There is certainly this dissimilitude in the parallel, that the morally purifying, ennobling and delivering influence in the typical relation between Solomon and Shulamith, proceeds from the wife, while in the grand antitype, the formation of the new covenant by Christ, the redeeming and sanctifying agency belongs to the husband (comp. Eph. v. 25 ff.). But a partial discrepancy of this nature, or even contrast between the type and its prototype, is found in a greater or less degree in every prefiguration of the history of redemption; comp. the Old Testament parallel between Adam and Christ, Rom. v. 12 ff., between the termination of David's earthly life and that of Christ's, Acts xiii. 36, 37, between Jonah and the Lord, as a greater prophet than he, Matt. xii. 40. And furthermore, that very dissimilitude involves also an important resemblance, inasmuch as Christ's coming down to His people was one with the riches of heaven becoming poor, and one

divinely glorious becoming a servant (2 Cor. viii. 9; Phil. ii. 6 ff.), induced thereto really by their mute waiting and supplication; and inasmuch as this being drawn by the power of a child-like confiding love, is repeated again and again between the Lord and every believing soul among His people, and shall be repeated to the end of time (John xiv. 23; Matt. xviii. 20; Rev. iii. 20).

It will constitute the task of the sections in this Commentary, which relate to the development of the doctrinal and ethical ideas, to point out in detail the peculiar combination of the typical by analogy, and the typical by contrast in the relations between the persons of this Song on the one hand, and Christ and His Church on the other. Shulamith will prevailingly appear to be an ethical, and Solomon a metaphysical type of Christ. The character of the former will offer an abundance of models for the direct imitation of Christians in their religious life, whilst her royal lover, by his position in the theocracy and in the history of redemption, and by the elevation to a dignity of equal distinction which he accords to the poor maiden will be a direct type of the Redeemer. The allegorical exegesis which fails to recognize or obliterates the partial contrast between him and the Saviour, or the attempt to make out the unconditional and thoroughly Messianic character of the piece at the expense of its historical truth, will find its refutation and correction step by step along with this Exposition.

REMARK 1.—That the fundamental thought of the Song of Solomon lies essentially in the praise of the joyful happiness of wedded love, that its mystery therefore is no other than the mystery of marriage (Eph. v. 31, 32), and that this its mystical idea is vividly presented in one of the most remarkable events of Solomon's life, which is of such great significance in the history of redemption,—this is the estimate put upon it, and the position accorded to it in Biblical Theology by DELITZSCH, and in substantial agreement with him by VON HOFMANN, and this we are convinced is the only correct one. The latter says (in a "Supplement" to DELITZSCH's *Hohe Lied*, p. 237 f.): "Canticles is a song of love, which is here exhibited in all the fulness of its beauty, grace and power, richly adorned besides with the royal splendor of Solomon, and still in the purity and chastity of the marriage bond. As opposed to any heathen composition that can be compared with it, it is a monument of the unfolding of the natural life to the splendor of its full bloom of earthly bliss in a manner pleasing to God, such an unfolding as was possible only where the natural life was under the protection of a guidance which was shaping its way to the ultimate redemption. And if we look at the place which it holds in the sacred history, at the end of five hundred years' direct development of Israel, when in his king and his king's son (Ps. lxxii. 1) the complete form of national sovereignty had been reached, it has its significance in regard to the spiritual counterpart of this glory, that in his whole estate the king has nothing on earth to which his heart is so completely given, as Shulamith, his only love: in this personal, human relation he finds the full satisfaction of his life. When the King of glory, in whom we hope, appears, His people shall also be His bride. His Church is to Him both people and wife, as the relation between man and woman established at the creation is no less a prophecy of Christ and His Church, than the relation of the king of Israel to His people in the history of redemption. The relation, in which the Lord stands to His Church is entirely a personal one, like that between Solomon and Shulamith. Then we shall not expound this or that particular in the Song of songs of him, but the glad antitype of the loving communion which it sings shall have come to pass, identical with the antitype of the relation between the anointed of the Lord and Israel." *Comp. Schriftbeweis* II. 2, p. 370 f.: "The poet sets before our eyes the depth and the blessedness of this love of the sexes (of which it is said viii. 6 that it is "strong as death") and the glory of corporeal beauty, when love is awakened and nourished by it, both of them as the natural products of creative energy, and therefore abstracted from those moral qualities which impart to corporeal beauty a value dependent on the individual, and lend to the love of the sexes a basis and a substance dependent on the individual. . . . Only in the same sense, therefore, in which the creation of woman was the institution of marriage, can Canticles be called an extolling of marriage. The divinely created relation of the sexes as differing and yet belonging together, upon which marriage rests, is praised, and that in the richness of its beauty, by the king in whom the people of God attained its highest earthly glory, as the good which in his view surpassed all the good things in his royal

magnificence," etc. From this statement of the fundamental idea of the poem by HOFMANN, DELITZSCH differs principally in doing fuller justice to the noble virtues, which in addition to her physical beauty adorn its heroine, and consequently making not merely marriage in general, marriage as belonging to the realm of nature and of sense, but an ideal marriage, or at least an ideal wedded love and fidelity the object extolled by the poet. He hopes (according to p. 155 ff.) that he has by his exposition led to the recognition of a side of the Song of Solomon hitherto ignored or neglected: "viz., the ethical character of Shulamith, the fine and feeling picture of her soul, fairer even than the fair body which it tenanted, and in general her profound, persistent and calm moral earnestness, the golden ground on which the smiling colors of this joyous song are every where laid." "Shulamith's beauty," he continues, "is not mere physical beauty of the corporeal form, nor the beauty of a Grecian statue of Aphrodite, when one feels as though the finely shaped marble began to live and to walk. Her beauty is not merely natural, but moral and living. This moral life is not indeed the New Testament spiritual life from God, which will finally transform the physical life into its own likeness, but at the same time it has not the mere semblance of virtue, in which what are only *splendida vitia* so often shine not only in the heathen world, but in the world at large. The morality of Shulamith is no more devoid of substance and value than the Old Testament morality in general. Shulamith is still nature and not spirit, but her nature has been well trained in the fear of Jehovah, hallowed by the grace of Jehovah. What is specifically Israelitish indeed recedes in Shulamith quite into the background behind the universally human. This is the fundamental character of all the written productions of the Chokmah in the time of Solomon. But this splendid and fragrant growth of a hallowed nature and a noble maidenhood does not disown the soil on which it has grown. It is the soil of the revelation deposited in Israel."* As the particular moral traits or virtues in Shulamith's character, he then specifies—1) her sincere, really personal and not merely sensual love for her royal lover; 2) her child-like and naive simplicity; 3) her hearty delight in nature; 4) her chaste and pure womanhood; 5) her sisterly love and filial affection for her mother. The effect which this profoundly moral character of hers has upon Solomon, consists in his "becoming a child himself in the noblest sense of the word through the influence of Shulamith." "The love with which, simple, humble, chaste as she is, she inspires the king, teaches the wise man child-like simplicity, brings the king down into the vale of humility, sets respectful bounds to the impetuous lover. He is compelled to acknowledge that this lily of the field in the artless attire of her beauty and her virtue is more richly adorned than he in all his glory. Nature no longer speaks to the natural philosopher the language of perplexing enigmas, but the gentle language of love. The possessor of a full harem has found the one to whom henceforth his heart belongs, and to no other besides. Following her he willingly exchanges the bustle and splendor of court life for the retirement and simplicity of the country. Afar from his palace, if he but has her on his arm, he roves over mountain and meadow, and with her he is contented in her cottage. Shulamith has become queen without surrendering the virtues of the plain, poor country maid, and Solomon has become Shulamith's husband without losing his royal dignity. Solomon's character in fact appears in twice as fine a light in his self-humiliation, and so does Shulamith in her exaltation." Further considerations respecting the ethical character of the two lovers and the typical significance of their relation to each other, and its place in the history of redemption, will be adduced in the "doctrinal and ethical" remarks upon each section of the Song.

REMARK 2.—HITZIG has attempted to treat the action of the poem as purely ideal, as mere fable or fiction without historical truth. "It is not to be supposed," he says on p. 3 of his Commentary, "that a real history, which either contained this moral of itself, or admitted of its introduction, lies at the basis of this Song. On the contrary, some occurrence living in story may have suggested just this dress. If it concerned merely the king and his lady love, the poet might match Solomon and Shulamith about as well as Tryphon and Tryphæna. The partner introduced for Solomon is השלמית, "the Shulamite," so like the name of the king, that the resemblance

* [The implication that the life of the people of God under the Old Testament was not only upon a lower level, but was specifically different from that under the New Testament, belongs to the philosophical speculations which DELITZSCH is fond of indulging. He conceives that the fact of the incarnation introduced an entirely new element into human nature which did not exist, and could not have existed prior to that event.—T.E.]

cannot be mistaken. Now a fair damsel from Shunem (Shulem) really was at one time brought to court, when Solomon was young (1 Kings i. 3, 4), on whose account Solomon had his half-brother put to death for proposing to marry her, 1 Kings ii. 13-25. This deed, which might seem to have sprung from jealousy (comp. the thesis viii. 6; Prov. vi. 34 f.) together with the similarity of "Shulamith" and "Solomon," may have first determined the direction in which the idea should incorporate itself.—Against this combination of HIRTZIG'S (substantially adopted by WEISSBACH, p. 66 f.), which is designed to show the mythical character of the piece, may be urged in general all the probable grounds for its composition by Solomon himself, or even for its originating in Solomon's time, which were presented in ‡ 3; and in particular still further: 1) the complete unison—not partial merely—between the historical situation described in the piece and the state of culture in the times of Solomon as depicted in the books of Kings, or, in other words, the absence of any contradiction between the Solomon of history and the Solomon of this book, together with the numerous striking and wholly undesigned coincidences in the situation and character of both. 2) The improbability of an intentional parallel between the names "Solomon" and "Shulamith," which have no surprising similarity of sound, and are not contrasted any where in the piece, though opportunities for doing so were not rare (ii. 16; iv. 1 ff.; vi. 3; vii. 11; viii. 11 ff.). 3) It is extremely forced and far-fetched to identify the heroine of the Song with Abishag of Shunem, David's concubine, and especially to explain viii. 6 of a supposed jealousy about this Shulamitess, which might have moved Solomon to put his brother Adonijah to death. 4) It is a very probable and obvious assumption that Shunem, on account of the remarkable beauty of its daughters, may have been the home of one of the concubines of the king of Israel in more instances than just this one, 1 Kings i. 3, 4, and that this furnishes the explanation of the gentle denomination of the heroine of this piece as "the Shunamitess" (Shulamitess). 5) The analogy of the book of Job, which likewise has a historical fact as its basis underneath its dramatic form (comp. HIRZEL, *Job*, p. 7 ff.), in spite of the fact that its peculiarly speculative character seems in a much higher degree to favor the assumption that its contents are purely fictitious.*

[NOTE ON THE INTERPRETATION OF THE SONG OF SOLOMON.—*By the Translator.*—The substitution of the typical method, for which ZÖCKLER contends, in place of the allegorical, which has hitherto chiefly prevailed among evangelical interpreters of this book, marks a decided and most wholesome advance in its exposition. It is bringing into the study of the Canticles that method which has been applied with such salutary effect to the investigation of the Old Testament in general, and of its types in particular, by the most recent and able biblical scholars, and which is represented, for example, in the well-known writings of KURTZ and FAIRBAIRN.

1. The allegorical method, which it is proposed to discard, regards the persons and objects described in this song, as in themselves unreal, as mere figures or names for spiritual persons and objects, which latter were the actual and only things contemplated and intended by the inspired penman. In what he here writes of Solomon and Shulamith he had before his mind not two real or even imaginary persons possessing definite characteristics, and sustaining a known relation to each other, which were symbols of spiritual characteristics and of a spiritual relation, the contemplation of the former being a medium through which he and others might rise to a fuller and more correct comprehension of the latter. But in all the language which he employs he is directly and consciously describing Christ and His Church. He imputes certain physical attributes or outward acts to Solomon, but it is not because they in fact belonged to him personally, or were appropriate to him as a man, a monarch, or a husband, but because there are certain attributes or works of Christ, of which these are or may be constituted emblems. And so in every expression used respecting the bride he is not depicting a human person real or ideal, but is simply employing a figure of speech which is to be applied directly to the Church, and which finds its justification in its fitness to set forth some feature or characteristic of the Church.

Hence, it happens that the great body of the allegorical interpreters, even the ablest and the best, refrain from inquiring into the meaning of the language used in its literal application, as

* [The connection of Shulamith with Shunem does not seem to be as certain, as ZÖCKLER conceives it, though his scheme of the book is largely built upon it. The derivation of the name from Solomon has commended itself to many who have no sympathy with HIRTZIG'S ridiculous and conceit about Abishag.—Tr.]

though this were no part of its true and proper intent, but apply it immediately to Christ and His Church as the parties directly described, and the only ones, in fact, who come fairly within its scope. So far from possessing themselves first of the literal sense of the Song in its primary application to the sphere of natural life, and making this the basis from which to rise to a spiritual significance which should carry the same principles into a higher sphere, viewing in the outward and the human a reflection of the inward and divine, they positively assert that no consistent literal sense is discoverable. And they triumph in the assertion as an unanswerable argument, precluding the possibility of any other than a spiritual interpretation, whereas they are destroying the foundation underneath themselves, and making it impossible upon their principles to build up any exposition of the book which shall not rest upon the sand. It is certainly a most extraordinary procedure by which to substantiate the claim that the spiritual and the divine are in this Song set forth under the image of the earthly, to annihilate the latter with a view to exalting the former. If there is no substance nor consistency in the earthly image, what becomes of the heavenly counterpart? They who proclaim that they can make no consistent sense of the Song in its literal acceptation, should remember that the natural presumption will be not that no such sense exists, but that they have failed to find the key to its understanding. And if they cannot interpret the earthly meaning which lies upon the surface, what assurance can they give that they are safe guides to its heavenly and hidden mysteries? What is this but to play into the hands of those who claim that they can give a consistent sense to it literally understood, and that no higher meaning is necessary or possible?

We greatly deprecate such language as the following from so devout and evangelical a commentator as WORDSWORTH: "Upon the principles of the literal interpretation, how can it be explained that in the Canticles, the bridegroom is called by such various names? How are we to account for the fact that the same person, who is called the beloved, is also designated as a king, as King Solomon, as a shepherd, as feeding among lilies, as an owner of a garden and of a vineyard, which he has let out to keepers, and of which he will require the fruit?" This is, in our judgment, simply a concession to those who insist that there is more than one lover here spoken of, or who make of the Song itself a jumble of incoherent fragments. Again, we must utter our most vehement protest against such statements as these from the same able writer: "If the objects to which the bride is compared in the Canticles are understood in their literal sense, such a picture will be produced as would deserve to be censured and condemned in the strong language of the Roman critic denouncing a tasteless and ill-assorted rhapsody of incongruous enormities." "How, again, are we to interpret the description of the bridegroom's features? Expounded literally, some of the details in the portrait are absurd and ridiculous, others are even repulsive and revolting." It becomes a question whether it is not more reverential to divine inspiration to abandon the spiritual sense altogether, if it can only be maintained by thus vilifying this sacred Song.

2. Besides this neglect and undue depreciation of the literal sense, we object to the allegorical method, in the second place, that it inverts the true relation between the outward form and the spiritual substance in this Song. By an original divine constitution there are thoughts and ideas embodied in the sphere of natural life, which reach into the spiritual sphere, and these are made use of as helps for climbing from the lower to the higher. We must not lose sight of the divine economy in this matter. There was not, first, the communication of a complete system of doctrine in its fulness and in abstract form, which the sacred writer, being in entire possession of, seeks to impart to others—and in so doing, looks about for some analogy which he strives to adapt to it, even at the risk of utterly distorting the inferior object which he so employs. But the type comes before the doctrine, and is preparatory to it. God places before the eyes of His inspired servants, and through them before all others, these outward types, with their correspondences to the heavenly and divine. These natural objects and relations furnish the lessons which under divine guidance they are to study, by which they are to be educated to the comprehension of the spiritual, which is wrapped up in them, and which they are adapted to convey.

3. The allegorical method further violates the analogy of Old Testament instruction. This was once the favorite mode of dealing with types, but it led to such fanciful, grotesque and far-fetched explanations as to bring the whole subject of typology into disrepute, and it has now been dis-

carded by sober inquirers. The true principles are thus stated by Prof. FAIRBAIRN, *Typology*, I., pp. 81 ff.: "In the interpretation of types our first care must be to make ourselves acquainted with the truths or ideas involved in them merely as providential transactions or religious services—to make what they were in their immediate relation to the patriarchal or religious worshipper, the ground and matter of what, as typical, they are now to the Christian." "Their typical import is not something apart from their natural and immediate design, but consisting of that and growing out of it." "The essential character and objects of the transaction, in which the type consists, become thus the ground and matter of its typical relation to the realities of the gospel. But if we should proceed in an opposite direction and make the essential qualities of the antitype the measure of what we are to expect in the type, then, as a matter of course, we shall be driven to seek in the latter many trifling and fanciful resemblances, which have no idea or principle in them whatever." The Messianic teaching of the Psalms, which belong to the same stage of divine revelation with the Song of Solomon, is entirely of the typical character. It is wholly drawn from the personal experience or the official position of David or of Solomon, more or less idealized, with or without a removal of human limitations. It is not until we reach the period of the prophets that the typical element recedes into the background, and is partially, though not entirely, superseded by a more didactic style of instruction. No one can fail to recognize the distinction in this respect between Canticles and Ezekiel, ch. xvi., xxiii.

4. It also disregards the needs of the people of God under the Old Testament. It must be assumed that Canticles, like every other book of Scripture, had its special adaptation to the wants of those for whom it was immediately prepared. It was part of the divine system of instruction under which they were placed, and had its determinate function to fulfil in preparation for Him that was to come. Now if it contained the mysteries which allegorical interpreters find hidden under its language, it must have been to its earliest readers a sealed book. They did not have before them the detailed history and doctrine of Christ and His Church, from which conjecturally to fit expressions in the Song by a mere casual and superficial similitude. Nor could they be expected to have any inkling whatever of the meaning of passages, whose sense is elicited by punning upon words, as though the "chains," i. 10, represent the "law," because הַנְּרִים bears some resemblance in sound to הַיְרֵה, and the "cyprus flower," i. 14, alludes to the atonement because of an ambiguity in the word כַּפָּר. If this is the way that Canticles is to be expounded, it is a mere book of riddles, whose solution is sufficiently puzzling and doubtful with all the facts and teachings of the gospels before us, but which could not possibly be comprehended while the objects referred to were still veiled by the future. If, however, the language of Canticles describes not future or unknown objects in enigmatical terms, but scenes real or ideal belonging to the sphere of earthly love, which is a symbol of the heavenly, then the analogies of thought must lead directly from one to the other. And Solomon's contemporaries, as well as later generations, could rise at least to a partial comprehension of its meaning; not, it is true, to an exhaustive understanding of it, for the deep meaning of Scripture grows with growing light and fuller knowledge and further revelation. But the more advanced interpretation must lie in the line just indicated, only penetrating further, not in the way of loading the text with far-fetched and fanciful senses. Scripture does not have a multiple sense, if by this be meant that it is to bear every signification which can by possibility be put upon its disconnected words; but the ideas manifestly underlying it may be followed out into further developments and wider applications.

5. Our last objection to the allegorical method is that it cannot achieve a well grounded and satisfactory interpretation of this book. It loses itself perpetually in details, where it spends its strength in random guess-work. The ingenuity with which this may be done, and the devout spirit with which it may be pervaded, cannot alter the essentially vicious character of the process. As ADAM CLARKE justly says, he could make anything whatever out of this Song that he was disposed to make, if he were allowed equal liberty: he could find Arminianism in it or any type of doctrine he chose. The pious use made of the language of the book cannot redeem it from the charge of mal-interpretation. It is not exposition but substituting human fancies for the true meaning and intent of the divine Word. The pious senses inserted, the edifying reflections and the devout meditations do not sanctify a mode of dealing with the book of God so utterly unwarrantable.

This mode of expounding each separate particular, not with a view to its place in the description in which it stands, but as a distinct reference to the spiritual object typified by it, necessarily leads both to a serious distortion of the lessons to be conveyed, and to a marring and mangling of the symmetry and beauty of the objects depicted. Thus Dr. ADDISON ALEXANDER in his Commentary on Isaiah v. 3, "The parable, as a whole, corresponds to its subject as a whole, but all the particulars included in the one, are not separately intended to denote particulars included in the other. A lion may be a striking emblem of a hero; but it does not follow that the mane, claws, *etc.*, of the beast must all be significant of something in the man. Nay, they cannot even be supposed to be so, without sensibly detracting from the force and beauty of the image as a whole." See also similar language used on Isaiah lx. 7, and in his Commentary on Mark iv. 13, and xii. 6. Is it surprising that WORDSWORTH could see no beauty in the figures of this book literally understood after mercilessly carving them to shapeless fragments by his dissecting knife?

For these reasons we believe the typical to be the true method of interpreting this Song, and we shall conceive it to be a most important service rendered by this commentary if it shall in any measure contribute to check the unbridled extravagance of the prevalent devotion to allegory and encourage a simpler and juster style of interpretation. According to the typical understanding of Canticles, which has already been characterized in the general, but may here be more exactly described, its primary subject and that which is denoted by its language in its literal acceptation is the loving intercourse of king Solomon and his bride. But in consequence of Solomon's representative character as the vicegerent and type of the divine king of Israel, his individual and earthly relations become the mirror of the spiritual and the heavenly. His human love to the woman of his choice is the symbol of the love of God to His elect people, of Jehovah to Israel, of Christ to His church. This latter is not directly and enigmatically described by the terms of the Song, but is shadowed forth by the scenes and the feelings which are depicted in it. The Solomon of the Song is not the heavenly, but the earthly Solomon: he is presented, however, not in his individual personality merely, but in the capacity of a king and a lover or a husband, thus suggesting the ideal king and the ideal lover, and to this extent, and in this manner, shadowing forth the greatest and most glorious of monarchs, the most tender and affectionate, the most loving and the best of bridegrooms, Jehovah-Jesus.

The very first step toward the correct understanding of this book as of any type, or parable, or similitude whatsoever is the inquiry after its literal sense,—what is the object itself that is here presented? It is impossible to develop the spiritual meaning of a symbol until it is first ascertained what the symbol is. The literal sense is the foundation of the whole. If this be not correctly gathered and distinctly apprehended, every ulterior result is vitiated. The most cursory inspection shows this book to relate to the loving intercourse of a bridegroom and his bride. But what is the precise nature and the mutual relations of the several scenes depicted? Do the various parts cohere in one connected narrative, which traces through successive steps the growing intimacy of the loving pair? if so, what is the story, or the plot which forms the ground work of the book? Or does it contain a series of detached scenes, each complete in itself? if so, what are the limits of each, and what the precise situation and action depicted in it? Is the whole prior to marriage, or subsequent to marriage, or does the marriage occur in the course of the Song, and if so, where? A true conception must first be gained of the book in the exhibition which it makes of the human love described in it, before we can be prepared to understand the particular aspect, method, or measures of divine love which it is adapted to set forth.

The service performed by the erotic commentators on this Song in the history of interpretation, is that of directing attention to this most astonishing oversight on the part of the allegorists, one extreme as usual generating its opposite, and thus preparing the way for its own correction. The egregious perversions of the literal sense by those who have bestowed upon it their exclusive attention can only be fairly refuted and their utter baselessness shown, when the correct scheme of this book shall be fully drawn out and fortified in every part.

In our opinion ZÖCKLER has not been as successful in his results as he is correct in his method. Neither he nor DELITZSCH, whom he follows with some modifications, has solved the problem of the book so far as to make a faithful exhibit of its literal sense. They are both captivated with

the idea, which we are persuaded is fallacious, of finding a regularly unfolded plot, and in their eagerness to make out continuity and progress they have obtruded upon this sacred poem what finds no warrant in its text, and marred the artless simplicity of its structure by needless complications. A complete and satisfactory presentation of the literal sense of Canticles is a very great desideratum; and this is the direction in which we are disposed to look with the greatest hope for further progress in unfolding its more profound mysteries.

Upon the literal is built the ethical sense. DELITZSCH here loses himself too much in a mere romantic sentimentalism. The erotic interpreters, as GINSBURG, discover an example of virtue superior to the greatest temptations: they make it a story of faithful love shown in a maiden, whom the king by all his arts and by the most dazzling allurements cannot seduce from her shepherd lover to whom she had given her heart. ZÖCKLER here attempts a compromise which is an attitude he frequently occupies in the course of his commentary. He drops the shepherd lover, but still represents Solomon in an unfavorable though less repulsive light, and makes all the pure and elevating influence proceed from Shulamith, who is the true heroine of the Song, and by whom her royal husband is completely over-shadowed. The discontent with Solomon's court and with the style of life prevailing there, which DELITZSCH affirms, is pushed by ZÖCKLER to what is perhaps its legitimate result, dissatisfaction with Solomon himself who was tainted by the corrupting influences around him. She however wins the proud lord of a harem completely to herself and makes him all her own; from love to her he forsakes his voluptuous court for the retirement and gentle pleasures of her country home. He thus finds in it the triumph of chastity over sensuality, of a pure monogamy over the voluptuousness of polygamy.

We cannot deny that there is a certain attractiveness at the first view in the thought of a rebuke to polygamy in the person of one, by whom it was carried to such unheard of excess, if it were not that the whole thing is imported into the Song by the mere fancy of the interpreter. Whatever unfavorable surmises might attach to Solomon's life as recorded in Kings, there is nothing whatever in this book to justify them. He says and does nothing to warrant the suspicion of a want of constancy in his love for Shulamith or a fickle preference for others. Shulamith never betrays any apprehension that she has not her full share of his love, or that his conduct belies his professions of fond attachment. The temporary separation—it can scarcely be called estrangement—which gives her so much pain, is traced by herself to her own drowsy inaction, v. 3. The only allusion to the existing number of queens, vi. 8, is for the sake of ranking her above them all as the idol of her husband's heart. The daughters of Jerusalem never appear as rivals, toward whom Shulamith expresses or cherishes any jealousy. But apart from the unfounded presumptions on which the whole is based, it involves a preposterous conflict between Solomon's regal dignity and his married state, that in order to possess Shulamith as his own, and be completely hers, he should have to abandon his capital and his court and the occupations of royalty, and go to live with her in her mother's house at Shunem. And further, it is a most extraordinary mode of inculcating monogamy for Shulamith to marry a king already the possessor of sixty queens, and then to set about securing him entirely to herself, and leading him to abandon all the rest. Would not this be more like the artful intriguing favorite than the guileless, simple-hearted child of nature, which she is represented as being?

All that can in fairness be made out of the ethical view of this book, as it appears to us, is that two parties are here described who live in and for each other. Proofs and instances are given of their devotion and fondness, their ardent longing for each other when separated, their delight in each other when united, their increased enjoyment in every source of pleasure, of which they partake together. The constancy, the tenderness, the purity, the fervor of wedded love, finds repeated and varied exemplification. Canticles does not rise to the inculcation of monogamy nor assert for marriage that according to its primeval institution and its true idea it must be between one man and one woman. It alludes to polygamy, vi. 8, without disallowing or positively prohibiting it as an offence against the ordinance of God and the welfare of man. It belongs to a dispensation under which for the hardness of men's hearts this institution had been suffered to be clouded, and its original brightness dimmed. It issues no interdict against polygamy, but it undermines it. First, by drying up its source. It exhibits a style of intercourse between the sexes which is pure, elevated and refined, sensitive to the charms of beauty and of per-

sonal attractions, but without a trace of sensuality. There is no grossness, no impurity, no delicacy even. Everything of that nature which has been attached to this gem of songs, should be laid to the account of mistranslation or misinterpretation. Secondly, by raising up an adversary too powerful for it. This Song depicts a mutual love which is absolutely exclusive, ii. 2, 16; iv. 12; vi. 3, 9; vii. 10; viii. 6, 7; and before which polygamy must fall, not because it is forbidden, but because it cannot be endured.

Greatly as we approve of ZÖCKLER's typical method of dealing with Canticles, we cannot accept what is peculiar in the typical views which he deduces from it. This follows, of course, from the exceptions we have taken to his literal conception of it, upon which it is based. Some may probably be shocked by the fact that he represents Shulamith as Solomon's superior in point of virtue and purity, and the instrument of working at least a temporary change for the better in him, while at the same time he says that Solomon and Shulamith are types of the Lord and His church. This, however, is not of itself sufficient to condemn his view. All types have their deficiencies. Some are deplorably defective, without after all ceasing to be types. There is a real foundation for what ZÖCKLER calls types of analogy and types of contrast, or as we have ourselves been in the habit of designating them, direct and inverse types, the former being objects which directly shadow forth the future good, and the latter such as stand in opposition to it or represent a want which it can supply. And in every individual type there are at the same time elements of correspondence with the ultimate ideal and of divergence from it, both of which must be taken into the account if its full lessons are to be unfolded.

If the question respected the typical character of Solomon on the whole, as a personage in the sacred History, it could not be objected that a more unfavorable view is taken of him than the facts recorded warrant. And it may be added that in the book of Ecclesiastes, which is inversely or negatively Messianic, the kingdom of Solomon is shown upon its unsatisfying side, in which it presents a marked contrast with that of his great antitype. We are now, however, solely concerned with Solomon as he is represented in the Song of songs. The typical, as the other lessons of the Song must be drawn from itself, without any such supplement at least from other sources as would distort the image presented here. A picture is presented to us belonging to the sphere of natural life; this must be simply transferred to the spiritual sphere to yield its typical or higher meaning. Features of Solomon's character which would have marred the significance or effect of the whole, may be neglected or lost sight of. They do not belong to the conception of this Song, which must be interpreted by itself.

Did the writer of this book intend anything more than the literal and ethical sense? ZÖCKLER thinks not. He supposes him to have composed this poem, setting forth this incident in the life of Solomon. He had no more in his mind than the human parties, the play of their affections, and the fond relation constituted between them. But the nature of the transaction itself, and the position of the principal actor in the sacred history impart to it a typical import, of which Solomon himself, in writing it, had no conception. Its connection with Solomon, and its ethical bearings in his view justify its place among the sacred oracles, even apart from its mystical meaning. This is a question of some difficulty. For, 1. It cannot be affirmed that the book itself contains any clear indication of its higher meaning; what has been adduced as showing that the writer intended something more profound than lies upon the surface, is mostly of doubtful interpretation, and is scarcely sufficient to produce conviction. 2. Such instances as Ruth, Esther, and many of the Proverbs may make us cautious in undertaking to determine in advance what amount of evident religious character is necessary to entitle a book to admission to the canon of the Old Testament. 3. The sacred historians in all probability were ignorant of the typical nature of much that they have recorded.

Nevertheless, we cannot but believe that the writer of this divine Song recognized the symbolical character of that love, which he has here embellished. The typical character of the king of Israel was familiarly known, as is apparent from many of the Psalms. The typical character of Solomon's own reign was well understood by himself, as appears from Psalm lxxii. That the Lord's relation to His people was conceived of as a marriage from the time of the covenant at Sinai, is shown by repeated expressions that imply it, in the law of Moses. That under these circumstances, the marriage of the King of Israel should carry the thoughts up by

a ready and spontaneous association to the covenant-relation of the King *par excellence* to the people, whom He had espoused to Himself, is surely no extravagant supposition, even if the analogous instance of Psalm xlv. did not remove it from the region of conjecture to that of established fact. The mystical use made of marriage so frequently in the subsequent scriptures, with evident and even verbal allusion to this Song, and the constant interpretation of both the Synagogue and the Church, show the naturalness of the symbol, and enhance the probability that the writer himself saw what the great body of his readers have found in his production. And whatever may be said apologetically of the sacredness of this book, if its inspired author intended it in its literal sense alone, it exalts it so prodigiously, and frees it so completely from every shadow of objection, to suppose him to have employed this symbol with some consciousness of its sacred meaning, that I cannot bring myself to believe that the wise King of Israel was so blind as some have imagined him to be. And I am not sure but the absence of the name of God, and of any distinctive religious expressions throughout the Song is thus to be accounted for that the writer, conscious of the parabolic character of what he is describing, felt that there would be an incongruity in mingling the symbol with the thing symbolized. See ISAAC TAYLOR's *Spirit of the Hebrew Poetry*, pp. 174, 5].

§ 5. HISTORY AND LITERATURE (BIBLIOGRAPHY) OF THE INTERPRETATION OF THE SONG OF SOLOMON.

a. *The allegorical attempts at explanation in ancient and modern times.**

It is as impossible to deny that the mystical and allegorical view of the Song of Solomon, which entirely disregards the literal sense, and sees nothing in it but an exhibition in a figurative dress, of the covenant-relation between Jehovah and Israel, or of the loving communion of Messiah with His Church, may have had advocates among the Jewish scribes before the close of the Old Testament canon, as it is to prove that this view was the only one in the period before Christ, or that it was the *conditio sine qua non* of the reception of the book into the canon. For neither the acquaintance which the author of Prov. i-ix, xxii.-xxiv betrays with it (see § 3, REM. 1), nor the frequent use made of it by the prophet Hosea at a somewhat later period (comp. Hos. xiv. 6-9 with Cant. ii. 1, v. 15, iv. 11, vi. 11, *etc.*), affords any certain proof that the allegorical explanation was already cultivated before the exile at the expense of the historical. That according to the tradition of the Talmud (see R. AZARIAS in *Meor Enaim*, p. 175 b), EZRA only admitted such books to the canon as "were composed by the prophets in the Holy Spirit," can no more be esteemed a historical testimony for the exclusive prevalence of the allegorical interpretation at the time of the collection of the canon, than the statement of the TARGUM on i. 1, that the Song of Songs was sung "by Solomon the prophet and king of Israel in the spirit of prophecy." Nor can any proof be brought from the Old Testament Apocrypha of the existence of the allegorical mode of interpretation before the time of Christ. The passages adduced for this purpose by ROSENMUELLER, Wisd. viii. 2, 9, 16, 18; Eccles. xxiv. 18, 19, by no means necessarily imply that the bride of the Canticles was taken to be the divine wisdom; and against the validity of the passage Eccles. xlvii. 15-17 urged by KEIL, even HENGSTENBERG has shown that Solomon's *παροιμίας, παραβολαί and ἐρμηνείαι*, "proverbs, parables and interpretations" here extolled, simply refer to the proverbs and enigmatical sayings of the king mentioned, 1 Kin. v. 12 (iv. 32) ff., x. 1 ff, not to any mystical sense of this "Song of songs." Nor can the SEPTUAG. be adduced as representing the allegorical interpretation of this Song; for though it renders אֲנִי הָיָה אִשָּׁה אֲרָמָה iv. 8 by ἀπὸ ἀρχῆς πίστεως and אֲנִי הָיָה אִשָּׁה אֲרָמָה by εἰδοκία, these are errors of translation, which only show that the two localities in question (Amana and Tirzah) were no longer known to the authors of the Alexandrian version. No certain traces of a use of the Song of Solomon in an allegorical sense can be pointed out even in the writings of PHILO; and the same is true of the New Testament, where, at the utmost Rev. iii. 20 might be regarded as an expression taken from the Song of Solomon, explained of

* Comp. in general ED. CUNITZ, *Histoire Critique de l'Interpretation du Cant. des Cantiques*. *Strasbourg*, 1834, [also the account given of preceding commentators in the commentaries of WILLIAMS, pp. 108-126, GINSBURG, pp. 20-102, MOODY STUART pp. 623-640, and THURPP pp. 16-36, of which the translator has freely availed himself in such additions as he has thought it needful to make.]

the Messiah, but is more probably to be traced, like what is elsewhere said of Christ as the bridegroom of His Church (*e. g.* Mat. ix. 15, John iii. 29, *etc.*), to the corresponding ideas and expressions in the figurative language of the prophets in general.* Comp. § 4, p. 16, and in opposition to the different judgment expressed by HENGSTENBERG respecting these passages of the New Testament, comp. especially UMBREIT in *Herzog's Real Encyc.*, vol. vi p. 207 f.

Accordingly, it is not until the period after Christ and His apostles that really unmistakable traces are found of the allegorical understanding and treatment of the Song of Solomon; and in the first instance in the way that the author of the fourth book of Esdras, an apocalyptic production of a Jewish Christian, written probably in the time of Domitian, uses the expressions "lily" and "dove," v. 24, 26, with unmistakable reference to Cant. ii. 1, vi. 9, as mystical designations of the Church of God. Then in an allegorical explanation of iii. 11, given by R. SIMON BEN GAMALIEL about the year 120 of the Christian era (see *Taanith*, IV. 8): and finally in the solemn asseveration of R. AKIBA, the celebrated contemporary of this R. SIMON (in *Yadain* III. 5), that Canticles defiles the hands, and is to be regarded not only as a holy, but in comparison with the rest of the Hagiographa as a most holy book † (קִרְשׁ קִרְשִׁים). The Synagogue, from the first centuries of the Christian era, must have universally proceeded on the assumption attested by this declaration of a hidden allegorical sense to this book. For ORIGEN and JEROME testify that it was a universal custom among the Jews in their time, not to allow any one to study the Canticles, the account of the creation in Genesis (the כְּנֶשֶׁת (כְּרֵאשִׁית) or the 1st chap. of the Prophet Ezekiel (the כְּנֶשֶׁת כְּרֵכָבָה) before the thirtieth year of his life. And IBN EZRA declares that it was an undoubted and undisputed fact that nothing in the Canticles was spoken literally, but all figuratively. ‡

Great numbers of both Jewish and Christian interpreters have since treated the Song of Solomon in this one-sided allegorical method, which fritters away the historical sense altogether, and sets it aside as offensive. Of the former, the most ancient whose work has come down to us is the author of the TARGUM, which is at all events post Talmudic. The model thus given was followed by most of the Rabbins of the middle ages, particularly RASHI, KIMCHI, and IBN EZRA, of Toledo, in the twelfth century, who has already been mentioned, and who sees in the book an allegorical and prophetic representation of the history of Israel from the time of Abraham (whilst the other rabbinical interpreters almost universally, like the TARGUMIST, make the action begin with the exodus from Egypt under Moses); likewise MOSES MAIMONIDES (+1204), who in his *More Nebachim*, explains some passages at least of the poem, and this in such a way that "its historical contents vanish entirely, and the mystical signification of its poetical and figurative expressions is alone of any worth." In the Church ORIGEN brought the mystical and allegorical mode of treatment into vogue, and by far the greatest number of the fathers and the theologians of the middle ages, and even of more recent times, have followed him, with however the subordinate variations that to the mystico-spiritual view represented by him, by JEROME, MACARIUS, THEODORET, BERNARD of Clairvaux, *etc.*, there have also been added in the course of time a mystico-doctrinal (CYPRIAN, ATHANASIUS, JOACHIM LANGE, RAMBACH, STARKE, *etc.*), a mystico-political or historical (AUGUSTIN, LUTHER), a mystico-prophetic (COCCELIUS, GULICH, HEUNISCH, REINHARDT, *etc.*), a mystico-Mariological (AMBROSE, RUPERT V. DEUTZ, DIONYSIUS CARTHUSIANUS, MICH. GHISLERIUS, SALMERON, CORNELIUS A

* [THURPP remarks on the contrary: "It is indeed there never directly quoted; but, on the other hand, the passages in which its language and its imagery are in various ways embodied, are numerous; the use thus made of it is uniformly allegorical; and the cumulative cogency of these repeated dependences upon it in favor of the allegorical interpretation becomes very great; and throughout the New Testament no hint is to be found that it bore or could bear any other than an allegorical meaning." The passages, which he cites in proof of this conclusion in his commentary pp. 53-55, are not all equally convincing; some are wholly fanciful. But enough remain to satisfy an unprejudiced mind that the inspired writers of the New Testament and our Lord Himself found a deeper meaning in this Song than appears upon its surface.—TR.]

† See the passage in J. D. MICHAELIS' Preface: "Absit omni modo ut qui Israelita negaret, quod canticum canticorum non polluit manus sive non sit sacrum; quia totus mundus tanti non est ac ille dies quo canticum canticorum Israeli est datum. Omnia enim Hagiographa sacra sunt, sed canticum canticorum est sacratissimum. Etsi qua de Salomoais scriptis dissensio fuit (*viz.*, whether they belong in the canon—comp. *Aboth de Rabbi Nathan*, c. I in DELITZSCH, *Hohel*, p. 48), ea tantum de Ecclesiaste fuit."

‡ Pref., in Cant. Cantic.: "Absit, absit, ut canticum canticorum de voluptate carnali agat; omnia potius figurate in eo dicuntur. Nisi enim maxima ejus dignitas, inter libros Scripturæ sacræ relatam non esset; neque illa de eo est controversia."

LAPIDE, etc.), and even a mystico-hieroglyphical (PUFENDORF and RUNGE, 1776). They are all agreed, however, that the whole poem was conceived by the author with a conscious allegorical design. The most recent allegorical expositors also occupy substantially the same ground, now inclining to one and now to another of these modifications; as ROSENMUELLER HUG and KAISER have sought each in his own way to reproduce the mystico-historical or political method of explanation of former times; GOLTZ, the mystico-prophetical; H. A. HAHN, KEIL, O. V. GERLACH, HENGSTENBERG, the mystico-doctrinal; GUST. JAHN and others, the mystico-spiritual mode of explanation.

SPECIAL BIBLIOGRAPHY.

I. JEWISH ALLEGORICAL EXPOSITIONS.

TARGUM in *Cant. Canticorum* (contained in the TARGUM to the five Megilloth, viz., Song of Solomon, Ruth, Lamentations, Esther, Ecclesiastes), best printed in the Paris and London polyglots. It betrays, by its references to the TALMUD, and even to the Mohammedans, that it was not composed until the eighth century probably, which, however, does not exclude a higher antiquity for many of its remarks and stories strung together in the style of the Haggada. It forms a continuous "picture of Israel's history from the exodus out of Egypt through the oppressions of the kingdoms of the world until his final redemption." "Draw me after thee" (i. 4), is explained of the march of the people under the conduct of Jehovah to Sinai; "Look not at me, because I am black" (i. 6) of the penitent confession of sin by those who had forsaken Jehovah for the golden calf; "Tell me, thou whom my soul loveth, where thou feedest," etc. (i. 7), of Moses' supplication for the transgressing people; the festive procession described in iii. 6-11 of the taking of the promised land by Joshua, and the building of Solomon's temple; the words (vii. 13) "let us go to the vineyards," etc., of Israel praying for deliverance from the Babylonish exile; the "odorous mandrakes" (vii. 14) of the period of deliverance already come; and finally, the concluding verse (viii. 14) is explained as a petition to the Lord, that He would speedily bring back the scattered people to the "spice mountains," i. e., to the temple mountain in Jerusalem, with its fragrant offerings of incense—all this is interwoven with gross anachronisms, strange leaps of thought, and extravagant fancies of every description; comp. ZUNZ, *Gottesdienstliche Vorträge der Juden*, etc., p. 65 f.; DELITZSCH, *Hohel.*, p. 49; UMBREIT, *loc. cit.*, p. 208 f. [See the English translation of this TARGUM in GILL on Canticles, 1728, and in ADAM CLARKE'S Commentary.]

RASHI (i. e., R. SOLOMON BEN ISAAC, † 1105), *Commentarius in libros historicos et Salomonis V. T.*, in *Lat. vertit* J. FR. BREITHAUP, 1714 (on the rabbinical editions of this Commentator, who is particularly valuable on account of his copious communications from older Jewish allegorical interpreters, comp. DE ROSSI, *Histor. Wörterbuch der Jüdischen Schriftsteller*, from the Italian, by HAMBERGER, 1839; also J. CHR. WOLF, *Bibliotheca Hebræa*, 1715-33, 4 vols.)

DAVID KIMCHI (son of JOSEPH KIMCHI, born at Narbonne, 1190, died after 1250), *Commentarius in Cantic. Canticor.* (in the rabbinical Bibles of Bomberg and Buxtorf; inclining to the literal interpretation of Scripture, yet setting the greatest store also by the older allegorizing tradition, especially in the exegesis of Messianic passages; comp. M. HEIDENHEIM in HERZOG'S *Real-Encyklop.* XIX. 693).

IBN EZRA († 1167) *Commentar. in Cant. Cant.*, also in Bomberg's and Buxtorf's Bibles; differs from the TARGUM and most of the other rabbins in finding the history of Israel from the time of Abraham allegorically and prophetically represented in the Song of Solomon, and hence it is not until chap. ii. that he comes down to the times of Moses and the giving of the law; he sees, for example, in the voice of the bridegroom, "who comes leaping over mountains and hills," ii. 8, the thunder of Jehovah, by which Sinai was shaken (comp. Ps. xxix.), refers the "peeping of the bridegroom through the window" (ii. 9), to God's looking down upon His people oppressed in Egypt for their help, etc., etc.

MOSES MAIMONIDES († 1204) *Moreh Nebochim seu Doctor perplexorum*, ed. JO. BUXTORF, 1629, comp. the Arabic and French edition "*le Guide des Égarés*," by S. MUNK, Par. 1856-61, 2 vols., explains in the first part of this work in addition to many other passages of the Old Test., which represent the divine under sensible images, various sentences from the Song of

Solomon, and in so doing returns to the extremely arbitrary and desultory method of the older Midrash which "at every verse or clause of a verse pours out a perfect cornucopia of the most heterogeneous thoughts and fancies," without aiming at any continuous historico-allegorical explanation of the whole. A characteristic specimen is afforded by the remark upon the opening words i. 2, where the "kiss of his mouth" is taken to be a mystical designation of the union of the Creator with the creature (*apprehensio Creatoris cum summo amore Dei conjuncta s. Neshikah*), and the well-known phrase of the rabbins that Moses, Aaron and Miriam died "in the kiss of God" is traced back to this as its origin. Comp. BUXTORF'S *Edit.* p. 523, and generally JOST, Art. "Maimonides" in HERZOG'S *Encycl.* VIII. 691 ff.

MOSES BEN TIBBON, IMMANUEL BEN SALOMO the Roman, and other rabbinical adherents of the cabalistic and philosophical exegesis of the Jews of the middle ages differ from the common historico-allegorical interpretation in that Solomon is to them a symbol of the highest spiritual will (the *intellectus agens*), Shulamith a symbol of the lower, merely sensuous and receptive understanding (the *intellectus materialis*), and the whole is a representation of the union of both effecting the purification of the latter. On the contrary the religious poetry of the Jews of Spain in the *Pijut*, in so far as it is based on the Song of Solomon, rests on that more widely diffused allegorical view, which sees in Shulamith the "congregation of Israel" (כְּנֶסֶת יִשְׂרָאֵל). Comp. SACHS, *Relig. Poesie der Juden in Spanien*, p. 267; DELITZSCH, *Hohel.* p. 50.*

II. CHRISTIAN ALLEGORISTS.

a. The mystico-spiritual interpretation. (Regarding the whole as a figurative representation of the intercourse of Christ with the believing soul).

ORIGEN in *Cant. Canticorum Homiliae duo* translated into Lat. by JEROME (see his *Opp.* ed. VALLARÉ. Vol. III., p. 500 ff.) is the founder of that method of interpretation which sees in the bride of the Canticles the soul pining for union with God, and in the bridegroom the divine love which sanctifies, purifies and elevates it to itself; he accordingly explains the whole in a moral-soteriological or mystico-psychological manner. Comp. what JEROME says in his translation: "*Canticum canticorum amorem caelestium divinatorumque desiderium incutit animæ sub specie sponsæ et sponsi, caritatis et amoris viis perveniendum docens ad consortium Dei.*"—In his more extended commentary in XII. τόμοι, of which only four books are still extant in the Latin translation of RUFIN (see *Origenis Opp.* ed. LOMMATZSCH, Vol. 14, 15) he had explained the bride of the Canticles by turns of the individual souls of Christians striving after union with Christ, and of the Church as the collective body of believers, thus combining the mystico-doctrinal with the mystico-spiritual interpretation; and yet through JEROME, who translated the former work only into Latin, and not the latter also, the mystico-spiritual interpretation was rendered almost exclusively influential as a model for later interpreters, particularly in the West.**

EUSEBIUS of Caesarea, *Comment. in Cant. Canticor.* (lost except a few questions).

MACARIUS the elder or the Egyptian († about 390) *Opera* ed. PRITUIS, Lips. 1699 (explains the Song of Solomon likewise of the loving intercourse of the soul with God).

[GREGORY of Nyssa, *In Cantica Canticorum Explanatio*; fifteen homilies continuing the exposition to the middle of the sixth chapter. "Of the two alternative interpretations of ORIGEN, that which identified the bride with the human soul is peculiar, as an exclusive interpretation, to the homilies of GREGORY of Nyssa."—THRUPP.]

THEODORETUS, *Interpretatio in Cantic. Canticorum. Opp.* Vol. II. ed. SCHULTZE, Hal. 1770. ["Of all the patristic comments on the Song those of THEODORET are the most valuable. They are executed with judgment, and with a careful but discriminating regard to the labors of earlier writers; are sufficiently full without being prolix; and have come down to us complete. In them Christ is the Bridegroom; the Bride is the Church, more especially as the

* On the bibliography of the Jewish expositions of the Song of Solomon in general comp. KLEUKER, *Sammlung der Gedichte Salomo's*, etc., pp. 58-67, [also GINSBURG, *The Song of Songs*, pp. 24-60].

** The well-known comparison of the contents of the three books of Solomon, viz., Proverbs, Ecclesiastes and Canticles, to the philosophical triad ἡθικὴ, φυσικὴ and λογικὴ (or θεωρητικὴ), which ORIGEN first suggested and JEROME adopted from him, also rests upon a mystico-spiritual sense of the Canticles. Comp. the Introduction to the Proverbs of Solomon, p. 1.

company of those who have been perfected in all virtues; those who have not yet reached the full degree of perfection being represented as the Bride's companions."—THURPP.]

MAXIMUS CONFESSOR, *Paraphrasis in Cant. Canticorum* (in the Greek *Catena* to the O. Test. in FRONTO DUCÆUS, *Auctar. Bibl. Patr.* II. 681 ff. and in the *Bibl. Patr.* ed. MORELL, Vol. XIII.; comp. also the *Catena in Cant. Cantic.* by MEURSIUS, *Lugd. Batav.* 1617 †).

WILLIRAM (Abbot of Ebersberg in Bavaria † 1085) *Paraphrasis in Cant. Canticorum*, ed. MERULA, *Lugd. Bat.* 1598, and H. HOFFMANN, *Bresl.* 1827, gave a twofold paraphrase of the Song of Solomon, in which he followed the customary allegorical method, one in Lat. hexameters, the other in old high German prose, in both regarding the whole as a colloquy between Christ and the believing soul. The old high German treatise like NOTKER's somewhat older paraphrase of the Psalms is of great interest in the history of language. Comp. HOFFMANN in the German Edition already mentioned, as well as W. SCHERER, *Leben Willirams, etc.*, Vienna, 1866.

HONORIUS of Autun, *Expositio in Cantica Canticorum Salomonis, in Bibl. Patrum Lugdun.* Vol. XX. (the *Præfatio* especially important on account of its laying down the theory of the fourfold sense of Scripture, which the exposition of particular passages then seeks to point out everywhere, according especial prominence to the *sensus moralis*).

BERNARD of Clairvaux, *Sermones 86 Super Cant. Canticorum, Opp.* Vol. II. ed. Venet. (a diffuse mystico-practical exposition, which, however, only treats the first two chapters and the opening words of the third, and explains the whole of the soul seeking her heavenly bridegroom and introduced by Him first into the garden, then into the banquet hall, and finally into the sleeping chamber, sometimes, moreover, weaving in a doctrinal interpretation as on i. 2, where kissing with the kiss of His mouth is explained of the incarnation of Christ, this "condescending miracle of a kiss, in which not mouth is pressed to mouth but God is united with man," etc.* The continuation of this gigantic work attempted by BERNARD's pupil, GILBERT v. HOYLAND, only carries it on to v. 10 in 58 discourses). Comp. also FERNBACHER: *die Reden des heil. BERNHARD über das Hohelied, deutsch bearbeitet* ["The Discourses of St. BERNARD on the Canticles," rendered into German], Leipz. 1866.

RICHARD A. S. VICTORE, THOMAS AQUINAS, BONAVENTURA, GERSHON and others represent in their *Expositiones in Cantic. Canticorum* the same mystico-psychological explanation, according to which the Song of Solomon forms a compendium of the science of inward Christian experience, an inexhaustible mine of ideas and fancies as profound as they are arbitrary. ["AQUINAS is said to have dictated his commentary on his death-bed."]

TERESA DE JESUS, *Conceptos del amor de Dios sobre algunas palabras de los cantares de Salomon* ("Thoughts on the love of God suggested by some verses in Canticles")—explains particularly the passages i. 2; ii. 3; ii. 4; ii. 5, etc., of the marriage of the enraptured soul with the holy Trinity, or of the fourth and highest stage of her peculiar mystical theory of prayer; comp. my essay "TERESA v. AVILA," etc., in the *Zeitschr. f. Luth. Theol.* 1865, I. and II.

JUAN DE LA CRUZ (JOHN of the cross), *Cantico espiritual entre el alma e Christo su esposo* ("spiritual song between the soul and Christ its bridegroom"—a free poetic imitation of some of the principal passages of the Song of Solomon, especially from chap. iii.–vi.; comp. the essay already referred to in the *Zeitschr. f. Luth. Theol.* 1866, I, particularly p. 59 ff.).

[The commentary of the Spanish Jesuit, GASPARE SANCTIUS (or SANCHEZ), published in 1616, forms a quarto volume of nearly 400 pages, which is highly commended by MOODY STUART for its learning and research and the spirituality of its views.]

DELRIO, DELGADO, SOTOMAYOR, PINEDA, OROCOZO. These and other Spanish mystics adopt the same allegorical method in their commentaries with those before named, explaining the "cheeks of the bride," iv. 3, of outward Christianity in good works; her slender neck, vii. 5, of the constancy of the love of Christ; her golden chains, i. 10, of faith; the silver points on the ornaments of gold, i. 11, of the holiness of the walk; the spikenard, i. 12, of redeemed

* His representation of the individual soul of the Christian as in some sort the bride of Christ is justified by BERNARD by a reference to the fact that individuals as members of the Church, which is the proper bride of the Lord, evidently have part in this common title of honor and in the blessings therewith connected. "*Quod enim simul omnes plene in te regne possidemus, hoc singuli sine contradictione participamus.*" (Serm. XII.).

humanity; the bunch of myrrh, i. 13, of the passion of Christ; the "thorns about the rose," ii. 2, of temptations by tribulations, by all sorts of crimes or by heretics; the "chariots of Amminadab" of the devil, etc. Comp. C. A. WILKENS, FRAY LUIS DE LEON: *eine Biographie aus der Geschichte der Spanischen Inquisition und Kirche* (Halle, 1866), p. 206 ff.

JOHN MICH. DILLHERR, *Göttliche Liebesflamme oder Betrachtung unterschiedlicher Stellen des Hohenlieds* [Divine flame of love or a Consideration of divers passages in the Canticles], Nuremberg, 1640; also, *Annotationes in Canticum*, Wratistaw, 1680.

J. MARIE BOURRIERES DE LA MOTHE GUYON. *Le Cantique des Cantiques, interprété selon le sens mystique*; Grenoble, 1685. In this commentary, composed, according to her own confession, in one day and a half, but which was nevertheless commended by BOSSUET above her other writings, she closely resembles the preceding adherents of the mystico-spiritual interpretation, and seems particularly to have drawn from THERESA and ST. BERNARD.

[J. HAMON († 1687), *Explication du Cantique des Cantiques*. "Physician of Port Royal and continuator of the expositions of BERNARD."]

JOACHIM LANGE, RAMBACH, STARKE and others in the last century seek to connect as far as possible the mystico-doctrinal view of the Song of Solomon with the mystico-spiritual; comp. the following rubric, p. 31.

The BERLEBURG BIBLE (Berleb. 1726 ff.) pays less regard to the doctrinal view of the Song of Solomon or the explanation of the bride as the Church, than to the spiritual, according to which the conditions and stages of progress in the individual Christian life are represented in it.

GUSTAV JAHN, *Das Hohelied in Liedern* [Solomon's Song in Songs], Halle, 1848, divides the whole into 62 longer or shorter sonnets in which is sung 1) the work of faith; 2) the labor of love; 3) confirmation in grace; and 4) the yea and amen of the bride.

b. The Mystico doctrinal Interpretation. (Understanding the whole as a description of the relation between Christ and His Church).

ATHANASIUS, *Expositio in Cant. Canticorum* (now lost, but still known to PHOTIUS *Coel.* 139; preferred the explanation of the bride as the Church above that of making her to be the individual soul; so also the pseudo-Athanasian *Synopsis div. Scripturæ*, l. XVI).*

EPIPHANIUS, *Commentarius super Cant. Salomonis* ed. P. F. FOGGINI, Rom. 1750 (of doubtful authenticity, especially because the eighty concubines of Solomon, vi. 8, are here explained of dumb, i. e. non-prophesying spirits of the prophets, whilst EPIPHANIUS in his *Panarion* (l. III. p. 2) finds in those concubines the eighty heresies of Christendom prefigured. It is at all events very ancient, e. g. already attested by CASSIODORUS *de Inst. divin. liter.* c. 5, and is extremely rich in whimsical interpretations, as e. g. that the winter, ii. 11, denotes the sufferings of Christ; the voice of the turtle-dove, ii. 12, the preaching of Paul, the former persecutor of the Christians, etc. Some would regard it as a work of BISHOP PHILO of Carpasus; see e. g. M. A. GIACOMELLI (*Philonis episc. Carpasii, enarratio in Cant. Canticorum, Romæ*, 1772). [It is evidently a breviary, or short expository compendium, mainly derived by the author from the writings of others; occasionally, as on iii. 6-8, containing a double exposition of the same passage. In it Christ is the Bridegroom, the Church the Bride.]—THRUPP.]

CYRIL of Jerusalem, *Catechesis XIV.*, *Opp.* ed. TOUTTÉE, Par., 1720 (explains the litter, iii. 9, of the cross of Christ; the silver of its feet of His betrayer's thirty pieces of silver; the purple of its cushion of the purple robe of the suffering Redeemer; Solomon's wedding crown of Christ's crown of thorns, etc.).

["Of the same spiritual kind was the general interpretation of the Christian Fathers; of BASIL, of GREGORY of Nazianzus, of even (as we learn from his scholar THEODORET) the literal interpreter DIODORE of Tarsus, of CHRYSOSTOM," etc., etc.—THRUPP.]

[POLYCHRONIUS DIACONUS, *Enarratio in Canticum Canticorum*.

CASSIODORUS, *Expositio in Cant. Cant.* Though passing under the name of CASSIODORUS, its authorship is doubtful and it may belong to a later date.

* In like manner CYPRIAN, who particularly refers the passage Cant. vi. 9 of preference to the Church as the one dove, i. e. the one chosen, beloved of Christ, e. g. Ep. 69 *ad Magnum*, c. 2; *de unit. Ecclesie*, c. 4.

JUSTUS ORGELITANUS (Bishop of Urgel in Catalonia, Spain, cir. A.D. 529), *In Cant. Cant. explicatio mystica*.

ISIDORUS HISPALENSIS, *Expositio in Cantica Canticorum*. For the titles of various commentaries of little note, belonging to the middle ages, see DARLING'S *Cyclopædia Bibliographica* (Holy Scriptures), pp. 578 ff.—Tr.]

["GENEBRAND, Bishop of Aix († 1597), a learned Benedictine, wrote two comments, a larger and smaller, both in the latter part of the sixteenth century; and his work is distinguished by collections from the Rabbins."—WILLIAMS.]

HIERON. OSORIUS (canon at Evora in Portugal about 1600): *Paraphrasis et Commentarius in Ecclesiasten et in Canticum Canticorum, Lugduni, 1611* ("mutuum Christi et Ecclesie amorem Salomon explicare volens, fœminæ et viri, mutuo se amantium, affectiones elegantissime descripsit").

JOHN PISCATOR, *Commentarius in Proverbia Salomonis itemque Canticum Canticorum*, Herborn. 1647.

JOHN GERHARD, *Predigten über das Hohelied* [Sermons on the Song of Solomon] in his *Postilla Salomona*, Jena, 1636, adopts the allegorical interpretation prevalent in the Church; so also A. CALOV in the "*Biblia illustrata*," as well as L. OSIANDER in his *Bibelwerk*, CARPOV in his *Introductio in libb. V. T.*, J. H. MICHAELIS in his *Annotatt. in Hagiogr.* Vol. II., JOACH. LANGE in the *Salomonische Licht und Recht*, BUDDEUS, WILISCH and many others.

STARKE, (*Synopsis*, Part IV.) closely follows those last mentioned in seeing in the Song of Solomon "a treatise, in which the union of Christ with believers is set forth under the emblem of the most tender love of a bridegroom and bride," or in some sense also a "prophetical book," in which (without chronological order) is represented: "the coming of Messiah in the flesh, the outpouring of the Holy Spirit, the gathering of the N. Test. Church from Jews and Gentiles, as well as the special trials and leadings of the Church," etc.).

MAGN. FR. ROOS, "*Fussstapfen des Glaubens Abrahams*" [Footsteps of the faith of Abraham], St. 5, 1773 (the bridegroom is Christ, the bride the Church, the daughters of Jerusalem and the queens, concubines and virgins mentioned in vi. 8 represent the various classes of believers; the whole describes the loving intercourse of Christ with His people in this world, etc.; comp. further particulars in DELITZSCH, *Hohel.* pp. 58-61).

O. v. GERLACH, *das Alte Test., etc.*, Vol. III., 1849. The whole "portrays the various advances and estrangements conducting ever to a more perfect union in the love of Jehovah or Christ and His Church, yet not in the form of a regularly unfolding history but in certain significant transactions, which though related to each other are without any close connection." In the explanation of the details much uncertainty and capricious vacillation.

K. F. KEIL, *Lehrbuch der historisch-kritischen Einleitung in's A. T.* [Historico-critical Introduction to the O. Test.], 1853, finds as already in HAEVERNICK'S *Introduction*, Part III., edited by him, "under the allegory of the conjugal love of Solomon and Shulamith" the loving communion between the Lord and His Church, depicted according to its ideal nature, which results from the selection of Israel to be the people of the Lord.

HENGSTENBERG, *das Hohelied Salomonis ausgelegt*, [the Song of Solomon Expounded], Berl., 1853, makes the only correct "spiritual interpretation" of the Song of Solomon to lie in this that the "heavenly Solomon" must be distinguished from Solomon, the earthly author of the Song, as the object of its descriptions; and the beloved of this heavenly Solomon must be confessed to be the "daughter of Zion," and the whole, therefore, like the 45th Psalm, which is a sort of "compendium of the Song of Solomon," must be allegorically explained of the Messiah and His Church in the Old and the New Test. In the details there is much that is trifling and arbitrary; e. g. the hair of Shulamith compared with a flock of goats, iv. 1, signifies the mass of the nations converted to the Church of the Lord; the navel of Shulamith, vii. 3, denotes "the cup from which the Church refreshes the thirsty (*i. e.* those longing for salvation) with a noble and refreshing draught;" the sixty and eighty wives of Solomon point to the admission of "the original gentile nations into the Church," because 140 or seven multiplied by two and by ten forms the "signature of the Covenant," and because in the formation of his household from

women of the most diverse nations Solomon's purpose was directed "to a symbolic prefiguration of the kingdom of Christ," p. 169, and so on.

H. A. HAIN, *das Hohelied von Salomo, übersetzt und erklärt* [The Song of Solomon, translated and explained], Bresl., 1852, explains the Song of Solomon as setting forth under a dramatic dress and in the course of six acts, the fundamental thought that "the kingdom of Israel is called to vanquish heathendom finally with the weapons of righteousness and love, and to conduct it back again to the peaceful rest of a loving communion with God." According to this, therefore, Shulamith is a representative of heathendom, and particularly of Japhetic heathendom; and her younger sister, viii. 9 ff., corresponds to Hamitic heathendom, which is at last also to be converted too.

G. HOELEMANN, *Die Krone des Höhenlieds* [The crown of the Song of Solomon], Leipz. 1856, approaches most nearly to the view of HENGSTENBERG, only he avoids the too specific explanation of minute details and declares it inadmissible—comp. below, p. 43.

c. *The Mystico-political or Mystico-historical Interpretation.* (This differs from the preceding mainly in that it understands by the bride not the Church but the theocracy of the Old Test., and consequently approximates more to the Jewish allegorical explanation.)

AUGUSTIN, *de Civit. Dei*, l. XVII. c. 8, 13, 20 (ed. BENED. Tom. VII., p. 714 ff.), refers the relation of the two lovers to the theocracy in the Old Test. and its fortunes.

LUTHER, *Brevis enarratio in Cantica Cantorum*, Opp. ed. Erlang. Vol. XXI., explains—herein differing from many other expressions, in which he adopts the common mystico-doctrinal interpretation—the bride to be the Old Test. theocracy in Israel at the time of its greatest splendor, and makes the whole a eulogy by Solomon of this his kingdom. "*Est enim encomium politie, quæ temporibus Salomonis in pulcherrima pace floruit. Quemadmodum enim in S. Scriptura, qui scripserunt Cantica, de rebus a se gestis ea scripserunt,* sic Salomon per hoc poemã nobis suam politiam commendat, et quasi encomium pacis et presentis status reipublice instituit in quo gratias Deo agit pro summo illo beneficio, pro externa pace, in aliorum exemplum, ut ipsi quoque sic discant Deo gratias agere, agnoscere beneficia summa, et orare, si quid minus recte in imperio acciderit, ut corrigatur*" (p. 278). "*Constituit Deum sponsum et populum suum sponsam, atque ita canit, quantopere Deus populum illum diligit, quot et quantis beneficiis eum afficiat et cumulet, denique ea benignitate et elementia eundem complectatur ac fovet, qua nullus unquam sponsus sponsam suam complexus est ac fovit*" (p. 276).†

[JOHN BRENTIUS, the Suabian reformer, adopted the same theory. GINSBURG quotes from his 32d homily the following language respecting the Song of Songs: "*Carmen encomiasticum, quod de laude regni et politie suæ Solomon conscripsit.*"]

LEON. HUG, "*Das Hohelied in einer noch unversuchten Deutung.*" [The Song of Solomon in a hitherto unattempted explanation], 1813, and "*Schutzschrift für seine Deutung des Höhenliedes und desselben weitere Erörterung*" [Defence of his explanation of the Song of Solomon and its further elucidation] 1815 sees in the bride the kingdom of the ten tribes, in the bridegroom king Hezekiah of Judah designated as Solomon, in the brothers of Shulamith, viii. 8, 9, a party in the house of Judah, in the whole a representation clothed in idyllic form of the longing felt by the kingdom of the ten tribes for reunion with Judah but which those "brothers" opposed. Comp. in opposition to this allegorical explanation favored only by HERBST in WELTE'S *Einl. in's A. T.* [Introduction to the Old Test.], EWALD, p. 40.

KAISER, "*Das Hohelied, ein Collectivesang auf Serubbabel, Esra und Nehemia, als die Wiederhersteller einer jüdischen Verfassung in der Provinz Juda*" [Canticles, a collective song respecting Zerubbabel, Esra and Nehemia as the restorers of a Jewish constitution in the province of Judah], 1825, a peculiar politico-allegorical explanation, which is wrecked by the

* He here has in mind Moses as the author of Ex. xv.: Deborah, Judg. v.: Hannah, 1 Sam. ii., etc.

† By his own confession LUTHER leaned in this peculiar explanation upon the Emperor MAXIMILIAN'S "*Theuerdank*," as well as on like "*carmina amatoria principum, quæ vulgus accipit de sponsa aut amico cantata cum tamen politie et populi sui statum his depingunt.*" He engages in zealous polemics against the allegorical explanation common in the Church, "*de conjunctione Dei et synagoge*" and says at the close, in justification of his attempt at a new explanation: "*quod si erro, veniam meretur primus labor. Nam aliorum cogitationes longe plus absurditatis habent.*"

untenable character of its historical basis alone, altogether apart from the artificial and arbitrary nature of much beside that it contains.

ROSENMUELLER, "*Ueber des Hohenliedes Sinn und Auslegung* [On the meaning and interpretation of the Song of Solomon] in KEIL's und TZSCHIRNER's *Analekten*, Part I., Art. 3, 1830, seeks to establish anew the old Jewish allegorical explanation of the Song of the relation of Jehovah to His people, with reference to the analogy brought forward by Jones: "On the mystical poetry of the Persians and Hindoos" (in the *Asiatic Researches*, Vol. III.) with the Gitagovinda and the religious poetry of the Soofees—which analogy, however, is more apparent than real, and proves nothing for the far older Song of Solomon; (comp. EWALD, p. 38 ff.; DELITZSCH, p. 66 ff.).

d. The mystico-prophetic or Chronological Interpretation. (Regarding the Song of Solomon as a prophecy of the development of the Church in its several periods, as a sort of Apocalypse, therefore, or as a prophetic compendium of the history of the Church and of heretics).

APONIUS, *Expositio Cant.* lib. VI., of the seventh century; takes the Song of Solomon to be a continuous picture of the history of revelation from the creation to the final judgment. ["A sentence near the opening of his commentary has apparently induced the assertion that he follows the Chaldee in viewing the Song as of a historico-prophetic character. An inspection of the commentary will show that it contains no trace of the influence of the Chaldee, and that it is not more historico-prophetic than the commentaries of the earlier Christians. APONIUS finds in viii. 1, 13 an indication of the ultimate conversion of the Jews after much suffering; but the germ of a corresponding interpretation of other passages may be traced also in CASSIODORUS."—THRUPP.]

NICOLAUS DE LYRA, *Postilla in universa Biblia* finds represented in chaps. i.–vi. the history of Israel from Moses to Christ, in chap. vii. and viii. that of Christianity to the time of CONSTANTINE.

G. EDERUS, JACOBUS DE VALENTIA, *etc.* (see on these and other advocates of the chronological explanation of COCCEIUS, DELITZSCH, p. 56 f.). [The Spanish prelate, JAMES PEREZ of Valentia (1507), "instead of dividing the Song into Old Testament and New Testament portions, viewed it as setting forth throughout, primarily the different phases of Old Testament history, and then also under the figure of these and simultaneously with them the mysteries of redemption. He divides the Song into ten separate canticles, commencing respectively i. 2; i. 12; ii. 8; iii. 6; iv. 1; iv. 16; v. 8; vi. 1; vii. 13. "Return, return, *etc.*; viii. 5. These severally delineate the promises to the patriarchs; the construction of the tabernacle; the speaking of God from the tabernacle; the carrying of the ark through the wilderness with attendant miracles; Moses' ascent of Pisgah; the death of Moses; the entrance into Canaan; the conquest and partition of Canaan; the conflicts and victories under the Judges; and the prosperity and peace under Solomon. The corresponding events typified by them are the general expectations of the Old Testament saints; the incarnation of Christ; His teaching; His earthly career and miracles; His going up to Jerusalem; His death; the gathering into the Church of the first Jewish converts; the mission of the apostles to the Gentiles; the conflicts and victories of the martyr church; and the prosperity and peace under Constantine." "EDER, rector of the University of Vienna (1582), divided the Song into ten dramas, on the same principle apparently as PEREZ."—THRUPP.]

JOHN COCCEIUS, *Cogitationes de Cantico Canticorum Salomonis*, Opp. ed. Amsterd., 1673, II. vols. finds, vi. 9, the contest of the Guelphs and Ghibellines; vii. 5 (in the comparison of the bride with the pools at Heshbon the weeping Church of the 15th century as the period of laborious struggle for the reformation of the Church by the great reformatory councils; vii. 6 ff. Luther in his conflict with the degenerate courts of the 16th century; vii. 11 the capture of the elector John Frederick at Mühlberg, *etc., etc.*)

GRÖNEWEGEN, GULICH, REINHARD and other followers of COCCEIUS attach themselves closely to the preceding; so also partially at least

JOHN MARCK, *In Cant. Canticorum Salomonis commentar.*, Amstel., 1703.

CASP. HEUNISCH (Luth.) *Commentarius apocalypticus in Cant. Canticorum*, 1688, finds, as COCCEIUS had already done, seven periods of the church represented in the Song of Solomon, corresponding with the seven apocalyptic epistles, the seventh of which depicted in chap. viii., is to begin in the year A. D., 2060.

G. F. G. GOLTZ, *Das Hohelied Salomonis, eine Weissagung von den letzten Zeiten der Kirche Jesu Christi*: [The Song of Solomon, a prophecy of the last times of the Church of Jesus Christ], Berl., 1850, regards in the interest of Irvingite speculations the Song of Solomon as a prophetic book, which sets forth the final fortunes of the Church. "shortly before, during and after the second coming of Christ," and accordingly describes, *e. g.*, in ch. iii. the restoration of the original apostolic constitution of the Church, *etc.*

e. The Mystico-Mariological Interpretation. (Conceiving Shulamith to be identical with Mary, the mother of God.)

AMBROSE, *Sermo de virginitate perpetua S. Mariæ*, Opp. ed. Paris, 1642, Vol. IV, explains in addition to the "shut gate" Ezek. xliv., many passages of the Song of Solomon likewise, especially that of the "locked garden" and the "sealed fountain" iv. 12 of the perpetual virginity of Mary.

[GREGORIUS MAGNUS, *Expositio super Cantica Canticorum*. MOODY STUART says: "The two most distinctive features in his exposition are a great expression of desire for the conversion of the Jews in expounding the passage 'I brought him into my mother's house,' which he interprets of ancient Israel; and the introduction of the Virgin Mary into the song, but it is only to the effect that 'the crown wherewith his mother crowned him' was the humanity which Christ derived from Mary."]

MICHAEL PSELLUS, Junior, in the eleventh century "wrote a metrical paraphrase and a prose commentary on the Canticles" in Greek. MOODY STUART says of it: "The Virgin Mary is brought in most fully and zealously; and to the writer nothing can be more clear than that she is 'the dove and the only one' in contrast to the surrounding multitude of queens and princesses."

"A similar view is taken of Cant. vi. 8, 9 in western literature by the ABBOT LUCAS, the epitomizer of Aponius." THRUPP.]

RUPERT V. DEUTZ, in *Cant. Canticorum*, ll. VII., carries out this suggestion of AMBROSE in a continuous exegesis of the entire book.

DIONYSIUS CARTHUSIANUS, GULIELMUS PARVUS, MICHAEL GHISLERIUS, SALMERON refer according to the hermeneutical rule of the threefold sense, all that is said of the spouse in the Song of Solomon: 1. To the Church; 2. To the individual believing soul; 3. To the holy Virgin.

CORNELIUS A LAPIDE, *Commentarii in V. T.*, Venet., 1730 ff., as the foregoing, only he makes the explanation of the holy Virgin to be the *sensus principalis*.* [GINSBURG remarks that "he was the first who endeavored to show that this song is a drama in five acts." The themes of these five parts are stated by THRUPP to have been respectively "the infancy of the Christian church, its conflicts with the heathen power, its establishment under Constantine, its sufferings from heresy, and its renovation under the later Fathers."]

f. The Mystico-hieroglyphic Interpretation. (Conceiving the figurative language of Canticles to have been the offspring of some esoteric doctrine or Egyptian hieroglyphical wisdom of Solomon.)

V. PUFENDORF (Vice-president), "*Umschreibung des Hoheliedes, oder die Gemeine mit Christo und den Engeln im Grabe*" [Paraphrase of the Song of Solomon or communion with Christ and the angels in the grave] edited by RUNGE, 1776. The object described is supposed to be the participation of the believers of the Old and New Test. in the grave and death of the Saviour, in which also their desire for His appearing is likewise represented, and the future of

* The view of Shulamith as the hypostatical wisdom taken by LEO HEBRAEUS (*de amore dial.* c. 3), by J. G. ROSENUELLS (*Scholia in V. T.*), and suggested likewise by DELITZSCH (*Hohelied*, p. 65 ff.), is akin to this mariological explanation: and with this again, that of the Rabbis MOSES BEN TIBBON, IMMANUEL BEN SOLOMON, *etc.*, is closely related, who make Shulamith the *intellectus materialis* (comp. above, p. 28.)

the Church until the general resurrection is prophetically prefigured. The "virgins" (הַבְּרִיטִים) i. 3; vi. 8, etc, are the "pure and chaste souls shut up in the dark grave and waiting for the light," because they are so denominated from בְּרִיט "to be hidden," etc., etc.

KISTEMAKER (Cath. clergyman) *Cantic. Canticorum illustratum ex hierographia orientali*, 1818, agreeing in method with the preceding, but in results with the common interpretation of the synagogue and the church, according to which the bride is the people of God.

[*"Cantica Canticorum chymice explicata* is the title of a book in the library of the British Museum, but the book itself in the lapse of years has gone astray; and we can form no conjecture of its contents except from the words of CARPZOVIVS, that the Alchymists dream that under the shadow of his words Solomon has delineated (in the Song) the whole secret concerning the philosopher's stone." MOODY STUART.]

‡ 6. CONTINUATION.

b. The profane-erotic or one-sided Interpretations of the Song as secular history.

That many of the most ancient Christian interpreters regarded Canticles as a Song of worldly love portraying voluptuous and sensual images, is attested by PHILASTRIUS, bishop of Brescia, († about 390) who adduces this view in his list of heresies as one of the heresies of his time. THEODORET († 457), who combats the same opinion, already enumerates several modifications of it. According to one, Shulamith was some bride or concubine of Solomon's, according to another Pharaoh's daughter, 1 Kings iii. 1, according to another still Abishag of Shunem. Among the adherents of this profane-erotic exegesis, THEODORET had doubtless in his eye THEODORE of Mopsuestia († 429), the well-known advocate of a strictly literal method of interpreting Scripture in the sense of the liberal theology of Antioch, and who was reproached by one of his later antagonists, LEONTIUS of Byzantium, for having interpreted the Canticles "*libidinose pro sua mente et lingua meretricia*," and whose commentary, therefore, together with the rest of his works, was ecclesiastically anathematized by the fifth ecumenical council in the time of the emperor Justinian (553), and has in consequence been lost. During the middle ages this profane mode of explanation entirely ceased even among the theologians of Judaism.* And subsequently in the period of the reformation the reformed humanist, SEBASTIAN CASTELLIO (1544), was the first to venture again to explain the Song as a "*colloquium Salomonis cum amica quadam Sulamitha*," and on account of this alleged purely worldly character to demand that it should be banished from the canon of Scripture, which led to his own speedy banishment from Geneva, at the instance of CALVIN.** In the following century HUGO GROTIUS trod partly at least in his footsteps, who, it is true, theoretically admitted the propriety of a typical and allegorical Messianic interpretation, but in fact continued to stand by a one-sided literal and pretty profane interpretation; also RICHARD SIMON, the well-known free-thinker of the oratorio, to whom the book appeared to be an anthology of erotic pieces of poetry without order or connection—whilst others went further and either warned against reading the book as a publication injurious to morality (SIMON EPISCOPUS), or thought they must see in it a mere idyl, an eclogue with coarse comparisons like those of Polyphemus in OVID's *Metamorphoses* (JOHN CLERICUS). Then, soon after SEMLER's and J. D. MICHAELIS' attempts to prove, in a critical way, the impossibility of an allegorical or in general of any spiritual and Messianic view, the eighteenth century brought the beginning of that splintering or crumbling process initiated by LESSING and HERDER (see ‡ 1, Rem. 2), as well as the modern-drama mode of understanding it, the way for which was paved by J. C. JACOBI, V. AMMON, KELLER and others, both resting on the assumption that the contents of the book were decidedly secular and erotic, and both cultivated and variously modified by numerous partisans, scientific and unscientific, down to the most recent times. And then

* Yet the party combated by KIRCHI in his Commentary on account of his assertion that Canticles was a Song of worldly love composed by Solomon in his youth, may possibly have been a rabbi of an earlier period in the middle ages. Comp. EICHHORN, *Repertorium*, Part XII., p. 253.

** [HENRY, the biographer of CALVIN, gives a full account of this whole affair, *Das Leben Johann Calvins*, Vol. II., pp. 384-390. He affirms that CASTELLIO withdrew of his own accord from Geneva, and was not banished from the place nor sent away in disgrace. CALVIN, though obliged to express his disapproval of his views, conducted himself with great leniency towards CASTELLIO personally, and gave him on his departure kindly letters to his friends.—TR.]

especially in the dramatic mode of understanding it, besides the assumption of a simple action with but one love in the case (so in particular WEISSBACH), various hypotheses of a more complicated sort are in vogue, according to which two (UMBREIT, EWALD, *etc.*, and generally speaking the majority) or even three pairs of lovers (HITZIG, RENAN) come upon the stage.

SPECIAL BIBLIOGRAPHY.

I. THE OLDER PROFANE-EROTIC INTERPRETERS.

(Until the middle of the 18th century, all proceeding from the simple assumption, that the poem sings of but one loving relation, *viz.*, that between Solomon and Shulamith.)

THEODORE of Mopsuestia (see on his *Commentarius in Cant. Canticorum*, which is unfortunately entirely lost: LEONTIUS of Byzantium, *adversus Nestorianos et Eutychianos*, in GALLANDII *Bibliotheca Patrum*, Vol. XII., and comp. the monographs of SIEFFERT (1827), FRITZSCHE (1836), KLENER and others). ["In the fifth century THEODORE of Mopsuestia ventured on asserting that the bride of the Song of Songs was none other than the Egyptian princess whom Solomon espoused. Whether or no any relics of the interpretation had been traditionally preserved in the East, we find the Jacobite primate ABUL-FARAJ († 1286) allowing in his Arabic history the Song to be outwardly a dialogue between Solomon and Pharaoh's daughter. Otherwise the name of Pharaoh's daughter has not been traced in connection with the Song till the occurrence of a reference to her, though even then 'merely in passing,' in some of the first printed English Bibles in the sixteenth century. [See note to p. 9.] The assertion of DAVIDSON and others after him that she makes her appearance in ORIGEN is most improbable; and after a careful search I feel assured that it is incorrect. I may add that PEREZ unjustly charges the ancient Jews with asserting that the Song was written in praise of her." THRUPP. MOODY STUART says to the same purport: "There may have been oversight on our part, but we have not found in any of these ancient authors [from ORIGEN to BERNARD] the remotest allusion to Pharaoh's daughter, and must confess ourselves quite baffled in a somewhat laborious attempt to trace her introduction into the Song of Solomon."]

SEBAST. CASTELLIO, *Psalterium reliquaque sacrarum literarum carmina cum argumentis et brevi locorum difficiliorum declaratione*, Basil, 1547, labors in general to dress up the contents of Holy Scripture in Latin as classical and smooth as possible, and hence everywhere substitutes *respublica* for *ecclesia*, *heroës* for *sancti*, *genius* for *angelus*, *Phœbus* for *sol*; *Jupiter* or even *Gradivus*, *Armipotens* for *Deus*, *lotio* for *baptismus*, *etc.*, and in Canticles in particular makes use of sugary fondling and softly expressions to characterize its amatory contents, *e. g.*, i. 14 f. "*Mea columbula ostende mihi tuum vulticulum. Fac ut audiam tuam voculam, nam et voculam venustulam et vulticulum habes lepidulum,*" ii. 15: "*capite nobis vulpeculas, vinearum vastatriculas,*" *etc.*—He had already in Geneva, shortly before his exile noted in his Bible at Cant. vii. 1 the words "*Sulamitha, amica Salomonis et sponsa,*" and had declared orally to CALVIN: "*que Salomon, quand il fit le chapitre vii, était en folie et conduît par mondanité et non par le Saint Esprit*"—for which reason CALVIN, without further ado, charged him with the view that Canticles was a "*carmen obscœnum et lascivum, quo Salomo impudicos suos amores descripserit.*"—Comp. also his complete Latin translation of the Bible: *Biblia V. et N. T. ex versione SEB. CASTALIONIS c. ejusd. annotatt.*, Basil ap. Oporin, 1551, and frequently; as well as SEB. CASTALIONIS, *defensio suarum translationum Bibliorum*, Bas., 1562; finally his biography by JAC. MAEHLY, Bas., 1863.)

HUGO GROTIUS, *Annotationes in V. T.*, Par. 1664 (declares the Song of Solomon to be an idyl-like *carmen nuptiale*, representing the "*garrus conjugum inter se, Salomonis et filia regis Ægypti, interloquentibus etiam choris duobus tam juvenum quam virginum, qui in proximis thalamo locis cœcubant.*" "*Nuptiarum areana*" he says further, "*sub honestis verborum involucris hic latent; quæ etiam causa est, cur Hebræi veteres hunc librum legi noluerint nisi a jam conjugio proximis.*" Besides the *sensus literalis*, the *allegoricus* and *typicus* are also to be duly regarded—a rule, however, which is almost entirely disregarded by him even in the main controlling passages. Comp. the still bolder and more open procedure of S. EPISCOPUS in his *Institutiones Theologicæ*.

RICHARD SIMON, *Histoire Critique du V. T.*, 1685, Vol. I. c. 4; Canticles, a collection of erotic idyllic songs, without order or unity.

JOHN CLERICUS, *Commentarius in V. T.*, Tübing., 1733 ff.

II. LATER AND LATEST SINCE THE MIDDLE OF THE 18TH CENTURY.

a. *The founders of the modern profane erotic view* (adhering in the first instance only to the more general results of the negative criticism).

JOHN SOLOMON SEMLER, "*Kurze Vorstellung wider die neue Paraphrasin über das Hohelied*" [Brief remonstrance against the new paraphrase of the Song of Solomon], 1757, and "*De mysticæ interpretationis studio hodie parum utili*," 1760.

JOHN DAVID MICHAELIS, in *Rob. Lowth. prælectiones de s. poësi Hebræorum notæ et epimetra*, Götting., 1758; ed. II, 1768 f., rejects, nay ridicules the allegorical interpretation as well of the Church as of the Synagogue; holds the poem to be a mere earthly love-song, and nevertheless supposes that he can relieve or remove the offence of its standing in the canon by seeking to understand its amatory contents of the "*casti conjugum amores*," instead of "*de sponso sponsaque ante nuptias*" In the "*Neuorientalische und exeget. Bibliothek*," Part IV, 1788, he affirms that he would rather venture upon the explanation of the Apocalypse than upon that of the Song of Solomon, and in his "*Deutsche Uebersetzung des A. T. mit Anmerkungen für Ungelehrte*" [German translation of the O. Test., with remarks for the unlearned] 1769 ff. he leaves it out entirely.

b. *The Divisive attempts or fragmentary hypotheses.* (Canticles, a conglomerate of erotic songs and fragments of songs).

J. TH. LESSING, *Eclogæ regis Salomonis*, Lips. 1777, compares the alleged idyls of Canticles to those of Theocritus and Virgil.

J. G. HERDER, "*Lieder der Liebe, die ältesten und schönsten aus dem Morgenlande*" [Songs of love, the oldest and most beautiful of the Orient], 1778, declares the love depicted in Canticles to be essentially pure and innocent, to be compared with the love of Adam and Eve, whilst they continued naked and sinless in paradise, and censures the profane mode of treating it equally with the allegorical explanation as hypocrisy, and lacking in moral and esthetic purity. (Comp. UMBREIT, in HERZOG'S *Real Enc.* VI. p. 215: "All the lily purity and the full fragrance of the Song has been transferred to his composition, which is in entire sympathy with it, and even the *claire-obscur*, which is elsewhere made an objection to this extraordinary man, is here an advantage to him as an interpreter; the rosy morning light, which is spread over the Song itself, floats likewise over his exposition, and invests it with its very peculiar charm and fascination. To this belongs even his profound and delicate distribution of the whole into separate voices, accordant only in the breath of love, though here we cannot agree with him," etc.)

J. G. EICHHORN, *Einleitung in's A. T.* [Introduction to the O. Test.] Vol. III. Leipzig, 1780, ff., agrees in all essential matters with HERDER's esthetically-sublimating and critically-dissecting view: so HUFNAGEL, in EICHHORN'S *Repertorium*, VII, 199; PAULUS and VELTHUSEN, *ibid*, XVII, 108 ff. (see above, ‡ I, Rem. 1); JAHN, *Einl. in's A. T.* II. p. 816 ff.; PAREAU, *Institutio interpretis V. T.*, p. 559; DE WETTE, *Einleitung in die Kanon. und Apokryph. Büch. des A. T.*, Berl., 1817, and repeatedly; AUGUSTI, *Grundriss einer Hist.-Krit. Einl.* [Outlines of a historico-critical Introduction], 1806, 1827.

J. F. KLEUKER, *Sammlung der Gedichte Salomo's, sonst das Hohelied genannt* [Collection of the Songs of Solomon, otherwise called the Canticles], 1780, reproduces the view of HERDER with slight modifications, only somewhat more learned and thorough; comp. ‡ 1, Rem. 1.

J. CHR. DÖDERLEIN, *Salomo's Prediger und Hohelied neu übersetzt mit Anmerkungen* [Solomon's Ecclesiastes and Canticles, newly translated, with remarks], 1784; 2d edit., 1792, likewise adheres most strictly to HERDER.

VELTHUSEN, "*Der Schwesternhandel, eine morgenländische Idyllenkette*" [The affair of the sisters, a series of oriental idyls], 1786, and: "*Amethyst, Beitrag hist.-kritischer Untersuchungen über das Hohelied*" [Amethyst; a contribution to the historico-critical investi-

gation of Canticles] Brunsw., 1786; likewise: *Cantilena Cantilenarum Salomonis duplici interpretatione illustrata*, Helmst., 1786.

J. F. GAAB, *Beiträge zur Erklärung des sog. Hohenliedes und der Klagelieder* [Contributions to the explanation of the so-called Canticles and the Lamentations], Tüb., 1795; Canticles an "anthology" of erotic songs.

JUSTI, *Blumen alt-hebräischer Dichtkunst* [Flowers of the ancient Hebrew art of poetry], Giessen, 1807.

J. C. DÖPKE, *Philologisch-kritischer Commentar zum Hohenliede Salomo's*, Leipz., 1829, holds that the songs forming the Canticles, "many of which appear in a mutilated condition, were not originally composed and committed to writing at the same time, but were prepared on various occasions, probably preserved in the mouth of the people, and afterwards put together." Comp. in opposition UMBREIT's review in the *Stud. und Krit.*, 1829, II.

ED. ISID. MAGNUS, *Kritische Bearbeitung und Erklärung des Hohenliedes Salomo's* [Critical treatise on and explanation of the Song of Solomon], Halle, 1842, makes out no less than twenty distinct songs and fragments of songs in the course of the poem; comp. § 1, Rem. 2, as well as DELITZSCH, p. 2 ff.

HEILIGSTEDT, in MAURER's *Commentarius grammaticus criticus in V. T.* IV, 2, 1848, regards the whole as a combination of twelve erotic songs in one idyl; comp. § 1, Rem. 3.

REBENSTEIN, *Das Lied der Lieder* [The Song of Songs], 1834.

DAN., SANDERS, *Das Hohelied Salomonis* [The Song of Solomon] Leipz. 1866. Comp. on this modern Jewish attempt at exposition, as well as on the preceding, which serves as its basis and model, § 1, Rem. 2, and DELITZSCH, p. 6 f.

E. W. LOSSNER, *Salomo und Shulamith, die Blumen des Hohenlieds zu einem Strausse gebunden* [Solomon and Shulamith, the flowers of the Canticles tied together in one nosegay], Leipz. 1851 (comp. likewise § 1, Rem. 2).

c. The modern dramatic view. (The Song of Solomon an erotic drama with two or more principal personages, that is, either with a simpler or —by the assumption of several love affairs — a more complicated action).

J. C. JACOBI (Preacher at Celle), *Das durch eine leichte und ungekünstelte Erklärung von seinen Vorwürfen gerettete Hohelied* [The Song of Solomon freed from objections by a simple and in-artificial explanation] 1771. The whole a song in praise of conjugal fidelity, if not strictly dramatic, yet preserving the dialogue form, worthy of a sacred poet, and instructive and salutary for the times of Solomon and his successors.—"Shulamith is by reason of her beauty brought to Solomon's court together with her husband, who has been moved by kindness to divorce her (?); and as they are taking her away from her husband's side and presenting her wine, the king approaches and offers to kiss her. Shulamith is alarmed and cries to her husband: "he is going to kiss me!" etc.—The entire attempt is very awkward and clumsy throughout.

J. W. FR. HEZEL, *Neue Uebersetzung und Erklärung des Hohenlieds* [New Translation and Explanation of the Song of Solomon], 1777.

CHR. FR. V. AMMON, *Salomo's verschmühte Liebe oder die belohnte Treue* [Solomon's love disdained, or fidelity rewarded] Leipz., 1795 (likewise important on account of the attempt to show that the poem is strictly one melodramatic whole).

K. FR. STAEDLIN, *über das Hohelied* [on the Song of Solomon] in *Paulus' Memorabilien*, Part 2, p. 178 ff., like Jacobi only in a more delicate and skilful manner he makes Shulamith's country lover come likewise upon the stage, and assigns to him a considerable share in the action, especially from ch. 6 onward.

K. FR. UMBREIT, *Lied der Liebe, das älteste und schönste aus dem Morgenlande* [Song of love the oldest and most beautiful of the orient] Gött. 1820; 2d Edit. 1828, and *Erinnerung an das Hohelied* [Reminder of the Song of Solomon], 1839, aims at the utmost simplification of the plot, and likewise the ethical idealizing of its contents in imitation of HERDER's esthetic view; he moreover declares viii. 8-14 to be a spurious addition.

H. F WALD, *Das Hohelied Salomonis übersetzt mit Einl., Anmerkungen, etc.*, [The Song of Solomon translated with an Introduction, Remarks, etc.] Gött., 1826; comp. *die poet. Bücher des A*

T's., I. 1839; 2d edit., with the title: *Die Dichter des A. Bds., etc.* [The poets of the Old Test.], 1866 (see above, ‡ 3, Rem. 1 and 2.)

KÖSTER, *über das Hohelied* [On the Song of Solomon] in PELT'S *Theol. Mitarbeiten* for the year 1839, No. 2.

BERNHARD HIRZEL, *Das Lied der Lieder oder der Sieg der Treue, übersetzt und erklärt* [The Song of Songs, or the triumph of fidelity, translated and explained]; Zürich, 1840, substantially follows EWALD, whose view he seeks to correct in particular passages.

FR. BÖTTCHER, *Die ältesten Bühnendichtungen* [The oldest stage-poetry], Leipz., 1850; comp. *Exeget.-Krit. Aehrenlese z. A. T.* [Exegetical and critical gleanings in the Old Test.], 1849, p. 80 ff, and *Neue Exeget.-Krit. Aehrenlese* [New exeget. crit. gleanings], Part III, 1865, p. 76 ff. He explains the Song of Solomon as "a melodramatic text of a popular stage-play performed in the kingdom of Israel about B. C. 950, directed against the royal house of Solomon and the morals of his harem so menacing to family life, and the exhibition accompanied after the manner of Hindoo, Chinese and even ancient Italian dramas by acting and brief improvisations;" in order to give the whole as burlesque and clownish a character as possible, he makes the shepherd penetrate several times into the royal harem from i. 15 onward (i. 15 ff.; iv. 7 ff.; vii. 12 ff.), treat his comrades, v. 1, to the viands and liquors of the wedding feast, and finally, vii. 12 ff., go off with his beloved, without the king doing anything to prevent it, etc.—Comp. ‡ 2, Remark 1.

G. M. ROCKE, *Das Hohelied, Erstlingsdrama aus dem Morgenlande, oder Familiensünden und Liebesweihe. Ein Sittenspiegel für Brautstand und Ehe* [The Song of Solomon, a primitive drama from the orient, or family sins and love's devotion. A moral mirror for the betrothed and married], Halle, 1851. He explains a large part of the various scenes as dreams, some of which were directly represented (by apparitions of ghosts), and some narrated subsequently (so, *e. g.*, ii. 8-17; iii. 1-5; v. 2-vi. 3); he takes other sections as v. 8 ff.; vi. 11 ff. to be rhapsodies of Shulamith's romantic and enthusiastic fancy, etc.)

E. MEIER, *Das Hohelied, etc.* [The Song of Solomon] Tübingen, 1854, returns to the simpler and more moderate view of EWALD.

F. HITZIG, *Das Hohelied erklärt* [The Song of Solomon explained] in the *Kurzgefasstes exeget. Handb. zum A. T.* [Condensed exegetical manual to the Old Test.], Part 16, Leipzig, 1855, brings in besides Shulamith and her country lover—comp. ‡ 2, Rem. 1,—also Solomon's wife (*e. g.*, iii. 6-11; iv. 16 ff.), and one of his concubines (vii. 2-11) speaking and acting, thus making the plot as complicated as possible.

E. F. FRIEDRICH, *Cantici Canticorum Salomonis poetica forma*, 1855, and "Das sogen. Hohelied Salomonis oder vielmehr das pathetische Dramation 'Sulamith' parallelistisch aus dem Hebr. übersetzt" [The so-called Song of Solomon, or rather the pathetic drama 'Shulamith' translated from the Hebrew in parallelisms]. Reprinted from the *Altpreussische Monatsschrift*, Königsberg, 1866. He seeks with the minutest care to dissect the artistic structure of the dramatic whole in its details, distinguishing four acts with ten scenes and one hundred and sixty chain-links (*catellas*), or clauses into which the verses are sub-divided; he mingles with it much that is trifling and incongruous without doing justice in any way to the theological character of the poem.

J. G. VAHINGER, *Der Prediger und das Hohelied rhythmisch übersetzt und erklärt* [Ecclesiastes and the Song of Solomon rhythmically translated and explained], Stutt., 1858, follows for the most part the view of EWALD, but with a critically independent attitude.

FR. ED. WEISSBACH, *Das Hohelied Salomo's übersetzt erklärt und in seiner kunstreichen poet. Form dargestellt* [The Song of Solomon translated, explained and exhibited in its highly artistic and poetical form], Leipz., 1858; by an acute and thorough criticism of the other erotic and dramatic views he simplifies the action of the piece to the extent of making it refer simply to one loving relation between Solomon and Shulamith, but denies the reality of the transaction (comp. ‡ 4, Rem. 2), and in connection with this refuses also to admit the existence of a more profound ethical idea, or a typical and Messianic significance of the poem).

ERNEST RENAN, *Le cantique des cantiques, traduit de l'Hebreu, avec une étude sur le pl'm. l' âge et le caractère du poème*, Paris, 1860, 2d edit., 1861, approaches, most nearly to the views

of BÖTTCHER and HITZIG, only he fantastically remodels them after his own fashion, and thus brings out a romantic sentimental pastoral piece, in which even a ballet is introduced (vii. 2 ff: "*une danseuse du Harem*"). Comp. § 2, Rem. 1.

§ 7. CONCLUSION.

c. The typical-Messianic view, or that based upon its position in the redemptive history.

The two principal modes of viewing the Song of Solomon thus far considered, the purely allegorical as well as the one-sided treatment of it as secular history, not only have the suspicious circumstance against them that the greatest vacillation prevails in shaping the views of their adherents in detail from the earliest periods to the present, and that no one of these views commends itself at first sight as a perfectly satisfactory solution of the enigma; but both of them introduce into the text of the Song strange and unproved assumptions which are in flat contradiction with its peculiar character both internally and externally. The allegorical explanation, however it may be modified in its details, makes the utterly inconceivable and improbable, nay, monstrous assumption, that by the "king Solomon" of the song is meant not the historical ruler so named, but a heavenly prototype of the same name, nay, in actual fact, no other than Jehovah Himself, and then further involves itself in inextricable difficulties in its explanation of particulars, *e. g.*, of the sixty queens and eighty concubines of this heavenly Solomon, as well as of his mother, his sedan and crown, *etc.* To which is to be added further the suspicious circumstance that in every other instance in which the figurative language of the Old Test. symbolizes the relation of Jehovah to Israel as a marriage or betrothal, it is the bride that is represented in the least favorable light, nay, that is mostly described as a harlot* (so particularly in Hosea, Jeremiah, Ezekiel: comp. above, § 4, p. 16), whilst in the Song of Solomon the precise opposite of this is the case [?]. The profane secular-history explanation not only sees itself driven to various artificial hypotheses and auxiliary hypotheses, especially to the introduction of one, two, three or more subordinate persons, whose entrance upon the scene there is nothing in the text to indicate, and which, as particularly the "shepherd" or "herdsman," are introduced as apparitions, suddenly and without any thing to prepare the way for their coming; it also leaves totally unexplained how this mere worldly love-song, in which Solomon is alleged to be represented in so extremely disadvantageous a light as the seducer of female innocence, could have found admission to the canon of Scripture, and this with a title, which prefixed to it with commendatory emphasis the very name of Solomon himself, the great royal singer and sage (comp. § 1 and 3)! Against the allegorical or directly Messianic view testimony is borne by the too earthly and even sinful colors, in which Solomon, the historical Solomon of the 1st book of Kings, is depicted as the hero of the piece. The one-sided secular history explanation with its directly anti-Solomonic and consequently also anti-Messianic tendencies is refuted by the fact that Solomon's perseverance in his adulterous designs and polygamous desires in the face of Shulamith's innocence, cannot be shown to be a matter belonging to the subject of the piece by a single decisive proof-passage, but that on the contrary it is evident to an unbiassed exegesis that he and no other is Shulamith's lover, and the real object of the dramatic representation is his being brought back from the dizzy heights of a harem's voluptuous morals, to the morally pure and inviolable standpoint of conjugal chastity, love and fidelity.

Since the typical reference of the loving relation depicted in the piece to Christ and His Church, enters into combination with this simple and worthy view in the most unconstrained manner and of its own accord as it were, as has been already briefly intimated § 4, and as the exposition of the Song will have to show more in detail, this may be designated the typical-Messianic, or—since every element of the redemptive history possesses of itself, and by an inner necessity, a typical virtue which points forwards and upwards—the redemptive-history view. Attempts to establish and carry it out were probably already made here and there in the ancient church, especially as New Testament passages, such as above all Christ's declaration respecting Himself as a greater than Solomon (Matt. xii. 42; comp. Matt. vi. 28; Rev. iii. 20), appear to favor it

* [This Scriptural usage manifestly lies against ZÖCKLER'S own interpretation rather than the allegorical, as commonly held.—TR.]

rather than the allegorical or the direct Messianic interpretation. But the greatly preponderating inclination of the fathers, which soon attained exclusive sway, to plunge immediately and at once into the spiritual sense, must have stifled in its birth every attempt to assert at the same time a historical sense, and branded it with the same anathema as the profane-erotic interpretation of THEODORE of Mopsuestia. It was not until after the middle ages, therefore, that more numerous and important attempts were made to unite the historical with the more profound spiritual meaning by the intermediate link of the type, and attempts not barely of the half-way, external sort, like that of GROTIUS (see § 6), but such as were seriously meant and worthily maintained. Thus above all that of the noble Spanish mystic, LOUIS DE LEON († 1591), who had it is true to pay the penalty in the prisons of the inquisition of his departure from the broadly trodden path of the traditional allegorizing, as well as his choice of the Spanish language for the composition of his commentary; and further the like attempts of the reformed interpreters, MERCIER, LIGHTFOOT and LOWTH, as well as of the famous Catholic preacher and historian BOSSUET. VON HOFMANN still tries to maintain the assumption common to these former adherents of the typical view, that the bride of the Song of Solomou was a daughter of Pharaoh, king of Egypt, whilst DELITZSCH and NÆGELSBACH who in the main agrees with him, espouse the view, which is without doubt to be preferred by reason of vii. 1, that the bride was an Israelitish country girl from Shunem.

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JOHN LIGHTFOOT, *Harmonia, Chronica et Ordo Vet. Testamenti*; Opera, Traj. ad Rh. 1699. [A Chronicle of the Times and the Order of the Texts of the Old Testament; in his Works, London, 1684. He says I, p. 76. "After the building of the summer-house in the forest of Lebanon, Solomon pens the book of the Canticles, as appeareth by these passages in it, Cant. iv. 8; vii. 4. Upon his bringing up Pharaoh's daughter to the house that he had prepared for her, 1 Kings ix. 24, he seemeth to have made this Song. For though the best and the most proper aim of it was at higher matters than an earthly marriage, yet doth he make his marriage

with Pharaoh's daughter a type of that sublime and spiritual marriage betwixt Christ and His church. Pharaoh's daughter was a heathen and a stranger natively to the church of Israel; and withal she was a black-moor, as being an African, as Cant. i. 4, 5 alludeth to it; and so she was the kindlier type of what Solomon intended in all particulars.—Tr.]

ROB. LOWTH, *De Sacra poesi Hebræorum prælectiones academicæ*; Oxon., 1753, 1763 (*præl.* 30 ff.) [In the scheme and divisions of the book he adopts the view of BOSSUET to be stated presently. In regard to its spiritual meaning he contends that it is neither a "continuous metaphor," nor a "parable properly so called," but a "mystical allegory in which a higher sense is superinduced upon a historical verity." The bride he decides, though not without hesitation, to have been Solomon's favorite wife, the daughter of Pharaoh; his marriage with an Egyptian being an apt adumbration of the Prince of peace, who espouses to Himself a church composed of Gentiles and of aliens. Her name he expresses in the form Solomitis, as derived from Solomon, like Caia from Caius, and intended to be suggestive of the higher sense of the Song.—Tr.]

JACQUES-BENIGNE BOSSUET, *Libri Salomonis, Proverbia, Ecclesiastes, Cantic. Canticorum, Sapientia, Ecclesiasticus, cum notis, etc.* Paris, 1693. [He supposes the Song to be divided into seven parts, corresponding to the seven days of the marriage feast. It commences with the bride's being brought home to her husband's house on the evening which, according to Jewish reckoning, ushers in the first day. Then the successive mornings are indicated by the adjuration of the bridegroom as he leaves his chamber, ii. 7; iii. 5; viii. 4, or by the admiring language of the choir of virgins as the bride herself appears, iii. 6; viii. 5; vi. 10. The evenings are either expressly mentioned, iii. 1; v. 2, or may be inferred, ii. 6; viii. 3. The seventh day is shown to be the Sabbath by the fact of the bridegroom coming in public attended by his bride, viii. 5, instead of going forth alone to his occupation as he had done previously.—Tr.]

[A. CALMET, *Commentaire littéral sur le Cantique des Cantiques.* "His views are substantially the same as BOSSUET's."]

(HARMER), *Materialien zu einer neuen Erklärung des Hohentliedes, Vom Verfasser der Beobachtungen über den Orient.* From the English, 2 Parts, 1778-79. [The original title is, The Outlines of a New Commentary on Solomon's Song, drawn by the help of Instructions from the East, containing—I. Remarks on its general nature; II. Observations on detached Places of it; III. Queries concerning the rest of this poem. By the author of Observations on divers Passages of Scripture. London, 1768.] He explains like those before named, the whole as a celebration of Solomon's marriage with a daughter of the king of Egypt, and leaves the profounder spiritual meaning almost entirely out of sight. [He finds two queens in the course of the Song—the former principal queen who speaks, iii. 1, *etc.*, and the daughter of Pharaoh who is henceforth made her "equal in honor and privileges," and who is "frequently mentioned afterwards in history, while the other is passed over in total silence," this new marriage being an apt representation of the "conduct of the Messiah towards the Gentile and Jewish churches."—Tr.]

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SCHLOTTMANN, The bridal procession of the Song of Solomon (iii. 6–11) in the *Studien und Kritiken*, 1867, II, ranges himself at the very beginning decidedly on the side of the typical expositors: "Whatever we may think of the origin and strict literal sense of the Song of Solomon, the right will ever verify itself anew, to see in the love there represented the emblem of the higher divine love which unites the church to her heavenly Lord," etc.)

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[Venerable BEDE wrote seven books on the Canticles. The first is "a controversial preface warning his readers against the Commentary of JULIAN of Eclanum which that writer had made a vehicle for his Pelagian doctrines." This betrayed WILLIAMS (and GINSBURG, who copies him) into the error of supposing that the whole "work was intended as a defence of the doctrines of grace against the Pelagians." The seventh book "comprises a series of extracts from all parts of GREGORY'S writings, bearing upon the Song." In the other five books "he has followed the footsteps of the fathers, leaving the works of GREGORY intact."

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BISHOP PATRICK'S Paraphrase and Annotations on this Song were published in 1700; MATTHEW HENRY'S Exposition a few years after.

WHISTON published an Essay in 1723, charging the Song of Solomon with containing "from the beginning to the end marks of folly, vanity and looseness," maintaining "that it was written by Solomon when he was wicked, and foolish, and lascivious, and idolatrous," and urging its rejection from the sacred canon.

JOHN GILL, An Exposition of the book of Solomon's Song commonly called Canticles, London, 1728. "A vast treasure of varied learning, sound doctrine and spiritual experience; but it is neither sufficiently condensed, nor is it so digested by the author as to present to the reader a clear idea of his own interpretation." He pushes the allegory to the furthest extreme, and attaches every sense to the words which they can possibly bear. The first edition contains a translation of the Targum upon this book. Another comment by the same author is contained in his Exposition of the Old and New Testament.

JOHN WESLEY, in his Explanatory notes upon the Old Testament, Bristol, 1765, also defends the allegorical interpretation of this book, and especially disallows its reference to Solomon and Pharaoh's daughter.

[GIFFORD], A Dissertation on the Song of Solomon, with the original text divided according to the metre [upon BISHOP HARE'S hypothesis], and a poetical version, 1751. He "considers the poem as a pastoral composed by Solomon as the amusement of his lighter hours, just after his nuptials with Pharaoh's daughter, and before God had so remarkably appeared to him and given him that divine wisdom, for which he was afterwards so eminent."

[BISHOP PERCY], The Song of Solomon, newly translated from the original Hebrew, with a commentary and annotations, London, 1764. He confines himself to the literal sense, and adopts substantially the view of BOSSUET that it was written on the occasion of Solomon's marriage with Pharaoh's daughter, and is divided into seven parts answering to the seven days of the wedding feast.

MRS. BOWDLER, Song of Solomon paraphrased, with an introduction, containing some remarks on a late new translation (PERCY'S) of this sacred poem; also a commentary and notes critical and practical, Edinburgh, 1775.

DURELL, Critical remarks on Job, Proverbs, Psalms, Ecclesiastes and Canticles, 1772, follows the same general theory, but "totally excludes any allegorical or spiritual design."

The Song of Solomon paraphrased, with an Introduction, Commentary and Notes (published anonymously), Edinburgh, 1775.

W. GREEN, The Poetical Parts of the Old Testament translated, with notes, 1781.

BERNARD HODGSON, Solomon's Song translated from the Hebrew, Oxford, 1786. "The mystical sense of the Song is never referred to—not denied, still less acknowledged."

T. WILLIAMS, The Song of Songs, which is by Solomon, a new translation with a commentary and notes, London, 1801. Republished in Philadelphia, 1803. Adopts like the preceding the general hypothesis of BOSSUET and LOWTH, and takes note of the spiritual meaning throughout.

JOHN MASON GOOD, Song of Songs, or sacred Idyls translated, with notes critical and explanatory, London, 1803. Containing a literal prose translation and a very elegant metrical version. "A work of great beauty, in which the author allows and defends the allegorical, but confines himself to the literal sense." He "regards the entire song as a collection of distinct idyls upon one common subject, and that the loves of the Hebrew monarch and his fair bride."

WILLIAM DAVIDSON, Brief outline of an examination of the Song of Solomon, with remarks critical and expository, London, 1817. He interprets "the Song of Solomon of the Christian church from the time of John the Baptist."

SCOTT'S Notes in his Commentary on the Bible follow the current allegorical exposition, and are largely drawn from BISHOP PATRICK.

ADAM CLARKE eschews the allegorical interpretation, and assigns as his reasons: "1. Because we do not know that it is an allegory. 2. If one, the principles on which such allegory is to be explained do nowhere appear." Appended to his commentary is a translation of the Targum or

Chaldee paraphrase of this book; also the Hindoo mystical poem, the *Gitagovinda*, which, agreeably to the suggestion of SIR WILLIAM JONES, he regards as illustrative of the Song of Solomon.

B. BOOTHROYD, *The Hebrew Scriptures of the Old Testament without points after the text of KENNICOTT, accompanied with English Notes, critical, philological and explanatory*, 2 vols. 4to. The notes consist for the most part of extracts from preceding commentators, chiefly PERCY, GREEN, GOOD, HODGSON, and HARMER.

JOHN FRY, *Canticles*, a new translation with notes, London, 1811. The book is regarded as a collection of idyls, some of which were suggested by the marriage of Solomon, others by different domestic scenes in humble life; but all are parables of the love of Christ and His Church.

CHARLES TAYLOR in the *Biblical Fragments* (Nos. 345-453) appended to CALMET'S *Diction-ary*, 1838. Well characterized by MOODY STUART: "His translation and arrangement of the Song of Songs—relating merely to its outward structure as Solomon's marriage festival—evinces great research, abundant ingenuity, the utmost delicacy and refinement of feeling, along with a most exuberant fancy."

W. NEWMAN, *Solomon's Song of Songs*, a new translation, London, 1839.

PYE SMITH in his "Scripture Testimony to the Messiah," 1847, "regards this Song as a pastoral eclogue or a succession of eclogues representing in the vivid color of Asiatic rural scenery the honorable loves of a newly married bride and bridegroom." This led to a controversy between him and DR. BENNETT in the *Congregational Magazine* for 1837 and 1838, respecting the proper interpretation of the Song. A subsequent article in the same periodical (for 1838, p. 471 ff.) declares that there is "no more reason for its spiritual interpretation than for its application to the revival of letters, the termination of feudalism, or any other gratifying circumstance in civil or political life." GINSBURG.

J. SKINNER, *An Essay towards a literal or true radical exposition of the Song of Songs*.

ROBERT SANDEMAN, *On Solomon's Song*.

W. ROMAINE, *Discourses upon Solomon's Song*.

R. HAWKER, *Commentary on Solomon's Song*.

Meditations on the Song of Solomon, London, 1848.

FRANCIS BARHAM, *The Song of Solomon*.

ADELAIDE NEWTON, *The Song of Solomon compared with other parts of Scripture*, 1852.

PETER MACPHERSON, *The Song of Songs shown to be constructed on architectural principles*, Edinburgh, 1856. "His supposition that this song consists of verses written round an archway, is so entirely gratuitous, that it is only misguiding and deceptive." MOODY STUART.

KITTO in his *Pictorial Bible* and in his *Daily Bible Illustrations* "presents much useful information on the Song of Solomon."

SAMUEL DAVIDSON, (*The Text of the Old Testament Considered*, London, 1856, and *Introduction to the Old Testament*, 1862) adopts the shepherd hypothesis, regards it as a purely amatory poem, having neither an allegorical nor a typical sense, and written not by Solomon, but by a citizen of the northern kingdom twenty-five or thirty years after Solomon's death.

A. MOODY STUART, *An Exposition of the Song of Solomon*, London, 1857 (republished Philadelphia, 1869). The peculiarity of this eminently devout and spiritual commentary is the parallel instituted and carried out in a most ingenious and elaborate manner between the Song of Solomon and the Gospels and Acts of which it is regarded as a prophetic epitome. He regards i. 2—ii. 7 as descriptive of the period immediately before and after the birth of Christ; ii. 8—iii. 5 from the appearance of John till the baptism of Jesus; iii. 6—v. 1 from Christ's return out of the wilderness till the last supper; v. 2—vii. 5 from the agony in the garden till the evangelizing of the Samaritans; viii. 5—14 from the calling of the Gentiles till the close of revelation.

BENJAMIN WEISS (a converted Jew), *The Song of Songs unveiled*, a new translation and exposition of the Song of Solomon, Edinburgh, 1859. He conceives it to be "half historical and half prophetic," and to embrace the entire interval from the dedication of the tabernacle of Moses to the resurrection of Christ and the formation of churches among the Gentiles.

CHRISTIAN GINSBURG, *The Song of Songs translated from the original Hebrew, with a commentary historical and critical*, London, 1857, and in his article on Solomon's Song in the third Edition of KITTO'S *Cyclopedia*, advocates the shepherd hypothesis. "This song records the his-

tory of an humble but virtuous woman, who after having been espoused to a man of like humble circumstances, had been tempted in a most alluring manner to abandon him, and to transfer her affections to one of the wisest and richest of men, but who successfully resisted all temptations, remained faithful to her espousals, and was ultimately rewarded for her virtue." The historical sketch of the exegesis of the book is very full and valuable, though warped by the peculiar views of the writer.

JOSEPH FRANCIS THRUPP, *The Song of Songs*, a revised translation, with introduction and commentary, Cambridge, 1862, divides the Song into six groups; see note on p. 11. "The theme of the first group is the anticipation of Christ's coming; the second represents the waiting for that blessed time; in the third he is arrived, and we have there the description of the espousal and its fruits. The fourth group delineates the subsequent bodily departure of the Bridegroom from his Bride; the fifth his spiritual presence with her; and the sixth their complete and final reunion." "The earlier half of the Song presents to us only those glories which older seers had in various ways also heralded. With respect to the latter half of the Song the case is different. The distinctness with which it is there unfolded that the coming of the Messiah will not of itself be the final termination of all earthly expectation and anxiety is unparalleled not merely in all earlier Scripture, but throughout the whole of the Old Testament. Nowhere else do we find a passage which speaks as Cant. v. 2-8 speaks of a withdrawal of the Messiah from the church for whose salvation He has once appeared." This he accounts for by supposing it based on a typical application of the translation of Elijah. The untimely removal of this distinguished prophet, who was fondly styled "the chariot of Israel and the horsemen thereof," and the painful void created by his departure, foreshadowed a similar experience in the case of Messiah, the last and greatest of the prophets, who should in like manner forsake His sorrowing people for a season, though with the view of ultimately returning never to leave them more. The Song he supposes to have been written a century or more after the death of Solomon by a member of one of the prophetic schools in the kingdom of the ten tribes.

ISAAC TAYLOR, *The Spirit of the Hebrew Poetry*; republished in New York, 1862, devotes chap. x. to Solomon and the Song of Songs.

CHR. WORDSWORTH, *The Books of Proverbs, Ecclesiastes and the Song of Solomon* in the authorized version, with notes and introductions (Vol. IV. Part III. of his Commentary on the Bible), London, 1868. He regards it as a prophetic allegory, suggested by the occasion of Solomon's marriage with Pharaoh's daughter, and descriptive of "the gathering of the world into mystical union with Christ, the consecration of the world into a church espoused to Him as the Bride."

W. HOUGHTON, *Translation of the Song of Solomon, and short explanatory notes* (London, 1865), in which, as stated by the American editor of SMITH'S *Dictionary of the Bible*, the Song is viewed as secular and the theme conceived to be the fidelity of chaste love.

American Commentaries.

Of the discussions of this book which have appeared in this country, the most noteworthy are the following:

MOSES STUART, in his *Critical History and Defence of the Old Testament Canon* (Andover, 1845), devotes pp. 364-385 to a consideration of the Canticles. He regards it as "expressing the warm and earnest desire of the soul after God in language borrowed from that which characterizes chaste affection between the sexes," and as applicable to the church only in so far as what pertains to individuals who are pious is common to the entire body of believers. He thinks the book to be so peculiarly Oriental in its imagery and style of thought, that while adapted to the religious wants of those amongst whom it originated, and probably reserved for a new period of usefulness in the East when Christianized, it is of inferior value to occidental Christians generally.

GEORGE R. NOYES, *A new Translation of the Proverbs, Ecclesiastes and the Canticles*, with introductions and notes, chiefly explanatory, Boston, 1846. He conceives the book to be a collection of amatory songs "written by some Jewish poet, either in the reign of Solomon or soon after it," and without any "express moral or religious design."

CALVIN E. STOWE, in the *Biblical Repository* for April, 1847, gives a partial translation of the Song of Solomon, and defends its allegorical interpretation.

GEORGE BURROWES, *A Commentary on the Song of Solomon*, Philadelphia, 1853; also an article on the Song of Solomon in the *Princeton Review* for October, 1849. "The Song is a continuous and coherent whole, illustrating some of the most exalted and delightful exercises of the believing heart." He deems it "more profitable and natural in meditating on this book, to view the bride as the representative of the individual believer rather than of the whole church. As the church is a collection of individuals, its state must be that of the members composing it, and no distinction can be drawn between the love of Jesus for the collective body and His love for the several persons constituting the whole mass." The illustrations from Oriental manners and parallel passages in ancient and modern literature are particularly copious and judicious.

LEONARD WITHINGTON, *Solomon's Song translated and explained*, Boston, 1861. The bride of the Song is the daughter of an Arab Sheikb (vii. 1), whom Solomon married, as he did a multitude of other princesses from the little tribes around Palestine, with the "wish of spreading the Hebrew empire and religion through the vicinity. And he writes this poem to show how pure his felicity, how happy his marriage with a rural bride taken from a pagan nation, whom nevertheless he brings under the influence of the true religion, and hopes to convert to the true faith, and make one of the instruments of promoting the glory of his peaceful kingdom. But the occasional song was exalted by the providence of God into a higher purpose. That purpose was mainly and primarily to foreshow the formation and union of the Gentile church with Christ, when a more sublime and spiritual religion should be presented."

A. R. FAUSSET and B. M. SMITH, *The Poetical Books of the Holy Scriptures with a critical and explanatory commentary*, Philadelphia, 1867. Largely based upon the commentary of MOODY STUART, whose divisions and historical application it adopts.

Metrical Translations.

The metrical translations of the Song of Solomon are very numerous. In addition to the Latin paraphrases by A. JOHNSON, (Physician to Charles I.) and J. KER (Professor of Greek in Aberdeen, 1727) commended by MOODY STUART for their elegance, and an anonymous English paraphrase "The loves of the Lord with his troth-plight spouse" quoted and spoken of with approbation by the same author, it has been versified (either separately or combined with the Psalms or other poetical portions of the Old Testament), by WILLIAM BALDWIN, 1549; J. SMITH, 1575; ROBERT FLETCHER, 1586; DUDLEY FENNER, 1587; MARKHAM, 1596; ARGALL, 1621; AINSWORTH, 1623; SANDYS, 1641; BOYD, 1644; R. SMITH, 1653; HILDERSHAM, 1672; T. S. (London) 1676; WOODFORD, 1679; HILLS, 1681; LLOYD, 1682; MASON, 1683; REEVE, 1684; BEVERLEY, 1687; BARTON, 1688; FLEMING, 1691; STENNETT, 1700; SYMSON, 1701; RALPH ERSKINE, 1736; TANSUR, 1738; ELIZABETH ROWE, 1739; BLAND, 1750; JOHNSON, 1751; GIFFORD, 1751; BARCLAY, 1767; ANN FRANCIS, 1781; GOOD, 1803; MASON, 1818; TAYLOR, 1820; a late graduate of Oxford, 1845; *Metrical Meditations*, 1856. Another is announced as forthcoming by MR. WILLIAM S. RENTOUL, of Philadelphia, to accompany his edition of MOODY STUART's commentary.

For Sermons preached on different passages from the Song of Solomon, see DARLING's *Cyclopædia Bibliographica: Holy Scriptures*, pp. 583-586.—**Tr.**]



THE
SONG OF SOLOMON.

TITLE:

I. 1 THE SONG OF SONGS, WHICH IS BY SOLOMON.

FIRST SONG.

The first time the lovers were together at the royal palace (in or near) Jerusalem.

(CHAP. I. 2—II. 7).

FIRST SCENE:

SHULAMITH AND THE DAUGHTERS OF JERUSALEM.

(CHAP. I. 2-8).

SHULAMITH.

- 2 ¹Let him kiss me with kisses² of his mouth,
³for better is thy love than wine!
3 In fragrance thine unguents are good;⁴
⁵an unguent⁶ poured forth is thy name,⁷
therefore virgins love thee.

TEXTUAL AND GRAMMATICAL.

¹ [WICLIFFE: The Church of the coming of Christ speaketh, saying. MATTHEWS: The voice of the Church. COVERDALE: O that thy mouth would give me a kiss, for thy breasts are more pleasant than wine, and that because of the good and pleasant savor.]

² On the combination of the kindred words נשק and נשיקה. Comp. 1 Kiu. i. 12; ii. 16; Isa. i. 13; viii. 10; Jon. i. 10, 16, and generally EWALD, *Lehrbuch*, § 281 a, [GREEN'S *Heb. Gram.* § 271, 3].

³ [WICLIFFE: The voice of the Father.]

⁴ [THRUPP'S proposed emendation לריח שכני קטורים "like as the scent which cometh from incenses," is nothing but ingenious trifling, and has not even the merit of being good Hebrew.—TR.]

⁵ Wic. The voice of the Church.]

⁶ Observe the assonance in שֶׁמֶן and שֵׁם which is probably intentional. [THRUPP: as ointment thou art, by thy name, poured forth.]

⁷ In regard to the construction of the words הַיָּקֵן הַיִּרְק שֶׁמֶן four views are possible: 1. שֵׁם is taken as the subject, and הַיִּרְק as 3 pers. fem. here employed because שֵׁם is exceptionally used as a feminine after the analogy of the Ethiopic (so EW.: "thy name is poured out as an ointment;" VAH.: "as the fragrance of balsam thy name pours itself forth," etc.) 2. הַיָּקֵן is regarded as the subject, which is here exceptionally treated as feminine, and to which הַיִּרְק belongs as a relative clause; "an unguent, which is shed forth, is thy name" (so the Septuag., Vulg., LUGA, and the generality of interpreters). 3. הַיָּקֵן is taken as a masc., but the form הַיִּרְק is regarded as a hardened form for יִרְק (after the analogy of Isa. xlv. 23; Eccles. x. 15), and accordingly translated as before (HITZIO).

4. הַיִּרְק is held to be the 2 pers. sing. fut. IIphal with a double accusative: "thou art poured forth in respect to thy name as ointment," i. e., thou, or more precisely thy name, diffusest a noble fragrance, like a box of ointment which is emptied of its contents (so J. H. MICHAELIS: "*sicut o eum effuderis nomine tuo*;" HENGSTENB., WEISSB.). This last construction is to be preferred as grammatically the best established, while it agrees in sense substantially with Nos. 2 and 3.

SHULAMITH AND THE DAUGHTERS OF JERUSALEM (in responsive song).

- 4 Draw me!—after thee will we run!—
 ²The king has brought me into his chambers!³
 We will exult and be glad in thee,
 will commend⁴ thy love beyond wine!—
 Rightly⁵ do they love thee!

SHULAMITH.

- 5 ⁶Black I am, but ¹comely, ye daughters of Jerusalem,
 as the tents of Kedar, as the tent-cloths of Solomon
 6 Look⁸ not at me, because⁹ I am dusky,¹⁰
 because the sun has scorched¹¹ me;
 ¹²my mother's sons were angry¹³ with me,
 made me keeper of the vineyards;—
 mine own vineyard I have not kept.¹⁴

(Looking around for Solomon).

- 7 ¹⁵Tell me, thou whom my soul loveth, where¹⁶ feedest thou?
 where makest thou (thy flock) to recline at noon?
 For¹⁷ why should I be as one straying¹⁸
 by the flocks of thy companions?

DAUGHTERS OF JERUSALEM.

- 8 ¹⁹If thou know not,²⁰ fairest among women,
 go forth in the footprints of the flock
 and feed thy kids beside the shepherds' tents.

1 [MATT. Yea, that same moveth me also to run after thee.]

2 [MATT. The spouses to her companions.]

3 [COV., CRAMMER, BISHOPS: "privy chamber;" DOWAY: "cellars," altered in later editions to "store-rooms".]

4 Upon זָכַר prop. "to mention, bring to remembrance," then "to mention with praise, celebrate," comp.

Ps. xx. 8; Isa. xlvi. 1; lxi. 7; also Ps. xiv. 18; I Chroo. xvi. 4, where it is parallel to הוֹדָה thank, praise.

5 [COV. Well is them that love thee. ENG. VER. The upright, Marg. uprightly. NOYES, BURROWES: sincerely.]

6 [WIC. The Church, of her tribulations. MAT. The voice of the Church in persecution. COV., CRAN. I am black, (O ye daughters of Jerusalem) like as the tents of the Cedarenes and as the hangings of Solomon; but yet I am fair and well-flavored withal. GINSBURG: swarthy.]

7 [WITHINGTON: fair; BURROWES: lovely.]

8 [COV. marvel; DOWAY: consider; WILLIAMS, NOYES: gaze; WITH. scorn; GINSBURG: disdain.]

9 עַל signifies in both instances, in עָלַי and in עָלַיְכֶם not "for," but "for the reason that," "because"

(εις εκεينو επι); comp. Ex. ii. 2. The second clause is therefore co-ordinated with the first, although explanatory of it (comp. WEISS. in loc.)

10 [COV.: so black. E. VER. black; DOWAY: brown; WEISS: swarthy; BUR., THRUPP: dark.] On שְׁחֹרָה

blackish, dusky (not "very black deep black," as HITZ. and formerly EWALD too would have it), comp. on ver. 5 above [GREEN'S *H. b. Gram.* § 188.]

11 עָרָה is not "look upon" [so E. V.; COV. shined; WILL. beamed; THRUPP: fiercely scorned; WEISS: glanced]

(Septuag. περιβλεψε, comp. Job xx. 9), but is here=עָרָה (Gen. xli. 23) "scorch, blacken," the sense already expressed by AQUILA (συνέcoloravit με) and the Vulg. (decoloravit me) [COV.: discolored; BUR., GINS. browned, and retained by most of the recent interpreters (in opposition to ROSENTH., HENGSTENB., WEISS.).]

12 [MAT. The voice of the Synagogue.]

13 עָרָה either Niph. of עָרָה to burn, glow, (so EW., MEIER, HITZ.), or more probably from עָרָה (so that the

sing. would be עָרָה or עָרָה); for the Niph. of עָרָה always elsewhere means "to be dried, parched" (Ps. lxi. 4; cii. 4, etc.), whilst the meaning demanded here is "to be angry, wrath." Comp. GESENIUS' *Lexicon* and WEISS. in loc. [COV.: had evil will.]

14 [COV.: thus was I fain to keep a vineyard, which was not mine own.]

15 [WIC., MAT. The voice of the Church to Christ.]

16 עֵינַי elsewhere how? [which WEISS. retains] is here=אֵינֶה where? so too 2 Kin. vi. 13, K'thibh, whilst the

Kri has אֵינֶה.

17 עָלַיְכֶם properly "for why" (comp. אֲשֶׁר לָפָה, Dan. i. 10), a fuller expression for the simple לָמָה why, as in Job xxxiv. 27, אֲשֶׁר גִּלְגֵּי, אֲשֶׁר גִּלְגֵּי, Ps. xlv. 3. The sense is correctly given by the Sept. and Syr., which here and in Dan. i. 10 translates "that not, lest" (μηδενε). [COV.: and that. The critical conjecture mentioned by WILLIAMS, that this word should be pointed as a proper name עֵלְכֶה O Solomon is unworthy of attention.—TR.]

18 [WIC. go vagrant; COV. lest I go wrong and come unto the flocks of thy companions; E. VER. one (GENEV. she), that turneth aside; GOOD, PAREY, CLARKE: wanderer; WILLIAMS, FRY: stranger; TAYLOR: rover; GINSB.: roaming; E. VER. Marg. one that is veiled, so NOYES, WEISS., THRUPP.]

19 [WIC., MAT. The voice of Christ to the Church.]

20 עָלַי is here added inasmuch as the action returns upon its subject (comp. Prov. ix. 12; and ii. 6; viii. 14 below) so in general EWALD, *Lehrb.* § 315 a [GREEN'S *Heb. Chrest.* note on Isa. xl. 9.]

SECOND SCENE:

SOLOMON AND SHULAMITH.

(CHAP. I. 9—II. 7).

SOLOMON.

- 9 To my horse¹ in Pharaoh's chariots
I liken² thee, my dear.³
10 Comely are thy cheeks with chains,⁴
thy neck with beads.⁵
11 Chains⁶ of gold will we make thee
with points⁷ of silver.

SHULAMITH.

- 12 ⁸Whilst the king is at his table,⁹
my spikenard yields its fragrance.
13 A bundle¹⁰ of myrrh is my beloved¹¹ to me,
that lodges between my breasts.
14 A cluster of the cyprus-flower¹² is my beloved to me,
in the vineyards of Engedi.

SOLOMON.

- 15 ¹³Lo! thou art fair, my dear,
lo! thou art fair; thine eyes are doves.

SHULAMITH.

- 16 ¹⁴Lo! thou art fair, my beloved, yea sweet;
yea our couch is green.¹⁵
17 The beams¹⁶ of our houses are cedars,
our wainscot¹⁷ is cypresses.¹⁸
II. 1. ¹⁹I am (only) a wildflower of Sharon,
a lily of the valleys.

SOLOMON.

- 2 As a lily among thorns,
so is my dear among the daughters.

¹ [WIC. my riding; GENEV. troop (E. V. company) of horses; WILL.: the horse; NOTES: the horses; GINS.: my steed.]

² [COV. There will I tarry for thee, my love, with mine host and with my chariots, which shall be no fewer than Pharaoh's.]

³ The plur. נִיָּצָר [rather נִיָּצָר-TR.] Judg. xi. 37 K'thibb. [E. VER. my love, Marg. in ver. 15: companion; WILL.: consort; FRY: partner.]

⁴ [GENEV. rows of jewels; E. VER. rows of jewels; FRY: jewels; WITH. chains; THRUPP, GINSB.: circlet; WEISS: reins.]

⁵ [GENEV. chains; E. VER. chains of gold; DOWAY: jewels; FRY: strings of beads; GOOD, BURROWES: strings of pearls; THRUPP, WITH., GINSB. necklace; WEISS: chains, i. e., such as are attached to the pole or beam of the carriage, and which the horse wears on his neck.]

⁶ [In addition to the renderings given to this word in the preceding verse, WIC. here translates it: ribands; COV. neck-band; E. VER. borders; WITH. collars.]

⁷ [COV. buttons; E. VER. studs; WITH. stars.]

⁸ [WIC. The voice of the Church, of Christ. MAT. The voice of the Church.]

⁹ [So COV., ENO. VER.; GENEV. repast; DOWAY: repose, after the VULG. *accubitu* and the LXX *ἀνακλισει*; GOOD: banquet; FRY: 'the king in his circuit' may either refer to his going round in some part of the procession, or to taking his stand in the midst of his retinue, or we may translate, 'until the king had taken his seat;'] WILL., BURS. circle of friends; WEISS: with his guest.]

¹⁰ [AINSW.: bag; TAYLOR: scent-bag; GOOD: sacket; BURROWES: amulet.]

¹¹ [COV. O my beloved. E. VER. my well-beloved, so constantly throughout the book in GENEV., except once in v. 9, "lover."]

¹² [So COV., DOWAY, E. VER. Marg. The text of the Eng. Ver. has camphire.]

¹³ [WIC., MAT. The voice of Christ to the Church.]

¹⁴ [WIC., MAT. The voice of the Church to Christ.]

¹⁵ [COV., CRAN., BISH. Our bed is decked with flowers. DOW.: our little bed is flourishing.]

¹⁶ [COV. ceilings.]

¹⁷ [COV. balks; CRAN., BISH. cross-joints; E. V.: rafters, Marg.: galleries; GOOD, NOTES, FRY: roof; THRUPP: boardings; PARKURST: ceiling; QESEN.: carved ceiling; FURBER: carved beams.]

¹⁸ [E. VER. fir; AINS. hbrutin-tree.]

¹⁹ [WIC. The voice of Christ, of Him and of the Church; MAT. The voice of Christ.]

SHULAMITH.

- 3 ¹As an apple-tree among the trees of the wood,
so is my beloved among the sons.
In his shade delighted I sit.
and his fruit is sweet to my palate.²
- 4 He has brought me into the wine-house,
and his banner over me is love.
- 5 Stay me with pressed grapes,³
refresh⁴ me with apples,
for I am sick of love.
- 6 His left hand is under my head,
and his right embraces me.
- 7 ⁵I adjure you, ye daughters of Jerusalem,
by the gazelles or by the hinds of the field,⁶
that ye wake not, and that ye waken not
love till it⁷ please.

¹ [WIC., MAT. The voice of the Church, of Christ.]

² [COV., CRAN., B. SH., DOW. throat; GENEV. mouth; E. V. taste.]

³ [COV. grapes; CRAN., BISH. cups; GENEV. E. V. flagons.]

⁴ [E. V. comfort; MARG. straw me; DOW., compass me about; AINSWORTH: strew me a bed; WILLIAMS: strew me round me; TRUFF: strew me with citron leaves.]

⁵ [WIC., MAT. The voice of Christ, of the Church; WIC., DOW. I adjure you; COV., CRAN., GENEV., E. V.: I charge you.]

⁶ [TRUFF has: "fells," so as to rhyme with "gazelles," in fancied imitation of the original.]

⁷ [COV., DOW., GENEV. she; E. V. correctly: he; GINSB., TRUFF: it.]

EXEGETICAL AND CRITICAL.

1. For the explanation of the title, see the Introduction, § 1 and § 3. To the view of those who assign vers. 2-4 entirely to the "daughters of Jerusalem," and suppose the words of Shulamith to begin with ver. 5 (HITZ., VAH. and others, so too DEL.) stands opposed—1. That the wish "to be kissed with the kisses of his mouth" could scarcely have been expressed by the ladies of the court, or even by one of them, without filling Shulamith with indignation, of which, however, she shows nothing in what follows. 2. That the way in which the lover is extolled in vers. 2, 3, agrees perfectly with the fond encomiums and enthusiastic descriptions which Shulamith subsequently, i. 13, ff., and ii. 3, ff., bestows upon her lover. 3. That the interchange of the 1st sing. and the 1st plur. plainly points to a diversity of persons speaking, or to an alternation between a single speaker and a whole chorus. This latter circumstance likewise renders their assumption impossible, who (as EW., HENGSTENB., WEISSN. and most of the older interpreters) suppose that the whole of vers. 2-7 is spoken by Shulamith. Undoubtedly Shulamith and the ladies of the court here respond to each other in speech or song; yet not so that only the words "Draw me after thee . . . chambers" ver. 4 *a* belong to Shulamith, and all the rest to ver. 5 to the "women of the harem" (so RENAN), but simply that all that is in the singular is to be regarded as spoken by her alone, and all that is in the plural by her and the ladies together, so that in particular נָרוּצָה (we will run) and נָגִילָה וְנוּ (we will be glad, etc.) are to be assigned to the ladies who confirm the words of Shulamith by joining in them themselves, while כִּשְׁכַּבְי אַחֲרָיִךְ (draw me after thee), הֵבִיאַנִי הַמֶּלֶךְ חֲרָוֵי (the king has brought me into his chambers) and

כִּישְׂרִים אַהֲבֶנְךָ (they rightly love thee) belong to Shulamith alone* (comp. DÖRKE *in loc.*) Then vers. 5-7 unquestionably belong to Shulamith alone; ver. 8 again to the ladies of the court, who reply with good-humored banter to the rustic simplicity and naïveté with which she has expressed ver. 7 her desire for her royal lover; vers. 9, ff. to Solomon, who now begins a loving conversation with his beloved, reaching to the close of the act. † During this familiar and cosy chat, which forms the second scene of the act, the chorus of ladies withdraws to the back-ground, but without leaving the stage entirely; for the concluding words of Shulamith ii. 7 are manifestly directed to them again, and that not as absent, but as present on the stage. The place of the action must be supposed to be some locality in the royal palace or residence in or near Jerusalem, some one of the "king's chambers" (חֲרָוֵי הַמֶּלֶךְ) ver. 4; whether precisely the "room devoted to wine parties," the "wine-room of the royal palace" (DEL.), cannot, as it seems, be certainly determined from the repeated reference to the excellence of wine (i. 2, 4), nor from the mention of the "house of wine" (בֵּית הַיַּיִן ii. 4);

* [So PATRICK, GOON, WILLIAMS, TAYLOR, FRY, the last two of whom divide ver. 5 in like manner, assigning the words "but comely," and "as the curtains of Solomon" to the daughters of Jerusalem, who compliment the bride on her beauty, while she in the remaining clauses speaks depreciatingly of herself; TAYLOR also apportion's vers. 2, 3 between the bride and her attendant ladies, to whom FRY adds an imaginary messenger from the king. HARMER carries the sub-division of parts to an equal extent, claiming that not only the variation in number, but the change of person from third to second, and vice versa, indicates a diversity of speakers. The majority of English Commentators regard the bride as the sole speaker in ver. 2, as is done also in the headings to this chapter in the authorized version, and either find in the change of number evidence of the plurality involved in the unity of the speaker, (POOLE, TRUFF), or suppose that she in thought associates her companions with herself, we, *i. e.*, "I and the virgins fore-mentioned" (AINSWORTH), or that it is the language of modesty, though she means only herself (CLARKE).]

† [PATRICK, SCOTT and TAYLOR suppose it interrupted by the attendant ladies in ver. II.]

and even the "table" of the king spoken of i. 12 does not afford a perfectly sure support to this opinion. Only it appears to be certain from i. 16, 17 that we must imagine the scene to be open outdoors, and to afford a prospect of fresh verdure and stately trees, such as cedars, cypresses, etc. It must therefore have been either a room in the king's palace upon Zion immediately adjacent to parks or gardens, or what in view of vi. 2, 3 (comp. iv. 16) is still more probable, an open summer-house (or pavilion) in the royal pleasure gardens of Wady Urtas, south of Jerusalem, near Bethlehem and Etam, in those magnificent grounds of David's splendor-loving son, which probably bordered upon Zion itself, and thence extended southward for several leagues, and of which there still remains at least a grand aqueduct, with three basins lying successively one above another, the so-called "pools of Solomon" (comp. K. FERRER, *Wanderungen durch Palästina*, Zürich, 1865, p. 178, etc.; C. HERGT, *Palästina*, p. 278, etc.; EWALD, *Geschichte des Volkes Israel*, III. 1, p. 64, etc.). That Shulamith had formed a personal acquaintance with the royal gardens in the neighborhood of Jerusalem directly after she had been brought from her home in the north of Israel to Solomon's court, is shown by her mention i. 14 of the "vineyards" or "vine-gardens of Engedi," near the Dead Sea, five or six German miles south-east of Jerusalem, from which however the conclusion must not be drawn that these pleasure-grounds of Engedi formed the scene of the action in the opening of the piece; see on that verse. WEISSBACH very properly locates the second scene of the Song from i. 9 onward in the gardens of Solomon near Jerusalem, but puts the action of vers. 1-8 somewhere on the way to this retreat, where Shulamith in her search for her lover chances to meet the women of Jerusalem. But in opposition to this may be urged—1. That there is nothing in the context to indicate a change in the locality between vers. 8 and 9. 2. The mention of the "king's chambers" in ver. 4 certainly implies the immediate vicinity of a royal palace, and probably the presence of the speaker in it. 3. It by no means follows from the metaphors borrowed from pastoral life, in which Shulamith speaks of her lover, ver. 7, that she thought he was really to be found in a "pasture ground," and engaged in feeding sheep. 4. With as little propriety can it be inferred from ver. 8 that Shulamith is represented as wandering about over the country and "accompanied by some little kids, searching for her lover in or near Jerusalem."*

2. FIRST SCENE. SHULAMITH. Vers. 2, 3.—**Let him kiss me with the kisses of his mouth.**—שָׁקֵנִי.—for which HIRTZIG needlessly reads שָׁקֵנִי, "let him give me to drink," etc. (comp.

viii. 2)—is manifestly the utterance of a wish, "O that he would kiss me;" and its subject is not הִיךְ, "his mouth," which is too remote and manifestly stands in a genitive relation to שָׁקֵנִי "kisses;" nor כִּנְשִׁיקָה, equivalent to "one of his kisses" (EWALD, E. MEIER), for "a kiss kisses not but is kissed, and שָׁקֵנִי includes an accusative" (HIRTZIG). The speaker's lover is rather thought of as the kissing subject, the same, whom in the vividness of her conception she immediately afterwards in *b* and in ver. 3 addresses in the second person, as though he who is so ardently longed for were already present.* The participle שָׁקֵנִי properly points to but one or a few kisses of her lover as the object of the beloved's wish; comp. Gen. xxviii. 11; Ex. xvi. 27; Ps. cxxxiii. 11, and generally Ew., *Lehr.*, § 217, *b*, 294, *c*. [GREEN'S *Heb. Gram.*, § 242, *a*]; J. H. MICHAELIS, *in loc.*, "uno tantum vel altero de osculis."—"Kisses of his mouth" † are, moreover, in contrast with the idolatrous custom of hand-kisses, or kissing the hand to any one (Job xxxi. 27; comp. DEL., *in loc.*), tokens of honest love and affection between blood relations and friends (Gen. xxix. 11; xxxiii. 4; xli. 40; 1 Sam. x. 1; xx. 41; comp. Ps. ii. 12), and especially between lovers (Prov. vii. 13). It is not likely that the similarity of the words נִשָּׁק *kiss* and שָׁקֵה *drink* gave occasion to the comparison in *b* of caresses with wine (WEISSB.); this comparison is of itself a very natural one; comp. iv. 10; v. 1; viii. 2.—

For better is thy love than wine.—רֵיחַ different from רֵיחַ "breasts, paps" (which the LXX here express by *μαστοί*, and the Vulg. by *uberu* [so WIC., Cov., Dow.]), as well as from רֵיחַ plur. of רֵיחַ "beloved" (v. 1), denotes manifestations of love, caresses, *φιλοφροσίναι* (comp. iv. 10, 11; vii. 13; Prov. vii. 18; Ezek. xvi. 8; xxxiii. 17), *i. e.*, dalliance, exhibition of אֲהִבָּה (vii. 7; viii. 6), fond endearments, (in bad taste VAH., "*Liebelci*," flirtation.) In the comparison of such love with wine, the *tertium comparationis* is, as is shown by the parallels iv. 10, ff.; v. 1; vii. 9, *f.* not the intoxicating power of wine, but primarily its sweetness ‡ only; comp. Acts ii. 13. The figure of intoxication indicates a higher grade of loving ecstasy than is here intended, comp. v. 1 *b*; Prov. v. 19; vii. 18, and in general WEISSB., *in loc.*

Ver. 3. **In fragrance thine unguents are good.**—רֵיחַ, "in respect to odor, as to fragrance," limits טַבִּיחַ, "good" (comp. Josh. xxi. 10; 1 Kings x. 23; Job xxxii. 4), and is emphatically placed at the beginning of the sentence. Commonly: "to the smell," or "for the smell," against which, however, lies the twofold objection: 1, that רֵיחַ denotes not the organ of smell, nor the act of smelling, but the odor which any

* [TAYLOR and WILLIAMS make the place to have been the bride's parlor in Solomon's palace, and the time the first day of the week preceding the marriage, i. 1-8 belonging to the morning, and 1. 9—ii. 7 to the evening of the day. BURROWS follows HARMER in the conjecture that "in the opening scene of this poem the king had probably gone forth, according to Oriental customs, to meet the bride, and was awaiting her with his princely retinue in an encampment where his rich pavilion, ver. 5, stood pre-eminent. The spouse on coming in sight of those kingly tents, gives utterance to the strong emotions of her heart."]

* [PATRICK. As in John xx. 15 "the pronoun is used without a consciousness of the absence of the antecedent. Her heart is so full that she supposes every one must know who she means by *him*,"]

† ["Permission to kiss the hand of a sovereign is considered an honor; but for that sovereign to give another the kisses of his mouth, is evidence of the tenderest affection, and is the highest possible honor."—BURROWS.]

‡ ["Thy love is more reviving and exhilarating than the effects of wine. Comp. Ps. civ. 15; Prov. xxxi. 6."—BURROWS.]

thing exhales (*odor, halitus*), comp. i. 12; ii. 13; iv. 10; vii. 14; Hos. xiv. 7, etc.; 2, it is not לְרִיחֵי, but simply לְרִיחֵי. HIRZIG'S construction is quite too artificial; he connects 3 a with 2 b as its sublimation, and translates "thy caresses are more precious than wine with the odor of thy precious ointment" (comp. the like mode of connection adopted in the Vulg., "*ubera—fragantia unguentis optimis*" [so COVERDALE, DOWAY]). So also is that of WEISSBACH, "thy ointments are good to serve as a perfume," where too much is evidently foisted into the simple לְרִיחֵי.*—An un-

guent which is poured forth is thy name.—The comparison of a good name with a fragrant unguent is also found, and on the basis of this passage in Hos. xiv. 7, 8; Eccles. vii. 1; Eccles. xix. 1. The ideas of smelling and being (or being named, bearing this or that name) are, as a general fact, closely related through the intermediate notion of breathing, respiring; comp. in German "*Gerücht, ruckbar*."† That the name of the lover is thus compared to a costly perfume diffusing a wide fragrance (comp. Mark xiv. 3; John xii. 3) plainly indicates that it is only the renowned King Solomon, an actual possessor of שֵׁם (name, *i. e.*, fame, *gloria*—comp. Prov. xxii. 1; 1 Kings i. 47; Job xxx. 3), who can be thought of as this lover, and not a simple country swain (so WEISSB. properly against HERD., UMBR., etc.).—Therefore virgins love thee—*i. e.*, not barely on account of this thy renown, but on account of all the excellencies celebrated in ver. 2, 3. Observe that

עַלְמוֹת is without the article. It is not *the* virgins universally, but simply virgins, such as Shulamith herself, or the "daughters of Jerusalem," the ladies of Solomon's court, by whom she sees herself surrounded, that she describes as lovers, as reverential admirers of the graceful, brilliant and lovely king. The guileless country lass, who has but recently been transferred into the circle of the countless virgins of the royal court (comp. vi. 8) here accounts to herself for the fact that many other virgins besides her are attached to the king with admiring devotion and love; comp., 4. *e.*

3. SHULAMITH AND THE DAUGHTERS OF JERUSALEM.

Ver. 4. **Draw me after thee**—as it is to be translated with the TARG., LUTH. and most of the recent expositors, connecting contrary to the common accentuation אַחֲרָיִךְ with מִשְׁכַּנִּי, which requires it as its proper complement;‡ comp. Hos.

xi. 4; Jer. xxxi. 3. By this drawing is meant, as appears from *b*, a drawing into the king's chambers, or at least into immediate proximity to him, not a conducting out of the palace into the country, as the advocates of the swain-hypothesis suppose, who see in these words an ardent call upon her distant lover.—**We will run**—*i. e.*, not, "let us take flight, and hasten hence" [so GINSBURG: "Oh, let us flee together!"], as though here again there were a cry for help to her absent lover; but: "we will hasten to him," *viz.*: the gracious king; a lively exclamation uttered by Shulamith, and at the same time by the chorus of the daughters of Jerusalem catching the word from her.—**The king has brought me into his chambers**—a simple expression of the virgin's rapturous joy at the high honor and delight granted her by the king. As the words stand, they contain neither an indirect petition or complaint addressed to her distant lover (to which the following clauses of the verse would agree poorly enough), nor a wish directed to the king—as though the preterite אֵינִי הָיִיתִי were to be taken in the sense of a precative or optative: "O that the king had brought me into his chambers" (so, *e. g.*, HUG, WEISSB.), nor finally a condition dependent on the following וְנִלְוָה יָגוּ (so HAHN, who supplies אֵס, *if*, before אֵינִי הָיִיתִי). "If the king brings me into his chambers, we will,"* *etc.* Furthermore, the "king's chambers" are by no means simply identical with the harem, the house of the women belonging to the royal palace (VAIH., REN., etc.); this would rather have been designated הַבָּתִּים הַנְּשִׂים, as in Esth. ii. 3, 9, ff., or simply called בַּיִת, *house*, as in 1 Kings vii. 8; ix. 24; 1's. lxxviii. 13, etc. They are 2 Sam. iv. 7; xiii. 10, the king's own rooms in the palace, his sleeping apartments and sitting-rooms, *penetrabilia regis*, in distinction from those of his wives and the ladies of the court, which formed a particular division of the royal palace. Comp. 1 Kings vii. 8; Esth. ii. 12–14. Into these the king's own innermost apartments, Shulamith, as the favored object of his special love, had been repeatedly brought,—nay, she has in them her own proper abode and residence. She had therefore a perfect right to say: "The king has brought me into his chambers."†—**We will exult and be glad in thee.**—With these words, which recall Ps. xxxi. 7; cxviii. 24; Isa. xxv. 9; Joel ii. 21, 23, the ladies of the court again chime in with the language of Shulamith, in order to commend with her the happiness of belonging to the number of those who were loved by the king. הָיִינוּ, *in thee*,

* [WEISSB. Besides or in addition to the savor, etc. A sense which the prep. rarely has, and which is neither admissible here nor in Ex. xiv. 23; Lev. xi. 26; xvi. 16, to which he appeals. Incorrectly also the Eng. Ver.: Because of the savor, etc., which must then be connected with "therefore," etc., in the last clause, the second clause being parenthetic. "She has ointments preparatory to her exaltation; just as Esther was purified to go in to the king, Esth. ii. 12."—WIRINGTON].

† [Comp. Eng. "To be in good or bad odor" for good or ill repute. This explanation of the relation of these ideas, which is developed at length by BARHA, *Symbolik d. Mos. Cultus*, I., p. 459 ff., appears to be too subtle and remote. It is simpler to find the connection in the fact that the odor, like the name, indicates the character or quality of that from which it proceeds, or to which it belongs. It is an efflux from the object itself, the impression which it makes *ad extra*.—TA.]

‡ [There seems to be no sufficient reason for departing from the authority of the accents in the present instance. "We will run" requires "after thee" as its complement to indicate

the direction of the running more than "draw me," where the direction is sufficiently implied. The violation of the accents is merely for the sake of evading the evidence afforded by the masc. pron. אַחֲרָיִךְ, that "after thee we will run" is still the language of the bride to Solomon—not of her virgin companions to the bride.—TA.]

* [So too WEISSB.: "When the king shall have brought me;" nor is it a prophetic preterite, the bride anticipating the time when she shall be brought (TRAPP). GINSBURG insists that the changes of person in this verse "clearly show that the king here referred to is a separate person from the beloved to whom the maiden is addressing herself." But he is compelled to acknowledge that just before in ver. 2 the third person and the second both refer to the same subject.—TA.]

† [This would seem to compel the conclusion that the marriage has already taken place, and is not still future, as our author supposes.—TA.]

belongs in equal measure to both verbs; comp. Isa. lxxv. 19.—**We will celebrate thy love more than wine.**—Comp. ver. 2.—**Rightly do they love thee.**—The most obvious construction is to make the virgins again the subject, as in 3 c, and consequently to regard Shulamith as again the speaker. But the 3d plur. might also be taken impersonally (they, *i. e.*, people generally love thee. Comp. הֵיטִיבָּן , *they despise*, viii. 1), and then the clause might be spoken by the entire chorus. כִּי־טִיבָּן , an adverbial accusative (as, *e. g.*, פְּלִאִים , *wonderfully*, Lam. i. 9), means neither “without reserve” (WEISSB.), nor “sincerely” (GESEN., DEL.) [so NOYES; Eng. Ver. marg.: uprightly], but, as appears from the context and the parallels Ps. lvi. 2; lxxv. 3, “with good reason, rightly” (Ew., HIRTZIG, VAH., *etc.*). This word is taken as the subject by the Sept. ($\text{\epsilon\iota\sigma\theta\iota\tau\eta\varsigma}$), Vulg. (*recti diligunt te*), HENGSTENB. (rectitudes, *i. e.*, abst. for concrete, the upright love thee), UMBR. (O favorite of all the virtues), *etc.* [so Eng. Ver., THRUFP, WORDSWORTH, WITHERINGTON, GINSBURG], interpretations as ungrammatical as they are unsuited to the connection. The attempts at emendation proposed by VELTH., SCHELLING, AUGUSTI, are altogether unnecessary* (see WEISSB., *in loc.*).

4. SHULAMITH. Vers. 5–7.

Ver. 5. **Black I am, but comely.**—The explanation of the fact that she was black (שְׁחֹרָה) contained in the following verse shows that by this blackness can only be meant her being browned by the hot sun. Then too in Lam. iv. 8 the substantive שְׁחֹר denotes only the livid or swarthy appearance of one who has suffered long from famine and wretchedness, and in this very passage the strong expression “black” is qualified by the diminutive “blackish” (שְׁחֹרְרָה) in the verse immediately following.—Moreover, the whole statement before us was occasioned according to ver. 6, by the curious looks with which Shulamith had meanwhile been regarded by many of the daughters of Jerusalem and probably also by jeering remarks which they had made (comp. ver. 8). “But comely” [TAYLOR: attractive, engaging] (נְאוּמָה , lit., “agreeable”); the plain country maid hereby expresses with frank, straightforward simplicity her consciousness that nevertheless she was not altogether unworthy of the love of Solomon. There is no vain self-laudation in the words.—**As the tents of Kedar, as the curtains of Solomon.**—The first of these comparisons is designed to illustrate and set before the mind the idea of blackness, the second that of comeliness or elegance. “Kedar is a Bedawin tribe near Palestine in the Arabian desert, Gen. xxv. 13; Isa. xxi. 17, which is here named in preference to all others, simply because the name קֵדָר seems originally to denote “blackness.” Tents of poor Bedawins, which are always exposed to the heat of the sun, must certainly appear blacker and less attractive than those of Solomon; and we need not therefore with other interpreters (see especially HIRTZ, and

WEISSB. who refer to the observations of modern travellers as DELLA VALLE, BURCKHARDT, HARMER, VOLNEY, *etc.*.) have recourse to the tents now commonly covered with black goat skins, as Shulamith only has in mind the blackness caused by the sun’s rays. But Solomon’s tents as a figure of the greatest elegance can only correspond to נְאוּמָה comely. We may without difficulty assume that the splendor-loving Solomon adopted the custom of oriental monarchs of living in tents once in the year in some charming district and in the utmost elegance and splendor (comp. the remarks above, ver. 1, respecting the pleasure grounds at Etham and Engedi.) It is, therefore, wholly unnecessary to understand by רִיבֹנֶה (with DEL., HIRTZ., *etc.*) tapestry,* which is neither permitted by usage nor by etymology, from רָבַח *continuit, prop. velum*, then tent-cloth.” We shall have in the main to abide by this explanation of the passage given by EWALD, although we might assign to רִיבֹנֶה a different etymology, and derive it perhaps with GESENIUS from רָבַח *to tremble, flutter*, or with WEISSB. from רָבַח *to be bad, i. e.*, of coarse, inferior workmanship. The two comparisons are in any case understood in quite too artificial a manner by the latter and by several others, who assume that both the tents of Kedar and the tent-coverings of Solomon set forth the peculiar combination of dark color with attractiveness in Shulamith’s looks (for which an appeal is made to the testimony of travellers like D’ARVIEUX, SHAW, *etc.*, according to whom a plain filled with the black tents of the Bedawin presents a very pleasing and even beautiful spectacle.) In opposition to BÖTTCHER’S view, who though he assigns the words “Black am I, daughters of Jerusalem, as the tents of Kedar” to the “vinedresser,” *i. e.*, to Shulamith, refers the rest (“but comely” and “as the tent cloths of Solomon”) to an “elderly princess,” who looks with astonishment at the new comer, comp. HIRTZ. *in loc.*, who properly rebukes the extravagance of the dissecting mania here exhibited.

Ver. 6. **Look not at me because I am dusky, because the sun has scorched me.** There is nothing in the context to indicate that the “look” is one of approval, in admiration of her beauty† (*versus* BÖTTCHER, HIRTZ., *etc.*) Comp. above on ver. 5. **My mother’s sons were angry with me.** VELTH., UMBR., EWALD needlessly think of step-brothers or half-brothers; the passages adduced for this purpose Lev. xviii. 9; xx. 11; Deut. xxiii. 2, *etc.*, are outweighed by many others as Gen. xxvii. 29; Ps. l. 20; lxix. 9; Deut. xiii. 7, where “mother’s sons” corresponds in the parallelism to “brothers,” and consequently is entirely synonymous with it. And this expression is the less surprising in Shulamith’s mouth since like a true Hebrew daughter she is in the habit of denominating everything after her mother; comp. “my mother’s house,” iii. 4; viii. 2, and so too Ruth i. 8. We need not even assume that she would intimate a less favorable judgment of her brothers

* [FRY, who disregards the points; they do right in loving thee. וּנְאוּמָה alters the text into: thou art every way lovely.]

* [ENG. VER., curtains. AINSWORTH: the goodly hangings that were in his house and about his bed.]

† [Look not disdainfully upon me, HALL: do not too accurately scrutinize, TAYLOR; Gaze with wonder at her presumption, NOYES.]

as more or less strange or distant in their bearing to her (ROGKE, IITZ.); and there is still less to justify the assumption that her brothers are by this expression emphatically designated as Shulamith's own brothers-german (*vs. MAGNUS.*) Yet it may with considerable probability be inferred from the expression before us, that Shulamith's father was no longer living at the time of this transaction, and her brothers had assumed the prerogatives of a father (comp. Gen. xxiv. 5, ff.; 2 Sam. xiii. 20 ff.), but that her mother meanwhile was still living, which also seems to be favored by vi. 9, (viii. 2; iii. 4).—**Made me keeper of the vineyards.** This manifestly does not assign the reason of her brothers' anger, nor is this intimated in the following clause (*vs. HENGSTENBERG and E. MEIER*), it is rather passed over in silence as irrelevant. But this clause tells what her brothers did in consequence of their anger, and then the last clause states what further happened to her when degraded into a vineyard-keeper.—**Mine own vineyard I**

have not kept.—The addition of שָׁלַח not only gives a special emphasis to the suffix in כִּנְיָוִת, but distinguishes the vineyard of Shulamith here named as quite distinct and of another sort from those of her brothers, which she had been obliged to keep (so viii. 12). It is a vineyard of a higher and more valuable kind, which alas! she had not carefully guarded. She herself with all that she has and its, must be intended by this vineyard of her own (comp. DEL. and WEISSB. *in loc.*), or it may be her beauty (EW., DÖPKE., MAGN., HEILIGST., IITZ., VAH.),—at all events every thing that she had to surrender to Solomon and devote to him when she became his beloved and followed him. There is, in these words, no serious lament for her lost virtue (on the contrary see iv. 12-16) or for her forsaken lover (as BÖTCHER, MEIER and tentatively also VAH.); but they contain a lament half in jest or with mingled sadness and irony for her forfeited freedom, for which she constantly longs in spite of her attachment to her royal lover. In favor of this double meaning of "vineyard" may also be urged the etymology of כִּנְיָוִת which agreeably to its derivation from the root כָּרַם, signifies the "noblest," the "most valued possession," the "highest good," (comp. Hos. ii. 17; Isa. v. 7; Ps. xvi. 6, as well as EWALD and HIRZIG *in loc.*)

Ver. 7. Tell me, thou whom my soul loveth, where feedest thou? To this dreamy exclamation of longing desire for her still absent lover, the close of the preceding verse forms a thoroughly appropriate introduction. Despoiled of her freedom and her beloved home she can only then feel happy amid the new and splendid objects which surround her, when he from love to whom she has forsaken all and to whom her whole heart belongs, is actually close beside her.

הַגִּידָה לִּי "inform me" not "cause me to be informed," for הַגִּיד always denotes an immediate declaration or announcement. This expression would manifestly be less suited to an address to a far distant lover. The paraphrase of the idea לֹוֶת by the fond circumlocution "whom my soul loveth" is found four times beside in the beautiful section

iii. 1-4.—Shulamith represents her royal lover as "feeding" and then as "reclining" (or more exactly as "causing to recline," *viz.*, his flock) simply because, as a plain country girl, she supposes that she can directly transfer to him the relations and occupations of country life, and hence assumes that the king may now be somewhere in the fields with his flocks, and have sought with them some shady resting-place as a protection from the hot noon-day sun. That Solomon was just then residing in his pleasure grounds near Jerusalem, that is to say in the country, might favor this artless conception of hers (comp. above on ver. 5.) But the assumption of WEISSBACH is needless, that Solomon was then actually engaged in the over-sight of his flocks (Eccles. ii. 7) like Absalom and his brothers who, according to 2 Sam. xiii. 23, ff., were accustomed to manage the sheep-shearing themselves, and to convert it into a merry-making. Nothing further is to be sought in the expressions before us, than a ready trope from pastoral life, and consequently one of those criteria which mark this poem as at least a partially idyllic or pastoral drama (comp. *Introduc.* § 1, Rem. 3). That Joseph's going to the pasturage of his brethren, Gen. xxxvii. 15, 16, was what specially suggested the present figurative representation is too far-fetched, though asserted by HENGSTENBERG, and connected with his allegorical mode of interpretation. Parallels for this "reclining at noon" may better be adduced from the figurative language of the prophets, as Isa. xlix. 10; Ps. xxiii. 2; Ezek. xxxiv. 13-15, or even from the ancient classics, as THEOCRITUS, *Id.*, i. 14, 15; vi. 4; xxv. 216; HORACE, *Od.*, III. xxix. 21; *Ving. Georg.* III. 324 ff.*

[*The introduction of these figures from pastoral life has occasioned much needless perplexity among interpreters. CLARKE says: "How this would apply either to Solomon or to the princess of Egypt, is not easy to ascertain. Probably in the marriage festival there was something like our masks, in which persons of quality assumed rural characters and their employments." Some have thought this to be a separate and independent composition, unconnected with the preceding in which the king was spoken of. So besides the German fragmentists, FRX, who begins a new idyl with ver. 7 on account of "the entire change of imagery." Others maintain that the unity of the poem is unbroken, but insist that the king and the shepherd are distinct persons; so GINSBURG and the entire class of interpreters to which he belongs, and extremes meeting here as not infrequently elsewhere, allegorical interpreters have gone so far in the same direction as to allege that these diverse representations are incompatible in application to any literal subject, and that no consistent sense can be made of them but by referring them to Christ. This, however, is to prejudice the beauty and perfection of the allegory, and to damage the spiritual interpretation of the Song itself. The author of the Song is not writing directly of Christ and His church, but only under the figure of a bridegroom and his bride. His language must, therefore, in all cases have immediate application to the latter, and can set forth the former only as the character and relations in which the more immediate subjects are presented, serve as their faithful image. If this image is distorted, wanting in consistency, and its various parts mutually discordant, the effect of the whole is marred, its beauty and its truth are defaced. It is at least safe to say that this is an assumption, which should not be made without necessity.

The objection to the explanation of the bride's language given by ZÖCKLER is, that it seems to impute to her the silly conceit that her royal husband or betrothed was actually engaged in the occupation of a shepherd, and it makes the reply by the daughters of Jerusalem utterly unmeaning. WASHINGTON presents three alternatives, the last of which is the only simple and natural one. This speech "may be a natural mistake of the rural lass on her first union with the king, or it may be the king went into her country to rusticate, or it may be an allegorical expression by which she signifies that the king is a shepherd and his kingdom is a flock." WILLIAMS: "If he be like a good shepherd feeding his flock, ad-

For why should I be as one straying? *etc.* קַטְוֹת is very variously explained. קַטְוֹת "to cover" is commonly regarded as its theme, and it is accordingly translated "as one veiled" [so *Eog. Ver. margin*] *i. e.*, as a harlot, Gen. xxxviii. 14, 15 (ROSENM., DEL.) [so THRUPP, BURROWES, NOYES]; or as "one ashamed, veiled through shame" (UMBREIT, DÖPKE, HENGSTENBERG), or "as one unknown" (EWALD, HEILIGST., who

compare the Arab. عَطِي obscure *fuit, occultavit*) [WILLIAMS: as a stranger], or "as a mourner," (so some of the older commentators, as R. SOLOMON BEN MELEK, [AINSWORTH] after 2 Sam. xv. 30). [WEISS.: Muffled up as eastern women always were when exposed to the eyes of strangers, and as a shepherdess subject to insolent and injurious treatment from the shepherds, comp. Ex. ii. 16-19]. But the signification "cover" can no more be proved for קַטְוֹת, than that of "pining away," which SCHULTENS (*Op. Min.* p. 240), ROCKE and others have sought to establish for the word. The Vulgate (*ne vagari incipiam*), SYMMACH. (ὡς βουβουμένη), SYR. and TARC., favor the meaning of *wandering* or *straying*, which is admirably suited to the context; [CLARKE: as a wanderer; one who not knowing where to find her companions wanders fruitlessly in seeking them.] In proof of it we shall not need BÖRTCHER's emendation קַטְוֹת ("as a country-stroller"), but simply HITZIO's assumption that קַטְוֹת by a transposition of the *v* is for טוֹעָה (= תוֹעָה comp. Gen. xxxvii. 15); comp. עָרַף, רָעַף = Arab.

ضَفِ etc., (a view as old as KLEUKER *in loc.*, who with S. BOCHART actually proposes to read קַטְוֹת). The following expression "by the flocks of thy companions" is closely connected with this idea as the more exact limitation of the "straying." The "straying by the flocks of the king's companions," is nothing but a figure of speech for remaining among the throng of ladies in the royal court without the presence of the king himself; and that is just the veritably desolate and forlorn condition, from which Shulamith wishes to be released by the return of her lover. Hirtzio arbitrarily explains the wandering of a wandering of her thoughts; and still more arbitrarily WEISSBACH seeks to give to עָטָה (with the following על נא) the sense of "laying hands upon, purloining" ("that I, by the flocks of thy companions, be not regarded as one who will lay hands upon them," and for that reason is sneaking about them watching his opportunity.)

5. THE DAUGHTERS OF JERUSALEM.
 Ver. 8. **If thou know not, fairest among women, etc.** This address (lit. "the fair (one) among the women," compare [GREEN'S *Hebrew Grammar*, § 260, 2 (2)], EWALD, *Lehrbuch*, § 513. c) which is also used v. 9; vi. 1 by the

ministering public benefits and dispensing judgment, why should not I enjoy the common benefit? If he be indulging in retirement, why may not I, who am admitted as his wife, enjoy his company and conversation?"]

"daughters of Jersalem" in speaking to Shulamith, does not prove that the counsel here given "to follow the tracks of the flocks and pasture her kids beside the shepherds' huts" is a seriously meant exhortation to Shulamith to return to the condition of a shepherdess, or a friendly direction to her on her way to the royal flocks (WEISSB.). This language is evidently an "answer adapted to the narrow range of thought implied in Shulamith's question (which must necessarily appear foolish to the ladies of the court) and hence an unmeaning one, after which the fair shepherdess knew neither more nor less than she did before" (DEL.). It is therefore jeeringly intended, and if it did not exactly wound her deeply, it was certainly adapted to increase Shulamith's longing for her lover. — אֶת־לֵבִי הִרְעִי means neither "if thou do not know thyself" (SEPT., LUTH.), nor "if thou art deficient in understanding" (EWALD, HITZIO, *etc.*, who appeal to Isa. i. 3; lvi. 10, passages not appropriate in this connection), but conformably to the similar passage, vi. 12, "if thou know not," *viz.*: where thy lover feeds, this object being readily supplied

from the context. — אֶת־לֵבִי הִרְעִי "go out at the heels of the flock," *i. e.*, go after it, follow its tracks, comp. Judg. iv. 10; v. 15. נָשָׂא therefore denotes here, as the Hiphil in Isa. xl. 26; 2 Sam. v. 2, going forth with the flock, not going out of the palace (VAIH., *etc.*). — "Thy kids," *i. e.*, the kids which as such an enthusiastic admirer of country life, and a shepherd's occupation you must certainly have. That she actually had some with her (WEISSB.) by no means follows from this expression.

6. SECOND SCENE. SOLOMON, vers. 9-11. The king has now returned from the engagements, which had hitherto detained him from his women, and he begins a tender conversation with Shulamith, who is favored by him above all the rest; during which the others withdraw into the background. Comp. No. 1, above.

Ver. 9. **To my horse in Pharaoh's chariots**, literally: "to my mare;" for סוּסִים can scarcely stand collectively for סוּסִים "horses, a body of horse," (VULG. "equitatus"; HENGSTB., WEISSB., *etc.*), and there is nothing to justify its being pointed לְסוּסִי (MAGN., HITZ.). The singular לְסוּסִי evidently refers to a favorite mare of the king (comp. Zech. x. 3), to a particularly fine, and splendidly caparisoned specimen of those *τίσσορες χιλιάδες ὑψηλαί ἵπποις*, which according to 1 Kin. x. 26, Sept., Solomon had for his chariots; and more exactly to such a steed used on state occasions in Solomon's "Pharaoh-chariots," *i. e.* in those costly Pharaonic spans of horses, which according to 1 Kin. x. 28, 29, he had imported from Egypt. Solomon compares his beloved to this mare of his, harnessed and magnificently decorated before stately Pharaoh-chariots (not exactly before one of them, VATABL.), and that "on account of her youthful bloom and her unaffected demeanor, whose lovely charms are still further heightened by the simple ornaments worn upon her head and neck, vers. 10, 11" (DEL.). The point of the compa-

riason is not to be sought exclusively in the proud bearing of the horse, Job xxxix. 19, etc. (EWALD, VAH., etc.), any more than in the glittering ornaments of his head and neck. In opposition to WEISSB., who thinks merely of the latter, and referring to HARTMANN'S *Hebräerin am Putztische*, (Hebrew woman at her Toilet), OLEARIUS "Persische Reisen" (Travels in Persia), etc. [see also HARMER'S *Outlines*, p. 205, and the illustrations of a bride's dress, in CALMET'S *Dictionary*] maintains that there was a marked similarity between the ornaments of pearls and chains worn by horses and by women in the East, and consequently by Shulamith in the present instance, it may be said that according to ver. 11 Solomon now first proposes to adorn his beloved with the proper gold and silver ornaments, and therefore she did not yet wear a burdensome head and neck ornament like a richly bridled mare.*—**My dear**; comp. i. 15; ii. 2; iv. 1, etc., where the same familiar form of address recurs.

Ver. 10. **Comely are thy cheeks in chains.** חֲרָטִים kindred with חֲרָט, טָרָט etc., is equivalent to a circle, ring; in the plural consequently it denotes a chain composed of many rings, which goes around from the head under the chin, by which therefore the cheeks are encircled. Shulamith may not have brought this ornament together with the necklaces named in בְּחֲרָטִים kindred with חֲרָט, חֲרָט, little disks of metal or corals pierced and strung together) with her from the country, but may have received it as a present from Solomon since her coming to the royal court. Solomon, however, is not satisfied with this simple ornament, but promises her, ver. 11, much richer and more splendid jewels,—scarcely with the view of alluring her and binding her to his court (as even DEL. supposes) but simply to adorn yet more handsomely one who is so lovely, and to have his full pleasure in her as a magnificently attired princess.†

* [CLARKE, BURROWES, and others adhere to the singular, "to my mare or steed." GOOD drops the pronoun: "one of the steeds," supposing the final yodh to be paragogic. So the common Eng. Ver., which takes the noun in a collective sense "company of horses," and is followed by the majority of English commentators, who find in this a proof of its allegorical meaning. The point of comparison according to the Westminster Assembly's Annotations is "comeliness," according to FRY "splendid decoration." POOLE, "An horse is a very stately and beautiful creature, and the Egyptian horses were preferred before others, and Pharaoh's own chariot horses were doubtless the best of their kind." THURUP, WORDSWORTH, MOODY STUART suppose special allusion to the formidable character of Pharaoh's horses and chariots at the Red Sea, Ex. xiv. 9, 23. Several classic parallels have been adduced as THEOCRITUS, *Idyl.* xviii. 30; HORACE, *Odes*, iii. 11; SOPHOCLES, *Electra*, 25.—TR.]

† ["The mention of the Egyptian steed in ver. 9 naturally suggested the reference here made to the beautiful head-dress of the spouse." BURROWES. "Whether she be still compared hereby to a company of horses, as in ver. 9, or to a woman is doubtful, for both similitudes do agree to the things here spoken of. The bridles of horses are often adorned with rows (of jewels) especially in kings' chariots. Also the next words 'thy neck with chains' may have like reference; for the kings of Midian when they went to war had chains about their camels' necks, Judg. viii. 26." AINSWORTH, so too GILL. Of the ornament spoken of in the first clause AINSWORTH further says, "The same word חֲרָט is also used for a 'turtle-dove,' which some therefore take here to be jewels or ornaments that had the figures of 'turtle-doves.'" It is so in fact translated both in the SEPT. and VULG., followed by WELIFFE and DOWAY, "thy cheeks are beautiful as the turtle-doves." So too CRANMER and BISHOPS: "thy cheeks and thy neck are beautiful as the turtle's." It is needless to say after the explanation given in the commentary that this rendering confounds two entirely distinct words.—TR.]

Ver. 11. **Chains of gold—with points of silver.** Needless, and quite too artificially, WEISSB. will have us understand by the קָרָתִים חֲרָטִים something similar to the חֲרָטִים little disks of silver pierced and strung together, which might be worn along with the gold chains. But חֲרָטִים with by no means requires this explanation (comp. iv. 13): it rather leads to the far more natural assumption that the golden chains were dotted with silver "punctis argenteis distincti" (HITZIG).*

7. SHULAMITH vers. 12-14.

Ver. 12. **Whilst the king (is) at his table, my spikenard yields its fragrance.** If these words were to be translated: "whilst the king was at his table, my spikenard yielded its fragrance" (ROSENUELLER, EWALD, HENGSTENB., VAH., WEISSB., etc.), they could only mean: "as long as Solomon was absent, and did not burden me with his attentions, I was happy in the memory of my friend;" they would accordingly bear an emphatic testimony to the correctness of the herdsman or shepherd-hypothesis; for that the "fragrance of the spikenard" is to be taken literally and explained of the costly nard-oil on Shulamith's hair and garments, which had been as it were suppressed and far exceeded by the coming of her lover with his much more delightful fragrance (WEISSB.) is a very far-fetched explanation of these simple words.† They are rather to be taken as referring to the present, because the fact of there being no הָיָה was in the protasis makes against the preterite sense of נָתַן give (comp. HITZ. in loc.) and because מִכֶּבֶד does not properly mean table, but rather company, festive assembly (comp. the adverbial use of the word in the singular, 1 Kin. vi. 29, and in the plural, 2 Kin. xiii. 5; Job xxxvii. 12) and consequently points to the place where the king then was, to the women's apartment of his palace or park in contrast with his former stay in the fields, with the soldiers, on the chase, or elsewhere. The fragrance of Shulamith's nard is accordingly a figurative designation of the agreeable sensations or delightful feelings produced in her heart by the presence of her lover (comp. DEL.: "it only

* [BURROWES adopts the conjecture of HARMER in his *Outlines*, p. 206, that this is the description of a crown. So MOODY STUART: These silver studded circles of gold mean either the royal or the nuptial crown, or both in one. PATRICK, WILLIAMS, TAYLOR make this the language not of the bridegroom, but of the attendant virgins.]

† [Much less so, however, than that which would make the nard refer to a distant shepherd lover, of whose existence there is no evidence. WEISSB. who adopts the above rendering gives a peculiar turn to the thought: "The bride is supposed to have been provided with a bundle of spikenard, with which she intended to regale her bridegroom, when he entered the banquetting house or saloon, where the guests and the bride await him, and he approached to salute her according to custom. But unfortunately the bridegroom being detained a long time in another chamber by one of the guests, the bride's precious bundle of spikenard yielded all its fragrance, and became useless. When he enters, however, ver. 13 it is more than supplied by the delicious odors of the bridegroom's ointments and spices, which fill all the room." This belongs to his historical interpretation of it as an emblem of Israel's losing his pious fervor and lapsing into gross sin, while the Lord was with Moses on Mount Sinai, and the subsequent forgiving love and condescending grace of God.—TR.]

[† There is no need of departing from the preterite form of the Hebrew verb to obtain the sense desired. It should be rendered "Whilst the king has been (as he still is) with his company, my nard has yielded its fragrance."—TR.]

emits again that fragrance, which it has absorbed from his glances"), a representation which by no means sounds too refined and courtly for this simple country girl, this child of nature, which therefore HITZIG very needlessly puts (as well as ver. 13) into the mouth of an enamored court lady as a voluptuous piece of flattery for Solomon.* For נָרְדָּם, which must here denote not a stalk of the well-known Indian plant *Valeriana Jatamansi* (MAOR, BÖTTCHER), but the aromatic unguent prepared from it, and that as poured out, and consequently emitting its fragrance, comp. WINER, *R. W. B. Art.*, "Narde." [SMITH'S *Dictionary of the Bible*, Art. Spikenard. KITTO'S *Biblical Cyclopaedia*, Art. Nerd].

Ver. 13. **A bundle of myrrh is my beloved to me.** Evidently an advance upon the figure of the fragrant nard. The royal lover, who now rests upon Shulamith's bosom, is compared by her to a parcel of the costly myrrh-gum such as the ladies of the East are in the habit of carrying in their bosom. צֶרֶר הַרְבֵּי is not a bunch [so NOYES] or sprig of myrrh (EWALD, DELITZSCH, etc.) for there is no more evidence of any aromatic quality in the branches and leaves of the myrrh tree than there is of its occurrence in Palestine at all. We must therefore think of a bundle or box (not exactly a flask, as WEISSB. proposes, contrary to the meaning of צֶרֶר) of semi-fluid, or fluid myrrh gum, and must besides compare the use of this gum as an unguent, which is vouched for also in v. 5, 13; Esth. ii. 12; Ex. xxx. 28. On the carrying of boxes of ointment by Hebrew women, comp. also Isa. iii. 20; Job xlii. 14, and HARTMANN, *die Hebräerin am Putz-tische* II., p. 280 f.

Ver. 14. **A cluster of cyprus is my beloved to me.** נֶפְתָּר SEPT.: (κύπρος here and iv. 13) is the cyprus flower or Alhenna, which is indigenous to India, and probably to Egypt (PLINY, H. N. xii. 24) and may have been transplanted by Solomon in his vineyards at Engedi (on which comp. No. 1 above) for the sake of the peculiarly strong odor of its yellowish-white, grape-like clusters of flowers. [See HARMER'S *Outlines*, pp. 218-221; SHAW'S *Travels*, pp. 113, 14; SONNINI'S *Voyage*, pp. 291-302]. Comp. in respect to the fondness of oriental women for this aromatic plant the testimony of a recent traveller

in the "Ausland," 1851, No. 17. "The white Henna-blossoms, which grow in clusters and are called Tamar-henna, have a very penetrating odor, which seems disagreeable to the European who is unaccustomed to it; but the Orientals have an uncommon liking for this odor, and prefer it to any other. The native women commonly wear a bouquet of Tamar-henna on their bosom." The Hebrew name of this plant might with Simonis and others be derived from כֶּפֶר to cover, with allusion to the custom which prevails among Oriental women of staining their finger nails yellow with Henna powder, but it is more natural to refer כֶּפֶר as well as κύπρος and the Lat. *cuprum* to the Sanskrit root *cubh*, "to shine, be yellow," whence *cubhra*. The exact parallelism between ver. 13 and 14, and in general the intimate connection of vers. 12-14, with their figures taken without exception from the region of vegetable aromas further yields decided testimony against HITZIG'S division of the passage as though vers. 12, 13, belonged to one of the women of the Harem, and only ver. 14 to Shulamith.

8. SOLOMON, SHULAMITH, vers. 15-17.

Ver. 15. **Lo! thou art fair, my dear.** The fond ardor, with which she has just spoken of her lover, has doubled the expressive beauty of her features. The perception of this leads Solomon full of rapture to praise her beauty.—**Thine eyes are doves**, *i. e.*, not "thine eyes are doves' eyes," as though (like Ps. xlv. 7; 1 Kin. iv. 13, Ezra x. 13) the const. יָיָ were to be supplied;

and the dove-like simplicity and fidelity of Shulamith's eyes were to be brought into the account as the point of comparison (VULG., SYR., IAN EZRA, VAT., GESEN., DEL., etc.), [Eng. Ver.]; but as is shown both by the context and the parallel passage, v. 12, "thine eyes resemble the lustrous and shimmering plumage of doves," wherein more particularly the white of the eyes is compared to that of the body, and the lustrous iris to the metallic lustre of the neck or wings of the dove (comp. Ps. lxxviii. 14). Correctly therefore the Sept.: *ὀφθαλμοὶ σου περιστεραί*, and in the later times TARG., RASHI, HENGSTENBERG, HITZIG, etc.) [So HODGSON, WILLIAMS, FRY, THRUPP, etc.].

Ver. 16. **Lo! thou art fair, my beloved, yea sweet.** The exactly analogous form of expression, with which Shulamith here answers the flattering caresses of the king, makes it appear to the last degree forced to regard these words of hers as addressed to a distant lover. The climacteric אַךְ יָיָ "yes sweet, yes charming" is only the expression of her loving transport and finds an illustrative commentary in the description ii. 3-5. [WILL., GINS. connect this adjective with what follows: "Lovely is our verdant couch"].—**Yea, our couch is green**, lit.: "greens, grows green" (רִנְנָה) a reference to the stately, verdant, and refreshing natural surroundings, in the midst of which to their delight their loving intercourse now takes place, and perhaps more particularly to a shady grassplot under the trees of the park, upon which they were for the moment sitting or reclining; comp. § 1 above, and WEISSB. in loc. In opposition to HENGSTENB., who takes עֵשֶׂב in the sense of

[*The meaning of this verse is differently given by COVERNOR: "When the klog sitteth at the table, he shall smell my nardus." Her spikenard was not for her own gratification; she had perfumed herself with it for the king's sake alone, Esth. ii. 12, and it now gladly diffuses its fragrance in his presence to afford him pleasure. This FRY takes in its literal sense, supposing allusion to the throwing of flowers and perfumes as a token of high respect and complimentary congratulation. To this NOYES adds with an unnecessary degree of hesitation its emblematic sense: "It would seem to be too harsh a figure to suppose 'my spikenard' to mean 'my personal charms and graces' though such a supposition is favored by the next verse." ANSWORTH suggests the spiritual application: "In her and from her so adorned by her beloved, the odor of the Spirit of God in her, flowed forth and spread abroad to the delight of herself and others." THRUPP: "The symbolism of the Song of songs was outwardly acted, as is recorded in the gospels in the earthly life of the Lord Jesus, and is also permanently embodied in the worship of the Christian church. It was while He sat at table that the feet of our Saviour were on two separate occasions anointed, Luke vii. 36-50; John xii. 3 ff. And it is in the celebration of the Lord's Supper that the church still most solemnly presents her sacrifice of praise and thanksgiving, which she beseeches God of His fatherly goodness to accept."—TR.]

“marriage-bed,” and הַבַּיִת in a purely figurative sense of a gladsome and flourishing condition, may be urged that no mention can be made of a marriage-bed for Shulamith and Solomon before their nuptials, which are not described until iii. 6, *etc.*; likewise the contents of the following verses, especially ii. 1-3, which point to a continued stay of the lovers in the open air, under shady trees, and beside fragrant flowers *

Ver. 17. **The beams of our houses are cedars, our wainscoting cypress-trees.** This can neither be the language of the “choir of women belonging to the harem” (BÖTTCHER), whose entrance here would be to the last degree disturbing; nor even of Solomon (HITZIG, WEISS., *REN.*) to whom the beauty of the place where they are, is a matter of perfect indifference, by reason of the rapture with which he regards his beloved; but only that of Shulamith, the innocent, light-hearted child of nature, who has just begun to express her pleasure in that lovely spot in the open air, to which her lover had conducted her, and whose words would sound quite unfinished and end abruptly if nothing further were added to the commendation of their verdant couch.—“Cedars” and “cypresses,” also named together Isa. xiv. 8: Zech. xi. 2, as costly species of wood for building and stately, lofty trees, are here evidently meant in the literal sense, of living trees of this description, such as were to be found, along with other rare and noble plants, in the royal gardens of a king so skilled in nature and so fond of splendor. The figurative part of her language lies rather in the “beams” and the “wainscoting” (רַחֲטִים from רחט =

Ar. خرط “to hew,” hence = *laquearia* of the *VULG.*, wainscoting on walls and ceilings—not “pillars,” WEISSB., nor “rafters,” VATABL. and L. CAPPELL, [so E. V.], nor “floor,” HENGSTENBERG, who prefers the K’ri רַהֲטִים). She, who had hitherto been without Solomon in the showy apartments of the palace, felicitates herself that she can now rest with him under the green trees of the garden, which seem to her to arch over them a far finer ceiling than those richly adorned halls. It is impossible to reconcile the mention of cedars, which only grew wild in Lebanon, not in central or northern Palestine, and consequently not in the vicinity of Shunem, with the shepherd hypothesis, whose advocates here find expressed Shulamith’s long-

* [“The scene seems to be laid in the kiosk or summer-house in the royal garden. The green flowery turf is our place of repose; our canopy is cedar interspersed with fir, richly carved.” BURROWS. Better still, *Goon*: The lovers are not in a house, but a grove, where the spreading branches of the firs and the cedars are poetically called the beams and the roof of their chamber. Thus Milton, describing Adam’s bower, *Par. Lost*, iv. 692, comp. *Home’s Il.*, xxiv. 191. HARMER supposes ver. 16 to be the language of the bride, and ver. 17 that of the bridegroom. She commends the rural beauty of the spot in which they then were. He, impatient to introduce her to his palace, replies in substance: “Arise, my love, and quit this place, pleasant as it is, for equally pleasant and much more commodious will you find the abode to which I am conveying you, it being built of the fragrant cedar, and of other precious wood.” POOLE, with many others, supposes the nuptial bed to be referred to “adorned with green garlands or boughs.” AINSWORTH: [“Green is not meant so much of color as of flourishing growth and increase.”]

ing for the verdure and shade of her home (*e. g.* EWALD, *VAIH.*).

9. SHULAMITH AND SOLOMON, ii. 1-7.

Ver. 1. SHULAMITH: **I am (only) a wild flower of Sharon, a lily of the valleys.** The connection with the preceding is not to be denied altogether (with DELITZSCH, who makes a new scene begin with this verse); still we must assume a pause of some length after i. 17, during which Shulamith who continues to tarry in the garden at the side of her lover, reflects upon her great good fortune in being selected to be the darling of the king, and by the comparison of the splendor which now surrounds her with the meadows and valleys of her home is disposed to humility and at the same time filled with longing for that simpler condition which she must forsake. She gives an artless as well as a delicate and striking expression to these feelings by calling herself “a wild-flower,” a “lily of the valleys,” which was not congruous to the many ornamental plants and artistic beauties of the royal court.*—Which flower of the plain of

Sharon is intended by הַבְּצֵלֶת הַשְּׂרֹן, it is difficult to determine. Its identity with the “lily of the valley” (SEPT., *VULG.*, and *TARG.* on Isa. xxxv. 1, the only other passage of the O. Test.

in which הַבְּצֵלֶת occurs), [CRAN., lily; so LEB], is contradicted by its being mentioned in a parallel with it, a circumstance which requires us to think of some similar plant, but one which is specifically different from it. If הַבְּצֵלֶת were really connected with חַמְצִי, “to be red” (comp. חַמְצִי *red*, Isa. lxiii. 1), as HITZIG, WEISSB., *etc.*, assume, the simplest course would be with AQUILA and R. KIMCHI on Isa. xxxv. 1, to translate it “rose,” [so BISH., GENEV., E. VER.], and then to compare the combination of rose and lily in *Eccles.* xxxix. 13, 14 as probably drawn from this passage. But another etymology, which supposes the word to be in some manner compounded

with בְּצֵל *onion* (whether ב is prefixed, which serves to form quadrilaterals, or the adj. חַמְצִי “sour,” lurks in its initial letters), points rather to some bulbous plant, perhaps the meadow-saffron, which the Old Syriac seems to have intended (comp. MICH., EWALD, GESENIUS, *etc.*), [so ROYLE, WORDSWORTH, NOYES and THURFF. who however translates it “daisy”], or the tulip (VELTHUSEN, MAGN., *VAIH.*), or the narcissus, for which last the *Targ.* already testifies with its

נֶרְקִיס. As no one of these significations can be demonstrated with absolute certainty, it may be most advisable with the Sept. and *Vulg.* to abide by the indefinite “flower” [so *Cov.*, *Dow.*], or

* [PATRICE, POOLE and DOWAY follow WICLIFFE and MATTHEWS in making ver. 1 the language of the BRIDE. The great body of commentators with better reason assign it to the BRIDE. BURROWS: “Reclining thus on a bed of grass and flowers, the beloved and the bride naturally speak of each other in language drawn from the beautiful objects under their notice.” Still more appropriately WILLIAMS: “The spouse with the most beautiful productions of the royal garden in her view, ventures to compare herself, not with them, but with the more humble natives of the fields and valleys.” The “longing,” which ZÖCKLER here finds for her home and former humble station, belongs purely to his theory of the plot in the Song, and has no place in the text itself.—*Tr.*]

“wild-flower” [so WITHINGTON, GINSBURG]. Also in regard to the name Sharon שָׁרוֹן, it cannot be said decisively, whether it denotes the well-known plain along the coast between Caesarea and Joppa (Acts ix. 35), or the trans-jordanic plain named 1 Chron. v. 16, or finally a third meadow-land of Sharon between Tabor and the lake of Genesaret mentioned by EUSEBIUS in the *Onomast.* This last might perhaps be most readily thought of on account of its vicinity to

Shunem.*—Further תְּכַבֵּלֶת הַשָּׁרוֹן is, notwithstanding the article before שָׁרוֹן, to be translated “a wild-flower of Sharon” (comp. Gen. ix. 20; xxxv. 16; Jer. xiii. 4, etc.), and no conclusion can be drawn from this expression in favor of the allegorical explanation of Shulamith as the Church (against HENGSTENBERG).†—In both these comparisons, that with the flower of Sharon, and that with the lily (by which must be meant not the strongly scented *lilium candidum*, but rather as appears from i. 5, 6; v. 13 the Palestine red lily, *lilium rubens* of PLINY H. N. xxi. 5), the *tertium comparat.* is both the diminutive size of these plants compared with cedars, cypresses, etc., and also their beauty and elegance (Matt. vi. 28; Luke xii. 27), so that, although Shulamith refers to her lowliness and rural simplicity, she yet says nothing derogatory to herself,‡ and quite in analogy with i. 5 manifests a certain self-regard though genuinely modest, and pure as a child.

Ver. 2. **As a lily among thorns, so is my dear among the daughters.** That which had been to Shulamith an expression of her lowliness is seized upon by Solomon with courtly skill in order to bring out of it the more emphatic praise of her grace and beauty. More strongly almost than afterwards in vi. 8, 9 he puts all other women in the shade in comparison with his chosen one, likening them to thorns, the well-known figure of whatever is mean, troublesome and offensive (comp. Judg. ix. 14; 2 Kin. xiv. 9; Isa. vii. 23, ff.; xxxii. 13; lv. 13; Ezek. ii. 6; xxviii. 24; Hos. ix. 6; x. 8; Ps. lviii. 10; Prov. xxii. 5, etc.) [NOYES: “It is not implied that the lily grows among thorns, but that his love surpassed other women as much as the lily the thorn.” MOODY STUART quotes the following as illustra-

tive from BONAR: “Close by these lilies there grew several of the thorny shrubs of the desert; but above them rose the lily spreading out its fresh green leaf as a contrast to the dingy verdure of these prickly shrubs.”] With the translation “rose” [so COV., CRAN] (which is moreover absolutely inadmissible, since the fem. שֹׁשַׁן must unquestionably have a sense like that of the masc. שֹׁשַׁן or שֹׁשֶׁן “lily”) the strong contrast intended would almost entirely vanish, for the thorns serve only to adorn the rose. RENAN regards this verse and ver. 7 as spoken by the shepherd (!) entering here for the first time (“*entrant brusquement en scène*”)! [GINSBURG imagines that i. 15 is also spoken by this imaginary shepherd.—Tr.]

Ver. 3. **As an apple-tree among the trees of the wood, so is my beloved among the sons.** Observe the exact parallelism of this sentence with ver. 2. Shulamith gives back the flattering commendation of her lover with a still closer adherence to his expressions than above in i. 16, and thus their conversation assumes the appearance of a “contest of mutually eulogistic love” (DELITZSCH). The reference of Shulamith’s language to an absent lover, whom she praises in opposition to Solomon, who is indifferent or repulsive to her (EW., HITZ., VAH., etc.), destroys the simple beauty of the dialogue. It is inadmissible to understand by the “apple tree (תְּפִיחַ), Sept. *μηλον*) some nobler fruit tree than the common *Pyrus malus*, as for instance, the quince (*Pyrus cydonia*), or the citron (*malus medica*) [so GOOD, WILLIAMS, TAYLOR, THURPP, WITH.], or the orange (as is done by CELSIUS in his *Hierobot.* VELTHUS., ROSEN., VAN KOOTEN, etc.), on account of the mention made immediately afterwards (ver. 3d, and ver. 5) of the sweet fruit of the tree, because those acquainted with the East in former as well as in more recent times commend even the common apples of Syria and Palestine as an exceedingly generous fruit, of fine flavor and a pleasing fragrance (comp. HARMER, *Observations*, etc.), and because the comparatively rare occurrence of תְּפִיחַ in the Old Test., and its combination with the fig, pomegranate, palm, etc. (Joel i. 12; comp. Sol. Song vii. 9; viii. 5) point to its belonging to the nobler fruit-bearing plants of the flora of ancient Israel. [WORDSWORTH: It is a generic word (like *malum* in Latin), and may include the citron and lemon].—**In his shadow delighted I sit**, lit., “I delight and sit” תִּפְתֵּי וְיֹשְׁבֵתִי [GINS.: I delight to sit”], a construction like תִּרְבֵּוּ הַרְבֵּוּ 1 Sam. ii. 3, where the first verb seems to have only an adverbial force and the second expresses the principal idea,* comp. also below iv. 8; v. 6, and EWALD, *Lehrbuch*, § 285, b. [GREEN’S *Heb. Gram.* § 269]. Further it is no more necessary to take these verbs in a preterite sense here (EWALD, HITZ., etc.) than in i. 12, [strictly: I have been sitting and still sit.—Tr.], so that this passage supplies no valid argument in favor of the shepherd hypothesis. In the figure of the sha-

*[HENOSTENBERG argues that “the valleys,” which correspond in the parallelism with “Sharon,” must also be the force of a proper name, and on the ground of 1 Chron. xii. 15, he decides that the valleys on either side of the Jordan are referred to. COV., GENEVA, DOWAY, FRY, THURPP, WITH., GINS., follow the LXX in giving to Sharon an appellative sense: meadow, field or plain. The parallelism is, of course, not sufficient to justify either conclusion. GOOD finds an allusion here to her birth-place: “she was not of Egyptian origin, or royal descent, but a rose of the fields of Sharon—a native of Palestine.” Of course the famous Sharon must be the one intended in such a passage as this.—Tr.]

†[The article is always definite in Hebrew; and the only correct translation is therefore, “the flower of Sharon,” where the article, however, is not to be taken in an eminent or exclusive sense, “the flower” *par excellence* (as WORDSWORTH; the flower of the whole earth; DOWAY: the flower of mankind) but has its generic sense, as is usual in comparisons. We may in conformity with our idiom substitute our indefinite for the Hebrew definite article in such cases, but this is by way of paraphrase, not exact translation. See GREEN’S *Heb. Gram.* § 245, 5, d.—Tr.]

‡If תְּכַבֵּלֶת really meant the “saffron,” *Colchicum autumnale*, the comparison would contain what was damaging and degrading to Shulamith; but this is not admissible on account of the parallel, “lily of the valleys.”

*[WORDSW. preserves the distinct verbal force of both words: “I long for his shadow and sit beneath it.” COV.: “My delight is to sit under his shadow.” ENG. VER.: “I sat down under his shadow with great delight.” GENEVA: “Under his shadow I had delight and sat down.”]

Now the point of comparison is not the protection afforded (as *e. g.* Ps. xvii. 8; xci. 1; Isa. xxv. 4, *etc.*), but the refreshing and reviving influence of the nearness of her lover, just as the sweet fruit of the apple-tree serves to represent his agreeable caresses, so iv. 16; vii. 14 (comp. WEISSB. *in loc.*).

Ver. 4. **He has brought me into his wine house.** **וְיָבִיאָה בַּיַּיִן** must be the same essentially

as **וְיָבִיאָה בַּיַּיִן**, that is to say, a room or apartment for drinking wine, a banquet hall [ENG. VER.], not a "wine shop" (! BÖTTCH.), or a "wine cellar" (VULG.: "*cella vinaria*," LUTH., REN., *etc.*), [COV., CRAN., GENEV., DOWAY, WILLIAMS], or a "vine-arbor" (VAIH., *etc.*), or a "vineyard" (EWALD, HEILIGST., *etc.*). But so surely as the expressions in the context, especially the "fruit" of the apple-tree in ver. 3*d*, and the "banner" in 4 *b*, are to be understood figuratively, with the same certainty must the literal interpretation of "leading into the wine room" be rejected, and the sense of this expression must be found rather in an increased participation in the sweet tokens of his love, an intoxication from caresses (already essentially correct RUPERTI, DÖDERL., GESENIUS, DÖPKE, WEISSB., *etc.*). [SO GOOD, NOYES. GINS.: "bower of delight."] The words need therefore neither be taken as a wish (SEPT.: *εἰσαγάγετέ με εἰς οἶκον τοῦ οἴνου*, VELTH., AMM., HUG., UMBREIT., *etc.*), [SO GOOD, FRY], nor as a narrative of what her country lover had previously done with her (EWALD, VAIH., BÖTTCHER), nor as the enthusiastic exclamation of a lady of the harem, who was now embraced by Solomon instead of the coy Shulamith (! HITZ), *etc.* There is no alternative but to regard it as a figurative description of the love which she had experienced from Solomon, having its most exact analogon in i. 4 *b*, "the king has brought me into his chambers." — **And his banner over me is love, i. e.** not "he bears his love as an ensign before me who follow him" (GROTIUS, HITZIG, WEISSB., *etc.*). [SO NOYES, THURPP., *etc.*] but "love waves as a protecting and comforting banner over my head (Ps. xx. 6) when I am near him." So correctly DÖPKE, DEL., [WORDSW., BURROWS]; also EWALD, VAIH., *etc.*, only the latter here again find described the love formerly enjoyed with her

shepherd in the country. The banner (**דָגָל**) is, wherever it occurs in the Old Test., a military figure (comp. besides Ps. xx. 6, also Num. i. 52; ii. 2, ff). It must accordingly be explained here too in this sense, and not with BÖTTCHER of the sign before a wine shop (a tavern sign-board!)*

Ver. 5. **Stay me with grapes, refresh me with apples.** The caresses of the king, who is clasping and embracing her (see ver. 6) produce an effect upon one so ardent in her love, which even if not "thoroughly agitating" (DELITZSCH), or "taking away her breath and almost stifling" (HOELEM), is yet powerfully exciting

* [The meaning of this clause is well expressed by COVERDALE: He loveth me specially well. DOWAY has: He hath ordered in me chastity. PARKHURST, without reason, supposes a reference to "a light or lamp, such as was carried before the new-married couple on the evening of their wedding, comp. Matt. xxv. 1, 2."]

and as it were intoxicating, and directly wakens in her, probably for the first time since she came to the court, the consciousness that she is sick of love (comp. v. 8), and therefore needs to be strengthened by eating some refreshing fruit, or something of the sort. She directs her request for it, as is shown by the plurals **דְּפָנֶיךָ** (literally, *fulcite me*, support me; comp. Gen. xxvii. 37; Ps. civ. 15), **וְפָנֶיךָ**, not to her lover himself (WEISSB.), but to the ladies of the court near her, to whom also the lively exclamation, ver. 7, is uttered. **וְשִׁשְׁתֵּי** are neither aromatic unguents (SEPT., *μύρα*), nor flowers (VULG.: *fulcite me floribus* [so DOWAY]; so too SYMM., *etc.*), but agreeably to its probable derivation from **שָׁשׂ** "to found, to make firm" (see KNOBEL on Isa. xli. 8), pressed grapes, and so perhaps wine-syrup, or better raisin cakes, grape cakes, which is favored both by the verb **פָּנַךְ** and by the use of the word in Hos. iii. 1 (where the SEPT. translate, *πέμματα*), and in 2 Sam. vi. 19 (SEPT.: *ζάζανον ἀπὸ πηγάνου*, pancakes).

Ver. 6. **His left hand is under my head and his right embraces me.** **וְיָבִיאָה בַּיַּיִן** must not be taken in the optative here any more than in viii. 3, where the entire passage recurs, as though the sentence expressed a wish, "let his left hand be under my head and his right embrace me"* (EWALD, VAIH., WEISSB., *etc.*, [so GINS.]).—This is contradicted by the whole situation as well in this passage as in viii. 3. On the score of language too it is simpler and more natural to understand it as an indicative.

Ver. 7. "I adjure you, ye daughters of Jerusalem," *etc.* In favor of Shulamith as the speaker in these closing words, it may be said: 1. That she is unmistakably the speaker of these words in iii. 5 and viii. 4, where as here they introduce a "pause in the action" of considerable length (EWALD). 2. That Shulamith already addressed the ladies of the court in ver. 5, who must accordingly be supposed to be near at hand as spectators of her joy. 3. That what she has said of her being "sick of love" prepared the way for this adjuration, and the latter is well-nigh unintelligible without reference to the former. We may from the outset, therefore, repel the attempts to treat the verse as the language of the queen mother, who enters here (! BÖTTCH.), or of the celestial Solomon (HENGSTENB., after many older expositors as STARKE, JO. LANGE, *etc.*), or of the poet (UMBR., HITZIG),† or, finally of the shepherd speaking to the chorus (! RENAN). "I adjure you," literally, I cause you (as much as in me is) to swear, I exact from you the sacred promise, I earnestly beg you.‡ Compare Gen. i. 5; Num. v. 19. **By**

* [THURPP insists on the future sense: The time shall come when that sickness of love, of which I now complain, shall be solaced and satisfied. TAYLOR makes vers. 4-5 the protasis of the sentence completed in ver. 7, "when he brings me, *etc.*, when his left hand is, *etc.*, I adjure you," *etc.*]

† [GILL, PATRICK, SCOTT and WILLIAMS make this the language of the bridegroom; the great body of English commentators refer it to the bride.—TR.]

‡ [WIRTINGTON, in accordance with his supposition that the bride is the daughter of an Arab chief, whose adjuration is consequently by the roses and hinds of her native fields, remarks: "The semi-paganism of the oath is extremely natu

the gazelles or by the hinds of the field. These animals are not named in the adjuration, because animals generally in contrast with men have "fixed annual rutting seasons" (HITZIG; likewise also HERDER and others); nor because the ladies of Jerusalem were in the habit of keeping little pet gazelles (J. D. MICH.), nor on account of the resemblance of זְבֵאוֹת and אֵילוֹת הַשָּׂדֶה to the divine names יְהוָה זְבֵאוֹת and אֱלֹהֵי הַשָּׂדֶה (WEISSB.); but doubtless on account of their pretty and graceful appearance (comp. Prov. v. 19), which makes these animals in particular fit symbols of tender and ideal love, and must make them especially dear to women in this point of view. Comp. particularly DÖPKE *in loc.*, likewise EWALD: "In common life people swore by things, which belonged to the subject of conversation, or were especially dear to the speaker. As therefore the warrior swears by his sword, as Mohammed by the soul of which he is just about to speak (Kor. ch. xci. 7), so here Shulamith by the lovely gazelles since she is speaking of love."*—That ye wake not nor awaken love until it please. אַם הַעֵרִי, literally, "if ye wake," etc. (EWALD. § 325, b), [GREEN'S *Heb. Chrestomathy* on Gen. xlii. 15]. The verb is here masc., corresponding to אֲתִכְמֹם in a, not because the daughters of Jerusalem were not real female personalities, as HENGSTENBERG [so too WORDSWORTH] insists, but because the primary gender is here used as common, as in ver. 5 above, and Judg. iv. 20; Isa. xxxii. 11; and frequently in the imperative. [THURPP explains it by "the general indefiniteness of the character which the daughters of Jerusalem as members of the chorus here sustain." But see GREEN'S *Heb. Gram.* § 275, 5.—Tr.] הַאֲתִכְמֹם is certainly not "the loved one," as though the warning here were not wantonly to wake Shulamith who had fallen asleep (VULG. *dilectam*, SYR., GESEN., EWALD, ROSENM., HENGSTENB., RENAN and J. D. MICHAELIS who for the sake of this sense points הַאֲתִכְמֹם), but as this meaning would be in the highest degree unsuitable in the parallel passages iii. 5 and viii. 4, and as love as an ethical idea comes significantly forward elsewhere in this poem (vii. 7 and viii. 6 f.), it is manifestly love itself as a passion slumbering in the heart, which it would not do over-curiously to rouse or kindle to a flame. הַעֵרִי הַאֲתִכְמֹם cannot possibly mean "disturbing love" before it has attained full satisfaction of its desire for converse with the beloved object (DELITZSCH, WEISSN.), for it certainly expresses something analogous to הַעֵרִי

קִנְאָה "stir up jealousy" Isa. xlii. 13, and the Pi. עֵרֶר, which is added to strengthen it, always and only has the sense of exciting or awakening e. g. strife, Prov. x. 12, strength or power, Ps. lxxx. 3, etc. Comp. also *irritata voluptas, irritamentum amoris seu veneris* in Latin poets (e. g. OVID, *de arte am.* 2, 681; *Metam.* 9, 133; JUVEN. 11, 165); although here we are certainly not to think of any magic charms or philters to inflame love or lust, such as love apples, Gen. xxx. 14, etc., or quiaeces (BÖTTCHER). The meaning of the admonition is rather simply this: "Plunge not rash and unbidden into the passion of love, that is to say not before love awakes of itself (till heart is joined to heart, till God himself awakens in you, an affection for the right man), be not forward to excite it in your hearts by frivolous coquetry or loose amorous arts." This caution may in some measure be regarded as the moral of the entire poem, inasmuch as it aims at the preservation of the chaste, truly moral, and consequently truly natural, character of love. It is, therefore, most suitably put into the mouth of Shulamith as the bearer or representative of such pure ethical love in contrast with the women of Solomon's court.* Comp. the like sentence viii. 7 b.

* [This surely cannot be accepted as a satisfactory explanation of this difficult verse. The spontaneity of love, which no effort must be made to awaken, but which must be excited of itself, so far from being accounted a worthy lesson of divine revelation, is not even a doctrine of ethics, and would require considerable qualification before it could be admitted to be sound rational advice. If inspired instruction were to be given on the subject of conjugal love, and a whole book devoted to the treatment of it, we might reasonably expect that its constancy, purity and strength would be prominently dwelt upon, that the attention would be paid to the qualities on which it should be based, the affectionate offices by which it should be maintained, and the holy principles by which it should be regulated. But instead of all this the one thing insisted upon is that love must be spontaneous and unsoftened. What is this but to convert it into heedless, inconsiderate passion, the spring of ill-judged attachments, which prove as inharmonious in their issue as they were irrational in their origin? This is, besides, a very different thing from the theme of this book, as ZÖCKLER himself conceives and represents it, which is the commendation of a pure and chaste conjugal affection as opposed to the dissoluteness and sensuality fostered by polygamy. It would also be a most extraordinary admonition for Shulamith to the daughters of Jerusalem, among whom, according to ZÖCKLER'S hypothesis were the wives of Solomon, married to him long before Shulamith had ever seen him.

Then besides the feebleness and inappropriateness of the sense obtained, it is doubtful whether the language of the verse can be made to yield it. The expressions thus explained are exceedingly vague. There is nothing to indicate in whom they are cautioned not to awaken love, whether in themselves or others; or in what way—may they not in any way seek to win another's affection or to excite their own, not even by exhibiting or discerning what is worthy of regard? And "till it (i. e., love) please," is to say the least an unexampled phrase. It is a very singular form of speech for any one to adopt: "do not excite a passion until that passion is willing to be excited."

Of the English commentators, who take "love" in its subjective sense of the feeling or emotion, GRISNER under the bias of the unfounded shepherd-hypothesis translates: "neither to excite nor to incite my affection till it wishes another love," the words "another love" being introduced without any warrant from the text or context. PATRICK paraphrases thus: "I conjure you not to discompose or give the least disturbance to that love; but let it enjoy its satisfaction to the height of its desires." So substantially TAYLOR and THURPP. WEISS: "if ye disturb this love until it shall become complete, i. e., until the marriage be consummated." But the verbs here employed mean to awaken or excite, not to disturb. It seems better, however, with the great body of interpreters to take "love" here as in vii. 6 in its objective sense of one who is beloved. WORDSWORTH compares the words of S. IGHATUS *ad Rom.* 7, ὁ ἐμὸς ἄλλος ἐστὶν ἀγαπητός. The bride is locked in the fond embrace of him whom she loves. She would not have him aroused by the intrusion of

ral." MOODY STUART: "This is no oath by the hinds of the fields, but a solemn charge with the strength of an oath." WILLIAMS infers, from a comparison of Gen. xxi. 30, that the "antelopes and hinds of the field" are referred to as witnesses of this solemn adjuration made in their presence.—Tr.]

[* HENRY: "She gives them this charge by everything that is amiable in their eyes and dear to them." FRY: "The bride bids her attendants to be cautious not to disturb or call off the attention of her husband, whose society she has so coveted, as though they were approaching the gazelles or the deer of the plain." TAYLOR and BUTTOWES likewise find the point of the allusion in the timorousness of these animals. GILL and SCOTT combine both: "They are gentle and pleasant creatures, but exceedingly timorous." WORDS: "The roses and hinds love their mates with tender affection and steadfast reliance and will not disturb them in their slumbers."]]

DOCTRINAL AND ETHICAL.

1. The allegorical interpretation current in the Church regards all the particulars in the foregoing description of the loving intercourse between the bridegroom and the bride, as allusions veiled under mystical figures to the relation of Christ to the Church and further to the soul of the individual Christian. It sees in the opening words of Shulamith i. 2-4 a manifestation of the longing of the Church for union with her heavenly bridegroom, whilst the partial identification or combination of Shulamith with the other virgins was especially designed to indicate that the speaker was an ideal person as well as her lover, who is now addressed, now mentioned in the third person, and who forms the object of her longing desire. It further supposes in what Shulamith says vers. 5, 6 of her "blackness" and of her "not having kept her own vineyard," references to the sins of the church, as the causes of her temporary separation from God and her enslavement by the empire of this world; and accordingly finds, in ver. 7, a prayer to be informed respecting the way which leads back to communion with God and Christ, in ver. 8 a statement of this way vouchsafed to her by divine grace; vers. 9-17 depict the emulous contest of love, which proceeds between the Church penitently returned to her heavenly bridegroom and Christ, who graciously receives her; in which the cordial promptness and address, with which the bride immediately repeats in application to her bridegroom everything said in her praise, indicate the faith of the Church working by love and making constant progress in holiness. Then in ii. 1-7, it is alleged that "declarations of love advance to the enjoyment of love," and this latter is represented in ver. 6 as having already attained its acme under the emblem of an embrace, or of the nuptial couch. The epiphonema in ver. 7 brings the entire development to its conclusion, and shows by its twofold recurrence subsequently in iii. 5 and viii. 4, that the same subject is treated in successive cycles, and the process by which the loving union of Christ with the Church is effected is thus repeatedly symbolized under an allegorico-dramatic veil, varied with every iteration.—So among the more recent allegorizers, *e. g.*, HENGSTENBERG (pp. 2 ff., 24 ff., 36 ff.), with whom the rest, as HAHN, HÖRLEMANN, *etc.*, agree in everything essential, and particularly in the assertion of a cyclical mode of presentation, by which the dramatic unity of the whole is fundamentally destroyed, and several successive tableaux or portraits of character are assumed, all relating to the same subject (or as HAHN expresses it, each "serves to supplement or further explain" its predecessors). Similarly the older allegorical interpreters, only they go into more detail in the mystical exposition of the individual figures, and see *e. g.* in the bundle of myrrh, i. 13, a reference to Christ's bitter passion, or to His

others to the interrupting or abridging of her joy. POOLE, with an eye to its spiritual application: "Do not disturb nor offend him by your misapprehensions." WORSN.: "The church conjures her children that they be not impatient but wait in faith and hope for God's own time, when it may please Him to arise and deliver her."—[Ta.]

perfect sacrifice for the sins of men (comp. STANKE *in loc.*), whereby consequently an allusion to His *munus sacerdotale* is added to that to the *munus propheticum* (i. 7, Christ as shepherd), and *regium* (i. 12, Christ as king); or expound the "golden bracelets" i. 11 of the growth of faith, the "silver points," in the same passage, of holiness of life; or hold the "wine cellar" ii. 4 to be an emblem of Christian churches and schools as "houses of wisdom," or see in it whether "the altar of the Church, where the body and blood of Christ are dispensed," or the Holy Scriptures of the Old and New Testament, with their various sorts or stages of divine revelation.*

2. In opposition to such aimless and unbridled

* [GENEVA BIBLE, note on i. 2: "This is spoken in the person of the Church or of the faithful soul inflamed with the desire of Christ, whom she loveth." ANSW.: "The bride is the Church espoused to Christ." In i. 2 she "desireth to have Christ manifested in the flesh, and to have the loving and comfortable doctrines of His gospel applied unto her conscience." "By virgins (ver. 3) are meant all such (whether whole churches or particular persons) who with chaste and pure minds serve the Lord only." The daughters of Jerusalem are "the friends of Christ and His Church, the elect of God, though not yet perfectly instructed in the way of the Lord." The bride's blackness (ver. 5) is "the Church's afflictions and infirmities." Her mother's sons, "either false brethren, false prophets and deceivers, or inordinate lusts and sins which dwell in her, and were conceived with her." "The vineyards opposed to her own vineyard seem to mean false churches, and in them the corruption of religion, whereunto her mother's sons sought to draw her; setting her to observe the ordinances and traditions of men, or otherwise to undergo their cruelty and wrath." In ver. 7 "the Church maketh request unto Christ for instruction in the administration of His kingdom here on earth." BURROWS regards this section as exhibiting, in successive steps, "the progress of the pious soul in the enjoyment of Christ's love and favor." 1. We enjoy the love of Jesus as manifested in private communion "in His chambers," i. 4. 2. In the way of duty and self-denial, i. 7-11. 3. In sitting with the King in the circle of His friends, and enjoying, as one of them, the delights of social communion with Him, i. 12-14. 4. In delightful repose with Him, amid enlarged prospects of spiritual beauty, i. 15-17. 5. In the protection and delights set forth in ii. 1-3. 6. In enjoying at last the pleasures mentioned in ii. 4-7, the greatest possible on earth."

WORSN. finds expressed in i. 2 "the fervent yearnings of the Church for the advent of Christ." "The mother of the Bride (*i. e.*, of the Church of Christ) is the Jewish nation, and her mother's children are Jews or Judaizers. It was the dereliquency, ingratitude and cruelty of the "mother's children" which made the Christian Church become the "keeper of the vineyards."

According to THURFF, "the Church of Israel, in i. 2, desires the very presence of her Saviour. She had been instructed and wooed through the messages of the prophets; she desired now that her promised Messiah should pour into her mouth words from His own mouth." The daughters of Jerusalem are "the members of the Church of Israel in their contemplative capacity; not necessarily different persons in their outer being from the virgins of ver. 3 (the upright), but yet representing them in a different point of view, with reference solely to their intelligent and emotional survey of what is passing, and without regard to their own spiritual state." The mother of the Bride is the nation of Israel. The mother's sons are "the several members of the nation, viewed only in their civil dealings, in their relation to the State, not in their relation to the Church." Their anger was the rebellion of the ten tribes. Her own vineyard was the religious culture of all Israel. Hindered in this by the political condition of the nation, she was driven to the establishment of colleges of holy disciples, the sons of the prophets at different centres, whose spheres of action are denoted by the vineyards, of which the anger of her brethren made her the keeper. WORSN. refers this section to the time when Israel lay encamped at the foot of Sinai. The blackness of the bride (i. 5) was the sin of the golden calf, the sun that occasioned it was the bondage in Egypt. The petition (ver. 7) concerns the leading through the wilderness, and the house (ver. 17) is the tabernacle of Moses. MOODY STUART supposes the longing for Christ's appearance, and His actual birth among men, to be the subject of this section; his interpretation of which is specialized even to the extent of making the "green bed" of i. 16 refer to the fresh grass upon which the newly-born Saviour was laid in the manger for the cattle.

trifling, which lays no sure historical and exegetical foundation at the outset, and hence supposes that it can bring every possible mystery into the simple language of this poem, an unprejudiced historical exposition can see nothing in the section explained above, but the first act of a more prolonged lyric-dramatic action, which by a gradual progress brings to its denouement the relation of two lovers, king Solomon and a fair Israelitish maiden, whose previous condition was that of a shepherdess or a vine-dresser. *The development in this first section is not carried beyond the exhibiting a decided ethical contrast between the character of this maiden and that of the daughters of Jerusalem, i. e., the ladies of Solomon's court or harem, and the knitting in addition of a firm bond of loving heart-communion between her and the king, who for her sake already begins to condemn all the others, and even to find them unlovely (see ii. 2). It is not exactly the very first of the "mutual attachment" of the two lovers (DELITZSCH), but it is the first consciousness in both of the incomparable strength and ardor of their reciprocal affection (see particularly ii. 5, 6), which is exhibited in this act, together with the first evident cropping out of an inner contrariety between this closely united pair and the other persons of the court; and this is brought by the principal person in the piece to the briefest and most emphatic expression possible, by the remark at the close in ii. 7, as a contrast of true and false love, or that which "awakes of itself," and that which is "excited" by amorous arts.**

3. Only thus much can be maintained as the well assured result of a sober, yet earnest-minded

* The contrast in character, which ZÖCKLER finds already indicated in this section between Shulamith and the daughters of Jerusalem, though essential to his scheme of the book, is purely imaginary. It certainly is not established by ii. 2, the only passage that can, with the slightest plausibility, be urged in its favor; whilst i. 3 and 4 speak decisively against it.

Whether the cyclic or the dramatic view of this book is to be preferred, may be left an open question at this stage of the exposition. If our author succeeds in showing a continuous progress in the action from first to last, the latter view is of course entitled to the preference. But if he fails in this, as in the translator's judgment he does, and as all have done who have made the same attempt before him, we seem to be shut up to the former; unless indeed even the cyclic view, at least as refined by some of its later advocates, is too artificial for the artless simplicity of this beautiful poem, in which the same theme recurs under varied aspects, but the law of succession is rather that of poetical association than logical exactness.

And the general character of this section creates an antecedent presumption favorable to this view. The intimacy here described is of the strictest and most loving nature, and seems to leave no room for any further advance. Instead of preparing the way for a married union, it rather implies that the marriage has already taken place. The "bed" i. 16 is in all probability not the nuptial couch. But Shulamith's presence in the king's apartments, the kisses and embraces, her open expression of her passionate fondness for the king would be unbecoming and inadmissible, especially amid the restraints of oriental society, prior to marriage.—*Tb.*

exposition of this first division, which keeps aloof from the profane assumptions and artificial combinations of modern shepherd-romances and amatory poems; and it is simply on this basis, therefore, that a practical application of the contents of this chapter and a half must proceed, if it is to be conducted upon sound and worthy principles. Its aim must consist essentially in pointing out and devoutly estimating the typical analogy which undeniably holds between what is here found and the dealings of the Redeemer with His Church. As Solomon raised his beloved from a low condition to his own glory, and that from mere love, and drawn by her beauty and charms, so the Lord has exalted man, sunk in misery and degradation, from no other motive than His love, His mere personal regard for our race, upon which His divine glory and blessedness were in no manner dependent; for

"Nothing brought Him from above,
Nothing but redeeming love."

As further Solomon's love to Shulamith appears in a gradual growth and a progression by successive steps, so too Christ lifts both His entire church and the individual souls that compose it, only step by step to the full and complete fellowship of His grace. To the call into His kingdom, which corresponds with the establishing of the relation of conjugal love in the royal gardens at Jerusalem represented in this act, succeed the higher stages of illumination, conversion, sanctification; but they do not follow immediately upon the heels of the former. As finally the lovely combination of child-like humility and of inward longing for her beloved, which Shulamith's character already exhibits in this first Song, forms her chief attraction which first makes her appear truly worthy of the love of her royal bridegroom, so in the soul of every Christian whom the Lord calls into His kingdom and will make partaker of His grace, the necessity of surrendering himself voluntarily to these gracious drawings with a hearty desire for a complete union with him becomes His highest duty; for "*non visi volentes trahuntur a Deo*" (Matt. xxiii. 37.)—Besides these analogies a sound and sober practical exposition of this section must also hold up the numerous points of difference between the historical type and the soteriological and Messianic antitype; and among these it must particularly point out the dissimilitude, nay the contrast between the earthly Solomon, and the divine-human Redeemer, as well as between the surroundings of both. For it is only in this way that the total of what is contained in this action can be duly developed and converted to practical profit in both a positive and a negative respect. *Comp. Introduction, § 4, pp. 16 ff.*

SECOND SONG.

The first meeting of the lovers, related by Shulamith who has returned to her home.

CHAP. II. 8—III. 5.

FIRST (and only) SCENE :

SHULAMITH (alone).

- 8 Hark!¹ my beloved; lo! here he comes,
leaping² over the mountains,
bounding over the hills.
- 9 My beloved is like a gazelle
or a young hart.³
Lo! here he stands behind our wall,⁴
looking through⁵ the windows,
glancing through the lattices.⁶
- 10 Answered my beloved and said to me:
“Up,⁷ my dear, my fair one and go forth!
- 11 For, lo! the winter is past,
the rain is over, is gone.
- 12 The flowers appear in the land,
the time for song⁸ has arrived,
and the voice of the turtle dove is heard in our land.
- 13 The fig-tree spices⁹ its green figs
and the vines are in bloom,¹⁰ they yield fragrance,
“up! my dear, my fair one and go forth!
- 14 My dove, in the clefts¹² of the rock,
in the recess of the cliffs,¹³
let me see thy form,¹⁴ let me hear thy voice,
for thy voice is sweet and thy form is comely.”—

TEXTUAL AND GRAMMATICAL.

¹ [Wic. heading: The voice of the church of Christ. MAT.: The voice of the church. Cov.: Methink I hear the voice of my beloved. So CRAN., BISH.]

² “Whilst the verb רלג suggests his loag leaps, as he springs, comp. Isa. xxxv. 6; Ps. xviii. 30; Zeph. i. 9, the verb קפץ (an older form for קפץ) and related to קבץ to press together, as well as to קבץ to gather; in the Piel “to cause to draw together”) lets us, as it were, see the gazelles, with which the lover is compared, as in galloping they draw their feet together again, after being stretched so wide apart.” WEISSB.

³ [AINS.: a fawn of the hindis]

⁴ פתל according to the Targ. on Josh. ii. 15 equivalent to קיר “wall” occurs nowhere else in the Old Testament except in the Chaldee forms פתל Dan. v. 5, and (plur.) פתליא Ezr. v. 8.

⁵ [E. Ver.: “forth at.” Cov.: better “in at.” Words.: “spying in at the windows.”]

⁶ [Cov.: peepeth through the grate. AINS.: flourishing through the lattices.]

⁷ The two-fold לך to thee after קומי arise and after לך go, throws back the action, as it were, upon its subject and thus serves to impart to the language an easy, colloquial and kindly character, comp. i. 8, also vers. 11, 13, 17; iv. 6; viii. 14. WEISSBACH correctly remarks that it is chiefly verbs of motion to which this kindly לך or לי or למן is added. [MAT.: The voice of Christ.]

⁸ [E. Ver.: “singing of birds,” which HARMER refers especially to the nightingale. WIC.: “cutting.” Cov.: the twisting time. DOWAY: “pruning,” so TBAUPP and WEISS. POOLE: cutting or cropping for nosegays.]

⁹ [So NOYES. Cov.: bringeth forth. E. Ver.: putteth forth. GOOD, GINSB.: sweeten. WILLIAMS: ripen. FRY: embalm. WEISS: perfume. TBAUPP: mature.]

¹⁰ [Wic.: flowering. Cov.: blossoms, so FRY, NOYES, THURPP. DOWAY: flower. E. Ver.: tender grapes; so GOOD, WEISS, GINSB. WILLIAMS: tender buds.]

¹¹ [Wic.: The voice of Christ to the church.]

¹² חגורו הרפיע appears here as well as in Obad. ver. 3; Jer. xlix. 16, which are probably derived from the passage before us, to be not rocky heights, lofty refuges on top of the rocks, (SCHULT., OESEN., HENGSTENB., WEISSB., etc.) but rather “fissures, clefts in the rocks” (comp. EWALD and HIRZIG *in loc.*) For the latter figure manifestly agrees better with the

present situation, (see ver. 9) and may also have a better etymological basis (comp. Arab.

شخ to split.)

¹³ מררנות (from ררן kindred to דרך) comp. Ezek. xxxviii. 20, the only other passage in which the word occurs

¹⁴ On the form מראיך es a singular, comp. EWALD, § 256 b, [GREENE'S *Heb. Gramm.* § 221, 7 a.]

- 15 Catch¹ us foxes,
little foxes, spoiling vineyards;
for our vineyards are in bloom.
- 16 My beloved is mine, and I am his,
who feeds among the lilies.
- 17 Against² the day cools, and the shadows flee
turn thee, my beloved, and be like
a gazelle or a young hart
on the cleft³ mountains.

(She sleeps and after some time awakes again:.)

- III. 1 'On my bed⁴ in the nights⁵
I sought him whom my soul loves;
I sought him but I found him not.
- 2 "I will rise now and go about in the city
in the markets and in the streets;⁷
I will seek him whom my soul loves."⁸—
I sought him but I found him not.
- 3 Found⁹ me the watchmen, who go about in the city;
"Whom my soul loves, have ye seen?"¹⁰
- 4 Scarcely¹¹ had I passed from them,
when I found him whom my soul loves.
I grasped him and would not let him go,
until I had brought¹² him into my mother's house,
and into the chamber of her that conceived¹³ me.—
- 5 I¹⁴ adjure you, ye daughters of Jerusalem,
by the gazelles or by the hinds of the field,
that ye wake not and that ye waken not
love until it please.

¹ [WIC.: The voice of Christ to the church against heretics. MAT.: The voice against the heretics.]

² [Adopted from THRUPP.]

³ [E. Ver. marg: division, but in the text: Bether, as though it were a proper name which PATRICK identifies with Bethel; AINSWORTH and POOLE with Bithron; and CLARKE with Beth-horon. COV.: simply, "mountains" omitting Bether. BISH., CRAN.: wide mountains. PARKURST, WILLIAMS: craggy mountains. BURROWS: a region cut up or divided by mountains and valleys, rough, craggy and difficult to cross. WITH.: our secluded hills.]

⁴ [WIELPFÉ's heading: The voice of the church gathered together of Gentiles. MAT.: The voice of the church which is chosen out of the heathen.]

⁵ [WIC.: little bed.]

⁶ [So AINS.; WIC. by nights. MAT., E. Ver., by night.]

⁷ שוקים plur. of שוק, as רורים from רוך [GREEN'S *Heb. Gramm.* § 207, l. f.] related to שָׁקַק to run (whence also שוק *leg*) denotes "places where people run," bustling public places, hence the Sept. correctly ἐν ἀγοραῖς. Comp. Eccles. xii. 4, 5; and Prov. vii. 8.—For רחבות *streets* (πλατεῖαι) comp. Prov. i. 20; vii. 12. Without sufficient proof from the language WEISSBACH claims for this latter expression the meaning "markets, open squares," and for the former the meaning "streets." [WIC.: by towns and str.ets. COV.: upon the market and in all the streets. GENEV.: by the streets and by the open places. E. Ver. in the streets and in the broad ways. PATRICK: שוקים are the lesser thoroughfares in the city or the streets of lesser cities; as רחבות are the greater, wider streets, or rather the streets of the royal capital city.]

⁸ On מִצָּא "to strike upon any one, find, meet him," 1 Sam. x. 3; Song Sol. v. 7.

⁹ [WIC. The church saith of Christ to the apostles. MAT.: The church speaking of Christ.]

¹⁰ The interrogative particle הֲ is omitted before the verb הִמָּלֵךְ, because it is at so great a remove from the beginning of the clause. Comp Ewald, *Lehrbuch*, § 314 a, b.

¹¹ On כַּמֵּעַט (כֵּמַעַט) with כַּ *veridatis* "as much as a little." Comp. Isa. i. 9.

¹² On the form שֶׁהֵבִיאָתִי for שֶׁהֵבִיאָתִי see HIRTZIG *in loc.* [GREEN'S *Heb. Gram.*, § 160, 2.]

¹³ הוֹרָתִי synonym of אִם as Hos. ii. 5.

¹⁴ [WIC.: The voice of Christ to the church. MAT.: The voice of Christ.]

EXEGETICAL AND CRITICAL.

I. It is the fixed opinion of almost all the more recent interpreters that this act contains two monologues or sonnets sung by Shulamith alone, and nothing more; and this is verified by all the particulars that it contains. The attempt of MAGNUS and DELITZSCH to strike out as spurious

the formula of citation ii. 10 אָכַר רוּדִי וְאָכַר לִי and so to gain a dialogue form for the first and larger division (ii. 8-17) is wrecked not only by the evidence of genuineness afforded by all MSS. and ancient versions in favor of these words, but also by the closing verses of the section (vers. 15-17) which correctly interpreted represent her lover as present only to the imagination of Shulamith or to her memory, which vividly recalled

him. Whether the two monologues are regarded as two distinct scenes, (as is commonly the case), or the scene is allowed to remain the same in both without change and only a pause of some length is interposed between them (EWALD, HIRTZ, HANX,) is on the whole but an unessential difference. For a pause after ii. 17 is as undeniable and as universally admitted as is the peculiar character of the second sonnet iii. 1-5, which as the narration of a dream (with the apostrophizing of the daughters of Jerusalem therewith connected) is sharply and distinctly sundered from the preceding monologue, though this too is of a narrative character. As to what takes place between the two monologues or scenes, we may either suppose (with EWALD and others) a prolonged meditation and silence on the part of Shulamith, exhausted by the foregoing lively expression of her longing desire for her lover, or, as intimated in the above translation, that she sinks into a brief slumber, which brings before her in a dream the lover for whom she so ardently longs, and thus in the moment of her awaking recalls to her remembrance a like dream from the early days of her love, which she hereupon relates. No sufficient proof of this assumption can, it is true, be brought from the context. Yet it undoubtedly has more in its favor than, *e. g.*, the hypothesis proposed by UXBREIT, ROCKE, VAHINGER, RENAN and several of the older writers, that Shulamith utters the words ii. 8-17 in a dream, and then, after awaking, she relates (to the women of the harem around her) a dream which she had previously had, iii. 1 ff., in order to "prove her changeless love to the friend to whom her heart was given." The language in ii. 8-17 has, to be sure, a certain dream-like vagueness, rather than the character of a strictly historical narration. But this is sufficiently explained by the highly excited fancy of the singer, which brings up the past before her, as though she were experiencing it anew, and which in this lyrical recital, that is any thing but dry narration, here and there springs over what intervenes between the separate particulars of the action, especially in ver. 9 and between vers. 14 and 15.

2. It is, however, far more difficult to determine the scene or the situation, and the external surroundings of the speaker during this act, than to decide upon the form and style of the discourse. The adherents of the shepherd-hypothesis, who here conceive of Shulamith as continuing at Jerusalem in the royal harem, and expressing her longing for her distant lover, can urge, it is true, in favor of this the repetition of the address to the "daughters of Jerusalem" at the close of the section (iii. 5), but are not able to explain why the description in ii. 8-17 presupposes an undoubted country scene, with mountains, hills, vineyards, flowery fields, *etc.*, or why it is a simple monologue of the beloved, and neither Solomon nor the daughters of Jerusalem utter a word. BÖTTCHER's view, therefore, seems to have something in its favor, that the locality of the action was a royal country house not far from Jerusalem, where Shulamith was detained a solitary prisoner. And the one circumstance at least that according to ii. 8 ff. the scene appears to be in the country, might be conveniently combined with the assumption that Shulamith here contin-

ues to stay in the royal pleasure-grounds south of the capital, and that Solomon has only left her again for a while for some unknown reasons. But Shulamith's place of abode plainly appears to be one further removed from Jerusalem, and in fact to be located in the region of her home. For 1) the mention of her mother's house, with its wall and its latticed window (iii. 4; ii. 9) makes it probable that she is there. 2) We are also led to the very same result by פְּאַרְצֵי, "in our land," ii. 12, the mention of the "vineyards in bloom," ii. 13, 15, as well as the בְּתָרֵי הָרֵרִי, ii. 17, whether this difficult expression be rendered "separating mountains," or "cleft mountains," or "spice mountains" (see *in loc.*). 3) Shulamith brought in solemn pomp to the wedding by her royal bridegroom, as described for the first time in the following act, iii. 6-11, presupposes that she had before been staying again in her parents' house; for it is from thence that according to the custom of the ancient Hebrews, the bride must always be brought (comp. 1 Mac. ix. 37, 39; Matth. xxv. 1, *etc.*). 4) That Shulamith came from northern Palestine to Jerusalem for her marriage with Solomon, is also rendered highly probable by the mention of Lebanon in what her newly espoused says to her, iv. 8; and further, the "coming up of the bride out of the wilderness," as described in iii. 6, in her entry into the capital, might point to a coming from the north, and not out of the wilderness of Judah, which lay south of Jerusalem (comp. *in loc.*). Accordingly the parental residence of the bride, or its vicinity is, with DÖPKE, HEILIGSTEDT and DELITZSCH, to be regarded as the scene of this passage—that is to say, Sinnem or some neighboring locality in the tribe of Issachar north of Mount Gilboa, or on the south side of "Little Hermon." How Shulamith came thither again from the royal residence, whether peaceably dismissed to her home by agreement with her bridegroom, or conducted thither by himself in order to be subsequently brought with solemn pomp to the wedding, is not clearly explained in the piece. Only every thought must be excluded of a possible flight of the virgin from the royal harem to her home, for she exhibits her longing for her royal lover in undiminished strength, and this too not as though it had arisen from regret at her too hasty flight from him (comp. DELITZSCH, p. 99 f.).—As regards the time of the action, it appears to follow from the way that, ii. 11-13, the winter is described as past, and the fair spring-time as come, that an interval of some months had elapsed between the summer or autumn scene of the preceding act (i. 14, 16 f.; ii. 3 ff.) and the present, or more briefly, that "the entire rainy season lies between ii. 7 and ii. 8" (HIRTZ). But as that charming description of opening spring belongs to a narration, and furthermore to a poetic and ideal narration of what Solomon said to his beloved on his first meeting with her, no conclusion can be drawn from it in respect to the time of this action. And neither the "winter" in ii. 11 nor the "nights" in iii. 1 (according to HIRTZ the "long winter nights!") afford any support for that opinion, which would charge upon the poet too great a violation of the Aristotelian demand of the unity of time. On the contrary, there is

nothing in the way of assuming with EWALD, BÖTTCHER, DEL. and most of the later interpreters, an interval of but a few days between Act 1 and 2 (which certainly need not be narrowed down to the space of a few hours, as, e. g., VAHINGER assumes), nor of regarding the entire action of the piece generally as taking place in the course of a single spring, and occupying, at the utmost, a few weeks.* Comp. on vii. 13.

3. CH. II., VERS. 8, 9.

Ver. 8. **Hark! my beloved.**—Literally, “the voice [or sound] of my beloved,”—

קול ה'הּ it is or שָׁמַעַ is heard is to be supplied as in Isa. xl. 3, 6 (Matt. iii. 3); 2 Kings vi. 32. [It is rather an exclamation, to which no verb need be supplied, see GREEN'S *Ileb. Chores.* on Isa. xl. 3, 6]. And the following expression, “lo! there he comes,” etc., shows that it is not the words of the bridegroom (HENGSTENBERG, after MICHAELIS and many of the older writers), but his coming itself or the sound of his coming and bounding over the mountains and the hills,

in short his steps, which are indicated by קול, comp. v. 2; Gen. iii. 8; 1 Kings xiv. 6. That Shulamith was shortly expecting her lover, may be probably inferred from this exclamation of hers which may be supposed to have been occasioned by some noise in which she thought she heard the steps of him for whom she longed. But that which further follows is not a description of his arrival, which now actually ensues (MAGN., DEL.), nor a mere airy fancy sketch or

* [If Shulamith is here describing her first meeting with her royal lover, there is no reason why she might not remember and relate it as fully as is here done, without the necessity of being transported for the purpose from Jerusalem to Shunem, even supposing that to have been her original home. Especially as her adoration of the “daughters of Jerusalem,” iii. 5, is a more evident proof of her still being in the royal capital, than any which ZÖCKLER has been able to bring to the contrary. He seems to have made the mistake of confounding the locality of a past event narrated with the place of the narrator. It may be a necessity to the dramatic hypothesis to get her back again to Shunem, after her residence with the king in his palace, in order that she may come thence in solemn pomp to her marriage at a subsequent period. But this scarcely warrants the drawing of so large a conclusion from so slender a premise.]

The advocates of the idyllic hypothesis find here a distinct song, describing a visit paid by the lover to the fair object of his affections, without being at any pains to trace a connection between it and what had preceded. TAYLOR thinks that this belongs to the second day of the marriage feast; the bride from her window in the palace is attracted by the sound of a hunting party (ii. 15); the bridegroom, who is one of the party, looks up and addresses her. WÜRTHGEMAN supposes some time to have elapsed since the preceding scene. “The bride had gone up to Jerusalem, and after a stay there had gone back to the country, and was to remain there until the season came of her husband's rustication, which would naturally be in the spring.” BURROWS: “The beloved had left the spouse; these words describe his return.” WOLFFSWART connects this scene directly with the immediately preceding verse, the slumber of the bridegroom there described being equivalent to his absence or withdrawal: “The patience of the bride, after long waiting, is rewarded by the joyful sight of the bridegroom bounding over the hills.” GISSNER, with his peculiar modification of the shepherd-hypothesis, describes the situation as follows: “The Shulamite, to account for the severity of her brothers, mentioned in ii. 6, relates that her beloved shepherd came one charming morning in the spring to invite her to the fields (8-14); that her brothers, in order to prevent her from going, gave her employment in the gardens (15); that she consoled herself with the assurance that her beloved, though separated from her at that time, would come again in the evening (16, 17); that seeing he did not come, she, under difficult circumstances, ventured to seek him and found him (iii. 1-4).”—TR.]

dreaming description of what her friend would say and do, if he were now actually to come (ÜMBR., HITZ., VAH., etc.—see No. 1, above), but a vivid reminiscence of the way that he had actually come to her the first time and of the loving conversation which had then taken place between him and her by the wall of her parental home. It was the more natural for the bride to be thus vividly transported to the past, as she was hourly expecting her bridegroom back again at the very spot where he had then met with her for the first time.*—Leaping—

bounding (קָפַץ—קָפַץ). From this description of her lover's first coming to Shulamith, which is further illustrated by the following figures of the gazelle and the young hart, we may perhaps conclude that Solomon while hunting on Mount Gilboa, or in its vicinity, saw his beloved there for the first time, and formed a connection with her in the manner ideally described in what follows.

Ver. 9. **My beloved is like a gazelle or a young hart.** HITZIG calls in question the genuineness of these words, with no other grounds of suspicion than such as are purely subjective. They are designed more particularly to illustrate and justify in their application to her lover the somewhat bold and in themselves

not very intelligible terms רָלַג “leaping,” and קָפַץ “bounding.” And this they manifestly do in so far as they call attention to the fact that he resembles those fair and noble animals not in his speed and agility merely, but generally in the charming grace and loftiness of his whole bearing. Comp. passages like 2 Sam. ii. 18; 1 Chron. xii. 8; Prov. vi. 5, where speed alone is the *tert. comp.* in this figure, with Ps. xviii. 34; Hab. iii. 19; Prov. v. 19, where the other qualities of these animals are also taken into the account.—

Lo here he is, standing behind our wall. Judged by the analogy of other passages, in which it is found, the word here used does not mean the wall about the vineyard but the wall of the house, to which the mention of the window immediately after also points.† “Our wall,” because Shulamith means the house belonging to her family, in or near which she now is again [or which she so well remembers—TR.]; comp. viii. 8 “our sister,” and “our vineyards” ver. 15.—**Looking through the windows, glancing through the lattices**—literally, “from the windows, from the lattices.” It is a matter of indifference from which window he looks into the interior; it was only worth while to affirm in the general that he looked in from the region of the windows, that is from without. “Window” (חַלּוֹן), and “lattice” (אֶרְבָּא)—according to the Targ. Josh. ii. 15, 18

* [There is no propriety in sundering this from what follows. The succeeding verses evidently continue or explain this opening exclamation. If it belongs to the present, so does the entire description which it introduces. If the coming of the beloved here narrated is past, her exclamation on hearing the sound of his approach is past also.—TR.]

† [HARMER supposes the reference is to a kiosk or eastern arbor, and quotes the Letters of Lady Montague, who speaks of them II. p. 74 as “enclosed with gilded lattices, round which vines, jessamines and honeysuckles make a sort of green wall.”]

equivalent to **לְחַן**, of the same meaning also with **אֲשַׁנֵּךְ** Judg. v. 28; Prov. vii. 6, as well as with **אֲרִבֶּךָ** Hos. xiii. 3; Eccles. xii. 3) are plainly only different names for the same thing, of which however the latter expression is the more special or precise; for the lattice properly closed the aperture of the window and consequently was that through which he must have looked, comp. 2 Kin. xiii. 17.—**בִּצְיָן** literally, “blooming” (comp. Isa. xxvii. 6; Ps. cxxxii. 18 and especially Ps. lxxii. 16, where **בִּצְיָן** occurs of men blooming out of the earth) does not express a “transient appearing” or a “quick and stolen glance,” but evidently describes the blooming and radiant appearance of her lover, who is also called “white and red.” v. 10. “He blooms in through the window” (comp. MICHAELIS: “*roseum suum vultum instar floris jucundissimi per retia cancellorum ostendens*”) is a pregnant expression, and reminds one of Gen. xix. 22, where Joseph is described as a young fruit tree of luxuriant growth, whose “daughters” run over the wall.*

4. SOLOMON'S FIRST GREETING TO SHULAMITH, vers. 10-14.

Ver. 10. **My beloved answered and said to me.** In opposition to the doubts of MAGNUS and DELITZSCH regarding the genuineness of these words, see above No. 1. In respect to **עָנָה** in the opening of a discourse and consequently in the sense of “beginning to speak” (not “answering” HENGSTENBERG), comp. Dent. xxi. 7; xxvi. 5; 2 Chron. xxix. 31; Isa. xiv. 10; Job iii. 2, and *ἀποκρίνεσθαι*, which is frequently so used in the New Testament. † **Arise, my dear, my fair one, and go forth,** viz., out of the house—not “out of the city into the country,” as the adherents of the shepherd-hypothesis suppose, who think the shepherd utters these words to Shulamith in her captive condition (similarly also WEISSBACH). ‡

Ver. 11. **For lo, the winter is past.** **כָּתָו** (for which the K'ri **כָּתָו** to fix the correct pronunciation instead of **כָּתָו** as it might possibly be read) denotes, as also in Aram., the winter and that on the side of its cold, as the parallel expression **בַּצֵּם** (comp. Eccles. xii. 2; Job xxxvii. 6) denotes the same on the side of its moisture, that is to say, as the rainy season (**עֵת הַנְּשָׁכִים**, *time of rain*, Ezr. x. 9, 13). The winter as the cold season of the year necessarily keeps people in the house; whence the allusion to its being past adds force to the solicitation to come out of the house.

Ver. 12. **The flowers appear in the land,** literally, “are seen (**נִרְאָה**) in the land.” On the rapidity with which the spring with its new verdure and its blooming attire usually follows the winter in the East, comp. HASSELQUIST, *Reisen*,

p. 261.—**The time of singing has arrived.** **עַת הַזִּמְרָה** is not the “time for pruning vines,” as the old translators explained it, after the analogy of Lev. xxv. 3 f.; Isa. v. 6; for in vers. 13 and 15 the vines are represented as already in blossom, the time for pruning them was therefore long since past; but it is the “time of singing, of merry songs.” By this, however, we are not to understand the singing of birds (IBN EZRA, RASHI, E. MEIER), but conformably to Isa. xxv. 5 (**זִמְרָה**), xxiv. 16; Job xxxv. 10; Ps. cxix. 54; 2 Sam. xxiii. 1, etc. (**זִמְרֵיהֶן**), the glad songs of men, such as spring usually awakens, especially in the life of shepherds and country people (comp. Judg. xxi. 20 f.).—**And the voice of the turtle is heard in our land,** viz. in Palestine, the land of Solomon and Shulamith. This **בְּאֶרְצֵנוּ** does not by any means require us to regard Shulamith's country lover as the speaker, although it favors the assumption that the scene of the narrative lay in the country rather than in the city. The “turtle-dove” (**הַתּוֹר**) as a bird of passage (Jer. viii. 7) is a fit representative of spring, and it need not therefore symbolize the Holy Spirit (TARG), nor the meek (HENGSTENBERG), nor Israel in general (HAHN).

Ver. 13. **The fig tree spices its fruit.** As **בְּנֵיִם** means not the early figs but the late figs, i. e. the small fruit of the fig tree which continues to grow during the winter, and does not ripen until spring (Septuag. *ὄλωνθου*, Vulgate, *grossi*), and as **הַנֶּחֱט** signifies, Gen. i. 2, 26, “to spice, to perfume,” this verb must here too have the sense of spicing and denote that “aromatic sweetness” which figs attain about the time of their ripening (comp. SCHUBERT, *Reise* III. p. 113). We must reject, therefore, both the “putting forth” of the ancient versions (Sept., Aq., Vulg., Syr.), and the signification of “reddening” or “browning,” preferred by EWALD, HIRTZIG, RENAN, etc., for the late figs are of a violet color even during the winter, when they are still unfit to eat (comp. MEIER and WEISSBACH *in loc.*).—**And the vines are in blossom,** literally, “are blossom.” **כִּסְפָּר** a substantive, which occurs again ver. 15 and vii. 13, and whose etymology is very obscure (comp. VELTH., EWALD and HIRTZIG *in loc.*), can mean nothing but “blossom, vine blossom” either here or in the other two passages; and this is confirmed by the ancient versions (SEPT. *καρπίσειν*, VULG. *florere*, SYMM. *ἀνθήει*; also the SYR. on Isa. xvii. 11). It plainly makes no difference in the sense whether we translate “the vines are blossom (comp. e. g. Ex. ix. 31), give fragrance” (as is commonly done) or “the vines in blossom, i. e. since they are blossoming, yield their fragrance” (see e. g. WEISSBACH, comp. DELITZSCH). With regard to the fine delicious fragrance of the vine blossom comp. also Eccles. xxiv. 23.

Ver. 14. **My dove in the clefts of the rock.**—No pause is observable between vers. 13 and 14 (HIRTZIG; comp. WEISSBACH). The tenderly caressing and alluring language continues without change. Solomon here entitles his beloved a “dove in the clefts of the rock,” because, as appears from ver. 9, the bars of the latticed window still separate him from her. The allu-

* [WORDSW.: Literally, *sprouting and blooming* like a flowering shrub or creeper, whose blossoms peep and glance through the trellis or lattice work of a window, and giving brightness and loveliness to the apartment.]

† [WORDSW.: Here is an anticipation of the phrase so often applied in the gospels to Christ, who answered even the thoughts of His hearers.]

‡ [It can scarcely be anything but a slip when WITHINGTON puts these words into the mouth of the bride: “He hears her distant voice: Rise up, my love,” etc.—TR.]

sion to her dove-like innocence and her lovely form is altogether subordinate, but must nevertheless not be left wholly out of the account as *e. g.* WEISSBACH insists; for "dove" is undoubtedly a tender pet-name, comp. vi. 9, and even i. 15. The allegorical interpretation, which sees in the dove "persecuted innocence" (HENGSTEN.), or even the righteous hiding himself in the gaping wounds of Christ (THEODORET, GREG. THE GREAT, J. GERH.) has clearly no exegetical justification.* **In the secret of the cliffs**, literally "in the hiding-place of the ladder of rock, of the steep rocky precipices," for this appears to be the meaning of the word here used. The expression evidently serves only to finish out the figure employed immediately before of the clefts of the rock concealing the dove. No conclusion can be based upon it respecting Shulamith's place of residence, as though it actually were a rock-bound castle (BÖTTCHER), or were in Solomon's lofty palace upon Zion (EWALD, HITZIG, VAH., *etc.*)† The present description would rather appear to indicate (comp. above No. 2) that Shulamith's country home was surrounded by a mountainous and rocky region (DELITZSCH).—

Let me see thy form, כִּרְאָה denotes in this poem not barely the face (this Solomon already saw through the lattice) but the entire form, comp. v. 15, also Gen. xii. 11; xxix. 17; xxxix. 6.—**Let me hear thy voice**. Evidently an invitation to sing, with which Shulamith complies in ver. 15.—The following fortifying clause reminds of the similar one in ver. 9, *a*.

5. SHULAMITH'S ANSWER.

Ver. 15. That this verse is a little vintagers' song or at least the fragment of one, and that Shulamith sings it in answer to the request of her lover in vers. 10–14 is regarded as settled by most of the recent interpreters since HENDER. Only the allegorists, as HENGSTENBERG, HAHN, *etc.* see expressed in it Shulamith's fear of the foes of God's vineyard (*i. e.* heretics according to HENGSTENBERG, [so COV., PATR., POOLE and the generality of English Commentators], pagan Hamites according to HAHN.); and EWALD inappropriately puts the words into the mouth of the lover, who thus makes the connection again with what he had said in ver. 13. That we rather have here a separate ditty or fragment of a song, is shown not only by the plural form of address, but also by the accumulation of rhymes (שְׁעָרַיִם, קַטְנִים, כֹּרְמִים, מִחְכָּלַיִם, קַטְנִים). And that this ditty is sung by the bride, not by the bridegroom, appears from its contents, which seem perfectly

suitable for the keeper of a vineyard (see I. 6), but not for her lover, be he king or shepherd.* It is, however, arbitrary and preposterous to assume with HITZIG and RENAN, that Shulamith sings this sonnet at one of the windows in the harem at Jerusalem in order to inform her lover from her old home, who was in the vicinity of the place of her abode, in nearly the same way that Richard Cœur de Lion betrayed the place of his captivity to Blondel, his faithful minstrel, by singing the refrain of a song familiar to them both. The whole situation too is not in the remotest manner adapted to such a romantic and sentimental meaning and design of the sonnet. Its context rather indicates plainly enough that it still belongs to Shulamith's narrative of her first meeting with her lover, and consequently is neither more nor less than her answer to his request to come out to him and to sing to him,—an answer, which whether actually given by her in just these words or not, at all events concealed a delicate allusion to her lover under a popular veil artlessly employed and half in jest, and intimated to him that she was not disinclined to let him take part henceforth in her care for the security of her vineyard. If she really sang these words, she did so while opening the doors of her house to admit her lover who stood without before the wall, or while she stepped out to him singing and smiling (comp. DELITZSCH *in loc.*)—**Catch us foxes, little foxes, spoiling vineyards**. The foxes deserve this name, not because they attack the ripe grapes themselves (THEOCR. *Id.* l. 46, ff; V. 112), but because by their passages and holes they undermine the walls of the vineyards and injure the roots of the vines; and they also gnaw the stems and young shoots.† It was important, therefore, in the spring when the vines were blossoming, to protect the vineyards from these uninvited guests; and the more so, since the spring is the very time of the coming forth of the young foxes from their kennels. The predicate קַטְנִים *little* refers to *young foxes* (comp. Gen. ix. 24; xxvii. 15; 1 Kin. iii. 7), not to the diminutive size of the animals which nevertheless do so much damage [so HARMER, GOOD, WILLIAMS]; in that case the smaller variety of the jackal, which is known by the name of *adive*, would be specially intended by שְׁעָרַיִם (HITZIG). But as the jackal is always called יָאִ or בֵּן (Job xxx. 29. Mic. i. 8) in every other passage in which it is mentioned in the Old Testament, whilst שְׁעָרַיִם

* HARMER says, on the authority of DR. SHAW: "Doves in those countries, it seems, take up their abodes in the hollow places of rocks and cliffs." WORDSW. suggests that the comparison is "to a dove fleeing to the clefts of the rock for refuge from the storm." GOOD quotes as parallel the following simile from HOMER's description of the wounded Diana, *Il.* xxi. 493.

"As when the falcon wings her way above,
To the cleft cavern speeds the affrighted dove,
Straight to her shelter thus the goddess flew."

† [So HARMER, who supposes an allusion to "her apartments in a lofty palace of stone." GOOD: "The common version, 'secret places of the stairs' is erroneous. The mistake has obviously originated from a wish in the translators to give a literal interpretation to this highly figurative phraseology. Stairs may well enough apply to the royal fair-one as a bride, but not as a dove."]

* [GOOD, BURROWES, NOTES, ADELAIDE NEWTON, WITHINGTON, THRUPP, make this the language of the bride; PATRICK, POOLE, AINSWORTH, HENRY, SCOTT, TAYLOR, FRY, CLARKE, WORDSWORTH the language of the bridegroom. GINSBURG puts it in the mouth of Shulamith's brothers. WILLIAMS is led by the plural form of the pronouns both of the first and second persons to suppose that the chorus of virgins is here addressing the companions of the bridegroom. The ingenious suggestion that these words may be borrowed from a popular song, which here receive a new meaning from their connection, agrees well with this peculiarity in the form of expression and also with the intimation in the preceding verse.

WORDSW.: "He commands her to look well to her vineyard. He calls it *our* vineyard; it is his as well as hers." WITHINGTON, (after TAYLOR, who thinks this verse a summons to a chase) sees in it an allusion to the "sports and employments of the care-worn king" in his seasons of relaxation.]

† [PATRICK: ARISTOPHANES in his *Eputæ*, compares soldiers to foxes; spoiling whole countries as they do vineyards.]

is the constant designation of the fox proper, we are not justified here in departing from this usual meaning of the expression, comp. OEDMANN, *Sammlungen* II. 38; WISER, *Real-Wörterbuch*, Art. *Füchse*, also P. CASSEL *ou* *Judg.* xv. 4. More-over the expressions "little foxes" and "destroying vineyards" are simply related as in apposition to the principal object שְׁעָלִים ; and both this and the words named as in apposition are without the article, because it is not the foxes universally, but just foxes, vineyard-destroying foxes that are to be taken. HIRZIG seeks without necessity to base upon this absence of the article before שְׁעָלִים his translation "hold for us, ye foxes," etc., which he makes equivalent to "wait, ye foxes, I'll give it to you!"—**For our vineyards are in bloom**, literally "and our vineyards are in bloom;" comp. in respect to this specifying "and, and in fact," which here has a specially motive character, *Eccles.* i. 15; viii. 2; *Judg.* vi. 25; vii. 22; *Mal.* i. 11, and in general EWALD, § 340, *b*. By the expression כְּכָר the singer takes up again what had been said by her lover, *ver.* 13, *a*, whether she altered her ditty in conformity with it, or that expression in the mouth of Solomon recalled to her mind this vernal song with the like-sounding refrain; this latter view is evidently the more natural.

6. CONCLUSION OF THE FIRST MONOLOGUE. *Vers.* 16, 17.

Ver. 16. **My beloved is mine and I am his.**—This declaration that she has become the property of her beloved and he hers, that they have mutually surrendered themselves to one another (comp. vi. 3; vii. 11), does not continue Shulamith's answer to the greeting of Solomon, *ver.* 10 *b*-14 (DELITZSCH, WEISSBACH, etc.), but after her account of her first meeting with him, which terminates with *ver.* 15, she takes up again the expression of her desire for her absent lover uttered in *vers.* 8, 9, by asserting in the first instance that though still absent, he was inseparably bound to her.*—**Who feeds among the lilies.**—Manifestly a figurative expression for "who, wherever he abides, spreads radiance, joy and loveliness about him," or "in whose footsteps roses and lilies ever bloom."† With reference to the figurative nature of this form of speech as a fixed and favorite poetical phrase, comp. its recurrence with two different applications, *iv.* 5

* [WILLIAMS: "These verses stand perfectly distinct from the preceding." Others endeavor to establish a direct connection with the foregoing verses. Thus TAYLOR paraphrases: "I am all obedience to his requests; it shall be my happiness to accomplish his desires." And WORDSWORTH in its spiritual application: "The Church thankfully catches up the expression 'our vineyard,' and rejoices that not only have they one vineyard, but that He is hers and she is His."]

† [GOON, with an entire misapprehension of the figure intended: "So sweet is his breath, that surely he feedeth among the lilies." GINSB.: "Who tends his flock in the meadows abounding with flowers." A figure for "the best pastures," according to WILLIAMS, "for in such lilies appear to have grown spontaneously;" or for "sweet and lovely pastures," according to POOLE, "where there is not only herbage to feed them, but lilies to delight them." FRV suggests as the connection between the clauses of the *verse*: "let him drive his flock to pasture in the flowery meads and I will accompany him." AINSWORTH, HENRY, WORDS, and others find in the lilies a figurative reference to the bride herself as the object of his fond attachment, and one who had been compared to a lily among thorns, *ii.* 2.]

and *vi.* 3. Shulamith had already represented her royal lover as feeding his flock, *i.* 7.

Ver. 17. **Against the day cools and the shadows flee.**—Contrary to the division of the verses, as well as to the analogy of *vi.* 3, HERDER, AMM., KLEUKER, DÖPKE [so COVERDALE, DOWAY] connect these words with the participial clause at the close of the preceding verse. "Feeding among the lilies till the day grows cool" would yield a very tame and trivial thought, whilst, on the other hand, the following solicitation, "turn thee," etc., can scarcely dispense with some more particular statement of the time up to which or about which it should be complied with. Upon שְׁעָלִים (literally, "enduring till," "waiting till")—"until," "whilst," by the time that, comp. the like forms of expression, *Gen.* xxiv. 33; xxvii. 45; *Ex.* xxii. 26; 1 *Sam.* i. 22; *xiv.* 19, etc.; also *i.* 12 above, where, it is true, the connection demands a somewhat different translation. Shulamith evidently begs her lover to return to her before the coming on of the shades of evening (before the day wholly cools, and the ever lengthening shadows melt quite away in the darkness—comp. *Job.* xiv. 2). By evening, at the latest, and before night, he should come over the mountains to her swift as a gazelle, as at that first time when she had seen him bounding over the summits and the hills (*ver.* 8).*—**Turn thee and**

be like, etc.— $\text{כִּכְזֹ$ neither qualifies רִמָּה adverbially, "resemble whereabouts a gazelle," etc. (WEISSBACH); nor is it an invitation to her friend already present to ramble with her upon the mountains in the neighborhood" (DELITZSCH); nor equivalent to "turn back again," as though it were intended to call back one who had shortly before been near her and who was going away (BÖTTCHER); but simply—"turn thyself hither, direct thy steps hither" (comp. 1 *Sam.* xxii. 18; 2 *Sam.* xviii. 30). The Vulgate quite correctly, therefore, as regards the sense, *revertere*; so also the SYR., LUTH., etc.—The call upon him to "resemble the gazelle" is evidently connected with the description given of her lover in *ver.* 8. She wishes that her lover would now soon return, as she saw him then, swiftly and gracefully, like the sudden appearing of a noble deer on the mountain height.—**On cleft mount-**

ains.—This translation of the difficult $\text{עַל-הַרְרֵי בְּתָר}$ is especially favored by the $\text{ἐπὶ ὄρησιν κοιλωμάτων}$ of the Sept. The usual signification of בְּתָר , "piece," "severed portion" (*Gen.* xv. 10; *Jer.* xxxiv. 18, 19, etc.) lies at the basis of it; and both the name of the place, בְּתָרִין , Bithron, the designation of a mountain ravine east of the Jordan, 2 *Sam.* ii. 29, and the Greek

* [GOON: "Till the day breathe. The expression is truly elegant and poetical. At midnight all nature lies dead and lifeless. The shadows, however, at length fly; the morning breathes and nature revivifies. The intrinsic excellence of the metaphor has seldom been understood by our commentators, who have almost all of them referred it to the day breeze of the country, or at least to that peculiar current of air which is often found existing in most climates at the dawn." WILLIAMS: "Return, my beloved, and remain with me until the day breathe." NOYES: "This is understood by many of the morning. But the more recent commentators refer it to sunset or the evening." WORDSW.: "Before the first cool gales of the evening."]

ράγας, "fissure, cleft," offer themselves at once as confirmatory analogies (comp. GESEN., *Lex.*, also VAH., RENAN and DELITZSCH *in loc.*, "riven mountains"). Commonly, "on mountains of separation," i. e., on the mountains that separate us (comp. LUTHER, "auf den Scheidebergen;" MERC., EWALD, HITZIG, also the TARO., IBN EZRA and JARCHI [so GINSBURG]. Peculiarly WEISSBACH "on the spice-mountains" (or "Bathrum heights," comp. Vulg., "super montes Bother," and THEODORET, who, as well as the Syr., translates similarly "ἐπὶ τῶ ὄρη θυμιαμάτων"); by this he supposes to be meant Shulamith's breasts perfumed with aromatic betel-leaves, i. e., with *μαλοβάθρον*, *malabathrum*—Syr., *bathrum*. But such an adding of the *הָרֵי בְשֵׁטִים*, *mountains of spices* mentioned in viii. 14, and that as identical in signification with the "mountain of myrrh" and "hill of frankincense" mentioned in iv. 6, i. e., with the fragrant breasts of his beloved (?), is in the present instance manifestly destructive of the sense and repugnant to the connection, and would besides yield an absolutely lascivious sense, which the expressions in question do not have in the two passages alleged.

7. SHULAMITH'S DREAM WITH THE EPIPHONEMA TO THE DAUGHTERS OF JERUSALEM, iii. 1-5.—Comp. above No. I and 2. This brief section, the narration of a dream which she had previously had, need not be referred to any other place than that of the preceding action; and no convincing ground can be gathered from the passage itself, either for the view of DELITZSCH that from the scene of the present action "Jerusalem was visible in the distance," nor for that of WEISSBACH, who imagines the scene to have been the very streets of Jerusalem. The adjuration of the daughters of Jerusalem at the close by no means implies their presence, but is sufficiently explained by the fact that the speaker, led by the same feelings as before (ii. 5 ff.) to a lively expression of the harm resulting from a self-induced exciting of the love sickness, clothes this expression in exactly the same words now as then, and conceives of the same witnesses present here as there. As besides the exclamation in question has also the character of a general moral sentiment (comp. above p. 55) intended for the spectators (real or imaginary) of the piece, the address to the women of Jerusalem conceived of as really distant from the speaker, would be the less surprising. And further, in the third passage, in which the exclamation occurs, viii. 4, the absence of the persons addressed is more probable than their presence (see *in loc.*).

Ver. 1. **On my bed in the nights**—i. e., agreeably to the context and the whole situation the same as "once in a dream," "lying upon my bed by night and dreaming."*

* [So GOOD: "The word 'dream' does not occur in the original; but from the period of time, the place and position of the fair bride, there can be no doubt that she is here describing a dream." SCOTT: "The circumstances of this narration (and of one in some respects similar in the fifth chapter) are so improbable, if applied in their literal meaning to the newly-espoused queen of King Solomon, that to avoid the difficulty and to maintain the consistency of a dramatic poem on occasion of Solomon's marriage, it has been considered merely as a dream of the spouse. But the narrative gives not the least intimation of this." To which, however, NOYES replies: "The author would not be more likely to violate probability or propriety in an allegory than in the

לֵילֹת בְּלִילֹת belongs not to the verb "I sought," but to the preceding, "on my bed" (comp. the like connection in ii. 8); and this entire statement of the place and time "on my nightly couch," is plainly not designed to declare where she had vainly sought her lover, viz., in her bed (LUTHER, so too HENGSTENBERG, DELITZSCH, WEISSBACH), but how she had sought and not found him, viz., sleeping and dreaming at night. DELITZSCH, e. g., has sought to set aside what is morally offensive in the former explanation, by the assertion that "in a dream she might miss her lover even in the night, as though he were already her husband, who shared her bed." But thus it is clear that the offence is not removed; it is only increased. Far more attractively, and answering more exactly to the true construction, HITZIG: "It would be inadmissible to understand it; I thought to find him on my bed. Rather: I on my bed thought to find him. And not him too on the bed. She afterwards in ver. 2 resolves to seek him out of the house; so she seeks him now in the room, inside of the house, as far as her eye can penetrate, not barely within her bodily reach." Moreover, "in the nights" is certainly not equivalent to "in long and dreary nights" (HENGSTENB., and in general almost all the allegorists), nor "in the long winter nights" (HITZIG), nor "in several nights," as though the same dream had been repeated more than once (VAHINGER) [WESTMINST. ANNOTAT.: "night after night;" so PATRICK]; but the plur. stands poetically for the sing. as more general and pictorial [GREEN'S *Heb. Chrest.* on Gen. xxxvii. 8]; comp. the "clefs of the rock" and "steeps," ii. 14 and

לֵילֹת בְּלִילֹת again, ver. 8.—**I sought him whom my soul loves.** Comp. on i. 7.—**I sought him and I found him not**—viz., in my immediate surroundings, which my dream had in the first instance conjured up before me.

Ver. 2. **I will rise now and go about in the city.** With life-like vividness of description she relates what she said in her dream, as though she were saying it now for the first time. It is therefore unnecessary to supply אֶמְרָתִי / said (comp. vii. 9) before אֶקְיֹכֶה נָא. The city with its markets and streets, where she proposes to wander about seeking her lover, is certainly Jerusalem, the royal city itself. She was there when she had the dream, and the action of the dream accordingly takes place there too.—**In the markets and in the streets.** The impropriety that there would be in an Israelitish maiden's actually roving about the streets in such a search (comp. Prov. vii. 11) disappears of course, if Shulamith was dreaming.

Ver. 3. **Found me the watchmen who go about in the city.** Such nightly guardians

ordinary products of his imagination." WITH: "She imagines herself in the city, and relates the incidents in vers. 3, 4. There is no need of supposing it a dream; it may be accounted for by the vivacity of eastern thought." TAYLOR thinks that what is subsequently said of the nocturnal search is not descriptive of what the bride actually did, but optative or hypothetical. FRY springs over the difficulty by means of his idyllic hypothesis, conceiving that this has no relation to the "nuptials of King Solomon," but that it relates "a circumstance in domestic life, among the lower or middling classes of society"].

of the public safety might easily occur to the simple country maiden in her dream, because she had heard of their existence, or also because she had seen some of them at night from her residence. Comp. Ps. cxxvii. 1; Isa. lii. 8.—**Whom my soul loves, have ye seen?** The emotion of the questioner led to the prefixing of the object "whom my soul loves," as the word of greatest consequence to her.*

Ver. 4. **Scarcely had I passed from them;** literally "what I had passed from them was a little, until I found," etc. (So correctly HITZIG, WEISSBACH).—**When I found him whom my soul loves.** Not because she thought herself at once transported from the city to her home (HITZIG), but simply in virtue of the easily shifting and quickly changing scenery of dreams, which bring now this person, now that immediately before us.—**I grasped him and did not let him go.** So also DELITZSCH, HITZIG, etc., after the SEPT. *Cod. Vatic.* (*Kaì ók ágr̄ka at̄p̄ón*), the SYR. and RASHI. On the contrary, the VULG. "*tenui eum, nec dimittam*," and similarly VATABL., EWALD, HENGSTL., WEISSB., etc. [So COV., DOWAY: will not let him go]. But אָרָבָה אֶרְבָּה by no means compels us to regard the action as future, "for the connection with Vav relat. [conversive] was simply severed by the negative and the second mode [future] was allowed to remain, comp. Job xxiii. 11; Jer. xlv. 42; 2 Sam. ii. 28, EWALD, *Lehrb.* § 333 c." (HITZIG). The immediate linking too of אֶרְבָּה אֶרְבָּה, as well as the circumstance that the language does not pass into the form of an address to her lover ("I grasp thee and will not let thee go," etc.), shows plainly enough that Shulamith is continuing her account of what occurred in her dream. † **Until I had brought him into my mother's house.** The house or tent of the mother is, in the East, the proper residence of the female members of the family, comp. Gen. xxiv. 67; Ruth i. 8. In the mouth of Shulamith the expression properly vouches only for her childlike, artless and dutiful disposition (comp. *Introduct.* § 4, Rem. i.), not for the specially chaste and pure character of her love for Solomon (DELITZSCH), and still less certainly for any impure lusts that she might cherish (WEISSBACH). And there is no intimation of the latter in the words added, simply for the sake of the parallelism, "and into the chamber of her that conceived me." ‡

Ver. 5. Comp. on ii. 7, as well as above, at the beginning of this No.

* [POOLE: She accosted the watchmen "without either fear or shame, as being transported and wholly swallowed up with love. She doth not name him [her husband] because she thought it needless, as supposing that a person of such transcendent excellency could not be unknown to men in that public capacity. Their answer is not mentioned, either because they gave her no answer, at least no satisfactory answer, or because by their silence she gathered that they were unable or unwilling to inform her; and being eager in the pursuit of her beloved, she would not lose time in impertinent discourses with them"].

† [The second verb is certainly future, though the act described may still be past, its time being reckoned not from the moment of speaking, but from the period denoted by the antecedent verb. The future, when thus employed, indicates that the act is subsequent to or conditioned by the preceding preterite. GREEN'S *Heb. Gram.* § 263, 5 a. The shade of thought so suggested is well expressed in the ENGLISH VERSION: "I held him, and would not let him go."—TR.]

‡ [HODGSON: "This passage seems to prove that the person

DOCTRINAL AND ETHICAL.

I. According to the allegorical exegesis of ancient as of modern times, the essential thing described in this song is the "painful search," which must precede the finding of the heavenly bridegroom on the part of his church, as well as on the part of the soul of the individual believer. And they commonly find in ii. 8–17 the development of the thought "that sore trials will precede the appearing of the heavenly Solomon," while iii. 1–5 sets forth the truth that the salvation of the Messiah cannot be brought to pass by one's own strength, nor by earthly and human means, but that whoever seeks to draw the Saviour down from heaven in this way, not only will not find Him, but will be found and punished by His watchmen. In short, the native inability of man to achieve his salvation of himself, and the necessity of a saving interposition of divine grace from above to deliver us from our distress and disquiet, is thought to form the principal object represented in this section (comp. HENGSTENBERG, pp. 49–66; HAHN, p. 46; STARKE, *Synops.*, p. 2404, 2426 f., and the older interpreters there adduced).*

here married was not Pharaoh's daughter; for if she had been Pharaoh's daughter, her mother's house would have been in Egypt, whereas this scene lies in Jerusalem; for in the next line she addresses the daughters of Jerusalem, and desires them not to disturb her sleeping husband"].

* [DOWAY, note on ii. 8: "The voice of my beloved: that is, the preaching of the gospel surmounting difficulties." On ii. 15: "Christ commands His pastors to catch false teachers, by holding forth their fallacy and erroneous doctrine, which, like foxes, would bite and destroy the vines." On iii. 1: "The Gentiles as in the dark, and seeking in heathen delusion what they could not find, the true God, until Christ revealed His doctrine to them by His watchmen (ver. 3), that is, by the apostles and teachers, by whom they were converted to the true faith. And holding that faith firmly, the spouse, the Catholic church declares (ver. 4), that 'She will not let Him go, till she bring Him into her mother's house,' that is, till at last the Jews shall also find him." GREENE, note on ii. 8: "This is spoken of Christ, who took upon Him our nature to come to help His Church." On ver. 15: "Suppress the heretics while they are young, that is, when they begin to destroy the vine of the Lord." On iii. 1: "The Church in troubles seeketh to Christ, but is not incontinently heard."

WOODSW., on ii. 8: "After absence the bridegroom returns. The Church is comforted after her trials. Thus it was at the first advent, when Christ came to the Church after long expectation; and thus will it be when He will come at the great day." On ver. 15: "The duty of the Church to maintain the faith and to repress heresy. The poisonous error is to be nipped in the bud." On iii. 1: "The Bride seeking to herself to be left a widow, seeks her Beloved in a time of darkness and sorrow, and she finds Him not; she therefore goes forth in quest of Him. This has been verified at divers times in the history of the Church, specially was it true at the time of our Lord's passion. So will it be in the dark night of Anti-Christianism, on the eve of the second advent of Christ." On ver. 4: "The Church passes from the watchmen, because they would not help her to find Christ. This is a very important text, in reference to the question of schism. If the watchmen of a church do not direct the eyes of the faithful to Christ, the faithful must pass from them—whatever the consequences may be—the faithful must seek for Christ until they find Him."

According to TRUFF, this section describes the Church as patiently awaiting the advent through a long season of dark storms, of baneful attacks and of anxious searchings. MOONY STUART makes its subject to be "the sleeping Bride awakened;" first, "the call to meet the bridegroom" through "the preaching of John the Baptist," ii. 8–15; secondly, "the response to the call," ii. 16–iii. 5, when "John's disciples seek Christ." WEISS, finds the winter (ii. 11) in the forty years' wandering of the children of Israel in the desert; the foxes (ver. 15) are the idolatrous Canaanites whom they were bidden to destroy; the night (iii. 1) is the period of the Judges, marked by few revelations; the watchmen (ver. 3)

2. A considerate historical exposition also recognizes the loving desire and search of a bride for her bridegroom, as the main object described in this act. But it avoids seeing anything morally reprehensible in this longing desire of the maiden separated from her lover. It rather, in accordance with the unmistakable design of the poet, regards this very fidelity with which the bride clings to the friend of her choice even during a long separation, as one of the loveliest traits in her character. Neither by day nor by night, neither waking nor dreaming can she turn her thoughts away from the object of her affection.* Every noise seems to her to betoken his coming; in the sound of every voice she fancies that she hears him for whom she ardently longs, and whom she is expecting back with painful eagerness. With perfect distinctness and the utmost vividness the glad event of her first meeting with her lover still stands before her eyes. She recalls most clearly all the particulars of an occurrence, the most enrapturing she has ever known. Of the sweet and flattering words, which her royal bridegroom then addressed to her, not one has escaped her. She can still relate most exactly both the words perfumed with the sweetest fragrance of spring, with which her nature-loving, nature-appreciating friend then enticed her out and irresistibly drew her to himself, and the verse of the rustic song, by singing which she playfully gave him to understand that she returned his affection, that her vineyard should henceforth bloom for him, and that he should help her to guard and keep it. And that other painful and yet blessed moment of her former intercourse with her royal lover stands no less clearly before her eyes, which taught her, in a dream it is true, and yet with heart-stirring power, that she could no longer live without him, that she could not be for an instant separated from him without experiencing a painful longing for him, and that this loving desire and languishing for him would never henceforth cease until she had him and held him, until she was wholly and forever united with him. This yearning of her heart, so affectingly described by her, attains its acme once in the conclusion which she reaches in her account of her first interview with her lover (ii. 16): "My beloved is mine, and I am his, who feeds among the lilies;" and again, in the closing words of her recital of her dream (iii. 4): "I grasped him and did not let him go until I had brought him into my mother's house and into the chamber of her that conceived me."

are Samuel and the prophets of his school; following their directions Israel soon found his Lord in the days of David (ver. 4). BURROWS: In ii. 8-17, our Lord allures us by the beauty of heaven; iii. 1-5 describes a "season of spiritual desertion," differing from v. 2-8, "in this respect that in the latter the beloved is repulsed by neglect, while in the former nothing of that kind seems mentioned." PATRICK remarks upon the words "on my bed," iii. 1: "This is expounded with strange variety by interpreters; some understanding hereby the bed of affliction, others the bed of ease and pleasure, others of weakness and infirmity, etc. But I have taken both *bed* and *night* in the most simple sense, to signify the time and place for most composed thoughts; comp. Ps. iv. 4."

* [So WILLIAMS: "This dream shows how much the mind of the spouse was occupied with the object of her affection. He was the subject of her inquiry both by day and by night." BURROWS: "This illustrates the earnestness of a soul in seeking Jesus during a time of His absence".]

3. In this double confession of a love faithful unto death, which cannot rest until its longing for a complete and permanent union with the beloved object is appeased, is evidently disclosed the fundamental thought of this section of the piece. For the epiphonema to the daughters of Jerusalem (iii. 5) which is here again added as the concluding words of the entire act, has a subordinate significance as a refrain repeated verbatim from ii. 7 and only appears as a practical inference, with the limitations due to the time and the place from the real summit of contemplation before ascended, ver. 4. Applied to the entire body of the kingdom of God and especially to the relation of the New Testament child of God to his Lord and Saviour, this practical inference must necessarily assume a somewhat different as well as deeper and broader form and meaning than in its relation to the "daughters of Jerusalem." In the case of Christians the meaning of the loving desire and waiting of a bride, who can no longer live without her bridegroom, who feels herself to be wholly his as he is wholly hers, and who will then first be satisfied when his house has become hers, and her house his,—the meaning for Christians of such a bride-like longing is just a powerful admonition to strive after a complete and permanent union with the Saviour as the true bridegroom of souls, and not to let Him go until He has made His entry into both house and heart with all the fulness of His heavenly gifts. The Christian should not grow weary of longing for and imploring the advent of his Lord into his heart, until, become entirely His and His alone, he can say, "My beloved is mine and I am his," until he feels that his soul is espoused to Him as the bride to her bridegroom (John xiv. 23; xvii. 21 ff.). And as the Church, in so far as she is the true and proper bride of the Lord, cannot cease to long for His glorious appearing, by which she shall become one flesh with Him for ever and ever (Eph. v. 32; 2 Cor. xi. 2; Rev. xxii. 17), so also the soul of each individual Christian should be ever saying to the heavenly bridegroom, with the fervent petition of earnest love, "Come, Lord Jesus; come quickly." The typical exegete, whose task coincides in essential particulars with that of the practical expositor, must keep himself in the main to these principal and fundamental thoughts as suggested by the contents of this section devotionally considered, and must most carefully avoid, as destitute of the requisite exegetical basis, the too special exposition of details, such as *e. g.* the reference of the "clefts of the rock," ii. 14, to the wounds of Christ; of the "little foxes" to heretics and other seducers; of the "nights" to dark seasons of affliction; of the "watchmen" to angels, etc. Models of a truly edifying typical treatment of the Song of Solomon as a whole and of the present section in particular may be found in those precious pearls belonging to the hymnology of our Evangelical Church, which have drawn their loveliest figures and their most characteristic and leading motives from the ideas which underlie this section, without falling into a too labored or trifling allegorical interpretation of subordinate details, *e. g.* such hymns as W. C. DESSLER'S "Friend of souls, how well is me," A. DRESER'S "Bridegroom

of souls," P. GERHARD'S "Why then should I grieve?" L. LAURENTIUS' "Take courage, ye

* To the hymn of SCRIVER above quoted the refrain at the end of each stanza is "I am thine and thou art mine, I will no other's be."—P. GERHARD'S "Why then should I grieve?" ends with the following stanza, suggestive of the same passage (Cant. ii. 6), as well as of iii. 4:

Lord, my Shepherd, fount of pleasure,
Thou art mine, I am Thine,
No one can us sever.
I am Thine, for me Thou savest,
And Thy blood, for my good,
On the Cross Thou gavest.

Thou art mine, and I embrace Thee,
Nought has might, O my Light,
From my heart t' erase Thee.
Let me come, O bring me thither;
Thou with me, I with Thee,
For aye shall be together.

pious," CHR. SCRIVER'S "Life of my soul,"* etc.

In LAURENTIUS' *Advent Hymn*. "Take courage, ye pious," the fourth stanza, which describes the speedy coming of the bridegroom, is based upon the beautiful description of the reviving life of spring ii. 11-13:

He'll not be long delayed,
Up from thy sleep arise;
The trees in bloom arrayed,
And fair spring's brightening skies
Times of refreshing pledge.
Predicts a bounteous day
The evening bathed in red,
The darkness flees away, etc.

[As samples of English sacred verse suggested by this portion of the Song of Solomon may be mentioned the familiar hymns of WATTS, "The voice of my beloved sounds," "Hark! the Redeemer from on high," "Often I seek my Lord by night," "Of all the joys we mortals know;" and upon the Song generally WATTS' *Hymns*, Book I. 66-78. Translations of some of the German hymns named in the text may be found in the *Lyra Germanica* and in Dr. SCHAFF'S "Christ in Song."—Tr.]

THIRD SONG.

The solemn bringing of the Bride and the marriage at Jerusalem.

CHAP. III. 6.—V. 1.

FIRST SCENE:

THE ENTRY OF THE BRIDAL PAIR INTO JERUSALEM.

(CHAP. III. 6-11).

DAUGHTERS OF JERUSALEM (as spectators of the bridal procession).

- 6 Who' is this coming² up out of the wilderness,
like pillars of smoke,
perfumed³ with myrrh and frankincense,
with⁴ every powder⁵ of the merchant?—
7 Lo!⁶ Solomon's⁷ own palanquin,⁸
sixty heroes about it
of the heroes⁹ of Israel.

TEXTUAL AND GRAMMATICAL.

¹ [WIC.: The Synagogue, of the Church. MAT.: The voice of the Synagogue marvelling in itself at the Church of Christ].

² [DOW.: That ascendeth by the desert as a little ro].

³ The Masoretic קִיָּפְרֶת, for which קִיָּפְרֶת (Aq., SYMM., VULG., LUTHER, SCHLOTTM. [so FRY]) is a mere shift to obtain an easier reading is more correctly rendered "surrounded with perfumes," or "thoroughly perfumed," than with some recent interpreters "exhaling odors" (EWALD, UMBR., MEIER, REN.), [or "fuming," TAYLOR, WILLIAMS]; comp. WEISSBACH *in loc.* and the *θεσμιμαμένη* of the SEPT. [COV., MAT., CRAN., As it were a smell of].

⁴ This expression is also dependent upon קִיָּפְרֶת so that כִּפְל in כִּפְל is consequently not comparative (DÖPKE, so WILLIAMS, TAYLOR, doubtfully suggested also by AINSWORTH), but partitive as in i. 2. The clause if completed would therefore read: "Selected as aromatic powder from out of every sort of aromatic powder of the merchant, i. e. the best of all aromatic powders."

⁵ אֲבִקָּה properly denotes simply "dust," but is here necessarily the dust of pounded spices. [Comp. ENG. VER.,

1 Kin. x. 15. COV., MAT., CRAN., All manner spices. DOW., Aromatical spices. GENEV., All the spices].

⁶ [WIC., MAT.: The voice of the Church].

⁷ Literally: "Lo, his palanquin which is to Solomon." שָׁל with the preceding suffix has an intensive signification.

as i. 6; viii. 12.

⁸ [So rendered by OOOD, TAYLOR, PARKURST, WILLIAMS, FRY, WITHINGTON, WEISS, GINSBURG. HAAMER has "litter, palanquin or something of that sort;," so MOODY STUART, ROBINSON in *GES. LEX.*, DAVIDSON in *FUERST'S Lex.* NOYES: Carriage. a kind of open vehicle now usually called a palanquin; WELCH: litter bed (litter); MATTHEWS: bedstead; other English versions: bed. Four different words are rendered "bed" in the authorized *English Version* of this Song: כִּיָּפְרֶת

in this passage, עֵרֶשׁ in i. 16, כִּשְׁכֶּב in iii. 1, and עֵרֶנְדָּה (a garden bed) in v. 13; vi. 2.—Tr.]

⁹ On יִשְׂרָאֵל comp. the precisely analogous expression בְּכָל גְּבוּרֵי יִשְׂרָאֵל Jer. ii. 30.

- 8 All of them practised¹ with the sword, trained to war,²
each with his sword upon his thigh
against³ fear in the nights.
- 9 A litter⁴ has king Solomon made for himself
of the wood of Lebanon.
- 10 Its pillars he made of silver,
its support⁵ of gold, its seat⁶ of purple;
its interior⁷ was embroidered, from love,
by the daughters of Jerusalem —
- 11 Come⁸ out, ye daughters of Zion, and see
king Solomon with⁹ the crown
wherewith his mother crowned him in the day of his nuptials
and in the day of the gladness of his heart.

SECOND SCENE:

SOLOMON AND SHULAMITH (at the wedding feast in the royal palace).

(CHAP. IV. 1.—V. 1.)

SOLOMON.

IV. 1. ¹⁰Lo! thou art fair, my dear; lo! thou art fair,
thine eyes (are) doves¹¹ behind thy veil;¹²

¹ אָחַז חֶרֶב lit. "taken of the sword," grasped, held by the sword, i. e. familiar with its management, practised in its use; comp. the like intransitive use of passive participles such as בְּמִיתָח, שָׂכַן, זָכַר (Ps. ciii. 14; cxii. 7; Judg. viii. 11), etc. [GENEV.: They all handle the sword. WICL., followed by the rest of the Eng. versions: holding swords; upon which the following remarks: "This is obviously inaccurate; for in the next member of the verse we are expressly told that their swords were undrawn and girt upon their thighs." HONGSON: "holders, possessors of swords, that is, warriors." MOODY STUART. GINSBURG: "skilled in the sword"].

² With כְּלִפְרֵי כְלָחָה comp. the Homeric διδασκόμενος πολέμοιο, Il. 16, 811; only כְּלִפְרֵי is a past participle. The Hebrew participles do not, properly speaking, express relations of time. See GREEN'S Heb. Gram. § 266.

³ מִן here has the sense of הַיִּיִת "that there may not be terror," etc. [Good: against the peril of the night; THURPP: against nightly alarm]. EWALD'S explanation "out of fear" is accordingly to be rejected; so is that of ROSENMUELLER, DÖPKE, VAIBINGER, etc., who render מִן because of. [So ENG. VER.]. Comp. לִילָה פָּחַר Ps. xci. 5.

⁴ [WICL.: Of Christ and of the Church chosen of the Gentiles. He renders אֶפְרִיזִין "chair;" COV., MAT.: bedstead; CRAN., BISH.: palace; GENEV.: palace or chariot (marg.); ENG. VER.: chariot or bed (marg.); DOW.: portable throne; GINSBURG: bridal concubine; WILLIAMS: "carriage," which he explains as a "kind of palanquin of state;" MOODY STUART: "not a wheeled carriage but a litter or palanquin." WORDSWORTH: litter or palanquin or sedan; TAYLOR, FRY, WITHINGTON, THURPP, GINSBURG: palanquin; WEISS, who explains it of the most holy place in Solomon's temple: throne-chamber].

⁵ רִפְרִיהָ is scarcely the cover, the canopy of the sedan (EWALD, MAGN.), or the bottom of the couch (WEISSBACH), but rather its support for the back, as most recent interpreters correctly assume, with an eye to the SEPT. (ἀνάκλιον) and the VULG. (reclinatorium). [WICL.: the leaning place; COV., MAT., CRAN., BISH.: cov-ring; GENEV.: pavement; DOW.: seat; so WITHINGTON; ENG. VER.: bottom; GOOD: its inside (the wrought roof); TAYLOR: canopy; WILLIAMS: carpet; FRY: mattress; GINSBURG: support, that which supports the back when sitting; so WORDSWORTH, THURPP; NOTES: railing; WEISS: overlaying (i. e. waistcoat, plating)].

⁶ מִרְכָּבָה from רָכַב "to sit upon" is here unmistakably a "seat;" comp. Lev. xv. 9. [WICL.: the steiging up, identical in sense with the DOWAY: the going up, i. e. the perpendicular sides; COV., MAT., CRAN., BISH.: seat, so WILLIAMS, THURPP, NOTES; GENEV.: hangings, so GOOD, FAY, MOODY STUART, WEISS; ENG. VER.: covering; TAYLOR: the carriage body].

⁷ [WICL.: The midst he adorned (DOWAY: covered) with charity for the daughters of Jerusalem. COV., MAT., CRAN.: the ground pleasantly paved for, etc. BISH.: the ground pleasantly paved with love. GENEV.: paved with the love of the daughters, etc. ENG. VER.: paved with love for, etc. WILLIAMS: lined (FRY: spread over) with love by, etc. GOOD: its covering is paved with needle work by his best beloved among the daughters, etc. NOTES: its interior curiously wrought by a lovely one of the, etc. GINSBURG: tessellated most lovely by, etc. THURPP: tessellated with love because of, etc. WEISS: within it is strewn of love, etc.].

⁸ [WICL.: The voice of the Church, of Christ. MAT.: The Church speaking of Christ]. צְאֵינָה for צְאֵינָה for the sake of the assurance here designed with רְאֵינָה; see EWALD, Lehrb. § 198, b. [GREEN'S Heb. Gram. § 164, 3].

⁹ [WICL., DOW.: in the diadem. THURPP: gaze on king Solomon and on the crown].

¹⁰ [WICL.: The voice of Christ to the church. MAT.: The voice of Christ. MAT., COV.: O how far art thou, my love; how far art thou; thou hast dove's eyes besides that which lieth hid within. Thy hairy locks are like a flock of sheep that be clipped, which go first up from the washing place.]

¹¹ [GENEV.: Thine eyes are like the dove's. DOW.: thine eyes as it were of doves. ENG. VER. thou hast dove's eyes.]

¹² EWALD takes כְּפִיעַר to be synonymous with כְּכִבִּיב and צִפָּה in the sense of "tress, lock of hair" (i. e. "about thy locks," similarly also UMBREIT). II NOSTENS. follows LUTHER in translating "between thy brsids." But צִפָּה relate to the CHALD. צָמַע, צָמַע "to cover" (comp. TARG. on Gen xxxviii. 15.) cannot, as appears from Isa. xlvii. 2, mean anything but "veil;" and this meaning decided likewise in the case of כְּפִיעַר in favor of the signification "forth from behind" or "through." [WICL.: Without it that within is hid. DOW.: besides that which lieth hid within. GENEV.: "among thy locks" connected with what follows. ENG. VER. within thy lock; s. AINSWORTH, GOOD, TAYLOR. FRY: tresses; THURPP: plaits; PARKURST PERCY, WILLIAMS, WITHINGTON, WEISS, GINSBURG, WORDSWORTH: veil].

- thy hair like a flock of goats,
reposing¹ on Mount Gilead.
- 2 Thy teeth like a flock of shorn² sheep,
which have come up from the washing,
all of which bear³ twins,
and a bereaved one is not among them.
- 3 Like a crimson thread⁴ thy lips,
and thy mouth⁵ (is) lovely;
like a piece of pomegranate thy cheek⁶
behind thy veil.
- 4 Like the tower of David thy neck,
built for an armoury;⁷
a thousand bucklers are hung upon it,
all the shields⁸ of heroes.
- 5 Thy two breasts are like two fawns,
twins of a gazelle,
that are feeding among lilies.

SHULAMITH.

- 6 Until⁹ the day cools and the shadows flee,
I will get me to the mountain of myrrh
and to the hill of frankincense.

SOLOMON.

- 7 Thou¹⁰ art all fair, my dear,
and there is not a blemish in thee.—
- 8 With me from Lebanon, my bride,
with me from Lebanon thou shalt come;
shalt journey¹¹ from the top of Amana,
from the top of Shenir and Hermon,
from dens¹² of lions,
from mountains of panthers.
- 9 Thou hast ravished¹³ my heart, my sister, my bride,
hast ravished my heart with one of thy glances,
with one chain of thy necklace.

¹ Literally, "which have couched (שָׁנְאוּ) from Mount Gilead downward (מִהָרַר גִּלְעָד) i. e. not "at the foot" of this mountain, but on it, so that they are visible to the beholder in a line from its summit. [Dow, which have come up from; CRAN., BISH.: are shorn. GENEV.: look down from; ENG. VER. appear from, or eat of (marg); PARKHURST: glisten; FRY, after SCHULTENS; go in the morning to water; WITHINGTON, hang over the clefts of; TRUUP, hanging down the slope of; GINSBURG after FÜRST in his *Lex.* (not his *Concord.*, where he has "decumbere, considere") "springing down."]

² קִצְבוֹת literally "shorn" viz.: sheep, רְחִילִים vi. 6. [CRAN.: Thy teeth are like sheep of the same bigness, which went up from the washing place. GENEV.: a flock of sheep in good order.

³ [GINSB. "paired, the Hiphil of דָּבַד to be double, to be pairs (EX. xxvi. 24; xxxvi. 29) is to make double, to make pairs, to appear paired." FRY quotes from HENLEY's note in GREGORY's translation of LOWTH'S *Lectures*; "The Arabic verb denotes not only to bring forth twins, but also to have a companion."]

⁴ [Dow.: Scarlet lace; COV., MAT., CRAN., BISH., rose-colored ribbon; GENEV., ENO. VER., thread of scarlet.]

⁵ [WICL.: thy fair speech sweet; COV., MAT., thy words are lovely; GENEV.: thy talk is comely; ENO. VER. thy speech is comely.]

⁶ [WICL., COV., MAT., CRAN., BISH., DOW.; cheeks. GENEV., ENG. VER. temples.]

⁷ [WICL.: with pinnacles. COV., MAT., DOW.: with bulwarks. CRAN., BISH.: with costly stones lying out on the sides.

GENEV., for defence. GINSBURG follows RASHI and RASHBAM in taking הַתְּלוֹת as a contraction for הַתְּלוֹת from הַתְּלוֹת to teach, and renders: "for the builder's model, i. e. so that architects might learn their designs from it!"]

⁸ [WICL. The armor of strong men. COV., MAT., CRAN., BISH.: the weapons of the giants. DOW.: the armor of the valiant.]

⁹ [MAT. The spouse speaketh to himself. O that I might go to the mountain of myrrh and to the hill of frankincense till the day break and the shadows be past away.]

¹⁰ [MAT. The voice of Christ speaking to the church.]

¹¹ [WICL. parallel with הַתְּלוֹת must be derived from שָׁנַן in the sense of "journeying, travelling," confirmed by Isa. lvii. 9, not in that of "looking" (for which it is true Num. xxiii. 9, might be adduced); comp. SEPT. (ἐλεύση καὶ διελεύση), SYR., KÖST., MAGN., BÖTTCH., HILTZ. etc. [This argument cannot be esteemed decisive except upon the assumption that parallel clauses must be identical in signification, which is not always nor even usually the case. WICL. Dow.: thou shalt be crowned. Other ENG. VERSIONS, look.]

¹² [WICL. from the couching lions and the hill of paradise. WITHINGTON: from the cottages of Araoth, from the hills of Nematrim.]

¹³ In relation to this privative sense of לִבִּי comp. e. g. כָּקַל "to free from stones" (Isa. v. 2), שָׁרַשׁ "to uproot"

(Ps. lli. 7; Job xxxi. 12), etc.; and for the thought comp. OVID'S 'oculos, qui rapere meos' and the Greek θέλω which differs from βασκαίνω in expressing an enchantment by love. [WICL., COV., MAT., GENEV., DOW., wounded. CRAN., BISH., bewitched. ENO. VER. marg.: taken away. GINSB.: emboldened. NOYES: taken captive. WEISS, who compares the German *herzen* to press to the heart: cherished.]

- 10 How fair is thy love,¹ my sister, my bride,
how much better thy love than wine,
and the fragrance of thy unguents than all spices.
- 11 Liquid honey thy lips distil, my bride,
honey and milk are under thy tongue,
and the fragrance of thy garments is like the fragrance of Lebanon.²
- 12 A garden locked³ is my sister, my bride,
a spring locked, a fountain sealed.
- 13 Thy plants are an orchard of pomegranates,
with most excellent fruit;
cypress flowers with nards,
- 14 Nard and crocus, calamus and cinnamon,
with every variety of incense-woods;
myrrh and aloes,
with all the chief spice plants.
- 15 A garden spring⁴ art thou, a well of living water,
and streams⁵ from Lebanon.

SHULAMITH.

- 16 Awake,⁶ north wind, and come thou south,
blow upon my garden that its spices⁷ may flow!
Let⁸ my beloved come to his garden
and eat his excellent fruits.⁹

SOLOMON.

- V. 1 I¹⁰ come to my garden, my sister, my bride,
I pluck my myrrh with my balsam,
I eat my honeycomb¹¹ with my honey,
I drink my wine with my milk.—
(turning to the wedding guests):
Eat¹² friends, drink,¹³ and drink to repletion, beloved.

¹ [WICL. teats. COV., MAT., CRAN., BISH., DOW.: breasts].

² [WICL. incense. COV., MAT., DOW.: frankincense.]

³ [ENG. VER. inclosed, or barred (marg.). COV., MAT.: Thou art a well-kept garden, O my sister, my spouse, thou art a well kept water spring, a sealed well. The fruits that sprout in thee are like a very paradise of pomegranates with sweet fruits.]

⁴ [THRUPP proposes a needless change of text: "The Hebrew text has כַּיֵּין גַּנִּים 'a fountain of gardens.' This seems inappropriate: partly because the introduction of the 'gardens' tends to confusion with the previous image, partly because as that spoke of 'a garden' in the singular, we should hardly here have mention of 'gardens' in the plural. Houbigant conjectured with unusual felicity, that for גַּנִּים we should read גַּנִּים; and this though unconfirmed by external authority, has so strongly the appearance of being the true reading, that we may without much rashness venture to accept it. The word denotes the waves of the fountain continually welling upwards.]

⁵ [COV., MAT., CRAN., BISH.: which run down. DOW.: which run with violence.]

⁶ [MAT. Christ call-th the heathen.]

⁷ [בְּשֵׂמִים, here not the solid aromatic substances themselves as ver. 14, but the odors streaming from them; יָלָה, the assonance with גַּנִּים, ver. 15, appears to be intentional. [COV., MAT., CRAN., BISH.: the smell thereof may be carried on every side.]

⁸ [In Wicliffe's and the Doway Bible as in the Vulgate the fifth chapter begins here. WICL. The church saith of Christ.]

⁹ [COV., MAT.: eat of the fruits and apples that grow therein. DOW.: fruits of his apple trees.]

¹⁰ [WICL.: Christ saith to the church. MAT.: Christ speaketh to the church. WICL., COV., MAT.: Come into my garden O my sister, my spouse.]

¹¹ [עֵרָה, lit. "a wood, thicket" here denotes the honey-comb, as in 1 Sam. xiv. 27 the feminine form עֵרָה (עֵרָה) (הַרְבֵּשׁ) prop. the rough or harsh in honey in contrast with the smoothly flowing.]

¹² [WICL. Christ to the Apostles saith. MAT. Christ speaketh to the Apostles.]

¹³ [WICL.: be inwardly made drunken. COV., MAT., CRAN., BISH.: be merry, O ye beloved. GENEV.: make you merry, O well-beloved. ENG. VER.: drink abundantly, O beloved; marg. be drunken with loves.]

EXEGETICAL AND CRITICAL.

1. The contents of this section rightly understood, place it beyond doubt that iii. 6-11 describes a bridal procession, *i. e.*, the solemn bringing of a bride to her marriage, and iv. 1—v. 1 the marriage itself, or more exactly the loving conversation of the newly wedded pair at their

nuptial feast. The dramatic vividness and life of the description reaches its highest point precisely in this middle section of the piece, and in fact, RENAN seems to be not altogether wrong when he says of it, or at least of its first scene (iii. 6-11): "No portion bears so many traces as this of a real representation, and even of a certain amount of stage apparatus and of costumes." Yet the thought of an actual perform-

ance (even if only in the private circle of a family engaged in a wedding feast, as RENAN proposes, pp. 83, ff.) is forbidden first by the fact that the dramatic style is not sufficiently sustained in the other acts, *e. g.* that which immediately precedes with its simple monologue; and secondly by the scanty change of person and the character of the dialogue in both the scenes of this act, which is more lyrical and subjective than dramatic and objective. For in the first instance with regard to iii. 6–11, the speaker in this section, although not the poet himself (HERDER, UMBREIT), is simply the band of the “daughters of Zion,” ver. 11, whilst the principal personages, Solomon and Shulamith, remain mere objects of sight to these women of Jerusalem, and attended by a brilliant retinue pass mutely over the stage. Now since the spectators designated in ver. 11 as the daughters of Zion, are scarcely different from the “daughters of Jerusalem” elsewhere introduced (comp. on ver. 11), and little or nothing that is well founded can be alleged in favor of the assumption of those recent writers, who conceive the speakers to be “citizens” or “residents” of Jerusalem (EWALD, MAGNUS, DELITZSCH, HITZIG, RENAN), or “men and women” alternately (BÖTTCHER), or “courtiers of Solomon” even (WEISSNACH), it is just the chorus of the piece that speaks exclusively in this scene, the same chorus which made its appearance both speaking and acting only in the first part of the first act, while in the second part it withdrew more into the background, and in the second act did not come into view at all. A partition of the several utterances contained in the four strophes of the section (ver. 6, vers. 7, 8, vers. 9, 10, ver. 11) among different persons or groups of persons in the chorus is perhaps admissible, and this most probably so that the first three strophes may with DELITZSCH be put into the mouth of different particular groups, and the last (ver. 11) assigned to the whole body of spectators, or to “the entire festive multitude.” Yet no greater multiplicity or life is thus gained for the action after all, for the discourse continues nevertheless to be limited exclusively to the persons of the chorus.—Again in iv. 1—v. 1 it is only Solomon and Shulamith, who are engaged in conversation, although they are not alone, but as v. 1 shows, in company with the merrily feasting wedding guests. The attempts of HITZIG and RENAN to bring more life and variety into the action by introducing the shepherd from ver. 8 onward, are to be rejected as empty conceits; especially that of the latter who makes the shepherd stand “at the foot of the seraglio-tower” (*au pied de la tour de serail*) as a languishing lover, and speak all from ver. 8 to ver. 16 *a* to his beloved, until she finally grants him admission, and he then v. 1 “celebrates together with the chorus the triumph of his love” (similarly also BÖTTCHER). The whole impression especially of what the enraptured bridegroom says in his description of the charms of his bride (iv. 1 ff., 9 ff.) is that of an extremely simple action, which aims at a description of the feelings of the loving pair at the celebration of their marriage and the utterances of their emotion far more than at an exhibition of what they did, and consequently betrays again more of a lyrical

than a strictly dramatic character. But even if there really were reason to assume a scenic representation or at least a seriously intended destination to that end, no such indecent contents could in any case be admitted in this representation, as HITZIG and RENAN maintain, the former by his assertion that with what the bridegroom says v. 1 his conjugal embrace of the bride begins before the eyes of the spectators (!); the latter by his remark upon what he takes to be the words of the shepherd “*Il se rassure sur sa fidélité (!), etc.*” With as little propriety could a burlesque character be attributed to the representation, as is done by BÖTTCHER, who *e. g.* sees in v. 1 *c* a direction from the shepherd to his comrades to fall upon the wine and the provisions of the wedding table and to drink themselves drunk.—Moreover the bride is with most of the recent interpreters (even UMBREIT, EWALD, VAHINGER, RENAN, and most of the other advocates of the shepherd-hypothesis) to be supposed to be no other than Shulamith, and she exalted to the rank of a queen in the proper sense, a wife of Solomon preferred before all others, as is shown by the appellation “my sister bride,” which is first used in iv. 9 ff., and further by the passage vi. 8, 9, as well as the fact that Shulamith is subsequently denominated a “prince’s daughter,” vii. 2. Neither iii. 6 where “out of the wilderness” is by no means to be explained of a coming of the bride from the south, nor iii. 11 (see *in loc.*) stands opposed to this assumption or compels a return to the opinion of many of the older writers that the bride was a daughter of Pharaoh coming up from Egypt. Solomon is besides to be thought of as participating in the festive procession, whether we imagine him seated in the sedan along with his bride or on horseback at the side of it. For the marriage customs of ancient Israel required (comp. 1 Macc. ix. 37, 39, and see above, p. 60) the bridegroom to bring the bride from the house of her parents with an honorable escort even though the distance from thence to his residence amounted to one or to several days’ journey. And an intimation appears to be contained (ver. 8) in the mention of the “terrors of the nights” (see *in loc.*) that he had in fact conducted her by a march of several days to Jerusalem, and consequently had himself brought her from her home in Shunem. Against the view of DELITZSCH and SCHLOTTMANN (“*Der Brautzug des Hohenlieds*,” *Stud. und Krit.*, 1867, II., 239 f.) that Solomon himself was not with the bridal procession, but simply awaited its arrival, and at length, when it had come near enough, went forth from his palace to show himself to the bride and likewise to the festive multitude, may be urged not indeed the mention of the “sedan of Solomon” in ver. 7, for this is not necessarily a sedan in which Solomon himself is sitting, but the circumstance that Solomon is mentioned (ver. 11) in a manner which implies that he was with the festive procession rather than going to meet it or receiving it at the door of his palace. The contents of the preceding act had also prepared the way for Solomon’s going to Shulamith and fetching her to Jerusalem himself, comp. p. 60.—After what has been already remarked, there can be no further doubt respecting the locality of the two scenes. In iii. 6–11

it is some street in Jerusalem, or more exactly (see ver. 6) an open area at one of the gates of the city, commanding a prospect of the desert region stretching north-east from the city toward Jericho (comp. DELITZSCH's somewhat too indefinite statement of the scene: "Neighborhood of Jerusalem and the city itself"). In iv. 1 to v. 1, however, it is the wedding hall of the royal palace, in which the newly married pair carry on their cosy talk somewhat apart from the guests sitting at the festive table; a hall which we must perhaps conceive (see on iv. 6) to have been immediately adjoining a garden and open outwards like the locality in the first act.—Between scene 1 and 2 we may perhaps suppose the marriage ceremony to have been performed by some of the priestly order; for according to Prov. ii. 17; Mal. ii. 14, such a religious act undoubtedly took place at the weddings of the ancient Hebrews (see the exegetical explanation of the former passage, in the commentary on Proverbs); and in chap. iv Solomon no longer speaks to his beloved as if they were simply betrothed, but as if they were actually married, see especially ver. 12 ff. With no valid reasons for it HITZIG makes the wedding ceremony take place between iv. 8 and 9. For the allegation that the language of Solomon does not become really "fond, affecting and languishing" until ver. 9 is purely subjective, and is not verified by the contents of vers. 9-16, comp. with vers. 1-7; and even if it were correct, it would not prove that a pause is to be assumed between vers. 8 and 9 to be filled up by the solemnization of the marriage.

2. THE BRIDAL PROCESSION, iii. 6-11.—FIRST STROPHE, ver. 6.

Ver. 6. **Who is this coming up out of the wilderness?** This "exclamation of admiration and praise" ("voz de admiracion y de loor" according to LUIS DE LEON) certainly does not refer to the sedan of Solomon approaching the city (HITZIG, WEISSBACH) any more than it does to Solomon with his retinue, as though אלה נא were here to be taken as a neuter: "what is this," etc., (EWALD and others); [so PERCY, GOOD, TAYLOR, WILLIAMS, GINSBURG]. The answer to the question here, as in the two passages (vi. 10 and viii. 5) where it recurs verbatim, can be no other than "Shulamith," the expected bride of the king, the heroine of the day, the prime object of interest and of curiosity to the residents of Jerusalem (correctly explained by all the older interpreters and among the more recent by DELITZSCH, VAHINGER, HENGSTENBERG, SCHLOTTMANN, etc.). It is in their name and as expressive of their feelings that the chorus now speaks.

The verb "come up," literally "ascend" (עלה) simply denotes the ascent from the lower level of the surrounding country to the city situated upon a high mountain (comp. 1 Kin. xii. 28, etc.), not the perpendicular ascent of the pillar of smoke, with which Shulamith is compared in what follows, (HITZIG, WEISSBACH.) — Upon כִּן־הַפִּיזָר SCHLOTTMANN correctly remarks: "From the wilderness" is merely intended to suggest a general conception as if in describing a similar entry into one of our cities we were to say 'from the country.' The immediate vicinity of ancient Jerusalem was richly adorned with

gardens and orchards, such as are not wholly wanting even now." For proof that an extremely desolate and barren rocky waste lies between Jerusalem and Jericho, and consequently in the very direction from which the festive procession coming from the north of Palestine must approach the city, comp. the unanimous accounts of modern travellers in Palestine, e. g., one of the latest, K. FURRERS (*Wanderungen, etc.*, p. 147): "How silent and solitary it was here, (viz., immediately beyond Bethany)! We looked in vain for a hut. Briers and fragments of rock covered the declivities. Yet even in this barren region small flocks of sheep and goats found here and there a scanty subsistence," etc. Comp. also ROBINSON'S *Physical Geography of the Holy Land*.

—**Like pillars of smoke.** תִּמְרוֹת עָשָׁן (or תִּמְרוֹת עָשָׁן, Joel iii. 3) are neither "*elationes fumi*" as though the root, from which it is derived, were אכר=כִּר "to be high" (EWALD, WEISSBACH), nor "clouds of smoke, whirls of smoke" (from אכר=כִּר *agitatus fuit*,—HENGSTENBERG), but palm-like high and slender pillars of smoke, as is shown by the unmistakably close affinity between תִּמְרוֹת and תָּרַח "palm" [so BURROWES, WEISS]. The expression is, therefore, a poetical and descriptive synonym of the prosaic עֲפֹד עָשָׁן "pillar of smoke" Judg. xx. 40. Comp. KLEUKER: "A vertically ascending column of steam, which spreads out at the top into small clouds, has the shape of a palm-tree, whose upright trunk first rises in like manner high in the air and then divides into a like bushy crown." The tertium comparationis in the comparison of the approaching bride of the king with pillars of smoke is moreover two-fold: it is intended to set forth her slender, stately appearance and the dense volume of rare perfumes which stream forth from her (or her sedan) to delight the sense (comp. SCHLOTTMANN *in loc.*). In the worst possible taste, HITZIG: The figure has reference to the sedan, which is to be conceived of as "perhaps higher than it was long," and, since it rested on the shoulders of its tall bearers, as "projecting perpendicularly upwards." — **Perfumed with myrrh and incense.** As Prov. vii. 17 a bed and Ps. xlv. 9 the garments of the royal bridegroom, so here the bride coming to her wedding or more particularly her sedan and her dress are filled with refreshing perfumes (Prov. xxvii. 9). Comp. what CURTIUS RUFUS (VIII. 9, 23) relates of aromatic fumigations in the public processions of the kings of ancient India, as well as the accounts of modern travellers, such as TAVERNIER, etc., respecting the custom formerly in vogue at the Turkish court in Constantinople of burning incense and aloes in silver chafing dishes at the formal reception of foreign ambassadors* (SCHMIDT, *Bibl. Geographus*, p. 78).

* ["The bride of Solomon is represented here as perfumed in a solemn procession made upon occasion of the king's entering with her into Jerusalem. The virgins went out to meet them, iii. 11; they burnt odors before them with a profusion that became a royal wedding, so that the smoke ascended like pillars. Or these pillars of smoke may refer to the burnings of perfumes in Jerusalem as a preparative for the reception of the royal pair." HARMER. "The bride was so richly provided with perfumes that they curled up in dense columns of smoke, visible at a distance as the procession moved along." THURPP. "It is commonly supposed that the slender and

SECOND STROPHE, vers. 7, 8 (probably spoken by a different group of the women of Jerusalem from the first, comp. above No. 1.)

Ver. 7. **Lo! Solomon's own palanquin.***—The spectators beholding the procession now already quite near, perceive that the magnificent couch in the centre of it belongs to no less a person than Solomon himself, and hence immediately infer the high rank of her who sits within it, which is made still more apparent by the splendid surroundings of the palanquin.—**Sixty heroes about it of the heroes of Israel—i. e.**, probably from the number of those six hundred heroes or "mighty men" (סִבְרֵי), with whom David had surrounded himself as his guard of honor or his general staff (comp. 2 Sam. x. 7; [xv. 18]; xvi. 6; xx. 7; xxiii. 8 ff.) and which undoubtedly still formed under Solomon the flower of the Israelitish army, or in part at least, a sort of standing body-guard about the king (comp. 2 Sam. xv. 1; 1 Kings i. 5). At any rate, the sixty heroes here appear as a guard of honor, which had attended him on his bridal journey for his beloved.†

Ver. 8. **Against fear in the nights—i. e.**, that fear may not be excited in the nights; for נִיָּצ is not objective terror, that which produces terror (DELITZSCH, BENGSTENBERG.) [GINSBURG], but subjective terror, being frightened out of sleep (Job iv. 14; Ruth iii. 8). The meaning is evidently this: to secure her while travelling from sudden alarm and consequent disturbance of her slumber at night upon her way to Jerusalem (not after her arrival there, as HIRZIG claims), the sixty sword-begirt heroes were

graceful form of the bride gradually increasing in tallness as she came nearer, is compared to the light and beautiful column of smoke which ascends from a burning censer of incense. But is it not more probable that the dust caused by the approach of the sedan and its attendants is compared to columns of smoke? Or might not the pillars of smoke actually ascend from censers borne in front of the procession? NOYES. The GENEVA version here has this note: "This is referred to the church of Israel which was led by the wilderness forty years." "The reference is evident to the marching of the children of Israel through the wilderness, with the pillar of cloud before them and with the pillars of smoke ascending from the altar of incense in the sight of the priests, and from the altar of atonement in the sight of all Israel." MOODY STUART. So allegorical interpreters generally, who find in this one of the indications of the spiritual meaning of the Song. "She came perfumed with myrrh and frankincense, because myrrh was one of the principal ingredients in her holy ointment (Ex. xxx. 22), and incense was offered constantly on the golden altar before the veil; and because myrrh is the symbol of the death and burial to which Christ condescended as man; and because frankincense is the type of prayer offered by Him as our priest and offered to Him as God. And she is perfumed with all the powders or spices of the merchant because all the glories of the ancient ritual are spiritualized in the gospel." WORDSWORTH.]

* ["A travelling litter is here intended." THURPP. "Either a howdah, to be borne on the back of a camel instead of an elephant, or a palanquin to be carried on the shoulders of men, or to be borne as a litter between two camels, horses or mules." KITTO. WORDSWORTH follows HENGSTENDER in supposing an allusion to the marriage bed, which is manifestly at variance with the context.—TR.]

† [THURPP after PATRICK: "The number of David's heroes, 'thirty and seven in all,' was exactly thirty exclusive of those who stood superior to the rest in rank; and if the number three-score have any definite meaning in the present verse, it is probably to be taken as the double of the number of the heroes of David's reign. A comparison, however, of this verse with vi. 8 may furnish ground for regarding sixty as a determinate number used for an indeterminate." WORDSWORTH allegorizes thus: "twice thirty, twice David's number, because the two armies of Christ's soldiers (viz. the Gentile and the Jew) are here represented as united in the army of the peaceful Solomon, Christ."]

assigned to her as her escort. As the journey from Shunem to Jerusalem amounts to about fifty miles in a direct course, and consequently made it necessary to pass at least one and perhaps two nights on the route, and this very probably in a wild solitary region (פְּרָרָה, ver. 6), such a military escort was by no means superfluous. At a later time also, when Shulamith was urging a return to her home (vii. 12), she takes for granted that it would be necessary to spend several nights in villages upon the way.

THIRD STROPHE. Vers. 9, 10 (again spoken by a fresh division of the chorus).

Ver. 9. **A litter has King Solomon made for himself.**—אֶפְרִי, though difficult of explanation etymologically, denotes according to the ancient versions and rabbinical tradition a portable couch, a litter (according to KIMCHI, a bride's litter * in particular; a similar view in *Sot.* IX. 14). It is therefore to be regarded as identical with the כִּטָּה, ver. 7. In opposition to HIRZIG, who declares the two to be distinct, and places the king in the כִּטָּה and the bride, whom he thinks to be coming to meet him, in the אֶפְרִי see particularly SCHLOTTMANN, p. 229 ff.; also WEISSNACH, p. 177, who correctly observes that the remark before us, as well as that contained in strophe 2 (vers. 7, 8), is related to the question in ver. 6, and must therefore, like that first answer, point to a female person as the occupant of the litter referred to. In an etymological point of view, HIRZIG's explanation of אֶפְרִי as related to the Sanskrit *pariyāna*, "saddle, riding-saddle," and consequently as not properly denoting a couch for lying down, but a portable chair (comp. the SYR., which takes the word as a synonyme of כִּטָּה), may deserve to be preferred above all others, especially if we might also adduce with it the Indian *pariyang*, "bed," compared by BÖTTCHER (*Suppl. Lex. Aram.*, p. 49). For neither the derivation from the Greek attempted long ago by JENOME (on Isa. vii. 14), as though it were identical with the *φορτίον* of the SEPT. (so among the later writers, MAGNUS and SCHLOTTMANN), nor the various recent attempts to refer it to some Semitic root, e. g. to the Chald. כּוּרָא, *currere* (hence properly equivalent to *currus*, GENSENIUS) [chariot, ENG. VER.], or to כּוּרָא=כּוּרָא, "to be handsomely adorned, to shine" (WEISSNACH), or פּוּרָה, whether in the sense of "spreading out," or in that of "cutting neatly, executing elegant workmanship" (EWALD, MEIER, DELITZSCH, etc., all of whom compare the Chald. פּוּרָא, bed), or finally to פּוּרָה=פּוּרָה, *ferri* (WISEMAN, *Hor. Syr.*, and GENSEN-DIETR. in the *Handwörterbuch*, comparing the "*ferculum*" of the *Vulg.* and the *Syr. ph'ruto*, "cradle")—none of these attempts at explanation are really satisfactory in a linguistic point of view. But even if the "Appiryon" is properly a portable seat, it may still be identical with the "Mittah," ver. 7; for as a travelling sedan it was doubtless arranged both for sitting and for reclining, and was spacious enough to afford room for Solomon along with Shulamith. It

* ["It seems to signify the nuptial bed, or an open chariot, or some such like thing, in which the bride was carried in pomp to the bridegroom's house; and in this sense is the word used in the Mishnah."—GILL.]

is more natural, however, and likewise corresponds better with decorum and with the marriage customs of the ancient Hebrews to imagine the king riding along side or seated on a separate litter of a less showy sort. For the Hindoo bridal custom, according to which both bride and groom were carried along together in one large palanquin, can scarcely determine the usage under the Old Testament (comp. SCHLOTTMANN, *in loc.*)—“Has made for himself” is, according to 2 Sam. xv. 1; 1 Kings i. 5, equivalent to “procured, provided for himself,” *comparavit sibi*, not exactly—*faciendum curavit*, “caused to be made” (for which Esth. vii. 9 has been alleged).—Of the wood of Lebanon—literally: “from the woods of Lebanon,” *i. e.*, from various costly species of wood found on this mountain, particularly cedars and cypresses, comp. 1 Kings v. 10; vi. 15; vii. 2, as well as i. 17 above.*—**Its pillars he made of silver.**—So that only the frame of the sedan was of those valuable woods, not its various decorations, which belonged to its inner as well as its outer fitting up. עֲפָרָיִם are not the feet of the couch, as though the *κλίται ἀργυρόποδες* (XENOPH., *Anab.* IV., 4, 21; *Athen.* II., 9), or the Roman tables with silver legs (*Juven.* II., 128), were to be compared, but the small pillars designed mainly for ornament, not as supports, with which the sedan was embellished; comp. the *auratæ columnæ* of a royal sedan spoken of by CURTIUS, IX. 8, 26, as well as the mention of Indian palanquins with silver pillars by v. ORLICH, *Indische Reise*, p. 123—**Its seat of purple.**—By this are meant not cushions, but costly coverings, which were spread over the hard wooden base; comp. Judg. v. 10; Am. iii. 12; Prov. vii. 16.—**Its interior was embroidered from love by the daughters of Jerusalem.**—The suffix in רִכְזוֹ, like that of the three preceding words, can only refer back to the principal subject אֲפָרָיִם, not to the purple of the coverings (MAGN., HITZIG). Since the back and the seat have been mentioned before, the “midst” or “inside” of this elegant litter can mean nothing but the sides and top of the same vehicle. The decoration of these inner portions of the sedan is characterized by the participle רָצַף (from רָצַף to arrange together, combine, comp. רָצַף, “tesselated pavement”), as consisting in figures arranged together to resemble mosaic, which points to fine embroidery, for these figures cannot be conceived to be upon any thing but the coverings which lined the walls.† Consequently

* (TAYLOR is peculiar in connecting the last words of ver. 9 with ver. 10 thus: “A nuptial palanquin hath king Solomon made for himself. He hath made of Lebanon-wood its pillars (the poles of the palanquin, and perhaps the whole of its wood-work); of silver (tissue) its canopy; of gold (tissue) its lower carriage (lit. the *ridden in* part, which hangs by cords from the pillars or poles); with purple its middle part (floor) is spread, a present from the daughters of Jerusalem (a finely wrought carpet,) or wrought with an ornamental pattern of needle-work.”)

† [PATRICK supposes a reference to the “foot-cloth, which lay at the bottom of the chariot, with elegant figures of shepherds and shepherdesses perhaps and all their innocent courtships.” MOODY STUART mentions (without adopting) an opinion also suggested by FRY and Mrs. FRANCIS that “verses expressive of love were wrought into the fabric” of the inner lining. STUART insists upon the strict meaning of a “pavement of stone,” and applies the description to the “ark of the covenant with the tables of the law as the chariot of the divine king of Israel.”—TR.]

nothing is more obvious than to see in the “daughters of Jerusalem” the makers of this embroidery, and in אֲהָבָה *love*, which is added to limit the participle רָצַף the mention of the disposition, impelled by which the daughters of Jerusalem performed this work. The כִּנְנוֹת הַסֵּן is therefore equivalent to “from, or on the part of,” and does not introduce the agent after a passive verb* (as HITZIG and other opponents of this construction suppose), which would certainly be contrary to usage. The SEPT. is substantially correct, only אֲהָבָה is taken as in recent times, *e. g.*, by VAHINGER, in the sense of a “token or gift of love:” so HERDER, DELITZSCH and others. On the contrary, it is incorrectly rendered by LUTHER (who partially follows the VULGATE): “paved within in a lovely manner for the sake of the daughters at Jerusalem;” also by UMBREIT: “adorned from love to the daughters of Jerusalem;” HENGSTENB.: “adorned with the love of the daughters of Jerusalem” (as though they were themselves seated inside of the sedan); BÖTTCHER: “adorned with one, who is beloved beyond the daughters of Jerusalem,” *i. e.*, far more than they; and finally DOEDERL, EWALD, WEISSBACH, RENAN, HITZIG, SCHLOTTMANN: “adorned with a love from among the daughters of Jerusalem”—as though אֲהָבָה here meant the same as *amata* (which is in reality not the case either here or any where else in the Song of Solomon; see above on ii. 7 and comp. on vii. 7) or as though instead of this expression we were required in spite of MSS. and versions to read אֲהָבָה (as in Hos. iii. 1; Dent. xxi. 15) or אֲהָבָה (comp. Hos. ix. 10), as HITZIG in fact proposes.

The same interpreter infers from מִכְּנֹת יְרוּשָׁלַם that the royal bride denoted by אֲהָבָה is not Shulamith, but a native of Jerusalem, whilst the rest of the advocates of this last named view take the “daughters of Jerusalem” here in the wider sense of “daughters of Israel” (see particularly SCHLOTTMANN).

FOURTH STROPHE. Ver. 11 (spoken by the whole body of the chorus).

Ver. 11. **Come out, daughters of Zion.**—This form of address is adopted instead of “daughters of Jerusalem,” which had just been used at the close of verse 10, merely for the sake of varying the expression, not to distinguish the ordinary women of the city from the ladies of the court (EWALD, HITZIG, *etc.*) [so GINSE.]. The coming out here urged is not necessarily the coming out of individuals from their houses; it is sufficient to suppose the interior of the city contrasted with the open space at one of the gates where the action is proceeding (see above No. 1, p. 72).—**And gaze at king Solomon with the crown wherewith his mother crowned him, *etc.*** By this crown is neither meant the royal bride herself, as though she were here entitled the crown of her husband as in Prov. xii. 4 (VAIH., HENGSTENB.), nor is the

* [So PERCY: “The middle thereof is wrought (in needle-work) by the daughters of Jerusalem (as a testimony of their love).” WILLIAMS: “The preposition is not most usually *by* but *from*. In the present instance it probably includes both—lined with love by the daughters of Jerusalem, and probably received as a present from them.”]

expression a general figurative designation of Solomon's sovereignty or his glory as a conqueror (STARKE and many of the older commentators; also HAHN). We are rather to look upon it as a proper festive crown, a wedding coronet of gold and silver (scarcely of fresh flowers), such as probably not only brides but bridegrooms were accustomed to wear at Israelitish weddings, as was the custom at least in later times according to the testimony of the Talmud; * see SELDEN, *Uxor Ebr.* II. 139 f.; HIRT, *de coronis opud Hebræos nuptialibus sponsi sponsæque*, Jen. 1748.—That it was no other than Solomon's mother, † who put this crown upon his head, is not to be explained from the fact that mothers generally take a special interest in such matters of ornament (HITZIG), but from a peculiar marriage custom, according to which the mother in token of her approval of the marriage alliance contracted by her son, with her own hand adorned him with a festive crown. It is still a question, however, whether the reference is to that wedding crown, which Solomon had previously worn upon his marriage with the Egyptian princess, 1 Kin. iii. 1, and which in order to distinguish the present new bride above others he had now brought out anew (EWALD), or whether as "the new love deserved a new crown" (HITZIG), we are to assume that the crowning was first performed by Bathsheba in honor of the present nuptial celebration (so the most). The latter assumption is favored not only by the tenor of the words used (see particularly "and in the day of the gladness of his heart" in *d*) but also by the circumstance that Bathsheba, Solomon's mother, probably survived David, her royal husband, a number of years, and continued to be a highly respected and influential person at the court of Solomon; comp. 1 Kin. i. 11; ii. 13 ff.

3. SOLOMON TO SHULAMITH AT THE WEDDING ENTERTAINMENT, iv. 1-6.

Ver. 1. **Lo, thou art fair, my dear, etc.**—The verbal correspondence of this praise of Solomon's beauty with i. 15 is designed as in vi. 4 (and so in vi. 10; viii. 5 comp. with iii. 6) to direct attention to Solomon as again the speaker of these words. And it follows with great probability that the person addressed is likewise the same as before, not some new object of the king's love different from Shulamith, as HITZIG asserts.—**Behind thy veil.**—So correctly HITZIG, VAILL., HELLGST., etc., with whom BÖTTCH. and GESEN.-DIETR. ("through thy veil," *i. e.*, ap-

* ["It was usual with many nations to put crowns or garlands on the heads of new married persons. The Mishnah informs us that this custom prevailed among the Jews; and it should seem from the passage before us that the ceremony of putting it on was performed by one of the parents. Among the Greeks the bride was crowned by her mother, as appears from the instance of Iphigenia in Euripides, ver. 363. BOCHART supposes the nuptial crown and other ornaments of a bride alluded to in Ezek. xvi. 8-12; *Geogr. Sacr.* p. 2, l. 1.—The nuptial crowns used among the Greeks and Romans were only chaplets of leaves or flowers. Among the Hebrews they were not only of these, but occasionally of richer materials, as gold or silver, according to the rank or wealth of the parties." PERCY. To this Goon adds: "It was customary equally among the Greeks and Orientals to wear crowns or garlands of different degrees of value, in proportion to the rank of the person presenting them, on festivals of every description; but those prepared for the celebration of a nuptial banquet as being a festivity of the first consequence, were of peculiar splendor and magnificence."]—TAL.

† [WRIGHTON is alone in finding not Solomon's mother, but his mother-in-law, in this passage; he renders thus: "wear-

ing through) substantially agree.*—**Thy hair like a flock of goats which repose on Mount Gilead.**—As Gilead is visible from the Mount of Olives in the far distance, but not from Jerusalem, its mention, like that of Lebanon and Hermon in ver. 8, and like so many other allusions in the poem to localities in the north of Palestine, is to be explained from the circumstance that when Solomon was speaking to his beloved, he liked to transport himself to the region of her home with its peculiar circle of impressions and ideas. Gilead is, besides, a mountain land specially rich in cattle (comp. Num. xxxii. 1; Mic. vii. 14; Jer. l. 19), and modern travellers have found it still strewn, as it were, with flocks and herds. Comp. ARVIEUX, II., 688; PAULUS, *Reisen*, 7, 108; ROSENK., *Morgenl.*, I., 85, etc.—The point of comparison in the figure is to be found mainly in the glossy blackness and luxuriant abundance of Shulamith's hair, perhaps also in its silky softness and delicacy, less likely in her elegant and elaborately braided tresses, to which MAONUS thinks there was subordinate reference. Old LUIS DE LEON correctly (in *Wilkins*, p. 219): "He indicated thus the abundance and the color of her hair; for the goats, which pastured there, were dark and glossy. He says therefore: as the goats scattered on the summit of Gilead give it a fine and pretty appearance, whilst before it looked like a bald and arid rock, so does thy hair adorn and ornament thy head by its rich color and abundance."

Ver. 2. **Thy teeth like a flock of shorn sheep.**—Sheep recently shorn, consequently smooth, and besides just washed in the pool, and hence snow-white, evidently are a peculiarly appropriate figure for dazzling white teeth, provided pastoral figures or those taken from the realm of country life were to be used at all. And this was to a certain extent necessary here; at least it was extremely natural to illustrate the contrast between the blackness of her hair and the whiteness of her teeth by adding a flock of white lambs to the flock of black goats spoken of in ver. 1. The idea of the pool for the sheep spontaneously offered itself, since washing newly shorn sheep was a universal custom in antiquity; comp. COLUMELLA'S advice (VII. 4) to wash sheep four days after the shearing.—**All of which bear twins, and one bereaved is not among them.**—An allusion to the completeness of her teeth, the two rows of which, upper and lower, not only have no breaks, but in every instance exhibit a pair of teeth exactly answering to one another, twin teeth, as it were, throughout. † That sheep in the East are still

ing the wreath which his (new rural) mother wove for him in the day of his espousals (to her daughter)."

* [PERCY gives the preposition a privative sense, and translates "as thy veil is removed." He supposes that the royal pair having alighted from their carriage, the ceremony of unrolling the bride here follows, which gives occasion to the bridegroom's encomium on those features which the veil in great measure concealed. But WILLIAMS observes that the Eastern poets celebrate the charms of the fair through their veils, and improve this circumstance into an elegant compliment.—ANSWORTH and others remark upon the circumstance that seven particulars are here mentioned in the description of the bride, viz.: her "eyes, hair, teeth, lips, temples, neck and breasts," uniting, as MOORE STUART expresses it, "perfection of number with perfection of beauty."—TAL.]

† [GINSBURG adopts the translation of LOWRY, PERCY and FAY with advantage to the figure: "All of which are paired. That is, each upper tooth has its corresponding lower one."

mostly διδυμοῦσαι, i. e., have two lambs at a time, is testified by recent travellers, e. g., the anonymous author of the publication, "*Ägypten wie es jetzt ist*," p. 42 (comp. MAGN. in loc.). L. DE LEON (in the same place as before) has again finely shown the sensible and striking character of the comparison here selected: "The figure almost paints the whole thing before our eyes. The flock of sheep, which always go crowded together like the scales of fir cones, represent the compactness and smallness of her teeth: their whiteness is expressed by their coming up from the washing; their uniformity by none being sick or barren."

Ver. 3. Like a crimson thread thy lips, and thy mouth is lovely.—The lips immediately follow the teeth, not simply because they cover them (HIRZIG), but also because the bright red of the one forms an elegant contrast with the dazzling whiteness of the other; comp. the combination of the two colors in v. 10. Then the mouth, comprehending both teeth and lips, stands here in its quality of an organ of speech, whence also it is called קִדְבָר from דָּבַר, "to speak," and is supplied with a predicate (נְאוֹה), lovely; comp. ii. 14; i. 15), which serves to characterize not so much its pretty shape or color as the agreeable and beneficent effects proceeding from it. The SEPT., VULG., SYR., HENGSTENB., etc., take קִדְבָר as equivalent to speech; A. SCHULTENS and DÖPKE, to tongue; HIRZIG, to palate. But like all that is described before and after, this expression must denote some part of the body, and one too that is externally visible, and which forms a substantial feature of Shulamith's beauty.—**Like a piece of pomegranate thy cheek.**—רִקְהָ literally "the temple" (Judg. iv. 21; v. 26), here manifestly the upper part of the cheek, whose soft red borders upon the white of the temple. For this figure of the half of a pomegranate (פְּלֶחַ הָרְפוּן) refers to the pleasing combination of white and red; on one side of the exterior of this fruit "a bright red is mingled with yellow and white," whilst the other side looks brown (DÖPKE). It is only to a half, a segment * (פֶּלֶחַ from פָּלַח, "to cut fruit," 2 Kings iv. 39) of the pomegranate that the cheek is compared because its soft curve only corresponds in fact to the segment of a sphere. Not, therefore, "like a slice of a pomegranate" (LUTH.) [so DURELL, ИЛОГ., ТИРОПП], as though the flat inner surface of a sliced pomegranate were intended (HENGSTENB., ИЛИН., etc.). For the appearance of the reddish seeds of this fruit, lying in a yellowish pulp, would not form a suitable comparison, whether for a cheek or a temple.

Ver. 4. Like the tower of David thy

neck, built for an armoury. His aim was not to describe the slender grace and erectness of Shulamith's neck in and of itself, but likewise with reference to its ornaments consisting of brilliant jewelry and ornamental chains (comp. i. 9-11) and consequently in respect to its superb and stately appearance (comp. vii. 5 [4]). A peculiarly suitable comparison was accordingly offered to the king in the tower, hung around with burnished pieces of armor, and probably built of white free-stone, which David may have erected somewhere in the vicinity, perhaps at one corner of his palace on Zion as a bulwark or a watch tower.* The identity of this tower with the "tower of Lebanon which looks toward Damascus" mentioned in vii. 5 (4) is contradicted by the fact that the latter is a figure for an entirely different thing from that now before us (versus EWALD, HIRZIG, etc.). Still less can the ivory tower spoken of in the very same passage be identical with this. This manifestly appears from the further defining clauses "built for an armoury," etc., to have been a fortification, a stronghold for arms, a tower for warlike purposes, and hence, perhaps, is not distinct from the "house of the mighty" (בֵּית הַגְּבוּרִים) spoken of in Neh. iii. 16, which is assigned to the neighborhood of the district of Beth-zur and the sepulchres of David, i. e., on the eastern side of Zion, on the very spot where David's old palace must have stood (comp. WEISSBACH in loc.)—The difficult expression תְּלַפְּיֹת, which the LXX render as a proper name (Θαλασσιόθ), the VULG. by *propugnacula*, Aq. and the *Versio Veneta* by ἐπάλξεις, is most correctly taken with ΚΙΜΧΙ for a compound of הַל collis (const. הַל) פֵּיית enses, edges, sword-blades (Prov. v. 4; Judg. iii. 16; comp. Ps. cxlix. 6), or which amounts to the same thing, referred to הָלָה "to hang" and פֵּיית in the same sense as before (HENGSTENB., DEL., WEISSN., etc.). In both cases it must designate a lofty object of the nature of a fortification, hung around with swords or bristling with swords, consequently, as mention is also made of shields in what follows, an armoury which, as it served for the preservation of numerous martial weapons of offence and defence, was likewise hung around with them on the outside, and thus embellished. For the shields hung on it (עֲלִי) according to the next clause of the verse, and not barely in it (as HIRZIG supposes, who fancies a "mound of earth," which "hides in its bosom such murderous weapons" as swords, shields, etc. This explanation is at any rate better suited to the connection and yields a more appropriate figure for Shulamith's neck decorated with brilliant ornaments than the derivation of תְּלַפְּיֹת from a substantive תְּלַפֵּי, which, according to the Arab., would mean "host, army" (EWALD: "built for troops;" BÖRTCH., RÖDIG., compare HEILIGST.), or from an alleged adjective

thus they, as it were, appear in pairs, like this flock of white sheep, each of which keeps to its mate, as they come up from the washing pool. *And no one of them is deprived of its fellow*, i. e., no tooth is deprived of its corresponding one, just as none of the sheep is bereaved of its companion. The teeth surely, which are here compared to the flock, cannot be said to bear twins like the sheep."

* [CASTELLUS, followed by PATRICK, GOON and others: the opening flower or blossom of the pomegranate. WILLIAMS: "If the bridal veil of the Hebrew ladies was like that of the Persians, made of red silk or muslin, it would throw a glow over the whole countenance that will account more fully for this comparison."]

* [GOON: "The graceful neck of the fair bride is compared to this consummate structure; and the radiance of the jewels that surrounded it to the splendor of the arms and shields with which the tower of David was adorned. The simile is exquisite."]

יְלִיָּהוּ *exitialis*, destructive, hence תְּלַפְּוֹת *exitalia*, viz. arma, murderous weapons, or from לָפָה = לָבָן to be white, hence "pieces of alabaster" (HAHN), and the like.*—All the shields of heroes

שָׁלֵמִים has a wider meaning than שָׁלֵם, which specially denotes the "shield of a light armed soldier," the "target;" see GESEN. *Thes.*, p. 1418. We are scarcely to think of the shields of conquered heroes, of those for instance which David (2 Sam. viii. 7) had taken from the Syrians (versus WEISSB.), because the mighty men here mentioned are simply referred to as the garrison of the armory here described. Comp., moreover, Ezek. xxvii. 11, a passage which is probably based on that before us.

Ver. 5. **Thy two breasts like two fawns, twins of a gazelle, that are feeding among lilies.** On c comp. ii. 16. The comparison is plainly intended to express "delicate and exquisite beauty" (HITZIG); for since the gazelle itself, when full grown, is an admirable, attractive and favorite emblem of womanly grace and loveliness (Prov. v. 19; comp. above on ii. 7, 9), a twin pair of its young lying on a bed covered with lilies appears to be still better fitted to illustrate the fragrant delicacy and elegance of a chaste virgin bosom veiled by the folds of a dress redolent of sweet odors (comp. i. 13). A more detailed parcelling out of the comparison (as for instance by HITZIG, who thinks that the dress was red, or by WEISSB., who supposes a particular reference in the young gazelles to the dark-colored nipples of her breasts as their especial

*[Our first business is here with the controverted word

תְּלַפְּוֹת, our translation of which "with projecting parapets," is in partial accordance with, and derives support from that of SYMMACHUS, εἰς ἐκτάσεις (αὐτὸ ἐκτάσει ἐκτάσεις). The word תְּלַפְּוֹת, or rather its singular תְּלַפְּוֹת [better תְּלַפְּוֹת] is regularly derived from the root לָפָה. That root is, according to BUXTORF, actually found in the Chaldee in the Targum of JONATHAN on Lev. vi. 5; although in the Targum, as printed by WALTON, we read not 'לָפָה' but 'לָפָה'. However, whether the root be used or no, its meaning may be assumed to be identical with that of לָפָה, which is found in other places in the Targum of ONKELOS. The meaning is "to add on," "to join on." The substantive derived from it, when applied to a building, would thus naturally denote the projecting parts of the building, which seem as it were to be added on to the rest.

We have an analogous term in the Chaldee לֹפְפִין, derived from the same root as תְּלַפְּוֹת, and used in the Talmud of strongly marked eyebrows. The projecting parapets of a tower are in fact its eyebrows. And that ancient towers were built with such projecting parapets, and moreover that shields were hung by way of display on the exterior of the parapets, is established in the most satisfactory manner by a representation on a bas-relief at Konyonjik, given by LAYARD, and also in SMITH'S *Dict. of the Bible*, s. v. *Gammadims*. Of the current explanations of תְּלַפְּוֹת, the only one which seems to call for notice, is that which derives it from תְּלַח "to hang," פְּוֹת "edges," and makes it mean "an armory." Against this lie the objections, 1st, that it unnecessarily treats

תְּלַפְּוֹת as a composite word; 2d, that an armory would be more naturally described as a "hang-weapon" than a "hang-edges;" 3d, that the figure before us is not that of an armory, but of a building with shields hung on its exterior; 4th, that any etymological connection between the words

תְּלַפְּוֹת and תְּלַח in the two adjoining clauses is improbable, but would destroy the charm of the studied homoeophony. [There are two other passages of Scripture in which we may trace some allusion to this tower, Mic. iv. 8; Isa. v. 2.] TURPIN.]

charm, and in the lilies to the snowy whiteness of her bosom) is inadmissible, and leads to what is in violation of good taste or to what is obscene, from both which the poet has kept free here as every where else. Admirably here again LUIS DE LEON (p. 221, f.): "In addition to the delicacy of the young kids, in addition to their similarity as twins, in addition to their loveliness and gentleness they have in their merry gambols a frolicsomeness and gayety, which irresistibly enchains the eyes of beholders, and attracts them to come near and touch them," etc.

Ver. 6. **Until the day cools and the shadows flee I will get me to the mountain of myrrh and to the hill of frankincense.** If Solomon were still the speaker in these words, nothing else could possibly be meant by the mountain of myrrh and the hill of frankincense, but the breasts of the bride which would be so designated here in facetious and flowery style (EWALD, HEILIGST., WEISSB., REN., etc.), with allusion to the fragrant substances, which were between them or upon them* (comp. i. 13). But the very circumstance, that then the foregoing figure for the bosom would here be followed by one entirely new and of a different description, whilst every other part of the body spoken of in this section is represented by but a single figure (see vers. 1-4) makes it improbable that the words before us belong to Solomon. To which may be added that יְרֵךְ שְׂפִיחַ הַיַּיִן, etc., must belong to Shulamith here as well as in ii. 17; and that BÖTTCHER'S attempt to assign only these introductory words to the "vinedresser" as he calls

her, and the latter part of the verse from יְרֵךְ שְׂפִיחַ הַיַּיִן onward to the king who interrupts her, seems scarcely less arbitrary than HITZIG'S view that the whole verse is spoken by the shepherd, who suddenly enters and declares his purpose to effect the speedy rescue of Shulamith! UMR., DÖPKE, VAU., DELITZSCH, etc., properly assign the words to Shulamith, who seeks thus to parry the ardent encomiums of Solomon, and hence expresses the wish to leave the wedding hall resounding with the boisterous festivities of the guests until the approach of evening. The "mountain of myrrh" and the "hill of frankincense," which she wishes to visit for this end, were probably certain localities about the royal palace, near the ball and visible from it, which either always bore those names or only on the occasion of the present marriage, to which fumigations with various spices belonged as an absolutely indispensable ingredient, comp. iii. 6. As presumably solitary, shady spots, belonging, it may be, to grounds laid out as gardens (perhaps "beds of balsam" of the sort mentioned in v. 13, raised in the shape of pyramids or towers), these must have been to the simple-minded, guileless child of nature more desirable places to stay in than the noisy festive hall. Comp. her similar expressions of a strong desire for the fresh solitude of nature in opposition to the luxurious life of the court; i. 7, 16, and especially vii. 12 (11) ff. This understanding of the "mountain of myrrh," etc., is evidently

*[NOYES thinks that the bride herself, in respect to her general charms, is here compared to a mountain of myrrh, etc., to whom the lover says he will return as the antelope flies to the mountain.]

far less forced than explaining it of Lebanon, or generally of the region of Shulamith's home, for which she here expresses her desire (UMBREIT, VAH.), or of "Sion as the seat of the court" (HITZIG), or of Zion as a figure of the church (HENGSTENB.), or of Moriah as the Temple-mountain which is here designated **הַר הַצִּיּוֹן** (IBN EZRA, JARCHI). Comp. on v. 13 and vi. 2.

4. CONTINUATION: vers. 7-11.

Ver. 7. **Thou art all fair, my dear, and there is not a blemish in thee.** Correctly DELITZSCH: "This childlike disposition expressed ver. 6, makes her but the more lovely in the eyes of the king; he breaks out in the words, 'thou art all fair, my dear,' etc., undoubtedly meaning that the beauty of her soul corresponds with her outward beauty—not with reference, therefore, to the charms of her bodily figure from her breast downward, which are more fully described subsequently vii. 2 ff." (WEISSB.)—On the form of expression, particularly in *b*, comp. 2 Sam. xiv. 25; Eph. v. 27.

Ver. 8. **With me from Lebanon, my bride, with me from Lebanon thou shalt come.** Several of the advocates of the shepherd-hypothesis assume at these words a change of person and with it likewise a change of scene, either making the shepherd himself enter and speak all that follows to ver. 16 (so BÖTTCHER, REN.), or at least to ver. 8 (so HITZIG), or regarding all from this verse to v. 8 as a monologue of Shulamith, who herein relates the words previously spoken to her by her country lover (so EWALD, who accordingly imagines that the words: "Lo, here comes my lover, and says to me," or the like, have been dropped out before this verse). But an unprejudiced interpretation renders such artifices needless. Led by the wish of his beloved, expressed in ver. 6, to exchange her place amongst the jubilant guests for the quiet solitude of nature, Solomon recalls her descent from a simple shepherd's family in the mountain region of Northern Palestine, and hence he exultingly and in exaggerated expressions announces to her how instead of living in sterile mountain districts, and on barren rocky heights rendered insecure by wild beasts, she should henceforth make her home with him in the royal palace, and in the midst of its rich joys and blissful beauties, herself its loveliest flower, the most charming and spicy of its gardens (see especially vers. 12-15). The enthusiastic lover does not consider that in this he says nothing that is really agreeable to her, but actually contravenes her longing to escape into the open country from the close and saltry atmosphere of court life, any more than he concerns himself about the exaggerated character of his comparisons, *e. g.* of the mountains around Shunem with Lebanon, or of the "little foxes" in Shulamith's vineyards (ii. 15) with lions and panthers. Poetical exaggerations of this sort are besides quite accordant with his taste (comp. ver. 4 and especially vii. 5), and appear much less strange in him than the bold comparison of Zion or of Solomon's palace with the heights of Lebanon and Hermon (according to HITZIG, BÖTTCHER, RENAN, etc.) would sound in the mouth of a simple shepherd.—Besides **הַצִּיּוֹן** "thou shalt

come" shows that the speaker had a definite term in mind, to which Shulamith was to come from "Lebanon" as her previous residence (comp. HITZIG *in loc.*), and that consequently the idea of going up and down from one peak of Lebanon to another (DELITZSCH) is not found in the passage.*—**Shalt journey from the top of Amana.** The "summit" or the "top" of Amana is without doubt the mountain by the river Amana mentioned 2 Kin. v. 12 K'ri, that is to say that peak of the Lebanon or more accurately the Antilibanus-range, in which this river Amana, the Chrysorrhoas of the Greeks or the Barada of the Arabs takes its rise. This peak, like the following Shenir and Hermon, stands of course by poetic license for the entire range. For the poet cannot have intended a contrast between the Lebanon *a* and these names of mountains that follow, but "he only varies the names because one meant the same to him as another" (so correctly HITZIG, *versus* DELITZSCH, HENGSTENB., etc.).—**From the top of Shenir and Hermon.** According to Deut. iii. 9 Shenir was the Amoritish name for Hermon itself, which thereby appears to be designated as the "snow mountain" (according to JARCHI on that passage and the TARGUM on this). Still it is shown as well by the passage before us as by Ezek. xxvii. 5, 1 Chron. v. 23, that a distinction was commonly made between Shenir which lay further to the north and Hermon (now Jebel esh-Sheikh) the more southern of the principal peaks in the entire Hermon or Antilibanus range (comp. ROBINSON, *Palest.* II, p. 440 (edit. 1838), BERRI. on 1 Chron. v. 23). As now Amana, where the Chrysorrhoas has its source, must be the peak lying farthest to the east or north-east, the enumeration of the three peaks or ridges belonging to Antilibanus evidently proceeds from the north-east to the south-west, or from the region of Baalbec to that of Hasbeya and Paneas (comp. HITZIG *in loc.*).—**From dens of lions, from mountains of panthers.** These expressions as belonging to the description and only alluding in a general way to the wild and inhospitable character of the region about Shulamith's home, are not to be pressed for the sake of obtaining any more special sense, particularly not so as with KÖSTER, BÖTTCHER, HITZIG, etc. to explain the lions of "the king of Israel and his magnates who have dragged the graceful roe Shulamith into his den!" Lions moreover must have had their haunts in the for-

* [This interpretation certainly assumes such extraordinary exaggerations as to cast suspicion upon its correctness. NOYES says: "Verses 8 and 9 seem to be introduced very abruptly, and their import in this connection is not very obvious. DÖDERLEIN and others suppose them to be an invitation to the bride to take an excursion with him, in order that they might admire together all that was grand and beautiful in scenery. Others suppose them to be an invitation to the maiden to come from a place of danger to a place of complete security in the arms of her lover." GOOD: "By this forcible appeal the royal speaker invites his beloved to his arms as to a place of safety; and encourages her to look towards him for security amidst any dangers, either actual or imaginary, of which she might be apprehensive." BURROWS: "These mountains thus beautiful but dangerous are put in contrast with the mountain of myrrh and the hill of frankincense. The beloved would have his spouse leave the former and seek his society in the retreats of the latter." The majority of English commentators adopt a similar view, though with some variety in the figurative or symbolic sense which they put upon the mountains in question.—Tr.]

ests of Lebanon, as well as in the reeds on the banks of the Jordan (Zech. xi. 3; Jer. xii. 5) and on Bashan (Deut. xxxiii. 22). And panthers (this is the meaning of פִּנְקָרִים, not leopards, which as is known, are only found in Africa) are still found in the region of Lebanon according to modern travellers. (Buckhardt, *Reisen in Syrien*, pp. 99, 66).

Ver. 9. **Thou hast ravished my heart, my sister, my bride.** This double designation of his beloved as sister and as bride is neither meant to indicate a peculiarly intimate nor pre-eminently chaste and pure relation of love. The thing here intended by it is the designation of a certain relationship. As Solomon's lawful wife Shulamith now, after the marriage has taken place, stands next to him as a sister to her brother.* She is not barely one of a number of wives (vi. 8) but a sisterly sharer of his royal rank and name. She is queen, as he is king, yes, a "prince's daughter," vii. 2, as he is a prince's son (correctly HITZIG and WEISSB.).—

לִפְתָּהָי not "thou robbest me of courage" (UMBR., MAGN.), nor "thou hast given me courage" (SYMM., SYR., EWALD, DÖPKE, BÖTTCHER, MEIER, WEISSB., etc.), but "thou hast unhearted me" (DELITZSCH) i. e. "robbed me of my heart, so that it is no more mine but thine," hast "enchanted me and made me wholly thine own."†—**With one of thy glances;** literally "with one from thy eyes," i. e. with a single one of the glances that proceed from them (HENGSTENB., HITZIG, etc.); for the masc. נְאֻחָה of the K'thibh, which is certainly to be retained, cannot refer to one of the two eyes (ןֵי is never masc.), but only to one thing which comes forth from the eyes, an effect proceeding from them.‡—**With one chain of thy necklace.** The representation is ideal and hyperbolic as in the preceding verse. It proceeds in rapturous exaggerations as well here where it paints in detail, as before where it dealt in pompons and grandiloquent expressions. But to be sure, in the matter of love, it always remains true: small causes often produce great effects!—קַנְיָה; not "ringlet, lock of the front hair hanging down on the neck" (HITZIG), but neckchain, or

* [PATRICK: "Sister is only a word of tenderness and endearment used by husbands to their wives; as appears by the book of Tobit vii. 16; viii. 4, 7." NOYES, with less cogency, compares Tobit. iii. 1, 26. THURPP is consequently not warranted in saying: "The union of the two appellations is of itself an almost decisive objection against all literal interpretation of the Song. When it is urged by the literalists that the term sister is merely used as an expression of endearment, it may be at once replied that that is the very last term which in chaste love a bridegroom would ever think of applying to his bride."]†

† [WORSWORTHY obtains substantially the same sense by a rendering precisely the opposite: "Lit. *Thou hast behearted me.* It implies the answering of heart to heart; the passing of one heart into another, so as to be united with it and fill it."]‡

‡ [WILLIAMS, who remarks that "the K'tri and many MSS. read נְאֻחָה fem. to agree with קַנְיָה," endeavors to account for the singularity of the expression so understood in the following manner: "Supposing the royal bridegroom to have had a profile or side view of his bride in the present instance, only one eye or one side of her necklace would be observable; yet this charms and overpowers him. TERTULLIAN mentions a custom in the East of women unveiling only one eye in conversation, while they keep the other covered; and NIEBUHR mentions a like custom in some parts of Arabia. *Trac. in Arab.* I. p. 262."]

ornament (comp. the plur.: Prov. i. 9; Judg. viii. 16). צְרִירִים, since it is plural, can neither mean "neck" (SEPT., VULG., HITZIG, etc.) nor be a diminutive of endearment, "tiny neck" (GESENIUS, EWALD, HELIOST., etc.). It must rather denote something suspended about the neck, a necklace or jewelry for the neck,* and קַנְיָה a single piece or constituent of it. What had enchanted the king was of course not the elegance or ingenious workmanship of this ornament itself, but that Shulamith's neck looked so charmingly in it. Comp. above on i. 10.

Ver. 10. **How fair is thy love, my sister, my bride.** רִוּיִם here again, not "breasts" (SEPT., VULG., LUTHER), but "caresses, manifestations of love," as i. 2. Comp. generally i. 2, 3. Solomon here gives back to his beloved with larger measure, what she had there declared of him when absent.

Ver. 11. **Liquid honey thy lips distil, my bride; honey and milk are under thy tongue.** As in the preceding verse, which like the present consists of three clauses, the first two members refer to one and the same subject, so these two clauses aim to depict but one attribute or one characteristic of Shulamith, viz., her lovely discourse, how sweetly she talked. For it is to this that the figures of lips and tongue point, comp. on the one hand Prov. v. 3; vi. 24; vii. 5; xvi. 24; and on the other Ps. lv. 22; lxxvi. 17; x. 7; PINDAR, *Nem.* iii. 134; THEOCRIT. *Id.* viii. 82 ff.; xx. 26 ff. The fragrant spittle of the kissing mouth can scarcely be intended (vs. DÖPKE, MAGN., WEISSB.), in spite of Arabic and classic parallels, that might be adduced (the *saliva oris oculantis* HORAT. *Od.* I. 13, 16; CATULL. 99, 2, etc.). For the parallels ii. 14, v. 13, 16, likewise refer to the loveliness of discourse, not to the sweetness of kisses.—**And the fragrance of thy garments is like the fragrance of Lebanon.** As is shown by the parallel, Hos. xiv. 7, the Lebanon of this passage is not to be converted into לבָנוֹת "frankincense" as DÖPKE imagines, on account of the "*sicut odor thuris*" of the VULG. (which probably arose from misunderstanding the ὡς ὀσμὴ Ἀβανῶν of the SEPT.). Modern travellers testify (SCHULTZ, *Leit. d. Allerh.*, Th. V. p. 459; ZELLER, *Bibl. Wörterbuch für d. Christl. Volk* II. p. 42) that the cedar groves of Lebanon diffuse a strong balsamic odor. Isaac also commends the scent of his son Esau's garments (Gen. xxvii. 27); and so Ps. xlv. 9 praises the garments of a king celebrating his marriage, which were perfumed with myrrh, aloes and cassia.

5. CONTINUATION. Vers. 12–15.

Ver. 12. **A garden locked is my sister, my bride; a spring locked, a fountain sealed.** If instead of לָךְ in *b* we were with about 50 Heb. Mss. of KENNICOTT, the SEPT., VULG., SYR., etc., † to read

* [Whether this conclusion be correct or not, the argument here urged in its favor is plainly not decisive: for the plural of צְרִירִים, the ordinary word for "neck," is more frequently used in a singular than a plural sense.—Tr.]

† [So THURPP: The received Hebr. w text here gives not לָךְ but לָךְ which our E. V. renders "a spring." But the word never occurs elsewhere in this sense; nor is it indeed, in the singular, applied to aught but a heap of stones.]

יָד again, the comparison with the garden, being immediately repeated, would appear to be the main and prominent thought. But it is evidently more suitable that the figure of the spring, which is not carried out any further in what immediately follows, should be twice repeated, in order that it may not be too abrupt.

The change of the unusual לַי (which means spring, fountain, as appears from Josh. xv. 19; Judg. i. 15; comp. English *well*, of which the German "Wellen" (*waves*) is the plural) into יָד which had been used just before, would also be easier to explain, than a conversion of the latter into the former expression. The garden and the spring being locked up and sealed, naturally indicates that the access is open only to the owner and possessor himself. Comp. ver. 16, where Shulamith designates her hidden charms first as her own garden, then as Solomon's; also Prov. v. 15-18, where the figure of a spring is likewise applied to the natural relation between a wife and her wedded lord, so that she is represented by a fountain absolutely inaccessible to all men except her husband, and the right of the latter freely to enjoy and to refresh himself with the waters of this spring is clearly presupposed.* A previous coyness of Shulamith toward her lover (HITZIG, VARH., etc.) is not at all the thing intended.

Vers. 13, 14. A more minute description of the garden, *i. e.*, of the charms of Shulamith, in so far as they may be represented by the choice plants and delicious fruits of a pleasure garden, accessible only to the king; an expansion therefore of 12 *a* (as 12 *b* is more fully unfolded in ver. 15). **Thy plants are an orchard of**

pomegranates. הַשֵּׁלֶמֶץ means here as in Ex. xxxi. 5, not a plantation (HENGSTENB.), but a single plant, literally a shoot, sprout (comp. שֵׁלֶץ Ps. lxxx. 12; Jer. xvii. 8; Ezek. xvii. 6, 7). By this figurative expression are denoted the charms, the ravishing beauties of the beloved in general, not specially her limbs (HITZIG), or the fragrance of her unguents (WEISS.). A particular explanation of the individual products of the garden is, on the whole, impossible, and it leads to what is at variance with good taste. רִפְנִים pomegranates, *i. e.*, the trees, not their fruit (DÖPKE, EWALD, WEISS.); for the fruit is mentioned afterwards.—On the different opinions

* [FAY imagines that this and the following verses do not "contain comparisons of the bride, but are descriptive of the residence prepared for her reception." He translates: "A garden is enclosed, my sister espoused," &c. MAURELL, in his *Journey* says: "About the distance of one hundred and forty paces from these pools [*i. e.* of Solomon] is the fountain from which they principally derive their waters. This the friars told us was the sealed fountain, to which the holy spouse is compared, Cant. iv. 12. And they pretend a tradition that King Solomon shut up these springs, and kept the door of them sealed with his signet, to preserve the waters for his own drinking in their natural freshness and purity. Nor was it difficult thus to secure them, they rising under ground, and having no avenue to them but a little hole like the mouth of a narrow well. These waters wind along through two rooms cut out of the solid rock, which are arched over with stone arches, very ancient, perhaps the work of Solomon himself. Below the pool runs down a narrow, rocky valley, inclosed on both sides with high mountains; this, they told us, was the enclosed garden alluded to in the same Song."]

respecting the etymology of פְּרָרִים, comp. the Introduction, § 3 Rem. 2.—**With most excellent fruit;** lit., "with fruit of excellencies" (פְּרָרִים as vii. 14). The fruit of the pomegranate trees before mentioned may very well be intended; **By** with does not necessarily, as is shown by i. 11, introduce something entirely new and of a different sort (vs. WEISS.).—**Cyprus flowers with nards.** As already remarked on i. 12, 14, the cyprus flower or alhenna was the only one of these plants, which was also cultivated in Palestine. The nard grass, grown only in India, is therefore simply added here for the sake of the delightfully fragrant unguent obtained from it, as in the following verse incense, calamus, cinnamon, and probably also saffron are exotic plants known to the Hebrews only from their aromatic products. The description accordingly loses itself here again in rapturous exaggerations and improbabilities in natural history, which however at the same time bear witness to an extensive knowledge of nature (comp. Introd. § 3, Rem. 1).—**Nard and**

crocus, calamus and cinnamon. שֶׁבֶטֶם, CHALD. שֶׁבֶטֶם, SEPT. *κρόκος* (comp. Sanskrit, *kunkuma*) is the saffron flower, (*Crocus sativus*) indigenous in India, but introduced also into Egypt and Asia Minor, and consequently perhaps also into Palestine. A water was prepared from it for smelling bottles, with a pungent but agreeable odor, which was a great favorite in antiquity; comp. *Winer R. W. B. Art.* "Safran."—קָנָה, SEPT. *κάλυος*, is, according to Jer. vi. 20; Isa. xliii. 24; Ezek. xxvii. 19, an article of trade brought from Arabia Felix, sweet cane, calamus. The calamus (*juncus odoratus*, PLIN. XII. 22; XXI. 18) which according to THEOPHRASTUS, PLINY and STRABO, grew in Coelesyria and by the lake of Genesaret, was of an inferior and less valuable sort.—קָנָהוּן a Semitic name, as it would appear (lit. "the reed," or the "rolled together," from קָנָה=קָנָה),

in case it is not of Indian origin, and connected with the Malay *kainamanis* (so RÖDIGER, *Addimenta ad Thesaur.*, p. 111) signifies cinnamon, which, according to HERODOT. III. 111 came through Arabia from the remotest south, that is, probably from Ceylon.—**With every variety of incense woods,** *i. e.*, with every species of wood, which yields a fragrant gum of the nature of frankincense, or when pulverized is used as "aromatic dust," or as a powder to be sprinkled for fumigation. In opposition to the reading

עֵץ לְבָנוֹן (SEPT., VELTH., DÖPKE), see HITZIG *in loc.*—**Myrrh and aloes, with all the chief spices.** For myrrh comp. on i. 13; and for

aloes (אֶהֱלוֹת or אֶהֱלִים, as Prov. vii. 17.; Num. xxv. 6; Gr. *ἀγάλλοχαμ*, Sanskr. *aguru*, *aghi*) see *Winer R. W. B.*—Under "all the chief (lit., all heads of) aromatic plants," balsams or spices (בְּשָׂמִים) a general expression, as in Ex. xxx. 23; Esth. ii. 12), in addition to the substances already named, cassia is especially to be regarded as included. For according to Ex. xxx. 23 ff., this particular aromatic product was mingled

with myrrh, calamus and cinnamon, in the holy anointing oil, and in Ps. xlv. 9 (8) it appears with myrrh and aloes among the precious spices, with which the garments of the royal bridegroom were perfumed.

Ver. 15. Further expansion of ver. 12 *b*.—**A garden spring** (art thou), **a well of living water**. Comp. Gen. xxvi. 19; Jer. ii. 13. By the "garden spring" (lit. spring of gardens) Hirtzig understands the fountain of Siloah in particular—an assumption which is the more gratuitous, as the allusion to גַּרְדֵּן which he finds in שְׁלֹחַי ver. 13, exists merely in the fancy of the overacute modern critic, in spite of Neh. iii. 15; Isa. viii. 6; Eccles. ii. 6, etc.—**And streams from Lebanon**, *i. e.*, water as fresh and delightfully refreshing as the gushing streams fed by the snows of Lebanon, Jer. xviii. 14. On the figure comp. besides Prov. v. 15, the Phœnician inscription of Kitou (No. 2) adduced by Hirtzig, in which a husband calls his deceased wife "כַּבְּחַ", *i. e.*, כִּבְּעַ תַּי, "the spring of my life."

6. THE COMPLETE UNION OF THE LOVERS, ver. 16, v. 1.—**INN EZRA**, followed by EWALD and DEUTZSCH, correctly puts the whole of ver. 16 into the mouth of Shulamith. The contrast of אֲנִי *my garden* in *a* with אֲנִי *his garden* in *b* does not make in favor of two speakers, but simply brings out the thought that her garden is his, and therefore that she, with all she has and is, belongs to him; a delicately refined suggestion which is lost by dividing the verse between the lover and his beloved, as approved in recent times (DÖRKE, MAGN., BÖTTCH., HIRTZ., REN., etc.).

Ver. 16. **Awake, north wind, and come, O south.** Shulamith in her poetically excited frame summons just these two winds to blow upon her garden, because neither the east wind with its parching effects and its frequent storms (Gen. xli. 6; Isa. xxvii. 8), nor the rainy west wind (1 Kin. xviii. 44 f; Luke xii. 54) would be suitable in the connection; and yet two opposite winds must be named, as it is not a blowing off or blowing away that is intended, but causing the odors to flow forth and wafting them in all directions.* **That its spices may flow**, *i. e.*, that every thing in me, which pleases my lover, all my charms may show themselves to him in their full power and loveliness.—**Let my beloved come to his garden, and eat his excellent fruits.** The language here becomes plainer, and passes over into a solicitation to her lover to enjoy to the full her charms which he had been praising (for אָכַל "to eat" in this comp. Prov. xxx. 20.) Yet she expresses this wish not by a direct address to him, but by speak-

ing of him in the third person—a token of her chaste, modest and bashful mind.—Chap. v. 1. **I come to my garden, my sister, my bride.** That Solomon is here the speaker, whilst full of rapture he sets himself to comply with his beloved's invitation and to devote himself entirely to her loving embrace incontestably appears from the correspondence of אָכַל with אָכַל in *b* of the preceding verse, and of אָכַלְתִּי here with אָכַל there. These verbs, as well as אָכַלְתִּי (= אָכַלְתִּי), "I pluck," Ex. xvi. 16) and אָכַלְתִּי are not to be taken as preterites: "I have come," etc., (DEL., as the SEPT., VULG., LUTHER, etc.,) because the acme of love's enjoyment, to which both are tending, was by no means reached and exhausted by a single conjugal embrace, but strictly as present, as serving to state that which is in the very act of being performed.* Comp. אָכַלְתִּי; i. 9, and numerous examples in EWALD, *Lehrb.*, § 135 c, [(GREEN'S *Heb. Gram.*, § 262, 2.)—**I pluck my myrrh I eat my honey I drink my wine.** A threefold declaration in different forms of his immediate readiness to enjoy the charms of his beloved, with a partial return to the figures in iv. 10, 11, 13. †—**Eat friends, drink and drink to repletion, O beloved.** Every other understanding of these closing verses seems inappropriate and forced but that already suggested, according to which they are an encouraging address of the bridegroom to the wedding guests, who remain behind at the table. Thus, *e. g.*, that of EWALD, that Shulamith describes in these words the way in which her distant lover, if she were with him and were celebrating her marriage with him, would remember his friends; the strange and burlesque idea of BÖTTCHER referred to above, p. 72; that, too, of EICHHORN, MAGNUS, HIRTZIG: that the words are an exhortation of the poet to the two lovers to enjoy their love and intoxicate themselves therewith; and the like views of others, according to which Solomon either encourages his beloved (UMBR., HENGSTENB., HAHN) or she him (WEISS.) to the enjoyment of love. These latter views are based upon an untenable translation of אָכַל by "love" as though it were the object of אָכַל ("intoxicate yourselves with love") for אָכַל with the *scriptio plena* is plur. of אָכַל "beloved" (comp. on i. 2), and consequently Prov. vii. 18 (where it is אָכַל "caresses" with the *scriptio defectiva*) cannot decide for the present case. The SEPT., VULG., LUTHER, DÖRKE, VAH., DEL., are substantially correct, the last of whom adds the just remark in explanation: "For each (of the guests) was to have his share in tasting the joy of this day."

* [BURROWS: "The east wind is, in Palestine, generally withering and tempestuous; the west wind brings from the sea clouds of rain, or dark, damp air; the north wind is cooling and refreshing, its power being broken by the mountain chain of Lebanon; the south wind, though hot, has its heat mitigated in the upland regions, and is never stormy. The north wind is called on to "arise," because it is more powerful and strong; the south wind to "come," as though it were the soft breathing zephyr. The north wind brought clear weather; the south wind was warm and moist. The bride here calls for the north wind, that thereby all clouds may be swept away and the sky cleared; and for the south wind that its genial influence might ripen the fruits of the garden and draw forth the fragrance of the flowers."]

* [There is no reference in the language here employed to any thing low and sensual, but to pure and elevated enjoyment in the society and converse of his charming bride. The passage is thus appropriately paraphrased by TAYLOR: "I already enjoy the pleasure of your company and conversation; these are as grateful to my mind as delicious food could be to my palate; I could not drink wine and milk with greater satisfaction." He also gives a like figurative turn to the last clause: "And you, my friends, partake the relish of those pleasures which you hear from the lips of my beloved, and of those elegancies which you behold in her deportment and address."—Ta.]

† [But see אָכַל vii. 13.—Ta.]

DOCTRINAL AND ETHICAL.

1. That the action of the Canticles reaches its centre and acme in this act, and especially at the close of it, cannot be doubted upon an unprejudiced view of the whole. "The newly wedded bride is now in the arms of her husband and king. Their ardent mutual love is the joyous spectacle presented to a festive assembly, which is attached to the king by friendship and love. Every where the feeling suited to a wedding, enjoyment, and this enjoyment shared by loving sympathy. Arrived at the summit of love's mystery and moving there with holy purity the song here dies away amid the revelry of the guests." (DEL., p. 115.)

2. The recognition of the central and superior significance of this section is of necessity precluded upon the allegorical interpretation, because it fails to perceive the organic progress of the action in general, and supposes the union of the two lovers to have become complete long before this, (comp. above, p. 56) so as neither to require nor admit of increase. This *unio mystica*, this perfect union of Christ with His church or with the individual soul it consequently finds not at the conclusion merely, but already indicated at the very beginning of the present act in the "bed of Solomon," iii. 7, by which it is true many allegorists understand every different sort of thing, (e. g., IBN EZRA, the land of Israel; the TARG. and in recent times again JO. LANGE, the temple; SANCTIUS, prayer; THEODORER, the Holy Scriptures; APONIUS, the cross of Christ; and OSIANDER, the free exercise of religion even!) But the majority find represented in it the communion of believers with Christ at the acme of its perfection, whether their particular explanation points to Christ Himself (AMNROSE), or they find symbolized in it the heart of the Christian believer in conformity with Eph. iii. 17 (COCCEL, etc.) or the free access of believers to the throne of grace in this world and the next (JOH. MARCK.), or "the church militant on earth, in which many children are born to the Lord" (STARKE after many of the older writers, as GREGORY the Great, CASSIODOR., BEDA, CALOV., HEUNISCH, etc.), or "the intimate relation between the heavenly Solomon and the church" (HENGST.), or the "kingdom administered by Solomon, so far as its power is directed *ad extra*" (HAIN). In the case of the sedan or magnificent couch (סֵדָנָא iii. 9) this divergence of interpretations is repeated with a prevailing disposition to refer it to the *unio mystica*. For besides the holy of holies in the temple (TARG.), or the word of God (MERCER.), or the church (ZELT.), or the human nature of Christ (AMBIOS., ATHANAS., GREG., BEDA, ANSELM, JO. LANGE), it is particularly the work of redemption with the gracious results proceeding from it (SANCTIUS; similarly COCCELIUS, GROENEWEGEN, STARKE, etc.) or as expressed by HENGSTENBERG: "the glory of those measures by which the heavenly Solomon brings the Gentile nations into His kingdom," that is supposed to be intended by this figure of the sedan.* It is

the same with iii. 11, where the "day of Solomon's marriage" according to STARKE signifies three things: 1. The day of salvation, when a sinner yields to converting grace, and is united to Christ by faith; 2. The day of the resurrection of the just, when Christ will make them partakers of the blessedness of the world to come. 3. The time when the Jewish people, who have long rejected Him shall crown Him in faith and publicly acknowledge Him as their bridegroom—an explanation with which most of the older and the later writers (even HENGSTENB., HAIN, etc.) substantially agree, especially in so far that nearly all of them understand by the mother of Solomon the church of the Old Testament or the people of Israel, and by the crown with which she adorns her son the entire body of converted souls, which are an ornament and an honor to the Messiah,* comp. Phil. iv. 1; 1 Thes. ii. 19, etc.

This method of putting every possible interpretation upon every particular thing, and thus attaining an extravagant exuberance of multifarious significations, is also followed, of course, by the allegorists in the enthusiastic description of the beauty of the bride in iv. 1 ff. The hair of Shulamith compared with the flock of goats is made to signify either the entire body of believers or the weak and despised members of the church, or on the contrary, those who strive after a higher measure of perfection, the prelates of the church who have a keen eye like the goats, seek their food on the summits, eat what is green and chew the cud, and have parted hoofs and horns, wherewith to fight the heretics! The teeth of the beloved are prelates who feed upon the Scriptures, or teachers who attack the heretics; the lips either the preachers of God's word or confessions of faith of the church; the neck the Holy Scriptures or the steadfastness and assured hope of believers; the breasts compared with twin roes either the law and the gospel, or the Old and New Testament, or the Jews and Gentiles, or the eastern and western church, or baptism and the Lord's Supper as the two sacraments of the

THE WESTMINSTER ANNOTATIONS, MOODY STUART and B. M. SMITH, of the person of Christ; ADELAIDE NEWTON, of the church; AINSWORTH, of Christ and His church; SCOTT, the everlasting covenant which Christ has mediated in our behalf; PATRICK, the preaching of the gospel by which the church is carried triumphantly through the world; WILLIAMS, the gospel in its onward progress; FRY and BURROWS, that conveyance, or those methods of divine grace by which the believer is carried onward toward heaven; GILL and HENRY, hesitate between the human nature of Christ, the church, the gospel, and the plan of salvation. BURROWS says: "It seems no part of the mind of the Spirit that we should take this description to pieces and try to allegorize the several parts. TRUPEP also conveniently declines to carry the allegory through in all its details; "It is not necessary to suppose that any significance is intended in the assignment of separate materials to particular parts of the vehicle." SCOTT, however, is ready with distinct meanings for the "pillars of silver," the "bottom of gold," and the "covering of purple." And TRUPEP himself insists that every separate feature of the bride in iv. 1-7 "must have its own distinct allegorical import. The comparisons would be as extravagant on the allegorical as on the literal interpretation, if the former were not to be carried out into details; and in fact that interpretation is virtually literal which refuses to see any allegory except in the general words 'Thou art fair!'"

* Besides this prevalent form of the spiritual interpretation of iii. 11 there are various others of a more trifling character, especially among the older exegetes of whom, e. g., BEDA and ANSELM expound the wedding day of Christ's conception and birth; HONORIUS V. AUTUN and BERNARD of the death and resurrection of the Lord (and then the "crown" naturally

* WEISS expounds it of the holy of holies in Solomon's temple; the GENEVA version of "The temple which Solomon made;" TRUPEP and WORDSWORTH, of the cross of Christ;

church!* The locking up of the garden iv. 12 ff. denotes the strong protection with which God surrounds His church as with a wall of fire; the sealing is the gracious operations of the Holy Spirit on the church to enlighten and preserve it, Eph. iv. 30. The blowing of the north and south wind, iv. 16 also signifies the Holy Spirit in the varied operations of His grace, purifying, quickening, comforting, rendering fruitful, etc.; and the "coming of the bridegroom into his garden" (v. 1) according to the chronological expositors denotes the dawn of some new epoch in church history, e. g., according to COCCHEUS the times immediately succeeding CONSTANTINE the Great; according to HEINISCH the ante-reformation period from the time of the great Schism (1378); according to CORN. A LAPIDE the incipient old age of the church, etc., but according to the greater number the particular times when Christ enters with the heavenly blessings of His grace into the hearts of believers (Rev. iii. 20; John xiv. 23), or the threefold advent of the Redeemer: 1. In the form of a servant to found His church. 2. His invisible coming by His Holy Spirit to every individual of His people. 3. His eschatological coming at the judgment and the consummation. Compare generally the multitude of old interpretations of this sort collected by STARKE on this section; also WILKENS, FRAY LUIS DE LEON, p. 207, 215, and DÜRSCH, *Symbolik der Christlichen Religion*, Vol. II. (Tübing., 1859,) *passim*.

3. Against such excesses and capricious trifling there is no protection but in that historical exegesis, which on the basis of the meaning of the words impartially ascertained endeavors, it is true, to point out the relations in which this action stands to the mysteries of revelation and redemption, and so to make application of its contents to the matters of the Christian life, but conscientiously refrains from all seeking or chasing after any direct spiritual and practical

becomes either the crown of thorns, or the crown of glory belonging to His resurrection and exaltation), whilst chronological expositors as REINHARD, HEINISCH, etc., connect the wedding day with the epoch of CONSTANTINE the Great, or the conversion of the heathen in a body by the church, and Catholics like CORNELIUS A LAPIDE and CALMET explain the "mother" of Solomon of the Virgin Mary."

* [The two breasts are further explained in the notes of the DOWAY version to mean the love of God and the love of our neighbor; in the GENEVA, knowledge and zeal; by MOONY STUART and M. B. SMITH, faith and love; PATRICK, the preachers respectively among Jewish Christians and among the Gentiles; AINSWORTH, the loving affection, wholesome doctrines, sweet consolations and gracious beneficence of the church; SCOTT, the believer's simplicity of affection for Christ and the delight which Christ reciprocally takes in him; THURPE, WEISS and WORSWORTH, the fountains of nourishment whence is drawn the milk of pure and sound doctrine; while GILL allows a choice between ministers of the gospel, the two Testaments, the two Sacraments and the two great commandments of the law. BURROWS, whom none can suspect of an indisposition to allegorize, has the good taste to revolt at such mangling of inspired emblems. He says, p. 359, "In the comparison of the foregoing verses the thing to be illustrated is the general beauty of the pious soul in the eyes of Jesus. Losing sight of this most commentators have narrowed the passage by separating these emblems from one another, and appropriating them to other uses than the one intended by the Holy Spirit. What would be thought of a person who under the plea of heightening the effect of a picture by a great artist, should cut out the several figures, the trees, the waters, the tinted clouds, and exhibit them apart in every imaginable variety of light and position? This would show something more than want of judgment. No argument would be necessary to make us feel that such was never the mind of the artist. The common method of expounding this and the other kindred passages in the Song, seems no less unreasonable."]

interpretation of individual passages, much less of individual words. To such an exegesis there appear to be chiefly three particulars of especial consequence in that stage of the action which is represented in this act: the elevation of the bride from a low condition to royal dignity and glory; her wondrous beauty as the ground of this elevation; and her chaste and humble mind which impels her to belong only to her lover and to live for him alone.

a. The simple country maiden from the tribe of Issachar is raised to be queen of all Israel, conducted in Solomon's stately coach with a brilliant military escort, welcomed by the women of Jerusalem with pride and admiration, brought for her marriage to his splendid palace in Zion by Solomon, the most famous prince of his time. Here full of rapture he declares to her that he loves and admires her more than all beside, that she has completely won and captivated him so that his heart belongs to her alone, and that she is henceforth to exchange her humble surroundings and her country home for his royal palace and its rich enjoyments and brilliant pleasures (see especially iv. 8, 9). In like manner Christ, who is a greater than Solomon, who is King of all kings, and Lord of all lords, has exalted His church from misery and a low estate to a participation in His divine glory; He has made the despised and forsaken "His sister and bride," a joint-heir of His eternal glory in heaven, has received her into His kingdom, into His heavenly Father's house and there prepared a place for her, which she shall never be willing to exchange for her former abode in a remote and foreign land, in the wilderness of a sinful, earthly life. For the infinite superiority of that exaltation which the church of the Lord has experienced above that of Shulamith, and which every penitent and believing soul in it still experiences day by day, is shown in this that the shepherd girl from northern Palestine might with good reason look wistfully back to her poverty from Solomon's palace, that her desire to return from the sultry life of the court to the fresh cool mountain air of her home was but too well justified, whilst the soul which has been translated out of the wretchedness of a sinful worldly life into the blessed communion of God's grace, has no occasion nor right to be dissatisfied with its new home, but on the contrary has gained unmingled joy, delight and imperishable glory instead of its former condition of unhappy bondage and darkness.

b. The cause of Shulamith's elevation to be queen of her people lay in her wonderful beauty, which throws the king into such an ecstasy that he analyzes it with the utmost detail in order that he may adduce the finest objects of nature, which his realm affords, to set forth her charms; yes, that he represents one single glance of her eyes, one chain from the ornaments of her neck as possessed of the power to chain him to her completely. So also it is the beauty and god-like dignity, originally belonging to human nature, obscured indeed by sin, but not completely and forever destroyed, which brought the Lord down to our earth and made Him our Redeemer, the royal bridegroom and loving husband of His church. But there is this difference between the earthly Solomon and his celestial antitype, that the latter

must restore the partially destroyed and hideously distorted beauty of His beloved before He can raise her to sit with Him on His throne; He must in order to effect this restoration endure the direst sufferings; He must redeem the poor captive from the prince of this world by the ransom of His own precious blood; and afterwards, too, He must with much trouble and pains seek to retain her whom He has dearly purchased in the way of righteousness and truth and preserve her from falling back again into the defilement of sin. The heavenly Solomon can never, during the course of this present world, attain to a really pure and undisturbed joy in His bride. He has quite too much to do in cleansing her ever anew with the washing of water by the word in order to present her to Himself holy and without blemish, not having spot or wrinkle or any such thing (Eph. v. 26, 27). The heavenly bridegroom of souls can neither sing to His church as a whole, nor to its individual members such a praise of her beauty as was sung by Shulamith's husband, culminating in the encomium, "Thou art all fair, my dear, and there is not a blemish in thee," iv. 7. He has, on the contrary, but too abundant occasion to speak to her in the tone adopted in the 16th chapter of the prophet Ezekiel. He must too often hold up before her not only the wretchedness of her birth and the misery of the first days of her childhood, but also the gross unfaithfulness and scandalous defilement of the flesh and spirit, of which, though His elect and His beloved, she has since made herself guilty. And He must all the more postpone her entrance upon the full enjoyment of His blessed society and His heavenly benefits until the future state, for the reason that she is previously lacking in many respects in another virtue which is most of all commended in Shulamith, her historical type. This is:

c. The chaste and humble mind, which the beloved of the earthly Solomon still preserved even after her elevation to regal dignity and glory, that child-like, pure and obedient heart which she brings to her husband, and in virtue of which she will belong only to him and offer the sweet-scented flowers and delightful fruit of her garden to him for his exclusive enjoyment. On the

ground of this most sterling of all the qualities of his beloved, this crown of her virtues, Solomon celebrates on the very day of his marriage, his perfect union with her; the locked garden, the bolted and sealed fountain is opened to him for his comfort and refreshment.—The Church, as the bride of the Lord, remains a mere bride so long as she has to suffer and to fight here below, because she does not remain a locked garden and a sealed fountain, to the extent that this could be affirmed of her Old Testament type; because, on the contrary, she too often admits the seductive and defiling powers of sin and of the world to the sanctuary of her virginity, and allows them to desecrate the temple of her heart. Not until the end of days will her perfect union with the heavenly bridegroom be consummated, when she has suffered and contended to the full, and the great mystery, of which Paul writes, Eph. v. 32, has been fulfilled by the final and visible coming of her beloved. Until then it is only individual souls in the midst of her, that band of His faithful and elect, who are truly known to the Lord alone (2 Tim. ii. 19; Rom. viii. 28 ff.), whom He raises to the blessed height of a most intimate communion with Himself, and by the outpouring of His love in their hearts makes them partakers of the full blessings of His heavenly grace. This is that invisible communion of saints, which, as the true salt of the earth and light of the world, forms the real soul of Christendom, the genuine realization of the idea of the Church; which, as the true Bride of the Lamb, day by day with longing hearts unites in the supplication of the Spirit: "Come, Lord Jesus," Rev. xxii. 17; which, as the entire body of the wise virgins (Matth. xxv. 10) with loins girded and lamps burning (Luke xii. 35) waits and watches until He comes "that is holy and that is true, that openeth and no man shutteth; and shutteth and no man openeth" (Rev. iii. 7); which shall therefore one day in glorious reality and with never-ending joy experience the fulfilment of that desire which bids them sigh and cry here below:

Oh! come, do come, Thou Sun,
And bring us every one
To endless joy and light,
Thy halls of pure delight.

FOURTH SONG.

Shulamith's longing for her home again awakened.

CHAP. V. 2—VIII. 4.

FIRST SCENE:

SHULAMITH AND THE DAUGHTERS OF JERUSALEM.

(CHAP. V. 2—VI. 3.)

SHULAMITH (relating a dream).

- 2 I¹ was sleeping, but my heart was waking²—
 Hark!³ my beloved is knocking:
 'Open⁴ to me, my sister,
 my dear, my dove, my perfect;⁵
 for⁶ my head is filled with dew,
 my locks with drops of the night!⁷
- 3 "I¹ have taken off my dress,
 how shall I put it on?
 I have washed my feet,
 how⁸ shall I soil them?"—
- 4 My⁹ beloved extended his hand through the window,¹⁰
 and I was inwardly excited¹¹ for him.
- 5 Up I rose to open to my beloved,
 and my hands dropped with myrrh,
 and my fingers with liquid myrrh,
 upon the handle of the bolt.
- 6 I opened to my beloved,
 and my beloved had turned¹² away, was gone;

TEXTUAL AND GRAMMATICAL.

¹ [WIL., MAT.: The voice of the Church.]² The unmistakably close connection of these words with what follows "Hark! my beloved knocking!" gives to both the participles שָׁנָה and יָרַע the sense of imperfects. HITZIG correctly says: "The connection makes the two partic. as well as רֹפֵק express the relative past (comp. Jer. xxxviii. 26; Ex. v. 8); and this first part of the verse is therefore—בְּחֹלֹמִי Gen. xli. 17."³ Lit. "The sound of my beloved knocking," etc. Comp. ii. 8. רֹפֵק is not in apposition to רוֹרֵי, but the predicate, and for this reason is without the article; comp. Gen. iii. 8 [see GREEN'S *Chrestom.*, p. 95, on this passage]. HITZIG correctly:

"קול is just the knocking, and is known to be קול רודה by the accompanying words."

⁴ [MAT.: Christ to the Church.]⁵ [COV., MAT., CRAN., BISH.: darling. GENEV., ENO. VER.: undefiled.]⁶ שֵׁ before רֵאשִׁי assigns the reason as אֶשֶׁר Eccles. vi. 12, or as כִּי Cant. ii. 11.⁷ [MAT.: The voice of the sponsess.]⁸ The prolonged form אֵיכָה instead of אֵיךְ or אֵיכָה serves to make the question more emphatic, like our "How could

I . . . ? How can you ask me to . . . ?"

⁹ [MAT.: The voice of the Church speaking of Christ.]¹⁰ [WIL., MAT.: hole. GENEV., ENO. VER.: hole of the door.]¹¹ [GENEV.: Mine heart was affectioned toward him. Marg. as ENO. VER.: my bowels were moved.]¹² חֲנַק cognate with חֲנַק "to embrace" is substantially synonymous with סָבַב "to turn"; comp. the Hith. in the sense

of "turning and forsaking," Jer. xxxi. 22, as well as the substantive חֲסִיָּים "that which is turned or rounded," vii. 2 below. "He had turned away" is now strengthened by adding the synonyme יָנַב to express his total disappearance. SYMMACUS correctly: ἀποστράς ἀπ' ἑαυτοῦ, and still better the Vulg.: "at ille declinaverat atque transierat;" for the pluperfect sense of the verbs is demanded by the context.

- my soul failed,¹ when he spoke;²
 I sought him but I did not find him,
 I called him but he answered me not.
 7 Found³ me then the watchmen, who go around in the city;
 they struck me, wounded me,
 took my veil⁴ off from me,
 the watchmen of the walls.
 8 I⁵ adjure you, ye daughters of Jerusalem,
 if ye find my beloved—
 what shall ye tell him?
 “that I am sick of love.”

DAUGHTERS OF JERUSALEM.

- 9 What⁶ is thy beloved more than (any other) beloved,⁷
 thou fairest among women?
 What is thy beloved more than (any other) beloved,
 that thou dost adjure us thus?

SHULAMITH.

- 10 My⁸ beloved is white and ruddy,
 distinguished above ten thousand.
 11 His head is pure gold,
 his locks are hill upon hill,⁹
 black as a raven.¹⁰
 12 His eyes like doves by brooks of water,
 batling in milk, sitting on fulness.¹¹
 13 His cheeks like a bed of balm,
 towers of spice plants;¹²
 his lips lilies,
 dropping liquid myrrh.
 14 His hands golden rods,
 encased in turquoises;¹³
 his body a figure of ivory,
 veiled with sapphires.

¹ Comp. Gen. xlii. 8: יָצָא לִי [Cov., Mat.: Now like as aforetime, when he spake, my heart could not refrain. Wicl., Dow.: melted. BURROWS: sunk in consequence of what he had said. NOYES, better: I was not in my senses while he spake.]

² Others read instead of בְּרַבְרֵי, בְּרַבְרֵי and either explain this from the Arabic as equivalent to בְּעֵבְרֵי “at his going away, at his departure” (Ew., etc.) or (comparing the Arab. *dabra*—אָחַר־ “behind him.” (Hitz.) with which UMBRETT’S reference of בְּרַבְרֵי to a verb רָבַר “to follow” (“I went out to follow him”) substantially agrees. But all these explanations, as well as that of WEISSACH, according to which we should read בְּרַבְרֵי “on his account, for his sake,” lack the requisite confirmation in point of language.

³ [MAT.: The Church complaineth of her persecutors.]

⁴ [WICL.: mantle. Cov., Mat.: garment. CRAN., BISH.: kerchief. Dow.: cloak.]

⁵ [MAT.: The spouses speaketh to her companions.]

⁶ [WICL.: The voice of friends saith to the Church. Which is thy lemman (lover) of the loved? MAT.: The voice of the Synagogue. Who is thy love above other lovers—or what can thy love do more than other loves?]

⁷ כְּרוּר beyond any one who is a beloved, i. e., more excellent than any other. רַוֵּר here simply states the idea in a general form, and כֵּן is comparative, expressing the superiority of one thing above another, as in 10 b.

⁸ [WICL.: The voice of the Church of Christ saith to the friends. MAT.: The Church answering of Christ.]

⁹ [WICL.: as bunches of palms. Dow.: as the branches of palm trees. GENEV.: curled. ENO. VER.: bushy. THRUPP in imitation of the reduplicated form in Hebrew: flow flowingly.]

¹⁰ [Cov., Mat.: brown as the evening.]

¹¹ [Cov., Mat.: remaining in a plentiful place. CRAN., BISH.: set like pearls in gold. GENEV.: remain by the full vessels. Dow.: sit beside the most full streams. ENO. VER.: fitly set; Marg.: sitting in fullness, that is, fitly placed and set as a precious stone in the foil of a ring.]

¹² [Cov., Mat., CRAN., BISH.: His cheeks are like a garden bed wherein the apothecaries plant all manner of sweet things.]

¹³ [Cov., Mat.: His hands are full of gold rings and precious stones; his body is like the pure ivory, decked over with sapphires. CRAN., BISH.: his hands are like gold rings having enclosed the pleasant stone of Tharsis. Dow.: his hands wrought round of gold, full of hyacinths. GENEV.: his hands as rings of gold set with the chrysolite.]

- 15 His legs columns of white marble
set on bases of pure gold;
his aspect like Lebanon,
choice¹ as the cedars.
- 16 His palate² is sweets,³
and he is altogether precious.⁴
This is my beloved, and this⁵ my friend,
ye daughters of Jerusalem.

DAUGHTERS OF JERUSALEM.

- VI. 1 Whither⁶ has thy beloved gone,
thou fairest among women?
whither has thy beloved turned,
that we may seek him with thee?

SHULAMITH

- 2 My⁷ beloved has gone down to his garden,
to the beds of balm⁸,
to feed⁹ in the gardens
and to gather lilies.¹⁰
- 3 I am my beloved's and my beloved is mine,
who feeds among the lilies.

SECOND SCENE:

SOLOMON TO THE SAME AS BEFORE.

(CHAP. VI. 4.—VII. 6.)

SOLOMON.

- 4 Fair¹¹ art thou, my dear, as Tirzah,
comely as Jerusalem, terrible¹² as bannered¹³ hosts,

¹ בְּחֹרֶר "chosen, excellent" (not "young man," as TARG., MAGN., EW., BÖTTCH. have it) is evidently intended to indicate the pre-eminence of the cedars above all other trees, their surpassing height and stately form. Comp. לְרִגְלוֹ ver. 10 above, which is substantially synonymous, as well as the expressions מְבַרְרֵי אֲרָזִים Jer. xxii. 7, and מְבַחֲרֵי בְרִשִׁים (together with אֲרָזִים) 2 Kings xix. 23. This word moreover belongs to מְרִאָהוּ as its predicate; for it is too remote to refer it to the suffix attached to this word, or to a new subject derived from it (Hitz.).

² [COV., MAT., DOW.: his throat. CBAN., BISH.: the words of his mouth. GENEV., ENG. VER.: his mouth; Marg.: palate.]

³ On the plur. מְחַמְּקִים "sweetnesses" see EW. *Lehrb.* § 179, a [GREEN'S *Heb. Gram.* § 201, 1, a and c].

⁴ מְחַמְּקִים lit. "preciousnesses, desirable things;" comp. Joel iv. 5; 1 Ios. ix. 16; 2 Chron. xxxvi. 19.

⁵ On the repeated וְהָ comp. Gen. iii. 15.

⁶ [WICL.: The voice of holy souls, of the church. MAT.: The voice of the synagogue speaking to the church.]

⁷ [WICL., MAT.: The voice of the church.]

⁸ In regard to עֵרֵיגוֹת בָּשֶׂם comp. on v. 13 above.

⁹ [COV., MAT., CRAN., BISH.: that he may refresh himself.]

¹⁰ [THRUPP: Note in the Hebrew of this verse not only the rhyme between בָּנִים and שׁוֹשָׁנִים, but also the resemblance in sound between לְעֵרֵיגוֹת and לְרֵעוֹת. COV., MAT.: flowers. CRAN.: rosea.]

¹¹ [WICL., MAT.: The voice of Christ to the church. WICL.: Fair thou art, my love, sweet and fair as Jerusalem. COV., MAT.: Thou art pleasant, O my love, even as loveliness itself; thou art fair as Jerusalem, glorious as an army of men with their banners.]

¹² [GOOD, PERCY, TAYLOR, THRUPP: dazzling.]

¹³ נְגִרְלוֹת lit. "provided with a הַגָּל banner, gathered about a standard (comp. Num. i. 52; ii. 2; Ps. xx. 6); not "distinguished, select," as WEISSA. misled by the affinity between this expression and הַגָּל v. 10 supposes. The fem. נְגִרְלוֹת is not to be explained by a מְחַנּוֹת understood (IBN EZRA), but it "expresses the idea of a collective, as in אֲרָחָה and נִוְלָה" (Hitz.).

- 5 Turn away thine eyes from¹ me,
for they have taken me by storm.²
Thy hair is as a flock of goats,
reposing on Gilead.
- 6 Thy teeth as a flock of sheep.³
that go up from the washing,
all of which have twins,
and there is not a bereaved one among them.
- 7 Like a piece of pomegranate thy cheek
from behind thy veil.—
- 8 There are sixty queens
and eighty concubines
and virgins without number.
- 9 My dove, my perfect is one,⁴
the only one⁵ of her mother,
the choice⁶ one of her that bare her.
Daughters saw her and called her blessed,
queens and concubines and they praised her :
- 10 "Who⁷ is this, that looks forth like the dawn,
fair as the moon, pure as the sun,
terrible as bannered hosts?"⁸

SHULAMITH.

- 11 To⁹ the nut¹⁰ garden I went down,
to look at the shrubs of the valley,
to see whether the vine sprouted,
the pomegranates blossomed.

¹ Weiss. preposterously: הִסְכִּי עֵינַי כְּנֶגְדִי is equivalent to "turn thine eyes away from thee to me," and then the only suitable sense in the second clause must be "thine eyes encourage me." [So THURPP: כְּנֶגְדִי "opposite, over-against." The full meaning is "Thou who art standing over against me, bend thou thine eyes so as directly to meet mine." Against this excessively artificial and over-refined interpretation of כְּנֶגְדִי one single parallel is decisive, Isa. i. 16: הִסְרֵנוּ—כְּנֶגְדִי עֵינַי "put away—from before mine eyes."]

² The Hiph. הִרְהִיב from רָהַב "to rage, be violent," most probably expresses a sense corresponding to the predicate אִפְּהָ, consequently not "to encourage, inspire courage," as in Ps. cxxxviii. 3, but "to assault, violently excite, take by storm." [COV., MAT.: make me too proud. CRAN., BISH.: have set me on fire. DOW.: make me flee away. ENG. VER.: overcome me; Marg.: puff-me up. THURPP.: swell my heart with pride.]

³ Verbally corresponding with iv. 2, except in the more special הִקְצַצְוֹת "shorn" instead of the more general expression הִרְחַלִּים "lambs" used here. [This is the meaning of the word in Arabic, but in Heb. it means "ewes, sheep."]

⁴ The numeral אַחַת one, forming a marked contrast with the sixty, eighty, etc., receives its proper limitation from the added הִיא: one she, i. e., she only. [It is better to regard הִיא as the copula like הִיּהָה in ver. 8. GREEN'S *Heb. Gram.* § 258, 2]. That אַחַתִּי "my sister" which stands with יוֹנָתִי הַפֶּתִי "my dove, my perfect" in the parallel passage v. 2, can have influenced the selection of אַחַת "one" in this place, is very improbable (vs. WEISS.).

⁵ הִיא אַחַת cannot be taken here otherwise than it was before; the predicate is, therefore, wanting after this expression, as well as after the parallel הִיא בְּרָה, and hence the predicate of the preceding clause, viz: "my dove, my perfect" must be supplied here again. The meaning therefore is "only one, she alone is my dove, my darling; she alone of her mother (i. e. her only daughter), she as separated or chosen of her that bare her." So correctly WEISS. in opposition to HIRTZ, who takes אַחַת the second time as the predicate and הִיא as subject: "she is the only one of her mother."

⁶ On בְּרָה *electa* (Vulg.) from בָּרַר "to separate," comp. Ezek. xx. 38; Jer. xxiii. 28. [THURPP: For the same reason that הִיא הִיא lit. "my perfect one" may be rendered "my own one" may בְּרָה, lit. "pure one" be rendered "sole darling," she is her parent's "pure one"; and this would in fact be the best rendering, had not the word "pure" in its original sense become somewhat antiquated.]

⁷ [MAT.: The voice of the Synagogue. WIEL.: Who is she, this that goeth forth as the morrow tide, rising fair as the moon, chosen as the sun? COV., MAT.: Who is she, this that peepeth out as the morning? fair as the moon, excellent as the sun.]

⁸ [Goon, MOODY STUART and others: dazzling as the stars.]

⁹ [WIEL.: The voice of the church, of the synagogue, MAT.: Christ to the synagogue. COV., MAT., CRAN.: I went down into the nut-garden to see what grew by the brooks, and to look if the vineyard flourished and if the pomegranates were shut forth.]

¹⁰ [CASTELL, PARKURST: pruned garden as if אֲנָן were from אָן. THURPP without authority proposes to substitute

12 I¹ knew it not, my desire brought me
to the chariots of my people, the noble.

DAUGHTERS OF JERUSALEM.

VII. 1 Come² back, come back, Shulamith,
Come back, come back, that we may look upon thee.

SHULAMITH.

What³ do you see in Shulamith?

DAUGHTERS OF JERUSALEM.

As the dance of Mahanaim.

SOLOMON.

- 2 How⁴ beautiful are thy steps in the shoes, O prince's daughter,
thy rounded⁵ thighs are like jewels,
the work of an artist's hands.
- 3 Thy navel is a round bowl,⁶
let not mixed wine be lacking!⁷
thy body is a heap of wheat,
set⁸ around with lilies.
- 4 Thy two breasts are like two fawns,
twins of a gazelle.
- 5 Thy neck like a tower of ivory,
thy eyes like pools in Heshbon
at the gate of the daughter of multitudes;
thy nose like the tower of Lebanon
which looks toward Damascus.
- 6 Thy head upon thee like Carmel,⁹
and thy flowing locks like purple—
a king fettered by curls!¹⁰

¹ [MAT.: The voice of the synagogue. COV., MAT.: Then the chariots of the prince of my people made me suddenly afraid. CRAN., BISH.: I knew not that my soul had made me the chariot of the people that be under tribute. DOW.: My soul troubled me for the chariots of Aminadab. GENEV.: I knew nothing, my soul set me as the chariots of my noble people. ENG. VER.: My soul made me like the chariots of Ammi-nadib; Marg.: Set me on the chariots of my willing people. THURPP.: "All translations which introduce a preposition before 'the chariots'—'oo,' 'to,' 'among,' 'on account of,' etc., are grammatically untenable." He renders: my soul had made me the chariots of my people the Freewillig.] נַפְשִׁי שָׂכַתְנִי

limits the meaning of the preceding לֹא יָדַעְתִּי, though there is no necessity of supplying כִּי. The relation is rather such that the preceding principal clause is logically subordinated to the limiting and explanatory clause annexed to it, and thus yields some such sense as "without my knowing it, unawares my desire, etc.;" comp. Job ix. 5, Isa. xlvii. 11 as well as HIRZ. and HENGSTEN. *in loc.* נַפְשִׁי—which can neither be the object, nor in apposition with the subject of יָדַעְתִּי—might it is true, have the sense of "I myself" (comp. IIos. ix. 4; Job ix. 21; Ps. iii. 3, etc.), but as the subject of the verb יָדַעְתִּי obtains the sense of "desire, longing," which is attested by Gen. xxiii. 8; Job xxiii. 13; 2 Kin. ix. 15, etc.

² [WICL.: The voice of the church to the faith of the neophyte. MAT.: The voice of the church calling again the synagogue.]

³ [WICL.: The voice of Christ to the church, of the synagogue. MAT.: Christ to the synagogue. What pleasure have ye more in the Shulamite than when she dancess among the men of war?]

⁴ [WICL., MAT.: The voice of Christ to the church. MAT.: O how pleasant are thy treadings with thy shoes.]

⁵ For תְּפִינִים and its root חָקוּ תִפְּנוּ, revolve, see on v. 6, and for רַבְּבִים "thighs," on v. 15.

⁶ [THURPP.: Note the homœophony in the Hebrew.] אֲנִי הַכְּהָר "bowl of roundness" is of course equivalent to "round bowl," see EWALD, § 287 f. [GREEN'S *Heb. Gram.* § 254, 6, a] The root כָּהַר, as appears from the Samaritan, is synonymous with כָּהַר "to go round, surround;" comp. on the one hand כָּהַר "shield," Ps. xci. 14, and on the other hand כָּהַר castle, fortress, tower; also שָׁהַרִּין "little moon," and the Talmudic כָּהַר wall, fence.

⁷ [WICK.: Never needest drink. COV., MAT.: which is never without drink. DOW.: Never wanting cups. E. V.: which wanteth not liquor.]

⁸ אֲרָמַיִם Aramæism for שָׁנָה; literally "hedged in lilies."

⁹ [GENEV.: scarlet. ENG. VER. Marg.: crimson.]

¹⁰ הַרְבֵּים elsewhere "channels, water-troughs" are here manifestly the flowing ringlets or locks of her hair, comp. the Lat. *coma fluens*. [COV., MAT.: like the king's purple folden up in plates. CRAN.: like purple and like a king going forth with his guards about him. DOW.: as a king's purple tied to water-pipes. GENEV.: the king is tied in the rafters; with the marginal note "he delighteth to come near thee and to be in thy company." ENG. VER.: the king is held in the galleries. WORDSWORTH: the king is bound or tied at the water-troughs, i. e. dispenses grace through the appointed channels.]

THIRD SCENE:

SOLOMON AND SHULAMITH (alone).

(CHAP. VII. 7.—VIII. 4.)

SOLOMON.

- 7 How fair art thou and how comely,
O love,¹ among delights!²
- 8 This thy stature resembles a palm tree,
and thy breasts clusters.³
- 9 I⁴ resolve: I will climb the palm,
will grasp its branches,⁵
and⁶ be thy breasts, please, like clusters of the vine,
and the breath of thy nose⁷ like apples,
- 10 And thy palate⁸ like the best wine. . . .

SHULAMITH (interrupting him).

—going⁹ down for my beloved smoothly,¹⁰
gliding over the lips of sleepers.

- 11 I am my beloved's,
and for¹¹ me is his desire. — —
- 12 Come,¹² my beloved, let us go out to the country,¹³
lodge in the villages,
- 13 Start early¹⁴ for the vineyards;
we shall see whether the vine has sprouted,
its blossoms opened,¹⁵
the pomegranates flowered
there will I give thee my love.¹⁶

¹ [WICL.: Thou most dearworth. COV., MAT.: my darling. GENEV.: O my love.]

² [THRUPP, who is quite too fond of ingenious emendations: "O daughter of alburments. We may follow the SYRIAC and AQUILA in dividing the כְּתֵיבֵינִים of our Hebrew text into the two words כְּתֵיבֵינִים."]

³ [COV., MAT.: like the grapes.]

⁴ [WICL.: Christ of the holy cross saith. MAT.: The spouse speaking of the cross.]

⁵ [WICL., DOW.: fruits.]

⁶ [WICL.: The voice of Christ to the church. MAT.: The spouse to the spouses.]

⁷ [WICL.: The saell of thy mouth. DOW.: odor of thy month. COV., MAT.: the smell of thy nostrils. GENEV.: the favor of thy nose.]

⁸ [WICL., COV., MAT., DOW.: throat. CRAN.: jaws. BISH., GENEV., ENG. VER.: the roof of thy month.]

⁹ [WICL.: The church saith of Christ,—worthy to my love to drink, to the lips and to the teeth of him to chew. COV., MAT.: this shall be pure and clear for my love; his lips and teeth shall have their pleasure. CRAN.: which goeth straight unto my beloved and bursteth forth by the lips of the ancient elders. BISH.: which is meet for my best beloved, pleasant for his lips and for his teeth to chew. GENEV.: which goeth straight to my well-beloved and causeth the lips of the ancient to speak. DOW.: worthy for my beloved to drink and for his lips and his teeth to ruminate. ENG. VER.: that goeth down sweetly (Marg. straightly) causing the lips of those that are asleep (Marg. the ancient) to speak. THRUPP: "In so difficult a passage some variations of text must be expected; and for שְׁפָתַי 'שָׁנִים' 'the lips of the sleepers,' the LXX, SYRIAC and AQUILA apparently concur in reading שְׁפָתַי 'my lips and teeth'; to which reading the versions of SYMMACHUS and JEROME also lend partial and indirect support. It has, however, the disadvantage of being ungrammatical, the true Hebrew for 'my lips and teeth' being שְׁפָתַי וְשָׁנַי. Moreover, the received text is decidedly upheld by the TARGUM, and yields a more appropriate meaning:"]

¹⁰ On הִתְהַלֵּךְ בְּמִישְׁרֵים lit. "going according to evenness" (in an even, smooth way) comp. the similar הִתְהַלֵּךְ בְּמִישְׁרֵים Prov. xxiii. 31; also Isa. viii. 6.

¹¹ On אָלַי—אֵלַי comp. Prov. xxix. 5; Ps. xxxvi. 3. [WICL.: I to my love and to me the turning of him. DOW.: I to my beloved and his turning is towards me. COV., MAT., CRAN.: There will I turn me unto my love, and he shall turn him unto me. BISH.: I am my beloved's and he shall turn him unto me. GENEV.: I am my well-beloved's (ENG. VER.: beloved's) and his desire is toward me. GINSBURG: "It is for me to desire him. אֵלַי lit. on me, i. e. it is upon me as a duty, thus 2 Sam. xviii. ii.; Prov. vii. 14"]

¹² [WICL.: The voice of the church to Christ. MAT.: The church speaking to Christ.]

¹³ On עָצָא הַשָּׂדֶה of going out of the city into the open country comp. also 1 Sam. xx. 6.

¹⁴ "To start early (הַשְׁבִּים) for the vineyards" i. e. to rise early and go to them, a constr. prægnans, comp. *Ew.* § 282, c. [*GREEN'S Heb. Gram.* § 272, 3. WICL.: early rise we to the vine. COV., MAT.: in the morning will we rise betimes and go see the vineyard.]

¹⁵ The Piel פָּתַח is to be taken reflexively, "opened themselves" (DEL., HENOSTENB., MEIER), perhaps also inchoatively, "whether they are opening, are on the point of bursting" (*Ew.*, HEILINSTR., VAHL *etc.*). For פָּתַח comp. on ii. 13.

¹⁶ On אֶת־דְּרוֹרֵי אֶת־אֵת comp. Prov. xxix. 17. [WICL. omits. COV., MAT., CRAN. BISH., my breasts.]

14 The mandrakes¹ give forth their odor,
and over our doors are all sorts of excellent fruit,²
new as well as old,
(which), my beloved, I have laid up for thee.³—

- VIII. 1 O⁴ that thou wert as a brother of mine,
who sucked the breasts of my mother!
should I find⁵ thee without I would kiss thee,
yet⁶ none would despise⁷ me.
- 2 I would lead thee, bring thee to my mother's house,
thou⁸ wouldst instruct me;
I would give thee to drink of the spiced wine,
of my pomegranate juice.
- 3 His left hand is under my head,
and his right embraces me.⁹—
- 4 I¹⁰ adjure you, ye daughters of Jerusalem,
that ye wake not, and that ye waken not
love, till it please.

¹ [WICL.: the mandrakes give their smell in our gates. All apples new and old, my love, I kept to thee. COV., MAT.: there shall the mandragoras give their smell beside our doors; there, O my love, have I kept unto thee all manner of fruits both new and old.]

² [GENEV.: All sweet things.]

³ This last clause cannot be taken as an independent sentence (DÖPKE, ROSENEM., HENGSTENB.) for then the verb would have "new fruit" likewise for its object. וְשָׂרָא must be supplied and the resulting relative clause must only be connected with the last predicate דְּשָׂרָא (correctly Hirtz.).

⁴ [WICL., MAT.: The voice of the patriarchs speaking of Christ. WICL.: Who to me giveth [Dow. shall give to me] thee my brother sucking the teats [Dow. breasts] of my mother, that I find thee alone without forth [Dow. I may find thee without] and kiss thee. COV., MAT.: O that I might find thee without and kiss thee, whom I love as my brother, which sucked my mother's breasts; and that thou wouldst not be offended if I took thee and brought thee, etc. CRAN.: — and that thou shouldst not be despised. I will lead thee and bring thee, etc.]

⁵ On the conditional clause without וְאִם, and with nothing to mark the apodosis, comp. Hos. viii. 12; Prov. xxiv. 10;

Judg. xi. 36.

⁶ וְאִם yet, nevertheless, see Ew. § 341, a, [GESEN. *Lex.* in verb.]

⁷ On וְאִם see ver. 7 below, Prov. vi. 30. Instead of וְאִם me some inferior MSS. read וְאִם thee, which however seems far less appropriate, and has doubtless been repeated here from the close of the preceding verse. All the ancient versions read וְאִם. [GENEV.: they should not despise thee; Marg. me.]

⁸ [WICL., Dow., GENEV.: Thou shalt teach me. COV., MAT., CRAN., BISH.: that thou mightest teach me. ENG. VER.: who would instruct me.]

⁹ This exclamation differs from that in ii. 6, with which in other respects it agrees verbatim, merely in the omission of וְאִם after וְאִם, just as וְאִם stands alone also in ver. 5 b, so likewise in Ex. xxiv. 4; xxxii. 19. We have already seen vi. 3; iv. 1; vii. 4, etc. that the poet does not like exact verbal repetitions of formulas before used.

¹⁰ [WICL., MAT.: The voice of Christ.] Repeated with some freedom from ii. 7; iii. 5. In place of וְאִם there, a prohibitory וְאִם is introduced here (see EWALD, § 325, b, comp. also on v. 8 above) [AINSWORTH, with more scrupulous adherence to the form of the Hebrew expression: why should ye stir, and why should ye stir up the love.] And by omitting the gazelles and hinds of the field as well as contracting וְאִם וְאִם into one word by means of Makkeph, a rhythmical reduction of the whole exclamation to a verse of but two members has been attained.

EXEGETICAL AND CRITICAL.

1. The place of the action in this new section is without doubt the same as in the foregoing act. The dialogue with the daughters of Jerusalem (v. 8, 9, 16; vi. 1-3; vii. 1); the mention of the "city" and the "keepers of its walls" in this fresh recital of a dream (v. 2-7) which reminds one of its predecessor (iii. 1-5); the "garden" of Solomon, to which he has gone down, vi. 2; finally and above all her appeal to her lover to go out with her "to the country" (vii. 12) and to the house of his chosen one's mother (viii. 2), and there in the enjoyment of simple country pleasures to become to her "as a brother who had sucked the breasts of her mother" (viii. 1); all this points to the king's palace at Jerusalem as the scene, and more probably to some room in this palace, than to "contiguous grounds" or

"the royal gardens," as is thought by DELITZSCH. The room in the palace on Zion, which, according to scene 2 of the foregoing act, was used for the marriage feast, may very well be the one in which the whole of the present act was performed; for there is no indication any where of a change of scene, not even between vii. 1 and 2, or between vers. 6 and 7 of the same chapter (vs. DEL.).—The time of the action is determined by its characteristic contents to have been some days or weeks later than the wedding festivities described in act third. For the relation of love so pure and happy at the beginning has since suffered certain checks and interruptions, which reveal themselves on the part of Shulamith at least by various symptoms of uneasiness, nay, of sadness and dejection, without her betraying, however, that she has been at all wounded or actually injured by her husband. The dream, which she tells her companions at the beginning of the section that

she has very recently had in the night, begins exactly like the preceding, and runs on partly in the same way. It does not, however, end as that does in a bright and joyous manner, but with pain and fright. Seeking her beloved by night, she not only fails to find him—she is beaten and robbed by the watchmen! Her gloomy misgiving in respect to the unfaithfulness of her lover, expressed in her apprehension that she might soil her feet again, which had just been washed (v. 3, see *in loc.*), proves to be only too correct, and drives her therefore with an anxious and troubled heart to have it said to her lover, who has actually forsaken her for a time, "that she is sick of love"—of loving solicitude about his heart partially averted and alienated from her (v. 8)! She expresses this solicitude, it is true, not by open complaint; on the contrary, in what follows she sedulously avoids dropping any thing to the disadvantage of her husband in the hearing of the ladies of the court (v. 10-16), she apologizes for his leaving her by the harmless assumption that he may have gone "to feed in the gardens and to gather lilies," vi. 2, and only inserts in her exclamation at the close an allusion indicative of painful longing in respect to the way that she wishes to be and to remain her beloved's, *viz.*, that he should now as formerly "feed among the lilies," that he should be and remain a guileless, pure and simple-hearted country lover (vi. 3)!—When, therefore, Solomon himself returns to her after a considerable absence, the manifestations of her partial dissatisfaction with him assume a somewhat altered form. She regards him gravely and sternly, and thus leads him in the picture of her beauty and loveliness, which, full of ecstasy, he again begins to sketch (vi. 4 ff.; comp. iv. 1 ff.) to introduce some allusions to her "terribleness" (vi. 4, 10), as well as to the effect of the glance of her eyes (vi. 5 a), which "overcome" or "dismay" him. The spirited statement of the prior rank accorded to her above all his wives and virgins, into which this description finally passes (vi. 8-10), she leaves wholly unnoticed; nay, she answers it with a description of what she once did and was engaged in, when a simple country maid in happier circumstances, and with more agreeable surroundings (vi. 11), and thereupon she gives him plainly enough to understand that the elevation bestowed upon her in consequence of her love "to the state-carriages of her people, the noble," *i. e.* to the highest rank among the nobles of her people, had also led to her being painfully undeceived (vi. 12). She even wishes to escape from the society of the voluptuous ladies of the court, which has become irksome to her, and she is induced to return and remain, not so much by their urgent entreaties and representations (vii. 1) as simply and alone by her unconquerable love to Solomon, whom she hopes finally to free from his corrupt surroundings and to gain wholly for herself and for the purer pleasures of her life at home.—To the new and exaggerated laudation of her charms, in which her lover hereupon indulges (vii. 2 ff.) she listens in silence; as in one place at least they offend against the rules of modesty (vii. 3), she deigns not to answer. Not until the other ladies had left her alone with Solomon, does she venture to open her heart to him and to give free expres-

sion to her longing desire, which has been most strongly aroused, to return to her home and to have her lover changed from a voluptuous servant of sin to an innocent child of nature like herself. She does this by interrupting (vii. 10) the fond language of her husband just where it had become most urgent and tender, and chiming in with what had been begun by him. With extraordinary address and delicacy she first, as it were, disarms and fetters him (vii. 10, 11) and then brings her desire before him with such overpowering force and urgency that refusal is impossible, and he is borne along as on the wings of the wind by her pure love, which triumphs thus over the enticements and temptations of his court (vii. 12 ff.). He need not utter a word of express consent to her request; she has him completely in her power, and as he has just called himself "a king fettered by her locks" (vii. 6), she but briefly refers to the fact, that his whole desire is toward her (vii. 11 b), that "his left arm is under her head, and his right embraces her" (viii. 3), and then leaves the scene on the arm of her beloved with that exclamation twice before uttered to the daughters of Jerusalem (viii. 4), and which this time has the force of farewell advice.*

* [That Solomon had given Shulamith any occasion for disquietude, or that her pain at his absence arose from a suspicion of the constancy, warmth or purity of his affection, is the merest figment without the shadow of a foundation in the language of the Song. Solomon is Shulamith's ideal as she is his. She does not utter one word of complaint to others or of reproach to him. There is nothing to imply that in her most secret thoughts she censures him for an absence which is intolerable to her. As far as there is any blame in the case, she casts it upon her own drowsy sluggishness, which forbore to open to him promptly and grant him the admission that he sought. Even this, however, occurring as it did in a dream, seems to be told not so much in a spirit of self-reproach as to demonstrate that she was "sick of love." She longs for her beloved every moment, and, sleeping or waking, he is ever in her thoughts, and she is uneasy and restless when he is not by her side. But her confidence is unabated that she is her beloved's and her beloved is hers, vi. 3. Her language respecting him is that of affectionate admiration, v. 10, *etc.*, and his to her is that of the most tender fondness, vi. 4, *etc.* There has been a brief separation, but there is nothing to indicate so much as a momentary estrangement on her part or on his.

The current allegorical interpretations seem here to be at fault in one direction as much as that of ZÖCKLER errs in the other. The image of ideal love presented in the Song should not be marred by the untimely introduction of any thing outside of itself, whether the sins and inconsistencies of the church or of believing souls on the one hand, or the actual historical character of Solomon as learned from Kings and Chronicles on the other. We are not at liberty to put constraint upon the language here employed for the sake of making the bride mirror forth the deficiencies of the Church or of preserving the consistency of Solomon a character as represented here with all that is recorded of him elsewhere.

The bride supplies an emblem of devoted attachment and faithful love, which is to be set before the Church as the ideal towards which she should tend, and after which she should aspire and struggle, rather than as a picture which she should or is realized in her actual life. It is a bride loving, longing for, delighting in her lord, but conscious of no unfaithfulness on her part and suspecting none on his.

And the bride-groom is equally removed from any charge of inconstancy. The military metaphor of vi. 4, 5, to which ZÖCKLER appeals, is not suggestive of frowns or of displeasure any more than iv. 4 or the strong language of iv. 9. It is her incomparable charms, the batteries of beauty and of love which assault him with such resistless energy that he pleads for quarter. Nor is there any foundation for the desire attributed to Shulamith to escape from Solomon's court or to have him forsake it on account of its presumed excesses. It certainly cannot be deduced from language which simply expresses an exquisite delight in natural objects, and a wish to enjoy them in the company of her beloved, and to possess the opportunity which would thus be afforded for uninterrupted and unrestricted converse. The language of the bride

2. The sketch here given of the inner progress of the action in the course of this act departs in several important particulars from the view of the later interpreters; but it appears to us to be the only one which corresponds with the language and the design of the poet. It is principally distinguished from the view of DELITZSCH, which approaches it most nearly, by its taking the "little disturbances" and troubles in the life of the newly married pair, which this scholar also affirms, to be more serious and real, and not restricting them for instance barely to the tragic contents of that story of her dream (v. 2-7) but letting the dissatisfaction of the chaste bride with the voluptuous conduct of the king and his court come properly forward as the actual cause of the clouded horizon of their married state. Our view too repels the assumption shared by DELITZSCH with several recent commentators, but destitute of proof, that the description of Shulamith's charms contained in vii. 2 ff. was occasioned by a "country-dance" which she was executing before him and the ladies of the court, —a hypothesis dubious in every point of view, and upon which Shulamith's character could scarcely be freed from moral taint (for the dance in question, the "dance of Mahanaim" can scarcely be conceived of as other than an unchaste pantomime); and from this it would be but a single step to the notion of RENAN that Solomon in this passage describes the charms of a danseuse of the harem, or to the similar one of HIRTZIG, that the king is here "cooing round a concubine." Finally our view differs in one point at least from that of DELITZSCH in respect to the division into scenes, inasmuch as it rejects the opening of a new scene or even act after vi. 9 (comp. *in loc.*, as well as the Introduction, § 2, Rem. 2), and consequently takes the whole to be one act with three scenes, of which the first extends to vi. 3; the second to vii. 6; and the third from that to viii. 4. Against the assumption of a point of division after vii. 6 it has often indeed been urged (see *e. g.* EW., HIRTZ., WEISSB., and HENGSTENB. too) that the passage vii. 2-10 forms a continuous description of the beauties of the beloved, beginning with her feet and ending with her nose and palate. But with the more general exclamation vii. 7, "How fair and how delightful art thou, O Love, among the joys!" this description evidently assumes an entirely different character from that it had before in vers. 2-6, where the individual members are enumerated very much as had been done previously (iv. 1-3 and vi. 5-7) only in inverted order, and certain comparisons are instituted with them. And what Shulamith says to her lover (vii. 10 ff.) in the closest connection with the second description (or rather interrupting it and proceeding of her own motion), is of such a nature that it can scarcely be conceived of as spoken in the presence of the "daughters of Jerusalem," who had been present

vii. 11, 12 is entirely parallel to ii. 10-13 in the mouth of her lover. And the indelicacy alleged in vii. 2 is not in the pure language of the song, nor in the chaste and beautiful emblems employed, but must be wholly charged to the account of mal-interpretation. Commentators of what our author justly terms the profane erotic class have put their own offensive glosses upon this Song; and some devout and evangelical interpreters have unfortunately made concessions which the facts of the case do not warrant. There is not the slightest taint of impurity or impropriety to be found in any portion of this elegant lyric.—Ta.]

before. On which account DELITZSCH's assumption that a new scene begins with vii. 7, does not in fact deserve so unceremonious an epithet as that of "purely gratuitous," which HIRTZIG bestows upon it. The assumption of HIRTZ., BÖRTCHER, REN. and HENGSTENBERG that a new scene does not begin until vii. 12, might with equal propriety be denominated gratuitous; and so might many other modes of division which differ from ours, *e. g.*, that followed by EWALD, DÖPKE, BÖRTCHER, HIRTZ., HENGSTENB., *etc.*, and in general by most of the recent writers according to which a new scene opens with vii. 2; that of VAHN. and others (particularly the older writers) which begins this new scene with vii. 1; the assertion of EWALD that vi. 10—vii. 1 is a dialogue between the ladies of the court and Shulamith which is repeated by Solomon, *etc.* The question as to the beginning and end of the scenes in this act moreover appears to be of little consequence, inasmuch as the locality of the action, as has been before shown, does not change.* The only matters involved are 1) an entrance at vi. 4 of Solomon, who had not been present before and 2) an exit or retirement of the chorus in the neighborhood of vii. 6, or vii. 11. And this retirement of the chorus is furthermore, as is shown by the epiphonema viii. 4, probably not to be conceived of as a total disappearance but simply as a withdrawal to the background, as toward the end of Act first (see above, p. 62).

3. SCENE FIRST *a.* SHULAMITH'S STORY OF HER DREAM, v. 2-8.—This like the similar passage iii. 1-5 must be a dream, which Shulamith had had shortly before, and which she now relates as indicative of the state of her mind. In opposition to the opinion that Shulamith is relating a real outward occurrence (DÖPKE, HAHN, WEISSB., *etc.*) may be urged both the analogy of that prior passage and that such an affair is inconceivable in the history of Solomon's love to Shulamith. It would have conflicted with decorum for that, which is narrated in vs. 2-5, to have actually taken place; and for the favorite of the king to have been beaten and robbed by the city night watch as is related ver. 7, would form the *non plus ultra* of historical improbability. Besides the visionary character of the experience described is indicated not only by the introductory words, when correctly explained, "I was sleeping but my heart was waking," but also by several characteristic particulars, as ver. 3 and 6.

Ver. 2. **I was sleeping but my heart was waking.**—HIRTZIG adduces a striking parallel to the thought that in a dream the heart or spirit is awake, while the rest of the person sleeps, from Cic. *de divin.* I, 30: "*jacet corpus dormiens ut mortui, viget autem et vivit animus.*" WEISSBACH's objections (p. 211) to this parallel as inadmissible amount to nothing. Comp. F. SPITZGERBER, *Schlaf und Tod, nebst den damit zusammenhängenden Erscheinungen des Seelenlebens* (Halle, 1865), p. 37 ff., espec. p. 43: "The soul is still in the body during sleep, though freer from it than in the state of wakefulness. It is in a condition of inner self-collection and concentration in order that it may afterwards operate

* The difficulty of finding a suitable beginning and close for these divisions suggests a doubt of their certainty, or at least of their importance.—Tr.]

with the greater force upon the course of things around it in its particular sphere of life." And p. 71, "The soul sinks down in sleep to its innermost life-hearth, and loses itself there in that potential self-consciousness, which forms the proper essential quality of our spirits;— whilst in dreams it lifts itself to a comparatively higher region, that of the dawning consciousness, as it were, a region which stands considerably nearer the surface of the outward life and the daily consciousness, which moves upon it, and whose images therefore leave behind more impressive traces in our memory, which extend into our waking moments." Hence GÖSCHEL not incorrectly remarks: "If sleep is to be conceived of as depression, (*καταστροφή*), dreaming is elevation (*αναστροφή*)." From this statement also it further appears why the view maintained by

GROF. and DÖRKE, that אֲנִי שֵׁנָה וְלִבִּי עֵר denotes a condition midway between sleep and wakefulness, a semi-sleep, is superfluous; an opinion by the way, which has the meaning of the words against it, for "I slept" is not the same thing as "I was half asleep." The heart stands here in its customary O. Test. sense of the centre and organ of the entire life of the soul, not barely for the intellectual faculties of the soul, the region of thought, as HIRTZ maintains. Comp. further on Prov. ii. 10 (in this commentary).—

Hark, my beloved is knocking: Open to me, my sister, my dear, my dove, my perfect. Compared with the similar passage ii. 8 this fond quadruple address shows a considerable advance in the relation between the loving pair. The predicate "my fair one," which there stands with "my dear" is here wholly wanting, and is supplied by the more intimate "my sister," which since Shulamith's marriage had become the common pet name, by which Solomon called her (see iv. 9, 10, 12, v. 1). He had it is true already said "my dove" to her before their nuptials (ii. 14, comp. again vi. 9); but "my perfect" is an entirely new appellation (comp. likewise again vi. 9), which it is likely was first adopted after their marriage, and by which Solomon probably designed to express her innocence and purity (הַטְהַר perfect, *integra*) in contrast

with the character of his other wives, who were not so perfect and pure. For he can scarcely have employed this appellation unmeaningly, as "my angel" among us (*vs.* DÖRKE and HIRTZ.), [nor can it mean as THURPP alleges "mine perfectly or entirely."]—**For my head is filled with dew, my locks with drops of the night.** The copiousness of the nightly fall of dew in Palestine is attested also by the well-known history of Gideon's fleece, Judg. vi. 38; comp. also Ps. cx. 3; 2 Sam. xvii. 12; Mic. v. 6; Bar. ii. 25. That Shulamith sees her lover come to her window dripping with the dew of the night, and chilly too in consequence, might seem to imply that she thought of him as a shepherd, who as ἀπαυθών "abiding in the field" (Luke ii. 8) had had to endure wet and cold, and hence had sought shelter in her dwelling. But to explain that representation it is sufficient to assume that the first half of her dream (vers. 2-4) transports her back to her home, or in other words that now in her dream, as she had done before when awake

(see i. 7; ii. 16; iv. 6) she transfers her lover without more ado from the sphere of royalty to that of a shepherd's life. That in the latter half of her dream (vers. 6, 7) she thinks of him again as living in the city, and herself too as wandering about in the city looking for him, is a feature of the most delicate psychological truth, which has its analogue in the story of her previous dream, iii 1-4.

Ver. 3. **I have taken off my dress.** כָּתַנְתִּי lit., "my tunic, my under garment." She here too thinks herself back again in her former humble circumstances, where she commonly wore nothing but a tunic, χιτών (comp. Ex. xxii. 25 f.; 2 Sam. xiii. 18, also Mark vi. 9,) and consequently in the night was entirely unclothed with the exception of the warm covering or upper garment (הַשָּׂרָב, Ex. *ibid.*, Gen. ix. 23; Dent. xxii.

17) under which she slept.—**I have washed my feet: how shall I soil them?** This is again another particular referring back to her former scanty mode of life in the country. She did not then wear the shoes, which since her elevation to be a prince's daughter (vii. 2) she was now obliged to wear: on the contrary she ordinarily went barefoot in the house and in its immediate vicinity, except in long walks in the country when she wore sandals. (comp. Am. ii. 6, viii. 6; Deut. xxix. 4; Josh. ix. 5). Hence the feet washed before going to bed might easily get dirty again on the floor of the house. The soiling of the feet is in the religious and ethical region a symbol of moral contamination from the petty transgressions of every-day life (John xiii. 10); and in the figurative language of dreams it is a well-known symbol of moral defilement reproved by the conscience and accompanied with shame, comp. (SCHUBERT, *Symbolik des Traums*, 3d edit. p. 13. SPLITTBERGER. *ibid.* p. 128 ff.*). It is therefore from going out to her lover, this symbol of more intimate and enduring intercourse with him, that she apprehends the soiling of her feet. Hence the objections which she makes to complying with his request, and the cold, almost indifferent, if not exactly "rude" (DEL.) tone of her answer.†

Ver. 4. **My beloved extended his hand through the window.** יָדוֹ הֵחִיָּהוּר lit., from the hole, † *i. e.*, through the latticed window (for that is certainly what is intended here, as appears from ii. 9, not a mere opening in the wall as HIRTZ. supposes) and from it toward me.‡

* A marked instance of this is to be found in the well-known dream of the youthful Ansgar at Corbie, of the broad norass, which prevailed him from coming to his mother and other pious women, whom he saw in the company of the blessed virgin on a delightful road, comp. A. TAPPENHORN, *Leben des heil. ANSGAR, Apostels von Dänemark, etc.* *Minst.* 1863, p. 69 f. RIMBERT. *Vita S. Ansgarii*, c. 2, in Pertz. *Monum. Germanicæ* Tom. II. p. 690.

† BURROWS states the true sense much more simply and correctly: "These words mean, that as the bride had retired to rest, she could not put herself to the trouble of arising even to let in the beloved."

‡ [Not "withdrew his hand from the hole," a rendering mentioned by AINSWORTH, disapproved by WILLIAMS, and adopted by BURROWS and GINSBURG.]

§ [PECCY: "It was the ancient custom to secure the door of a house by a cross bar or bolt; which at night was fastened with a little button or pin. In the upper part of the door was left a round hole, through which any person from without might thrust his arm, and remove the bar, unless this additional security were superadded." THURPP: "The hole

This gesture of extending (שָׁרַח) the hand in does not signify his intention to climb in through the window (Hitz.), nor his desire to gain access by forcibly breaking a hole through the wall (HENGSTENBERG after Ezek. viii. 7, 8) [so WORDSWORTH], but is rather the expression of an urgent request to be admitted. The customary gesture of a petitioner is, it is true that of spreading forth his hands פָּרַשׁ כַּפָּי (Ex. ix. 29–31, etc.) But this could not be done in the present instance on account of the smallness of the window and the darkness of the night, and would besides have been unsuitable in relation to his beloved, for everywhere else it appears only as a usage in prayer. He must here, therefore, in craving admission adopt a gesture, which would at the same time express his longing to be united with his beloved (comp. DEL. and WEISSB. in loc.)—**And I was inwardly excited over him**; lit., “my bowels* were agitated, sounded over him”—which according to Jer. xxxi. 20; Isa. xvi. 11; lxiii. 15 is equivalent to “I felt a painful sympathy for him.” This was of course because she had let him stand out in the wet and

cold. According to the reading עָלַי (so the so-called Erfurt Ms., see DE ROSSI in loc.) the feeling expressed would be regret instead of pity: “my bowels were agitated on me” (i. e. in me, or over me, on my account—comp. Hitz. and Ew. in loc.) But this slenderly attested reading appears to have crept into the text from Ps. xlii. 6, 12, and for this reason to deserve no attention.

Ver. 5. **Up I rose to open to my beloved.** אָנֹכִי stands after קָבַרְתִּי without special emphasis, according to the more diffuse style of speaking among the people. So Hitz. no doubt correctly, whilst WEISSB. is certainly far astray in asserting that Shulamith means by this אָנֹכִי to emphasize “her entire person in contrast with any particular parts.” † **And my hands dropped with myrrh and my fingers with liquid myrrh upon the handle of the bolt.** That is to say, as my hands touched the handle of the bolt (or lock on the door of the house) in order to shove it back and open it, they dropped, etc.

עַל בְּבוֹת הַיַּנְעוּלָה, whose genuineness MEIER suspects without any reason, plainly shows that the dropping of myrrh did not proceed from Shulamith’s anointing herself, as she rose and dressed, (as MAGX. and WEISSB. imagine) [so too BURROWS], but from the fact that her lover had taken hold of the door on the outside with profusely anointed hands, and so had communicated

is that through which according to the fashion of eastern doors, a person from without thrusts in his hand in order to insert the key and so to open it, see THOMSON *The Lament and the Book*, chap. xxii.†]

* [ALEXANDER (Comm. on Isa. xvi. 11): “The viscera are evidently mentioned as the seat of the affections. Modern usage would require heart and bosom.” BAXES correctly applies to this verse the distinction which philologists have made between the ancient usage of *bowels* to denote the upper viscera, and its modern restriction to the lower viscera, a change which sufficiently accounts for the different associations excited by the same or equivalent expressions then and now.”]

† [THURPP: “*up I arose.*” Literally “I arose.” So too at the beginning of the next verse the literal rendering is simply “I opened.” But in both places the use, contrary to the Hebrew custom of the pronoun אָנֹכִי (“I” is emphatic; and seems to indicate an alertness and forwardness, which must in an English rendering be expressed in some other manner,

the fluid unguent of myrrh to the bolt inside likewise.* This might have resulted from the unguent flowing in from the outer lock through the key-hole (Hitz.), or some drops of myrrh from the hand of her lover inserted through the hole above the door, might have trickled down upon the inner lock, which was directly beneath (DEL). Too accurate an explanation of the affair seems inadmissible from the indefinite dreamlike character of the whole narrative. But at any rate an anointing of the outer lock of the door by the lover on purpose is not to be thought of (with LESS., DÖPKE, EW., VAH., etc.) because though classic parallels† may be adduced for this “silent homage of love,” none can be brought from oriental antiquity. —כֹּר עֹבֵר— is not “overflowing myrrh,” ‡ i. e., dealt out in copious abundance (Ew.), but myrrh exuding or flowing out of itself in contrast with that which is solidified and gum-like, σμύρνα στακτή in contrast with αμ. πλαστή (THEOPHR. *Hist. Plant.* 9, 4); comp. מֵרְרָר Ex. xxx. 23, as well as above on i. 13.

Ver. 6. **I opened to my beloved, comp. on 5 a.—And my beloved had turned away, was gone. My soul failed when he spoke.** That is, before, when he was speaking to me through the window (vers. 2, 4), my breath forsook me, my soul almost went out of me § It is consequently a supplementary remark, whose principal verb, however, is not necessarily to be taken as a pluperfect (vs. DÖPKE).—**I sought him but I did not find him; I called him but he did not answer me.** With the first

* [THURPP thinks the myrrh came from the hands of the bridegroom, WORDSWORTH from those of the bride. WILLIAMS: “Commentators in general suppose that the perfume here called liquid myrrh, proceeded from the moisture of his hands, wet with dew; and the compliment in this view is very elegant and beautiful, implying that the fragrance of his body perfumed everything which came in contact with it. If the perfume, however, he referred to the spouse, I think it will imply that she had anointed herself with such luxuriance that her fingers were still wet with myrrh; and this would partly account for her reluctance to rise, since indulgence naturally induces sloth.” GOON and PARUCK strangely imagine that in her haste to reach the door she overturned a vase of fragrance which agreeably to oriental practice she had prepared for her lover.]

† Particularly Lucretius, IV. 1171:

“*Al lucrimans exulsius amator limina sepe
Floribus et sertis operit, postesque superbo
Unguit amaracino et foribus miser oscula figit.*”

Comp. also Tibull. I. ii. 14; Athenæ. ed. Casaubon, I. 669.

‡ [GOON: “Pure or perhaps liquid myrrh, that which weeps or drops from the tree, the most esteemed but most expensive of this class of perfumes.”]

§ [NOYES gives the most satisfactory explanation of this expression: “*I was not in my senses*; literally, ‘my soul was gone from me.’ The meaning most suited to the connection is, that she acted insanely in not admitting her beloved at his request. It seems to denote that bewilderment of the faculties caused by fear, as in Gen. xlii. 28, or by any other passion; here by the passion of love.” Or rather the bewilderment intended would seem to be that strange want of self-possession so common in dreams, in consequence of which, a person does precisely the wrong thing, and as the result, finds himself in most embarrassing and trying situations. WESTMINSTER ANNOTATIONS: “My neglect of his speech troubled me when he was gone.” SCOTT: “Either she now recollected his former most tender and affectionate call which she had resisted; or he spoke a reproving word as he withdrew, which filled her with extreme distress.” THURPP: “My soul failed me for what he had spoken. Here the reference must be to the words uttered by the bridegroom when he first presented himself at the door; for there is no record of his speaking subsequently.” GIBSON: “When he spoke of it, i. e., of his going away.” MOORE STRAIT: “My soul failed for his speaking; with mingled desire and fear she listens till her soul faints within her.”]

of these lines comp. iii. 2 *b*; with both together Prov. i. 28; viii. 17.

Ver. 7. **Found me then the watchmen, etc.** Comp. iii. 3, HIRTZ, correctly: "In her previous dream the watchmen make no reply to her question; here without being questioned they reply by deeds."—**Took my veil off from me.**

וָרָרָה (from וָרָר spread out, disperse, make thin) is according to Isa. iii. 23 a fine light material thrown over the person like a veil, such as was worn by noble ladies in Jerusalem; comp. TARO. on Gen. xxiv. 65; xxxviii. 14 where אֲרָרָה represents the Heb. פָּרָה. * כְּעֵלָיָהוּ certainly means not a bare "lifting" (MEIER), but a forcible tearing off and taking away of this article of dress; else this expression would not form with the preceding "they struck me, wounded me," the climax, which the poet evidently intends.—**The watchmen of the walls;** not the subject of the immediately preceding clause (WEISSB.), but a repetition of the principal subject which stands at the beginning of the verse. In her complaint she naturally comes back to the ruffians who had done all this to her, the villainous watchmen.—"Watchmen of the walls," whose functions relate as in this instance to the interior of the city, and who, therefore, were not appointed principally with a view to the exterior circuit walls, occur also Isa. lxiii. 6.

Ver. 8. **I adjure you, etc.** For this expression, as well as the masc. form of address, comp. on ii. 7.—**What shall ye tell him?** So correctly EW., HEILIGSTEDT, DEL., HENOSTENB. *etc.*; for although הֲיִשָּׁר sometimes expresses an earnest negative or prohibition, and might therefore be synonymous with אֵין in ii. 7; iii. 5, yet the translation "do not tell him that I am sick of love" (WEISSB. and others) yields a less natural sense than the one given above, according to which Shulamith seeks to induce her lover to a speedy return by the intelligence of her being sick of love. And in fact she connects a charge of this purport to the daughters of Jerusalem immediately with the narrative of her dream, because this had already evidenced in various ways that she had an almost morbid longing for her lover (see especially ver. 4, *b*; vers. 6, 7.)

4. CONTINUATION. *b*. SHULAMITH'S DESCRIPTION OF HER LOVER, v. 9-16.

Ver. 9. **What is thy beloved more than (any other) beloved, thou fairest among women?** This question of the daughters of Jerusalem which serves in an admirable way to connect what precedes with the following description of the beauty of her lover, springs from the assumption readily suggested by vers. 2-4, that Shulamith's lover was some other than Solomon; an assumption admitted without scruple by the voluptuous ladies of the court, in spite of their knowledge of the fact that Shulamith had shortly before given her hand to the king as her lawful husband. It is therefore a question of real ignor-

ance and curiosity,* which they here address to Shulamith, not the mere show of a question with the view of leading her to the enthusiastic praise of the king who was well known to the ladies of the court and beloved by them likewise (DEL.); and quite as little was it a scornful question (DÜPKE, MEIER) or reproachful (MAGN.) or one involving but a gentle reproof (HIRTZ.)—against these last opinions the words "fairest among women" are decisive.

Ver. 10. **My beloved is white and ruddy, distinguished above ten thousand.** This general statement precedes the more detailed description of the beauties of her lover, which then follows vers. 11-15 in ten particulars, at the close of which (ver. 16) stands another general eulogium.—The aim of the entire description is evidently to depict Solomon, as one who is without blemish from head to foot, as is done 2 Sam. xiv. 25, 26 in the case of his brother Absalom. A commendation of his fair color, or his good looks in general fitly stands at the head of the description.—חָזָה lit., "dazzling white;" stronger than לָבָן; an expression which may be applied to a king's son, but scarcely to a simple young shepherd from the country. His face might very well be called ruddy or brownish (as 1 Sam xvi. 12) but scarcely dazzling white; and it is to the face that the predicate mainly refers, as a comparison with vers. 14 and 15 shows.—To white as the fundamental color is added the blooming red (אָדָם) of the cheeks and other parts of the face both here in the case of Solomon and Lam. iv. 7 in the description of the fair Nazarites of Jerusalem, which reminds one of the passage before us.—"Distinguished above ten thousand," lit. "from ten thousand, or a myriad" (עֲשָׂרֵת אֲלָפִים), *i. e.*, surpassing an immense number in beauty. Comp. Ps. xci. 7, as well as the plur. רַבּוֹתָהּ Ps. iii. 7; Deut. xxxiii. 17.—דָגֵל from דָגַל "standard, banner," as in Lat. *insignis* from *signum*, denotes one that is conspicuous as a standard amidst a host of other men, signalized, distinguished above others, and דָגֵל is again comparative as in ver. 9. The expression is evidently a military one like עֲשָׂרֵת אֲלָפִים vi. 4, 10.

Ver. 11. **His head is pure gold** The comparison is not directed to the color of the face, as though this was to be represented as a reddish brown (HIRTZ.), but to the appearance of the head as a whole. From the combined radiance of his fresh and blooming countenance, and of his glossy black hair adorned with a golden crown, it presented to the beholder at a distance the appearance of a figure made of solid gold with a reddish lustre. כְּתָמָה according to GESEN., HENGSTENB., and others, equivalent to that which is hidden, concealed=gold that is treasured up; according to DIETRICH and others from כָּתַם "to be solid, dense," hence massive gold; according to HIRTZ., WEISSB., *etc.*, equivalent to that which is

* [THRUPP: "It seems to be generally agreed that the word וָרָרָה occurring here, and at Isaiah iii. 23, denotes a wide and thin garment, such as Eastern ladies to the present day throw over all the rest of their dresses. The Germans well translate it Schleierkleid, veil-garment." Goob: "To tear away the veil from an Eastern lady is one of the greatest indignities that can be offered to her."]

* [Much better THRUPP: "That the dramatic form may be preserved a question is here put by the chorus of the daughters of Jerusalem in order to furnish occasion for the description which follows." It is also to be observed that the inquiry is not who he is, as though it implied their ignorance of his person, but what is he. They simply wish to draw from her her estimate of him.—TR.]

reddish, of red lustre, which latter explanation is favored by Arabic parallels and by the expression נֶחֱמָם Jer. ii. 22. The adjective זָרָה connected with it designates this gold as carefully refined and purified (comp. the Hoph. part. זָרָה with the like sense 1 Kin. x. 18).—**His locks are hill upon hill.** הַתְּלֵלִים may be thus explained with DEL., WEISSB., etc., by deriving it from הִלֵּל to raise, heap up (whence הֵל a hill and הַלְלוּ high, Ezek. xvii. 22). Commonly “palm branches,” (“flexible or curling palm branches” from הִלֵּל in the sense of “wavering or swaying to and fro”); or “pendent, hanging locks” (from הִלֵּל *suspendit*—so HENGSTENB.); or “pendulous clusters of grapes” (as though הִלֵּלִים=תְּלֵלִים Isa. xviii. 5—so HITZ.). The comparison reminds us somewhat of that with the flock of goats on Mount Gilead (iv. 2; vi. 5); which was also designed to set forth his long curling locks piled one on another.—**Black as a raven.** Parallels to this simile from Arab. poets, see in HARTMANN, *Ideal weibl. Schönheit*, I. 45 f., comp. MAGNUS on *Cant.* iv. 1 (p. 85) and DÖPKE *in loc.* The latter adduces particularly two verses of MOTANECCI (from J. V. HAMMER, p. 11):

“Black as a raven and thick as midnight gloom,
Which of itself, with no hairdresser, curls.”

Ver. 12. **His eyes like doves by brooks of water.** On the comparison of the eyes with doves comp. i. 15. In this case it is not doves in general, but particularly doves sitting “by brooks of water” (lit. water-channels or beds) to which the eyes are likened doubtless in order to represent the lustrous brightness and the moisture of the white of the eye by a figure like that employed vii. 5, and to place it in fitting contrast with the iris whose varied hues resemble the plumage of the dove.—**Bathing in milk, sitting on fulness.** A further description of the relation of the “doves” to the “brooks of water,” *i. e.* of the iris (with the pupil) to the white that surrounds it. These water-brooks here appear to be filled up with milk instead of water, and the doves answering to the irides of both eyes are represented as bathing in this milk and accordingly as “sitting on” or “by fulness”—in which there is an allusion likewise to the convex form of the eye (correctly the SEPTUAG., VULO., SYR., and after them HENGSTENB., WEISSBACH, etc.). כִּלְאָת, lit. “fulness,” an idea undefined in itself, is here limited by the preceding אֶפְקֵי כִּים and therefore means “the fulness of the water-courses, that which fills them up” (WEISSB.); and the עַל which stands before it, indicates the same sense substantially of sitting by this fulness, as is expressed by the same preposition before אֶפְקֵי כִּים (comp. Ps. i. 3). Others take כִּלְאָת in the sense of “setting” as of a gem (comparing אֶתְּנָה כִּלְאָתָא Ex. xxviii. 17) and hence translate “enthroned in a setting” (MAGN.) or “jewels finely set” (BÖTTCH., DEL.,

preceded by IBN EZRA, JARCH., ROSENM., WINEA). But in opposition to this may be urged both the absence of אַחֲרַי after the indefinite כִּלְאָת, and the prep. עַל instead of which אֶ might rather have been expected. More correctly COCCIEUS and DÖPKE, who explain it “over the setting” *i. e.* “over the edge of the brook,” though still they do violence to the natural meaning of כִּלְאָת.

Ver. 13. **His cheeks like a bed of balm.** The tert. compar. is not barely their delightful fragrance, but likewise the superb growth of beard upon his cheeks. Shulamith would scarcely have compared beardless cheeks with a bed of balm, *i. e.* a garden plot covered with plants. That she likens the two cheeks to but one bed may be explained from the fact that the beard, which likewise surrounds the chin and lips, unites them into one whole, which like the borders in many gardens has its two parallel sides (comp. HITZIG). The punctuation עֲרִינָתָא, which the ancient versions seem to have followed (*e. g.* VULO. “*sicut arcolæ aromatum*”) and which WEISSB. still prefers, accordingly appears to be less suitable than the sing. עֲרִינָתָא here retained by the Masorites; whilst the plur. עֲרִינָתָא is unquestionably the true reading in vi. 2.—**Towers of spice plants.** The expression מְגִדְלוֹת מִרְקָחִים is doubtless so to be understood, as explanatory apposition to עֲרִינָתָא הַבַּשֵּׂם and the bed of balm is accordingly to be conceived of as a plot embracing several “towers” or pyramidal elevations of aromatic herbs, by which the rich luxuriance of his beard and perhaps also its fine curly appearance is most fitly set forth (EW., DELITZSCH, HENGSTENB., etc.). We can see no ground for the scruples, which are alleged to stand in the way of this explanation, or why we must with J. CAPELLUS suppose a reference to “boxes of unguents” (*pyrides unguentorum*) or with HITZIG, FRIEDR., WEISSB., follow the SEPTUAG. (*θύσσαι μυρεψακά*) in reading the part. מְגִדְלוֹת. The fem. plur. מְגִדְלוֹת from מְגִדֵּל is also attested by viii. 10. The custom of raising fragrant plants on mounds of earth of a pyramidal or high tower-like shape, receives sufficient confirmation from iv. 6 (the “mountain of myrrh” and the “hill of frankincense”). And the whole comparison appears to be entirely appropriate, if we but think of the beard on the chin and cheeks of her lover as not merely a soft down (HITZ.) but as a vigorous, finely cultivated and carefully arranged growth of hair. And in this we are justified in precise proportion as we rid ourselves of the notion of a youthful lover of the rank of a shepherd, and keep in view king Solomon in the maturity of middle life as the object of the description before us. Besides the circumstance that they were in the habit of per-fuming the beard, as is still done to a considerable extent in the east (see ARVIEUX, *R.*, p. 52; DELLA VALLE, II. 98; HAMMER, *Beobacht.*, II. 77, 83; REISKE on *Turafa*, p. 46) may have contributed its share to the particular form of the comparison.—**His lips lilies, dropping liquid myrrh.**

Of course it is not white but red lilies, lilies of the color, denoted iv. 3 by the "crimson thread," to which the lips of her lover are here likened. The "dropping of liquid myrrh" (comp. on ver. 3) refers not to the lilies (SYR., ROSENM.) but directly to the lips. It serves to represent the lovely fragrance of the breath, which issues from her lips (comp. vii. 9); for the "loveliness of his speech" (HENGSTENB., comp. TARG.) is not mentioned till ver. 16.

Ver. 14. **His hands golden rods.** Others, as COCCEL., GESEN., (*Thesaur.* p. 287), ROSENM.,

DÖPKE, VAH., [so ENG. VER.], take **גְּלִילֵי זָהָב** to be gold rings, which they refer to the bent or closed hand, with allusion also to the finger-nails colored with alhenna as compared with the jewels of the rings. Very arbitrarily, because 1) the curved or hollow hand must necessarily have been denoted by **כַּף**; 2) the proper expression for ring would not have been **גְּלִיל** but **חֹתָם** or **צַפְעָת**; 3) **כִּסְלָאִים** could no more express the idea of being "set with anything," than turquoises standing with it could yield a figure even remotely appropriate for yellow-

stained finger nails. **גְּלִיל** is rather roller, cylinder, rod, and the expression "golden rods" is applied primarily to the individual fingers with reference to their reddish lustre and finely rounded shape (comp. ver. 11 a) and then by synecdoche to the hands consisting of the fingers.*—**Encased in turquoises.** Whatever precious stone may be intended by **רִשְׁטִישׁ**, whether the chrysolite of the ancients (see SEPTUAG., Ex. xxviii. 17; xxxix. 13) which seems to answer to our topaz; or what is now called the turquoise (a light-blue semi-precious stone); or the onyx, which HIRZ proposes (though this was called **שֹׁהַם** Gen. ii. 12, etc.), it is at all events in bad taste to understand by this encasing of the fingers in costly jewels anything but actual jewel ornaments with which his hands glittered, agreeably to the well-known custom in the ancient East of wearing many rings. (Comp. WINER, *Realwörterb.*, ART, "Ringe" and "Siegelring"). The nails in and of themselves differed too little in color and lustre from the fingers and hands as a whole, to admit of their being compared with precious stones; and staining them with alhenna (comp. on i. 14) if practised at all in the time of Solomon, was most likely a custom restricted to women and which could scarcely have been likewise in use amongst men. On **כִּלְאָ** in the sense of "encasing" (lit., to fill in the encasement or enclosure) comp. Ex. xxviii. 17; xxxi. 5; xxxv. 33. "Golden rods encased in turquoise" or "with turquoise"

are properly such rods filled into the body of jewels here named *i. e.* surrounded and glittering with them (comp. WEISSA. *in loc.*).—**His body a figure of ivory, veiled with sapphires.** **וְגִבּוֹ** here, where the exterior parts of the body only are enumerated, is certainly not "his bowels, his inwards" (HENGSTENBERG), but "his body," comp. vii. 3, as well as Dan. ii. 32, where **גִּבּוֹ** also stands as a synonym of **גִּבּוֹ**. It is only the pure white and the smooth appearance of the body, *i. e.* of the trunk generally, including the breast, thighs, etc., which can be intended by the comparison with an **עֲשֵׂת שֵׁן** a "figure of ivory" (**עֲשֵׂת** sing. of **עֲשֵׂוֹת** [but see GESEN. *Lex.* s. v.—Tr] forms, thoughts, Job xii. 5), a comparison in which that ivory work of art restored by Solomon according to 1 Kin. x. 18 may have been before the mind of the speaker. The sapphires veiling the statue are naturally a figure of the dress of sapphire-blue or better still of the dress confined by a splendid girdle studded with sapphires. On the latter assumption the apparent "unsuitableness of the comparison" vanishes, which certainly would have to be admitted (HIRZ.) if the sapphire referred to the azure color of the dress. For it would evidently be too far-fetched, with VAH. to refer the sapphire to the "blue veins appearing through the splendid white skin of the body," and this would neither comport with the deep blue color of the sapphire or lapis lazuli, nor with the expression "veiled, covered (**כִּיגִלְפֶתָהּ**) with sapphires."—There is accordingly an indirect proof of the royal rank and condition of Shulamith's lover in the representations of this verse likewise, especially in its allusions to the ornaments of precious stones on the hands and about the waist of the person described.

Ver. 15. **His legs columns of white marble.** The figure of an elegant statue is here continued with little alteration. To understand the **שֵׁנִים** simply of the lower part of the legs and to assume that Shulamith omits to mention the **רִגְלֵי** *i. e.* the upper part of the legs from a fine sense of decorum (HIRZ.) is inadmissible, because **שֵׁנִים** according to passages like Prov. xxvi. 7; Isa. xlvi. 2 appears to include the upper part of the leg, whilst **רִגְלֵי** according to Gen. xxiv. 2; Ex. xxviii. 42; Dan. ii. 32, etc., denotes rather the loins or that part of the body where the legs begin to separate. Further, the mention of the legs and just before of the body could only be regarded as unbecoming or improper by an overstrained prudishness, because the description which is here given avoids all libidinous details and is so strictly general as not even to imply that she had ever seen the parts of the body in question in a nude condition. It merely serves to complete the delineation of her lover, which Shulamith sketches by a gradual descent from head to foot, and moreover is to be laid to the account of the poet rather than to that of Shulamith, who is in every thing else so chaste and delicate in her feelings.—The legs are compared with "white marble" (**שֵׁן**) principally on account of

* [THRUPP: "His hands are folding panels of gold. The word **גְּלִיל** is applied, as we learn from 1 Kings vi. 34, to the separate portions of a folding door; the doors to the holy of holies consisted of two leaves, each of which in its turn consisted of two halves or folds. There is no passage in which the word denotes a 'ring,' nor would this meaning be here so appropriate. The image is that of a door, not necessarily a large door, constructed in four or five separate folds, corresponding to the appearance presented by the hand when the fingers, while kept in contact with each other, are stretched at full length."]

the lustrous color of their skin, not with reference to their solidity; for an Arabic poet (AMRU B KELTH., *Moal.* ver. 18) pictures even the legs of a girl as "pillars of marble and ivory;" and the figure of the marble column is also employed in a like sense by Greek poets and mythographers (comp. VAH. *in loc.*). **Set on bases of fine gold**, viz., on the feet which are here named as the bases or pedestals of the columns (their כִּסְּוֹ) without however going into any further description of them.* **His aspect like Lebanon** בְּרֵאֵה לְבָנוֹן not synonymous with קִיבָה "stature" (vii. 8), but denoting his entire appearance, his whole figure and bearing comp. ii. 14. By this comparison with Lebanon his figure is characterized as majestically tall and impressive, comp. Jer. xlv. 18. There is probably no allusion to the "lordly look" which Lebanon bestows upon his beholders (*vs.* ROSENM., MAGN.), and still less likelihood of a reference to the roots of the mountain penetrating deeply and extending widely in the earth as analogous to the "roots of her lover's feet." Job xiii. 27; Hos. xiv. 6 (*vs.* HIRTZ.).—**Choice as the cedars**; that is, stately and majestic as these giant trees which crown the summit of Lebanon.

Ver. 16. **His palate (is) sweets**. פִּי is not the mouth for kissing (MAGN., BÖTTCH.) but the palate as an organ of speech, as in Job vi. 30; xxxi. 30; Prov. v. 3; viii. 7. HIRTZ. correctly: "It is speech which first betrays that the beautiful body described vers. 10–15 has a soul;" whilst WEISSN. in asserting that the palate is here regarded as an organ of breathing like the lips ver. 13, fails to perceive this advance from the corporeal to the spiritual and creates an unhandsome repetition. On the figure comp. Prov. xvi. 21; xxvii. 9.—**And he is altogether precious**. כָּלּוֹ "all of him" combines in one the sum total of the ten corporeal excellencies enumerated in vers. 11–15 together with the last named endowment of a spiritual nature, and thus completes the portrait of her lover, whereupon there follows the general reference to the preceding description: "This is my beloved, and this my friend, ye daughters of Jerusalem."

5. CONCLUSION. c. THE QUESTION WHERE HER LOVER IS AND SHULAMITH'S ANSWER. VI. 1–3.

Ver. 1. **Whither hath my beloved gone**, etc. As in what precedes Shulamith had made no distinct declaration respecting the person of her lover, but only given an ideal description of his beauty, the women might still remain uncertain who and where he was. Hence this additional question, which like that in v. 9 is a question of curiosity and expresses some such sense as this: If then thy lover is a person of such extraordinary elegance and beauty, how could he have suffered you to be away from him? how could he have permitted you to become the wife of another so that you now must pine after him and seek

longingly for him? At all events that particular in Shulamith's story of her dream, according to which her lover "had turned away, was gone," v. 6, determined the form of their question. The women may have thought that they perceived in this the echo of an actual occurrence, a sudden desertion of Shulamith by her former lover. Manifestly no one of them thought of Solomon as the object of her languishing and painful desire.

V. r. 2. **My beloved has gone down to his garden, to the beds of balm**. This answer of Shulamith is certainly evasive, but scarcely jesting and roguish (HIRTZ.); it is rather sadly ironical. She does not seriously mean to represent Solomon as actually occupied with working in the garden or with rural pleasures (as DEL. supposes). She merely intends to intimate that other matters seem more pressing and important to him than intercourse with her, his chosen love, and with this view she makes use of those pastoral and agricultural (horticultural) tropes, with which she is most conversant and most entirely at home (comp. i. 7, 14; ii. 3, 16, etc.) It is further probable that "going down to the beds of balm" and "gathering lilies" may contain an allusion to amorous intercourse meanwhile indulged with others of his wives; and with this the primarily apologetic drift of her whole statement, which is purposely figurative and ambiguous, might very well consist. What Shulamith here says can in no event refer to a lover of the rank of a shepherd; for it would be trifling and in bad taste to attribute to him in that case besides his main business of feeding his flock, that of being engaged with beds of balm and other objects belonging to the higher branches of gardening (comp. WEISSN. *in loc.*) and to explain the "garden" in the sense of iv. 12–15 (that is, of Shulamith herself, as the locked garden, which her country lover had now come to Jerusalem to visit) must be regarded as the extreme of exegetical subtlety, and can neither be brought into harmony with the verb יָרַד "has gone down" (for which we would then rather expect עָלָה "has come up"), nor with the plur. דְּבָנַי "in the gardens" (*vs.* HIRTZ., BÖTTCH., REX.).

Ver. 3. **I am my beloved's**, etc.—The partial transposition of the words as compared with ii. 16 is not due to chance, but is an intentional alteration: comp. iv. 2 with vi. 6; ii. 17 with viii. 14.—The connexion of the exclamation before us with ver. 2 is given by HIRTZ with substantial correctness: "The words of ver. 2 are a rebuff to strangers concerning themselves about her lover; the avowal in ver. 3 that they belong to one another, indirectly excludes a third, and is thus inwardly connected with ver. 2." With which it must nevertheless be kept in view that this present assertion is not made without, at the same time, feeling a certain pain at the infidelity of one so purely and tenderly beloved.*—

* (BURROWS: "These doubtless refer to the beauty of his sandals;" so GOOD, TAYLOR, WILLIAMS and others. This seems to be the better explanation notwithstanding GINSBURG's objection: "That it refers to his feet and not to his sandals is evident from vers. 11 and 14, where the head and the hands, the visible parts of the body, are described as golden; and it is but natural that the feet, the only remaining exposed parts, should also be described as golden.")

* [This is certainly a most extraordinary comment upon language which manifestly expresses nothing but the most entire confidence in Solomon's unabated attachment to himself while it reaffirms her own undivided attachment to him. The inconstancy of the bridegroom, which ZÖCKLER's preconceived scheme obliges him to assume, is contradicted in express terms by this verse, converts ver. 2 into an unmeaning evasion instead of the frank statement, whether literal or

The remark made by DEL. on this verse cannot be substantiated: "With these words, impelled by love and followed by the daughters of Jerusalem (?), she continues on her way, hastening to the arms of her lover" (similarly too WEISS.). The text does not contain the slightest intimation of such a departure of Shulamith to look for him, and a consequent change of scene. Comp above, No. 2.

6. SECOND SCENE. a. SOLOMON'S REITERATED PRAISE OF THE BEAUTY OF SHULAMITH, VERS. 4-10. The simplest view of this scene is that all to ver. 10 incl. is an encomium pronounced by the king, who has meanwhile entered, upon his beloved, but hitherto somewhat neglected and consequently saddened wife Shulamith, whilst vers. 11, 12 is spoken by her, and vii. 1 by her alternately with the chorus. And the following explanation of the details will show that this is on all accounts the most satisfactory. We must reject, therefore, the views of EWALD, who puts the whole, even the oology, vi. 11 to vii. 1, into the mouth of Solomon, and consequently assumes but one speaker; of HITZIG, who makes the ladies of the court retire and the "shepherd" enter and speak, ver. 9; of BÖTTCHER, who besides introduces the queen mother likewise as a speaker in the words "she is the only one of her mother, the choice of her that bare her" (ver. 9 a); of UMBREIT, who takes ver. 10 to be the question of the poet, vers. 11 ff. the language of Shulamith walking sadly about in the king's nut garden; of MAGNUS, who breaks up the whole section into no less than five fragments, etc.

Ver. 4. **Fair art thou, my dear, as Tirzah, comely as Jerusalem.**— תִּרְזָח Tirzah ("delightful;" also the name of a woman, Numb. xxvii. 33, in the passage before us rendered *sihona* by the SEPT.) is certainly the subsequent residence of the kings in the northern kingdom, yet not here named as such along with Jerusalem, but as a remarkably beautiful and charming town in northern Palestine. Its mere name cannot possibly have afforded the reason of its being mentioned. It is much more likely that its location not far from Shunem (according to HITZIG, in the territory of Issachar, the tribe of Basnah?) may have had some influence, since Solomon is elsewhere particularly fond of comparing his beloved with localities in the region of her home (iv. 1, 8, 11, 15; vii. 5, 6). Comp. moreover Introduction, § 3, Rem. 1.—The site of ancient Tir-

figurative, which it plainly is, and imputes a meaning to ver. 1 which the words certainly do not contain, and which no one who was not pressed by the exigencies of a theory would ever imagine that he found there. If the unsuccessful search for her lover, which Shulamith reports, v. 6, 7, was only a troubled dream, it can create no surprise that in her waking moments she knows and is able to state in the general whether her beloved had gone, even if she were not certain in what particular spot in his extensive gardens he was then to be found. The allegorical sense commonly put upon these verses will appear sufficiently from the following citations: "Jerusalem being on an hill, they went down to the gardens; so Christ comes down from heaven spiritually into the congregation." WESTMINSTER ANNOTATIONS. "The garden which had been described in iv. 12—v. 1. The 'garden' refers to the Christian body in its unity, the 'gardens' denote its manifoldness; in the New Testament we read, as TREUBERT remarks, alike of the Church and of the churches. Under the dispensation of the gospel, no less than under that of the older covenant, Christ nurtures His people in the purity of holiness. But He now not only feeds His flock among lilies, but also gathers lilies; gathers with joy and acceptance from His people those fruits of holiness which through the grace of His Spirit they are continually bringing forth." THURPP.—Ta.]

zah is no longer accurately known. K. FURBER, *Wanderungen, etc.*, p. 241, thinks that he saw it not far from Sichem (to the north of it and due west of Samaria), "on a charming green hill, part of which has a very steep descent;" but he has probably taken a locality considerably to the south for the ruins of the old royal city, probably Thuluzza (three hours east of Shomron, one hour north of Mount Ebal), so explained also by ROBINSON. Comp. HEROT, *Palästina*, p. 410; L. VOELTER, Art. "Thirza," in ZELLER'S *Bibl. Wörterbuch*, and WINER, in *Realwörterbuch*.—Jeremiah also speaks of Jerusalem's comeliness, Lam. ii. 15.—HENGSTENB. makes the poet rise from Tirzah to Jerusalem as a still grander city; but this is contradicted by the fact that the predicate תִּרְזָח "comely," as appears from i. 5 compared with i. 8, is inferior to תֵּבַר "fair."—Terrible as ban-

nered hosts.— דָּרַס from the same stem with דָּרַס "terror," is used IIab. i. 7 to designate the Chaldeans as a dreadful foe, and here, therefore, can only designate the person addressed as fearful, terrible, as is especially evident from the comparison with "armies" or "bannered hosts."—But why is Shulamith here said to be "terrible as bannered hosts" (which is only further unfolded in what follows, "turn away thine eyes from me, for they assault me")? Not because she was to be represented in a general way as triumphant over men, whose hearts she wounds and captivates by her glances, (GESEN.); much more likely, because she has exerted upon Solomon in particular, her ardent lover, a fearful power by those eyes of hers, which pierce the heart and vanquish all resistance (EW., DÖPKE, DELITZSCH, and the great body of interpreters); but most likely of all because it was from those marvellously beautiful eyes a grave reproachful look had fallen upon him, because he had felt himself, as it were, called to account and chastised by the awe-inspiring innocence and purity of her look. HITZIG is substantially correct, only he makes the "chastising look" proceed from Shulamith still unmarried, who from love to her young shepherd acts coldly towards the king in his addresses. This explanation cannot be invalidated by the fact that the predicate "terrible as bannered hosts" recurs ver. 10 below, as the language of the ladies of the court, quoted by Solomon; * for in this quotation Solomon uses great freedom, as is shown by the extravagant comparisons with the sun, moon, and dawn of the morning (see *in loc.*).

Ver. 5. **Turn away thine eyes from me, for they have taken me by storm.**—By this must be substantially meant, as appears from the context, an influence proceeding from Shulamith's serious looks to the heart of her conscience-smitten husband, by which he was awed and abashed (comp. the parallels adduced by HITZIG from the Syr. and Arab. for the sense of terrifying), not the exciting of love to a passion-

* [This can scarcely be characterized in any other way than as carrying a theory through regardless of difficulties which the plain words of the text may interpose. The expression "terrible as armies with banners" cannot mean one thing here and a different thing in ver. 10. As GOOD correctly remarks: "The artillery of the eyes is an idea common to poets of every nation." Comp. ANACREON, Od. ii., xvi.; MUSÆUS, *Hero et Leander*.—Ta.]

ate ardor (DÖPKE), nor bewitching (VAIHINGER), nor manifesting her resistless and victorious power over her lover (DELITZSCH), etc.—**Thy hair is like a flock of goats, etc.** Comp. iv. 1 b. On ver. 6 comp. iv. 2. On ver. 7 comp. iv. 3 b. The omission in this passage* of the description of the lips and tongue contained in iv. 3 a, is simply to be explained from the abridged character of the present delineation, which is, as it were, but an abstract of the preceding, and since it was enough simply to remind his beloved of the encomiums passed upon her on her wedding day, might fitly be restricted to bare hints or a summary recapitulation. The opinion of HENGSTENBERG and WEISS BACH, that the number four is maintained as characteristic of the form of this abridged description, as the number ten in the larger one, imputes too whimsical a design to the poet. Far too artificial also HIRTIG: The omission of iv. 3 a is to intimate “a brief pause” in the vain endeavors of the king to gain over the coy Shulamith, whereupon the voluptuous sensualist and inconstant “butterfly” suddenly breaks off after ver. 7, bethinking himself that there are other damsels yet (*Iliad* ix. 395 f.), and accordingly leaving the scene with the words, “Well, I have sixty queens and eighty concubines,” etc., to make love, soon after (vii. 2 ff.) to another(!).

Ver. 8. **There are sixty queens and eighty concubines, etc.** That this exclamation is not “uttered aside,” and indicative of the sudden breaking of the thread of the king’s patience, who has thus far been vainly laboring with Shulamith (according to HIRTIG’s view, just stated), incontrovertibly appears, from its close connection with ver. 9, which nothing but the extreme of arbitrary criticism can sunder from it, and put into the mouth of the “shepherd.” Accordingly, even RENAN has not ventured to approve HIRTIG’s separation of ver. 9 from ver. 8, who has assigned both verses to the shepherd, who interrupts the king by singing them “from without!” But how could the praise of the “one dove,” the “one perfect,” etc., contained in ver. 9, come from any other mouth than that which uttered the encomium upon the beauty of the king’s beloved, beginning ver. 4! And again, how else could the way be prepared for the emphatic declaration: “My dove is one,” etc., but by this glance at the great number of the queens, concubines and virgins, who were all at the rich king’s command, but all of whom he was ready to subordinate to that one! It is plain that one verse here sustains the other, and they are all to ver. 10 inclusive most intimately connected together like links in a chain, which cannot be broken. This has been seen by the majority even of the advocates of the shepherd-hypothesis, without their finding anything better here after all than a “last violent assault” upon Shulamith’s innocence (EW.), or a “new and heightened piece of flattery” (VAIH.), or a “thought adapted to win the heart and ensnare

the refined feelings of Shulamith” (BÖRTCH.), etc. On the relation of the numbers here given, “sixty queens” and “eighty concubines” of Solomon to the seven hundred queens and three hundred concubines, as stated (1 Kin. xi. 3, see *Introduc.*, § 3, p. 12). The passage before us evidently contains a statement referable to an earlier period in Solomon’s life, which must as surely have been correct for some fixed point of time (which it is true cannot now be accurately ascertained), as the much larger numbers of the book of Kings are to be reckoned historically accurate for Solomon’s latest and most degenerate years.* For there is just as little necessity really for discrediting them as “very large statements in round numbers” (HIRTIG), as there is for the attempt to bring out an approximate adjustment with the lower statements of this passage, by the change of 700 to 70, and of 300 to 80 (comp. THENIUS on 1 Kin. *in loc.*). The accounts of ancient writers, as PLUTARCH (*Alex.* c. 27), CURTIUS (III. 3, 24), ATHENÆUS (*Deipnos.* III. 1), respecting the size of the harem of the later Persian monarchs (*e. g.*, Artaxerxes Mnemon had 360 *παλακιδες*; Darius Codomannus was accompanied by 360 pellices on his march against Alexander, etc.) are analogies, which, rightly weighed, make rather in favor of than against the credibility of the book of Kings in this matter. And although the harems of modern oriental rulers are often stated to be considerably smaller, so that *e. g.*, Shah Sefi of Persia, according to OLEARIUS, had but three wives and three hundred concubines, Sultan Abdul Medjid, of Constantinople, something over three hundred and fifty wives, etc., these accounts of a very recent period prove nothing respecting the customs and relations of a hoary antiquity. The seven hundred and three hundred of the book of Kings, as well as the sixty and eighty of this passage, may indeed be round numbers. This is favored to some extent in the former case by the circumstance that the total amounts to precisely one thousand, and in the latter by the popular and proverbial use of the numbers six, sixty (comp. Cic. *Verrin.* I. c. 125), six hundred (Ex. xiv. 7; Judg. xviii. 11; 1 Sam. xxvii. 2, and the well-known use of the lat. *sexcenti*). But both these numerical statements must at all events pass for approximately exact; and neither the hypothesis that 1 Kings, *loc. cit.* states the entire number of all the wives, both principal and subordinate, that Solomon had in succession (so *e. g.* KEIL *in loc.*), nor the

* [WESTMINSTER ANNOTATIONS: “It seems that Solomon writ this book of Canticles before he had his full number of wives; for he had many more after.” PATRICK (followed by WILLIAMS, SCOTT and HENRY) supposes allusion not to Solomon’s own wives, but to those of other princes, for the reason that “it is not at all likely that he had so many as are there mentioned, while his mind was filled with such divine raptures as these.” FRY fancies that he finds here an argument for the idyllic hypothesis: “The passage before us contains a tacit intimation that though King Solomon’s name and King Solomon’s pen were made use of by the divine Inspirer of these Canticles to construct an allegory representative of the loves of Christ and His Church, very different loves from those of Solomon must be imagined as the archetype, even when in the exterior of the allegory, circumstances of royalty and circumstances connected with the Israelitish monarch are supposed.” And it is for the same reason that though King Solomon is the undoubted author of these songs, he so frequently disrobes himself of his royal character, and speaks in the person of a shepherd, or leads us to contemplate some faithful pair in the humbler ranks of life”].

* At least according to the Masoretic text; though the SEPTUAGINT insert the words iv. 3 a (ὅς σπαρτίον κοκκίων χεῖρά σου, καὶ ἡ λαλιά σου ὄψαια) here too in their proper place (between vers. 6 and 7). [But gratuitous insertions from parallel passages are too frequent in the SEPTUAGINT to warrant the suspicion of an omission from the currently received text].

opinion that the “virgins without number” may afford the means of adjusting the difference between them, seems to be admissible. Against the latter resource even HIRZIG remarks: “The above difference cannot be reconciled by means of the עַלְמוֹת virgins; for these plainly constitute a third class, and one outside of the harem” —that is to say, merely maids of the court, attendants upon the harem, whom the king, if he had chosen, might likewise have exalted to be concubines. On HENGSTENBERG’s allegorical explanation, according to which the “household of the heavenly Solomon” is here depicted, and consequently sixty and eighty = one hundred and forty, is to be taken as a mystical number,* see Introduction, p. 31.

Ver. 9. **My dove, my perfect is one,** comp. on v. 2. The opinion that אַחְתִּי “my sister,” which stands with יְנִיתִי הַדֶּבֶר “my dove, my perfect” in the parallel passage v. 2, can have influenced the selection of אֶחָד “one” in this place, is very improbable (vs WEISSN.).—**The only one of her mother, the choice one of her that bare her.** It follows, from the subsequent mention of Shulamith’s little sister, viii. 8, that the predicate “only” here (as in Prov. iv. 3) is not to be taken literally, but in the tropical sense of “incomparable.” On the combination of “mother” and “she that bare her,” iii. 4, viii. 5. On the clause generally, Prov. iv. 3.—**Daughters saw her and called her blessed, queens and concubines and they praised her.** On the sentence comp. Prov. xxxi. 28, probably a free imitation of this passage. The “daughters” evidently correspond to the עַלְמוֹת “virgins,” ver. 8, as also the “queens and concubines” of that verse recur here, that they may expressly subordinate themselves to Shulamith, who is preferred above them. On account of this exact correspondence between this clause and ver. 8, it is incomprehensible how HIRZIG can regard ver. 9 as spoken by the shepherd. Whence could he know that Solomon’s queens and concubines had such an opinion of Shulamith? And how unnatural and far-fetched would such a remark about the uniqueness and all-surpassing loveliness of his beloved appear as the first exclamation of the shepherd immediately upon his coming to her! In the course of his familiar conversation with her he might appropriately say something of the sort, but not as the first word of his salutation.

* [TRAPP gives a different view from the allegorical standpoint: “As regards the sixty and the eighty, we have of course in each case a definite number for an indefinite. The choice of the particular numbers seems to have been mainly dictated by a studied avoidance of the number seventy, to which a certain sacredness and completeness would have attached. It is no harmonious covenant-relationship, in which the queens and concubines stand to Christ: all is with them imperfect and wide of the mark. A directly opposite view is erroneously taken by HENGSTENBERG.” WORDSWORTH exhibits the Archdeacon of Westminster in his comment: “The concubines are more numerous than the queens. May not this perhaps signify that the number of the members of sectarian congregations would be greater than that of the Church?” He had before remarked upon the fourscore concubines: “A state of things is here represented when schisms prevail in Christendom. The concubines represent Christian congregations which have some spiritual gifts and graces, but are not perfectly joined to Christ in the unity of the one faith and apostolic fellowship”]

Ver. 10. **Who is this that looks forth like the dawn?** If these words, like the exclamations iii. 6 and viii. 5, which likewise begin with מִי־זֹאת “who is this,” had really been the opening of a new scene (as ROSENEM., DÖPKE, HEILIGST., DEL., VAH., WEISSB., etc. maintain, either supposing Solomon, or his courtiers and attendants, or the ladies of the court to be the speakers) they would have been preceded by a concluding formula like iii. 5 and viii. 4. Instead of this ver. 9 rather required to be further explained and supplemented in regard to Shulamith’s being praised and pronounced blessed by Solomon’s wives; a statement was still needed of what the

אֲשֶׁר ‘blessing’ and הַלֵּל ‘praising’ of those women amounted to. And the thing of all others best adapted to this purpose, was a mention of that admiring praise, which according to iii. 6 ff. the ladies of the court bestowed upon Shulamith on her entry into Zion upon her wedding day. To this panegyric, of which he must have had mediate or immediate cognizance, Solomon here refers, though only in the way of inexact suggestion not of faithful reproduction (substantially correct EW., B. HIRZEL, BÖTTCH., HIRZ.).—הַנִּשְׁקָפָה lit. “looking down, gazing down” from a high position: comp. שָׁקַף in Judg. v. 28; Ps. xiv. 2; liii. 3; cii. 20; Lam. iii. 50. Reference is thus made to the prominent or exalted place occupied by Shulamith in the world of women. She outshines all others like the early dawn, which looks from heaven over the mountains down to the earth. Yes, like the sun and moon! Dawn, moon and sun are here, therefore, personified as it were, like the sun in i. 6 above. **Fair as the moon, pure as the sun.** הַנֶּהָרֵה here equivalent to spotless, bright-shining, comp. Ps. xix. 9; and on the silvery moon as an image of superior purity and beauty Job xxx. 5; xxxi. 26. Arabic poets also sometimes compare female beauty with the brightness of the moon *c. g.* *Hamas* (ed. SCHULTESS, p. 483.) “Then Lamisa appeared like the moon of heaven when it shines;” MOTANEHT (Translation by VON HAMMER, p. 29, 42, etc.) and others, comp. DÖPKE and MAGN. *in loc.*)* The poetic expres-

sions לְבָנָה “white” and חֹמֶה “hot” for moon and sun, which are again combined in Isa. xxiv. 23, are particularly suited for the comparison, because they are both feminine and alike indicative of white and blazing radiance.—**Terrible as bannered hosts.** This concluding simile points to the identity of the person intended with the one described in ver. 4, and at the same time testifies to the identity of the speaker and against the sundering of this verse from the preceding. †

7. CONTINUATION. 6. SHULAMITH AND THE LADIES OF THE COURT, VI. 11—VII. 1.

* Here too belong the verses from THEOCRITUS, *Id.* xviii. 26 ff.
 “Ὄψις ἀντέλλοισα καλὴν διέδρασε πρόσωπον,
 Πόσις μὲν ἄτε, λευκὸν ἔαρ χρυσαῖος ἀνεῖτος,
 Ὄψε καὶ ἄ χροῦσα Ἐλενα διεφαίνετ’ ἐν αἰῶνι.”
 † [DOWAY note: “Here is a beautiful metaphor describing the church from the beginning. ‘As the morning rising,’ signifying the church before the written law; ‘fair as the moon,’ showing her under the written law of Moses; ‘bright as the sun,’ under the light of the gospel; and ‘terrible as an army,’ the power of Christ’s church against its enemies.”]

Some recent commentators take this particularly difficult little section to be a narration by Shulamith of something which she had previously experienced, in which she also repeats the language of others to her, together with her answer (HITZ., MEIER, *etc.*); NÆGELSB. (in REUTER'S *Report*. 1852, No. 10) on the contrary regards it as a reverie of Shulamith, in which she foreshadows to herself her reception by her country friends on her expected return to them; EW. (and HAHN) a continuation of the discourse of Solomon, in which a colloquy between Shulamith and the ladies of the royal court is repeated; the majority of both the older and the later expositors, however, make of it an independent dialogue between Shulamith and the "daughters of Jerusalem," in which the verses vi. 11, 12 together with the words "what do you see in Shulamith" in vii. 1 are assigned to the former, and the remainder of vii. 1, to the latter. This last understanding of it is the only one which avoids the manifold difficulties and forced explanations with which each of those previously mentioned is chargeable.

Ver. 11. **To the nut-garden I went down.** According to the various interpretations put upon the entire section, these words are thought to contain either 1) Shulamith's answer to what is supposed to be the wondering question of the ladies of the court in ver. 10 (so DELL and WEISSB.: she states to her noble auditors in these words not so much who she is, as why she had come down to the king's garden); or 2) the beginning of an account of what happened to her on the occasion of her being first brought to the king's court (EW., UMBR., HITZ., VAH., BÖTCH., REN. *etc.*—all agreeing in this that Shulamith here begins to tell the story of her former "abduction" to the king's harem); or 3) the beginning of a dreamy description of what Shulamith would do after her return home (NÆGELSB. *loc. cit.*) or 4) the beginning of a statement of the way in which the daughter of Zion attained the high dignity which the words of the heavenly Solomon had ascribed to her, especially in vers. 9 and 10, (HENGSTENB.); or 5) the beginning of a recital by Solomon, in which he prophetically depicts the process of the conversion of the gentiles to the God of Israel (HAHN) *etc.* We hold that of these views the second comes nearest to the true sense of the poet, but prefer to find in the words instead of a statement of what Shulamith was doing at the precise moment of her "abduction," a description of what she was in the habit of doing before she came to the royal court. We accordingly take אֶת־הַגַּן neither as pluperf. ("I had gone down"), nor as a proper perfect, nor as an aorist, but as a statement of an action frequently repeated in the past, a customary action, in which sense though it elsewhere belongs rather to the future, the perfect is sometimes used in the O. T. (*e. g.* 2 Sam. i. 22.) comp. EW. *Lehrb.* § 136, c.—If, therefore, Shulamith commences in this way to describe her rural occupations prior to her exaltation as queen, she thereby gives her husband plainly enough to understand that he has in no wise satisfied her by his enthusiastic laudations and admiring declarations of love, but that she now longed more than ever to get away from his voluptuous court and from

the vicinity of his sixty queens and eighty concubines to the green little nut garden, the fresh valleys and the lovely vineyards in the region of her home.—אֶת־הַגַּן denotes according to all the versions as well as to ancient Talmudic tradition a "nut garden," a meaning for which there is the less need to substitute "kitchen-herb or vegetable garden" (with Hitz.) since אֶת־הַגַּן is doubtless the same word with the Pers. *ghuz* and JOSEPHUS *Bell. Jud.* III. 10, 8, expressly testifies to the occurrence of nut-trees in the region of the lake of Tiberias, not far consequently from Shulamith's home. The nut-garden here mentioned is to be sought in this her native region and not in the neighborhood of Jerusalem or within the range of the king's gardens. It can scarcely be different from the vineyards and orchards described vii. 13 ff. in the immediate vicinity of the house of Shulamith's mother.—**To look at the shrubs of the valley, *etc.*** The garden itself probably lay likewise in this valley-bottom, or at all events considerably lower than Shulamith's residence (hence יָרַד "went down"). "Shrubs" or "green" of the valley

(אֶת־הַיַּבֵּשֶׁת) probably denotes whatever verdure sprouted up in the place where the water of the Wady had run off, less likely the green of proper water-plants (Job viii. 12). On the combination of verdure or shrubs, vines and pomegranates comp. ii. 12, f. the like juxtaposition of flowers, fig trees and vines. וְרָאֶהָ "to look at anything" denotes, as it invariably does, the pleased, gratified contemplation of an object (comp. Ps. xxvii. 4, lxiii. 3; Mic. iv. 11, *etc.*) not the busy looking for something, for which latter sense not even Gen. xxxiv. 1 can be adduced (vs. Hitz.).

Ver. 12. **I knew it not, my desire brought me, *etc.*** The thing intended is scarcely her "desire to walk out in the open air" (EW.), or her "curiosity" (VAH.), or her "wish to see the vine sprout" (HITZ.), but much more probably her desire to belong to her royal lover, her longing to be wholly and for ever her beloved's. When and how this desire was first awakened in her, she does not here state; she had given utterance to this in another place, see ii. 8-17. In the passage before us she simply assumes the existence of her desire and longing for her lover, and only tells how little she knew or imagined in the midst of those rural occupations of hers (ver. 11) that she was exalted by it "to the chariots of her people, the noble," in other words, how little she suspected beforehand that her lover was the king, the ruler of all Israel.—**To the chariots of my people, the noble.** מִרְכָּבוֹ strictly denotes merely "wagons," but here, like the combination "horses and chariots" in other passages (Deut. xx. 1; Isa. xxxi. 1; Ps. xx. 8) seems to express the idea of the full display of the power and pomp of the kingdom, but without suggesting anything of a military nature, so that as in 1 Sam. viii. 11; 2 Sam. xv. 1 we are to think chiefly of state carriages in the festive processions of the king and his court. Being transferred or promoted to these chariots of state would accordingly be tantamount to elevation to

royal dignity and glory, of which the analogy of Joseph in Egypt is an instructive instance, Gen. xli. 43 ff. So far as the language is concerned, there is no special objection to this interpretation. The connection of the accusative **כַּרְבָּנוֹת** with the verb **לָמַד** without a preposition most probably expresses the idea of "removing or bringing in the direction (comp. Isa. xl. 26; Dan. xi. 2; or into the vicinity of something," (comp. Judg. xi. 29); this is the case not merely with verbs denoting motion, but with all possible verbal ideas (see numerous examples in Ew., § 281, d). **שָׂמַד** is often elsewhere synonymous with **הֵבִיא** "to bring or conduct to any place" (comp. Gen. ii. 8) and so **כַּרְבָּנוֹת** **שָׂמַד** may very readily mean: "to bring to the chariots, to transfer, exalt into the sphere or region of the chariots"—a meaning which is at all events more obvious than the rendering "to set me on the chariots" (SYR., DEL., etc.); or than the explanation of VETZ., GESEN., Ew., BÖTTCH., HIRTZ., REN., etc.: "made me happen among the chariots" (viz., of the royal retinue); or than the strange rendering of the VULG., which probably presupposes the reading **שָׂמַד** instead of **עָבַדְתִּי** "conturbavit me propter quadrigas," etc.; or finally than construing **כַּרְבָּנוֹת** as a second object, either in the sense of "making me or converting me into chariots," i. e., "a princess" (UMBR.) or "a defence" (HENGSTENB.); or "making like chariots, i. e., as swift as chariots" (ROSENEM., MAGS., DOPKE). Since no one of these constructions appears to be better established in point of language than ours, while this latter undoubtedly yields a less forced and more attractive thought, we might with all confidence declare it to be the only one that was admissible, if it were not that the difficult limiting genitive **עַלְיָ נָרִיב** "of my people, the noble," involves the real meaning of **כַּרְבָּנוֹת** and consequently of the entire passage in an obscurity that can scarcely be cleared up. The translation "chariots of my people, the noble," or "chariots of my noble people," is on the whole the most satisfactory (the absence of the article before the adjective is of no consequence, comp. Gen. xliiii. 14; Ps. cxliiii. 10 [GREEN'S Heb. Gram., § 249, 1, δ]). The resulting sense cannot then be materially different from that of **עַלְיָ נָרִיב** "nobles of the people" Ps. cxliiii. 8 or **הָעַמִּים** Num. xxi. 18 (comp. **נָרִיב** **עַלְיָ** Ps. cxvii. 10) and will accordingly refer to the noble countrymen of Shulamith, to the *proceres seu optimates gentis sue*; for the explanation "war-chariots of the people of the prince" (WEISSB.) certainly has as much against it as the opinion that **עַלְיָ נָרִיב** is one noun, either equivalent to "prince of the realm" (VAH.) or = the well-known proper name Amminadab (Ex. vi. 23; Num. i. 7; Ruth iv. 19; 1 Chron. ii. 10; vi. 7, etc.). This last expedient, manifestly the most confusing of all, was already tried by the SEPT., SYMMACH., VULG., LUTHER (who has Amminadib instead of Amminadab), and after them by most of the older interpreters, especially the allegorizers, with whom it was, so to speak, a fixed dogma that Amminadab means the devil! But even if we shun such devious ways, the sense of the expression "transferred to the chariots of my

noble people" remains obscure and ambiguous enough, and we can either assume that the "noble people" or "noble folk" "Edelvolk" (Ew.) was intended to denote the noble extraction of Israel, or the courtiers of Solomon, or the whole people as represented in the person of its prince (so substantially DEL., comp. VAH.). In all which, however, it still remains a question why the poet did not make Shulamith speak in so many terms of her elevation to the chariot or to the throne of her prince.—To complete as far as possible our enumeration of all that interpreters have made out of the crux before us, WEISSBACH's view of this verse may here be stated in conclusion. According to it "the words of ver. 12 in the mouth of the person, who had proposed the question ver. 10 (viz., a courtier, who had gazed with astonishment upon Shulamith in the garden) mean: I asked the question because I did not know that this brilliant and majestic spectacle was you; I had rather supposed that I saw the prince's army chariots before me!"—HAUN, too, thinks that the speaker of these words is not Shulamith but Solomon, who thus relates how, when filled with leuging desire for a reunion with Japhetic gentilism, his soul suddenly and insensibly set him "on the chariots of his people as a prince."*

Chap. 7, Ver. 1. **Come back, come back, Shulamith, etc.** As according to our understanding of vers. 11 and 12 Shulamith expresses in them her longing for the simpler circumstances of her native region and speaks of her elevation to the king's throne as a distinction, which came to her without her knowledge, and contrary to her expectation, nothing is more natural than to conceive that she spoke this in a saddened and painfully excited mood, and

* [The simplest and most natural explanation of these words finds in them, as it is expressed by WOODSWORTH: "the cheerful alacrity and fervent affection of the bride flying on the wings of love" to the bridegroom. MOODY STUART: "In a moment her soul is carried away directly, irresistibly, rapidly toward her bridegroom and her king." WITHINGTON thus paraphrases: "I went into the garden; I walked among its shades; I surveyed its beauties; I remembered the owner, and my soul melted with rapture and love." PATRICK makes a somewhat different application: "The meaning of this verse seems to be that the spouse hearing such high commendations of herself, both from the bridegroom and from the persons mentioned, ver. 10, with great humility saith, that she was not conscious to herself of such perfections (I did not know it, or I did not think so), but is excited thereby to make the greatest speed to endeavor to preserve this character he had given her." PERCY and GOOD understand it of the bride's hesitation and irresolution after she had promised to meet her beloved in the garden. The latter states its meaning thus: "I was not aware of the timidity of my mind, which hurried me away from my engagement, when in the very act of adhering to it, with the rapidity of the chariot of Amminadib." THURPE on the basis of 2 Kings ii. 12; xiii. 14: "The church had unconsciously and unexpectedly become the source and channel of victorious might to all the willing people of God. 'My soul,' she says, 'had made me.' It is the unshrinking and devoted zeal with which the church prosecutes the task set before her that makes her the rallying point for all who would join to the service of her Lord." Others attribute this language to the bridegroom. Thus TAYLOR and WILLIAMS: "The affections of the prince carried him to meet his love with the rapidity of a chariot." BURROWS, as SCOTT and HENRY, finds in vers. 11-13 a statement of the feelings of the bridegroom during his temporary withdrawal. When he left his spouse, v. 6, it was "only to withdraw to his favorite place of resort in the garden" where "almost unconsciously, ere he was aware, his soul was filled with the desire of meeting her again, a desire so strong that it would have carried him to her arms with the swiftness of the chariot of Amminadib." It is characteristic of GILL's exposition that in commenting on ver. 11 he proposes the question, Why are believers like nuts? and answers it under ten heads.]

to conjecture that her strong and painful feeling of home-sickness would be accompanied by a corresponding gesture. This gesture we must unquestionably suppose from the earnest and repeated call addressed to her by the ladies of the court "come back, turn back" (שׁוּבִי שׁוּבִי comp. Judg. v. 12) was that of intending to go away, to escape from the vicinity of the vicious court of the king, which had become offensive to her. She does not purpose to withdraw from the "king's garden" (DÖPKE, DELITZSCH, etc.), in which besides she could scarcely have been at the time, but from the vicinity of the king altogether, who had greatly grieved her, and that of the ladies of his court, whose society she feels that she must henceforth avoid. Hence it is that the latter (for it is to them that Shulamith's answer "what do you see in Shulamith?" is directed) call to her, entreating her to turn again and permit them still to look upon her charming person. For this is the only sense in which נִחַוְהָה נִחַוְהָה "that we may look upon thee" (נִחַוְהָה נִחַוְהָה not materially different from נִחַוְהָה נִחַוְהָה vi. 11) can be taken, viz.: that of beholding with delight, feasting the eyes upon her to whom they had long before accorded the praise of beauty (comp. their frequent form of address, "fairest among women," i. 8; v. 9; vi. 1). That it is the ladies of the court, who address to her this summons to return and remain, and not Solomon (whom many of the older commentators regard as the speaker in these words, see STARKE), is either to be explained by Solomon's uniting in the call of the women (comp. DÖPKE, EWALD, etc.), or better still by the assumption that he who was more affected than all others by her attempt to go away, does more than barely call her back, he seeks by loving force to detain her; and hence, speechless with passionate emotion, he first embraces and holds her, that he may afterwards fetter her by the fondest adulation* (ver. 2 ff.).—**What do you see in Shulamith?** This question asked by the party addressed is doubtless to be understood as modestly declining the praise indirectly bestowed upon her beauty in thus calling her. Shulamith wishes to be no longer looked at and admired by such people as Solomon's concubines and the ladies of his court; this has become oppressive to her. The humility of her entire question certainly characterizes also her designation of

herself בְּשׁוּלָמִית (lit., "in the Shulamitess," i. e. not "in this Shulamitess" but "in one who is a Shulamitess;" comp. 1 Kin. xx. 36; Isa. vii. 14; Joel iv. 3, etc.). Its meaning is certainly no other than "why do you look at me, a plain country girl (Hirtzig)? what you see in the simple daughter of a Galilean village?" הַשׁוּלָמִית is, as the article shows both here and where it was used in the vocative, certainly not the proper name of a person (so most of the ancient versions and interpreters); no more is it an adjective meaning "favored, treated with kindness" (WEISSB.), but a gentile nonn, synonymous with הַשׁוּלָמִית 1 Kin. i. 3; 2 Kin. iv. 12, 25, of which it is only a dialectic variation; it is accordingly a designation of the person in question from שׁוּלָמִים or שׁוּלָמִים, the place of her abode.* This place, the *Σουλμυ* of EUSEBIUS and JEROME in his *Onomast.* and the modern *Solam* appears to have received its name, which originally may have been = קֶלֶם "ladder," on account of its location on a steep mountain declivity (comp. ROBINSON, *Pal.* II. 234), just as many other mountains, e. g. that mentioned 1 Mac. xi. 59 bear the name *Κλίμαξ* (comp. HIRTZIG *in loc.* and "*Urgeschichte der Philister*," p. 126). According to Josh. xix. 18 this Shunem was situated in the tribe of Issachar, according to 1 Sam. xxviii. 4; xxix. 1, 11; xxxi. 1 not far from Mount Gilboa and the plain of Jezreel, according to 2 Kin. iv. 22-25 not very remote from Mount Carmel (comp. on ver. 6 of this chapter, and above on ii. 8; iii. 6; iv. 1, 8; also the Introduction, p. 6). **As the dance of Mahanaim.** Some interpreters after the example of the VULG. ("*quid videbis in Sulamite, nisi choras castrorum?*") connect the difficult words הַפְּתוּחִים הַפְּתוּחִים with the question "why will ye look upon Shulamith, as one looks upon the dance of Mahanaim?" (HAHN, WEISSB., RENAN, etc.) or "as at the dance of M." (HIRTZIG). But it seems more natural and better suited to the context with the majority of both the older and more recent commentators, to regard these words as the answer to the question of Shulamith, given of course by those who had asked her to return, and who take this mode of stating why they were in fact so much concerned to see Shulamith yet longer. They see in her "something that resembles the dance of Mahanaim," something as magnificent and transporting as the dance of the angel-host, east of the Jordan on

* [The abruptness with which this verse is introduced and the ambiguity of some of its expressions make its meaning extremely doubtful and have led to a variety of uncertain conjectures, but do not justify the acceptance of the incredible sense here put upon it. According to the view which is entertained of the context it has been supposed to be addressed to the bride, who was rising to leave the speakers (TAYLOR), or had been borne away from them by her inward rapture figuratively described in the preceding verse (MOODY STUART), or who had parted from them in company with her husband (PATRICK), or who was timidly shrinking from meeting him (WILLIAMS, GOOD, the latter of whom renders thus: "Virgins.—Return, return, O bride of Solomon! Return, return, that we may yet respect thee." Royal Bride.—"What do you expect from the bride of Solomon?" Virgins.—"Fortitude, like the conflict of two armies"). Or it is thought to be a call upon the bride to return from her alienation to her husband (AINSWORTH, BURROWS, as well as WORDSWORTH, who thinks that the iteration of the appeal denotes a summons "to both Jew and Gentile to return to God and to one another in Christ and His Church"), or to return in peace from victorious conflict (THURPP, who compares Josh. x. 21; Judg. vii. 9; xi. 31; 1 Kin. xxii. 28).—TR.]

* [The article as well as the form of the noun certainly favor its derivation from the place of her birth or residence. The chief objections to it are, first that Shunem is never called Shulem in the Bible but always Shunem and its inhabitants Shunemites; and secondly, the bride is called a prince's daughter, vii. 2. The derivation from Solomon (to which CLARKE compares Charlotte from Charles, Henrietta from Henry, etc.), is favored by most English commentators, and still divides the suffrages of the learned, though it does not satisfactorily account for the form of the name nor explain the presence of the article. Its derivation from Salem in the sense of Jerusalem, as though it were equivalent to Jerusalemite, as GILL and others suggest after KIMCHI and ABEN EZRA is utterly inadmissible. Others follow the example of AQUILA (*ἐπιπροσούσα*) and attribute to it an appellative sense as derived from the root שָׁלַם; so PATRICK: "perfect," and THURPP: "The peace-laden, lit., the bepeaced. The name is derived from the same root as Solomon and stands in partial correspondence with it."—TR.]

Jacob's return home to the promised land. See Gen. xxxii. 1-3, to which passage there is an unmistakable allusion here as DÖPKE, DELITZSCH, HENGSTENB., MEIER, *etc.*, correctly assume. This occurrence in the early patriarchal history as celebrated as Jacob's wrestling at Peniel (Gen. xxxii. 28, comp. Hos. xii. 4 ff.), this miraculous experience of the patriarch Jacob, to which the town of Mahanaim between Jabbock and the Jordan, the royal residence of the anti-Davidic northern kingdom under Ishbosheth (2 Sam. ii. 8 ff.) owed its name, forms here the point of comparison and is evidently intended to represent the sight of Shulamith as of angelic beauty and heavenly sublimity, just as she had before been compared with the morning dawn, the sun and moon (vi. 10), and in agreement with the fact that in other passages dances in praise of God are attributed both to the stars and to the angels of God (comp. Job xxxviii. 7; Judg. v. 20; Ps. ciii. 21; cxlviii. 2; 1 Kings xxii. 19; Luke ii. 13, *etc.*). The "dance of Mahanaim" is accordingly the well-known dance of the angels on the site where Mahanaim subsequently stood. It is not necessary to take מַחֲנַיִם in its appellative sense "dance of the angel choirs" (DÖPKE) or "the angelic hosts" (GÆSEN.) or "the angel-camps" (DEL.) or "the double army" (UMBR., WEISSB.; comp. the TARG. *in loc.*). We must, however, decidedly reject every interpretation of these words, which sees in them an "invitation to dance," whether it is Solomon (so BÖTTCHER), or the ladies of the court (EW., DELITZSCH, *etc.*), or Solomon and his companions (DÖPKE), who are supposed to make request of Shulamith to execute the famous dance of Mahanaim in their presence. Such a dance, whether it be regarded as a solemn festive dance, in which several took part (EWALD, BÖTTCHER, *etc.*), or as a contra-dance of two ranks, one consisting of young men, and the other of young women (HITZIG), or as a solo dance by a "danseuse of the Harem" (REN.), or as a "country festival dance in the simple attire of a shepherdess or a vine-dresser" (DEL.) is as devoid of evidence for its historical existence, as it is impossible to demonstrate from the present context that it was in this instance actually performed. And if actually exhibited on the stage, and described in the terms that follow (ver. 2 ff.), it certainly would not have afforded that "most chaste spectacle," that "indication of Shulamith's humility and childlike disposition" which DELITZSCH professes to see in it; comp. above No. 2, p. 94.

8. CONCLUSION. c. SOLOMON'S FINAL LAUDATION OF THE BEAUTY OF HIS BELOVED, vii. 2-6. DELITZSCH alone has put this description into the mouth of the daughters of Jerusalem instead of that of Solomon [so TAYLOR, GOOD, WILLIAMS, FRY, PATRICK, AINSWORTH and others on the ground chiefly that the king is spoken of in the third person, ver. 5], against which, however, may be urged not only the sameness of the tone, which prevails in this as in the following brief section (vers. 7-10), but also the circumstance that the caressing speeches here go further in one point at any rate, and to say the least, are more undisguised than could have been expected from the mouth of women (see ver. 3). This description of the beauty of Shulamith also has the greatest similarity to those which Solomon had previously

given (iv. 1 ff.; vi. 4 ff.), only it enumerates her various charms in the reverse order, by ascending from the feet to the head, and thus proceeds in conformity with the customary Hebrew phrase "from the foot to the head" (2 Sam. xiv. 25; Isa. i. 6). That this inverted order of the description was not occasioned by the person described executing a dance, but simply arose from the poet's desire for variety, is correctly recognized even by HITZIG; comp. also EWALD *in loc.* (vs. DELITZSCH, VAH., RENAN and others). One point of contact with a preceding passage of like character in the poem is found in the ten beautiful parts of the body, which are here adduced as in Shulamith's description of the charms of her lover (v. 10-16).—**How beautiful are thy steps in the shoes, O prince's daughter!** That the beginning is made with the steps (מִשְׁעָרַי comp. Ps. lviii. 11; 2 Kings xix. 24), *i. e.*, with the feet as stepping, as in motion, proves nothing in favor of the dancing hypothesis already rejected. For "to step" is not = "to dance," and Shulamith must have taken some steps at the beginning of this description, inasmuch as Solomon must have led her back to his or to her former position, or have conducted her to some seat after her purpose to go away. In doing so he points out to her her graceful and charming "steps in her shoes," or in other words how very becoming the shoes, which she wears as a "prince's daughter," are to her as she walks! The shoes are manifestly mentioned as something which she did not wear originally and in common (comp. v. 3), as a constituent, therefore, of her new and elegant court dress, which had doubtless been prepared in a most luxurious manner, both in material and style, and probably were ornamented with bows of purple, yellow or variegated ribbons, like the showy sandals of noble Hebrew women in later times (comp. Ezck. xvi. 10; Judith x. 9; WINER *R.-W.-B.*, Art. "*Schuhe*"). She is at the same time designated a "prince's daughter" or "noble daughter" in order to indicate her present high rank (not her noble descent, which according to i. 6; ii. 8 ff., vi. 11 is improbable). מַלְּכָה is here used in a wide sense for female in general, to mark the fem. gender, as ii. 2; vi. 9; Gen. xxx. 13; Judg. xii. 9, *etc.*; and the term מַלְּכָה "noble" may have been suggested by the מַלְּכָה which she had used just before. That this form of address is substantially synonymous with "my sister bride" has already been observed on iv. 9 above. **Thy rounded thighs are like jewels.** Lit., "the roundings of thy thighs," *i. e.*, the rounded parts which constitute thy thighs (מִלְּכָה genit. of the material [GREEN'S *Heb. Gram.*, § 254, 4] as Ps. xl. 16; lxviii. 31, *etc.*—The word מַלְּכָה is very variously explained "necklace" or "jewels" (SEPT., VULG., SYR., ROSENM., MAGN., VAH., BÖTTCHER), "clasps" (EW.), "pearls" (HITZIG), "ornaments" (HENGSTENB.), or "ornamental chains." As is shown by the singular מַלְּכָה, מַלְּכָה, which occurs Prov. xxv. 12; Hos. ii. 15. some elegantly made ornament must be intended, and according to the passage before us it must be composed of round, smoothly turned globules or pearls, as it is used to set forth the perfectly

rounded shape of the thighs.—**The work of an artist's hands.** The sing. כְּעֵשֶׂה, which the SEPT. and SYR. correctly retain, is here employed because the numerous globules or pearls strung together, form but one whole, one necklace. The form כְּעֵשֶׂה, of the same signification with אֲכֹן P. VII. viii. 30, and with the Chald. and Syr. אֲכִין (see HIRTZIG *in loc.*, and EWALD, *Lehrbuch*, § 152 *b*) serves to denote the artificer or artist (*τεχνίτης, artifex*) in contrast with the חָרָט (*τέκτων, faber*) workman who only performs the coarser kind of work. That a skilful turner is here particularly intended appears from חָרָט. The rotundity of the thighs is one of the noted beauties of the female figure, not merely according to Oriental, but also according to Grecian taste, as is shown by the well-known attribute of Aphrodite *καλόπυγος*.

Ver. 3. **Thy navel is a round bowl.** שֵׁר according to the unanimous testimony of the old translators = שֵׁר Ezek. xvi. 4, and = Arab. *surr*, *i. e.*, "navel" (comp. on Prov. iii. 8). But, as we learn from the comparison with a round bowl or mixing vessel (on אֲנָן see just below), as well as from the following wish that this vessel may not lack mingled wine, the navel itself as such cannot be intended, but rather the whole belly (abdomen) with the navel as its centre. Correctly therefore HAHN, VAH., WEISSNACH, *etc.*, "*dein Schooss,*" (*thy lap*) by which expression the reference demanded by what follows is sufficiently intimated, whilst the translation "*puerenda*" (MAGNUS, DÖRKE, HIRTZIG) cannot be justified on linguistic grounds; for both שֵׁר Job xl. 16, and the Arab. *sirr* (*αἰδοῖον, arcanum*) are only related, not identical ideas.—אֲנָן plur. אֲנָנוֹת (Isa. xxii. 24; Ex. xxiv. 6) does not denote a cup, but rather a bowl, a large round drinking vessel, here doubtless a bowl for mixing (*κρατήρ*, SEPT., VULG.) as the following כִּנּוֹ "mixed wine" shows. For that they prepared this drink (a mixture of wine with warm or cold water—*Beruchoth* 7, 5; 8, 2; *Pesach* 7, 13; *Maasser* 4, 4) exclusively in smaller vessels as cups, goblets, *etc.*, can scarcely be proved by the formula אֲתֵּרְכֹס (vs. HIRTZIG).—**Let not mixed wine be lacking.** This wish, which is not to be converted with the older interpreters into an objective statement, as "*nunquam indigens poculis*" (VULG.) or "*to which drink is never wanting*" (LUTHER), contains without doubt an allusion of like nature, but not so delicate as that contained in v. 12 ff.* (comp. Prov. v. 15 ff.). Some modern

commentators vainly seek by various methods to escape this admission, *e. g.*, BÖTTCHER by the assumption that this wish was only designed to set forth in a vivid manner the circular form of the navel; HENGSTENB. by the allegorizing remark: "the capacity of the church to revive the thirsty with a noble refreshing draught is represented under the emblem of a bowl always full of mixed wine;" DEL. by the assertion: "The navel in so far as it became visible through her dress as she breathed harder in dancing (?) was like a circular cup which was not lacking in spiced wine" (but אֲנָן with the following voluntative or jussive future!), "*i. e.*, as full of blooming health (Prov. iii. 8) as that of spiced wine."—**Thy body is a heap of wheat, set around with lilies.** עֲרֵכַת חִטִּים is certainly not a "sheaf of wheat" (EWALD, who here has in mind Ruth iii. 7, where, however, עֲרֵכָה rather means a heap of sheaves), but an accumulated heap of grain (comp. 2 Chron. xxxi. 6 ff.; Neh. iii. 34), so that the point of comparison lies on the one hand in its being arched over, and on the other in its yellowish-white color, and perhaps also subordinated in the fruitfulness of such a heap of grain. "Set around with lilies" appears to allude to the custom of "garnishing with flowers such a heap of wheat on the floor, when they threshed the grain in the open field immediately after the harvest" (DÖRKE),—a custom which, to be sure, has to be inferred solely from this passage. That the whole is a mere "fancy picture" (WEISSN., HIRTZIG) is improbable. Yet the comparison was probably suggested by the lily-red—we would have to say the rose-red—color of her dress which elastically and modestly covered, as it should, the body of the young lady, just as in v. 14 the sapphires enveloping the "ivory figure" indicated the color of the garment. At all events

designate the living body to the dress that both conceal and adorn it. There is a great agreement of critics, as well as obvious suitability in interpreting the goblet of wine as an image of the clasp that secures the girdle, composed probably of rubies to which wine is often compared.* So substantially also PATRICK, HASMER, PARKHURST, TAYLOR, WILLIAMS, and others. GOOD, on the contrary, objects to the opinion "that the royal poet, instead of delineating the personal charms, 'the unbought graces' of his accomplished fair, is merely describing her different habiliments with the splendid figures which were wrought on them. Against such an interpretation I cannot but strongly protest, as equally unpoetical, and unjust to the text. In the literal sense of the original, I see no indelicacy whatever, and there ought to be no indelicacy in its translation. The royal bard is merely assuming a liberty, and that in the chastest manner possible, which we are daily conceding in our age to every painter and sculptor of eminence." GOOD coincides in opinion with ZÖCKLER, that "navel" is here used in a wide sense for "the whole of the surrounding region," and proposes the rendering "waist." Adopting this suggestion, BUNROVER presents the following picture as his conception of the figure here described: "First, the feet more beautiful in the elegant sandals; then the contour, the folds of the bridal dress falling around the hips, graceful as the curvature of a rich necklace wrought by a finished hand; next, the body like a heap of wheat encompassed with lilies; then, the waist expanding into the bosom, elegant as a goblet rounded gracefully upwards, and filled with the richest spiced wine." SCOTT: "Comeliness of person, not richness of attire or ornament, is intended; otherwise the commendations would be equally appropriate to the most deformed, if splendidly attired, as to the most beautiful; nor is there any need to remove the garments in order to distinguish a very well proportioned and comely person from others in the most ordinary intercourse of life. Either men or women may disguise themselves by decoration; but becoming raiment sets off the form of those who wear it."]

*There is no reason for suspecting an indelicacy in this perfectly harmless expression. Neither the words employed, the mode of their employment, nor the connection in which they stand warrant such an imputation. NOTES correctly says the "spiced wine" is "mentioned merely to set off the beauty and richness of the cup." MOODY STRUTT: "The dress of the bride is described throughout, except where clothing is not worn, as on the neck and the face. The proof of this is ample and irresistible in the very first line of the picture—the feet 'beautiful with shoes.' The person might have been clothed, while the feet were unshod; but it was impossible that the feet should be beautified with the finest sandals, without the whole person being arranged as a bride adorned for her husband. Both the terms, therefore, in this verse are of necessity parts of dress covering the corresponding parts of the person, according to the tendency in all languages to transfer the names that

the characteristic feature, and the chief significance, perhaps, of the entire figure lies not in this subsidiary matter of setting it around with lilies, but in the heap of grain. Approximate parallels are adduced by DÖPKE, MAGN., *etc.*, *e. g.*, a passage from MOTANECCI (v. HAMMER, p. 74), where the loins of a girl are likened to a sand-hill; OMMONRHEIF (*Hamasa*, in REISKE *Taraf.*, p. 53), "*Nates habet ut tumulos arenæ rore compactæ*;" NUWEIRIUS (*loc. cit.*, p. 131): "*Poetæ comparant nates amatæ cum collibus arenaccis.*"

Ver. 4. **Thy two breasts are like two young roes, etc.**—Comp. iv. 5. "Feeding among the lilies" is omitted here, because the figure of lilies had just been employed with a somewhat different application; not from regard to ver. 9, which has nothing to do with "feeding" either in figure or in fact (vs. WEISSBACH).

Ver. 5. **Thy neck is like a tower of ivory.**—The tert. comp. lies on the one hand in its being slender and straight, and on the other in the pure white skin of the neck; it is therefore similar, though not exactly like that in iv. 4. The ivory tower here mentioned is certainly different from the tower of David named there, inasomuch as it is not to be conceived of as a tower for defence or an arsenal, but without doubt a structure designed for purposes of luxury, like Ahab's ivory house (1 Kings xxii. 39; comp. Am. iii. 15; Ps. xlv. 9), or like the ivory throne, on which Solomon sat, according to 1 Kings x. 18 ff.—**Thine eyes pools in Heshbon.**—As v. 12 the eyes of the lover are compared with "doves by brooks of water, bathing in milk, sitting on fullness," so here the eyes of his beloved are likened to light blue pools or basins of water, which charmingly mirror back the rays of the sun. Comp. Ovid, *de arte amat.*, II., 722:—"*oculos tremulo fulgore micantes, ut sol a liquida sæpe reflexulget aqua.*" The pools near Heshbon, perhaps just two pools lying near together before one of the principal gates of this city, may have been especially suited for such a comparison by the clearness of their sheets of water and the loveliness of their banks. Modern travellers, as SEITZEN, BURCKHARDT, *etc.*, still mention at least one large reservoir of water near Heshbân (the ancient Heshbon, the city of the Moabitish kings, Deut. ii. 24 ff.; Isa. xv. 4), lying in a wady south of the city, which is enthroned on a high hill, and consisting of excellent masonry; comp. CROME, *Palästina*, I., 254 ff.—**At the gate of the daughter of multitudes.**—This "daughter of multitudes" (בַּת רַבִּים lit. "daughter of many," *λεωφόρος*) or populous city is assuredly Heshbon itself (comp. the frequent designation of cities by the personifying expression בַּת "daughter," *e. g.*, Isa. i. 8; x. 32; xxiii. 12; Ps. cxxxvii. 6), a city which in the age of David and Solomon was certainly next to Rabbath Ammon, the most populous place in the neighboring kingdoms, or rather provinces of Israel east of the Jordan. HENGSTENBERG'S opinion is inadmissible that בַּת רַבִּים is only another expression for רַבַּת רַבִּים "Rabbath," or רַבַּת בְּנֵי עַמּוֹן "Rabbath of the children of Ammon," so that here the pools of two trans-jordanic cities would be named. And so is HIRTZIG'S notion that "the

populous" is the name of a particular gate* of the city of Heshbon (בַּת רַבִּים therefore not genitive but appositive), *viz.*, that at which the markets and the tribunals were commonly held; for there is no example anywhere else of the personification of the gates of a city as daughters.—**Thy nose like the tower of Lebanon, which looks toward Damascus.**—Literally: as "a tower of Lebanon"†—but it does not follow from this absence of the definite article that one tower out of several of the same kind and situation is intended (HIRTZIG). For it is plainly designated as a watch-tower, or a look-out by צִפּוֹרֵה נֹגֵה; and though there may have been in all several structures of this description on Mount Lebanon (for according to 2 Sam. viii. 6 David had set military garrisons in Damascus Syria), yet there could scarcely have been more than one that "looked toward Damascus," *i. e.*, which served for the military observation of this city, which since Rezon's defection had become dangerous to Israel's northern frontier (comp. 1 Kings xi. 23, 24). Naturally enough it cannot now be accurately determined where this tower of Lebanon is to be looked for, whether at Fukra, in the neighborhood of which ROBINSON indicates a "remarkable tower" probably designed for military purposes (*Zeitschr. d. Deutsch.-Morgenl. Gesellsch.* VII. 1, 77), or at Magdol, a place in the same region, with a very ancient temple looking to the north (*ibid.*, p. 72). At all events, however, this tower of Lebanon is totally distinct from the tower of David mentioned iv. 4, and this the more certainly as the latter served to represent a majestic and beautifully ornamented neck, and the former a straight nose, forming a handsome profile.

Ver. 6. **Thy head upon thee like Carmel.**—On the somewhat inaccurate expression "thy head upon thee," in which the head appears in some sort as an appendage to the entire man, comp. 2 Kings vi. 31; Judg. xiv. 18.—The main thing to be regarded in the comparison with Carmel is, that next to Lebanon it is the loftiest mountain in Northern Palestine, and for this reason perhaps it is often designated ראש הַרְמֵל "head of Carmel" (1 Kings xviii. 42; Am. ix. 3; comp. Jer. xlvi. 18); probably also there may be a subordinate reference to its being covered with dense woods, an emblem of a luxuriant growth of hair (Mic. vii. 14; comp. v. 13 *a* above)—whilst its loveliness, which HENGSTENBERG would have to be most of all regarded, is probably left out of the account.—**And thy flowing locks like purple.**—רָלָה here *coma pendula*—

literally "the pendant," which hangs down from thy head" (comp. Isa. xxxviii. 12, where it denotes the thrum, *i. e.*, the threads of the old web hanging down on the loom, to which the new are attached) from רָלָה *pendere*, Job xxxviii. 4.—In the comparison of the hair with purple

* [So THURPP: "That gate of Heshbon which opened north-eastward in the direction of Rabbath of Ammon," or "the gate of approach to the pools, the portal through which the multitude of the Gentile world presses to drink to the full of the clear and unruined waters of Christian doctrine."]

† [The correct translation is "the tower of Lebanon," the entire expression being rendered definite by the article before the last noun. See GREEN'S *H. b. Gram.* §246, 3.—Tr.]

(אַרְנָנְךָ particularly denoting the red purple in distinction from the dark violet-blue purple or (תְּכֵלֶת) the color is not so much taken into consideration—for red hair, or such as at all inclines to a reddish cast, is not at all supposable in an Oriental beauty—as its dark lustre (comp. v. 11). As also with the Greeks *πορφύρεος* often has almost the same signification with *μέλαις*, and hence, e. g., ANACREON (xxviii. 6, 7) uses *πορφύραι χυταί* as the synonym of *κόμαι μέλαιαι*; PROPERTIUS, III., 17, 22, speaks of the *purpurea coma* of Nisus, and SUIDAS explains the Homeric *κωνοχαίτης* by “*μελανόθριξ, πορφύροθριξ*” (other pertinent citations from TIBULL., VIRG., CIC., PLIN., etc., see in ROSENK. and DÖPKE in loc.). It is, moreover, also possible that some purple ornament, that Shulamith may have worn braided in her hair (comp. *Iliad*, xvii. 52), gave occasion to the comparison; whilst there is no need whatever of supposing an allusion to the later custom among the Hebrew women of dyeing their hair with henna and the like to give it a yellowish red appearance. Comp. DÖPKE in loc. and WINER *R.-W.-B.*, Art. “Haar.”—**A king fettered by curls.** The noble lustre of his beloved's head of hair just described makes the transition easy to the powerful effect which it, or more particularly her wonderfully beautiful locks, has wrought on him, her royal lover (comp. iv. 9). On the comparison of pretty locks with nets or snares, in which the lover is caught, Eccles. ix. 3, 4, as well as numerous parallels from Oriental poets (in EWALD, HEILIGST., and DÖPKE); also Prov. vi. 25, where this ensnaring effect is attributed to the eye-lashes, as Eccles. vii. 26, to the arms of the beloved object. The VULG., SYR., LUTH., and more recently WEISSBACH and FRIEDRICH connect* אֲרָנְךָ with אֲרָנָן: “as the king's purple,” or as “purple of a king,” but in so doing involve themselves in inextricable difficulties in the explanation of the concluding words: אֲסֹר בְּרֶהֱטִים (e. g., FRIEDRICH: “as the purple of a king that is unbound like the folds in the troughs;” WEISSBACH: “as a king's purple fastened in running water”—where an allusion is supposed to the purple dye-houses on the Phœnician side of Carmel):

9. THIRD SCENE. a. SOLOMON: vers. 7-11.

Ver. 7. **How fair art thou, and how comely, O love, among delights.**—It is no more necessary here than in iii. 10, to take אֲהַבָּה in the sense of אֲהַבָּה, as is done by the VULG. (“*charissima*”) and SYR., or to point it accordingly as HITZIG proposes. We evidently have to do with an apostrophe to love as such, like that contained in iv. 10, only for the more concrete idea “thy love,” the more universal one of love in general is here substituted. אֲהַבָּה has substantially the same sense as in ii. 7, v. 8, viii. 6, 7, or as in 2 Sam. i. 26, etc. In a strangely

arbitrary manner WEISSBACH takes אֲהַבָּה in its proper infinitive sense as in apposition with the predicate not as a vocative: “how fair art thou, and how comely, a loving in delight”—which is made to mean “one, to love whom awakens delight.”—הֶעֱנִיגְתִּים (or הֶעֱנִיגְתִּי Eccles. ii. 8) are not “caresses” (LENGSTENB.), but the sensations of pleasure connected with them, “joys, delights” (comp. Prov. xix. 10, Mic. i. 16, ii. 9). Solomon does not mean by it vulgar, carnal pleasure, but the sweet joys of conjugal intercourse, as he now experiences them anew in embracing Shulamith.—On the necessity of assuming either an exit of the chorus, or their withdrawal to the back-ground during the enthusiastic manifestations of conjugal tenderness which begin here, comp. above, No. 2, p. 100, where all that was necessary is noted respecting the propriety of having a new scene begin with this verse.

Ver. 8. **This thy stature resembles a palm tree.** The זאת “this” before קִוְיָתְךָ “thy stature” is commonly regarded as referring back to the description of the beauty of the beloved, contained in vers. 2-6, which however is the more inadmissible, as separate parts only of the body were there spoken of, for whose combination into one idea כְּרֵאָה (v. 15), and not קִוְיָה, would have been the proper expression. DELITZSCH correctly remarks: “As he lets her go from his arms, he surveys her figure with his eyes, and finds it like the palm-tree,” etc. To get a lively impression of her towering stature (comp. קִוְיָה in Isa. x. 33; Ezek. xxxi. 3; Ps. xxxvii. 24), he must have let go of her for a moment at least, and have contemplated her more from a distance. The female name Tamar, which is not an unusual one in the Old Test., is based upon the comparison, which is quite a favorite with oriental poets, of a tall and slender stature with the palm (comp. FRAENK. on *Ibn Fossl.*, p. 72; also HOMER, *Od.* vii. 160). **And thy breasts clusters,** i. e. those of the palm-tree, by which must be intended the date-palm, loaded with its clusters of fruit (correctly ROSENMUELLER, BÖTTCHER, HITZIG), especially as it is not until the following verse that the transition is made to clusters of grapes, which are expressly designated as such by the addition of הַגֶּפֶן “the vine.” That the date clusters are rather hard, and to that extent appear not to correspond to the swelling softness of the breasts, does not impair the suitability of the comparison, as the only thing regarded is the form (vs. WEISSB.). Moreover, the mention of breasts again in this passage (comp. ver. 4) proves that the preceding description (vers. 2-6) is not closely connected with that before us, and consequently that WEISSBACH's opinion that twelve beauties are designedly enumerated in vers. 2-11 (viz., the stature and the breasts, in addition to the preceding ten), lacks confirmation.

Ver. 9. **I resolve I will climb the palm-tree,** אֲפָרֵה, is not to be taken as a preterite “I said,” or “I resolved,” at some former time, etc., as though these words referred back to v. 1 (so

* So too HOUSSAINT and THURPP; the latter of whom renders: “like royal purple entwined among the waistcoatings. The picture is that of a rich chamber, on the walls of which carved wooden panels alternate with purple hangings. The former serve to relieve and to show off the beauty of the latter, to which latter the well-ordered and well-fastened tresses of the bride's hair are compared.”]

VULG., LUTHER, *etc.*), but as a present, since several other wishes are uttered in what follows, but no mention is made of any previous fulfilment of these wishes. Comp. also הַשִּׁיקָה ver. 11, which plainly points to a fond desire of her lover, just manifested afresh, not to one entertained at a former period. **I will grasp its boughs.** כִּנְיָנִים lit. "that which is on top"

(kindred with הַלֵּל, לָלֵל to lift up), *i. e.*, the branches and leaves forming the crown of the palm-tree. A more particular interpretation of the figure, *e. g.*, so that the nose and mouth, which her lover wished to kiss, are here intended by the "branches" (WEISSB.), is inadmissible, and leads to offences against good taste.—**And be thy breasts, please, like clusters of the vine** (comp. on ver. 8), **and the breath of thy nose like apples.** Nothing more is here expressed than the design to kiss, or to revel in the beauty and the sweetness of the face and the bosom of his beloved. Chap. iv. 16, v. 1, is, therefore, not to be directly compared.—"The breath of the nose" (comp. Isa. i. 22, 2 Sam. xxii. 16) is here expressly mentioned, because this is what is perceived in kissing the mouth. The figure of apples is the more appropriate, because the apple תְּפִיחַ derives its name in Hebrew from its delightful fragrance.

Ver. 10. **And thy palate like the best wine.** The palate is not named here as the organ of speech (HENGSTENB. and others), but as a substitute for the mouth or the lips in respect to the sweet breath or lovely kisses (comp. v. 13). הַטוֹב לֵין lit. "wine of the good" (comp. פְּרִי־טוֹב Prov. xxiv. 25), is equivalent to "delightful, excellent wine." See on this periphrasis of the adjective, EWALD, *Lehrb.* § 287, b [GREEN'S *Heb. Gram.*, § 254, 6, b].—**Going down for my beloved smoothly.**

As the supposition that לוֹרֵךְ "for my beloved" has slipped in here by mistake from the 11th verse following (AMM., HELIGST., HIRTZ.; also EWALD formerly), is as arbitrary as its change to לְרֵךְ "my love" (VELTH., MEIER), or to לְרוּרִים "beloved ones, friends" (so EWALD now), there is no doubt that Shulamith here takes up the king's words, in order as in iv. 16 to continue his description, and to give him to understand, in the most flattering way, that she fully responds to his love, and is ready to grant him every enjoyment of it.—**Gliding over the lips of sleepers.** Others: causing the lips of those that are asleep to speak (MERCERUS, HENGSTENB., DEL., *etc.*, connecting רוּבֵב with רָבָה speaking (in a bad sense), slander); or "causing the lips of sleepers to long for it"

(WEISSB.), *etc.* But for רֹבֵב—whence רֹב as the name of the bear with his slow and awkward gait—the signification "to flow gently," or "to glide," is suitable enough, and the meaning undoubtedly is, that pleasant tasting wine easily puts one to sleep, so that he who drinks it is insensibly overtaken by slumber (correctly Ew.). There is certainly no allusion to the *saliva oris* of two

lovers united in a kiss, (according to the expression in LUCRETIVUS, "*junctaque salivas oris,*" *etc.*) for such an image of refined sensuality is inconceivable in the mouth of the chaste Shulamith.

Ver. 11. **I am my beloved's** (comp. vi. 3), **and for me is his desire.**—Lit.: "and on me (rests) his desire." הַשִּׁיקָה as in Gen. iii. 16, the passage which lies at the basis of this, of the longing desire of the man for the society of his wife, not of gross sensual desires for sexual intercourse. The whole is a triumphant exclamation in which Shulamith joyfully affirms that her lover cannot exist without her, and it thus prepares the way for her making the request of him, which follows. With indescribable vulgarity HIRTZ asserts that "the concubine here recognizes with faltering voice and bursting eyes the mutual necessity of love."

10. CONTINUATION AND CONCLUSION. *b.* Shulamith's victorious assault on Solomon's heart, vii. 12—viii. 4.

Ver. 12. **Come, my beloved, let us go out to the country.**—The beloved (רוֹךְ) who is addressed, can be no other than the one addressed just before in vers. 10, 11, that is to say, Solomon, not the "shepherd," to whom she certainly would not have been obliged in the first instance to have expressed her wish to escape from the contracted city walls into the country in the form of an earnest entreaty, and a fluent and impassioned persuasion, even if he were with her in Jerusalem (vs. BÖTTCH., HIRTZ., REN.); and if he was not with her, it was utterly useless to address these words to him when far remote (vs. Ew., VAH.). Her persuasion is plainly directed to a lover, who was really present, and besides was seriously meant, not a mere fantastical make-believe request, a desire which the petitioner was convinced beforehand could not possibly be granted (vs. WEISSB.).—**Let us lodge in the villages.**—To the country (שָׂרָה) are here added villages (כְּפָרִים from כָּפַר 1 Sam. vi. 18; construct כְּפָפַר) as in 1 Chron. xxvii. 25. They are alone adapted to the idea of "lodging, passing the night" (לָיַן), not "cypress-flowers" or "alhenas," which DÖDFEL., Ew., MEIER unsuitably mingle in here, and which could scarcely have been so common then in the holy land, that people could sleep on them or under them (comp. on i. 14).—On the necessity of spending at least two nights on the way from Jerusalem to Shunem, see on iii. 8 above (p. 82).

Ver. 13. **Let us start early for the vineyards.**—It is not vineyards lying on the route to Shunem, where they might visit on their way, that are here intended, but doubtless the vineyards at Shulamith's home, and probably her own. For it was in these alone that she could take so lively an interest as is expressed in what follows.—**We shall see whether the vine has sprouted, its blossoms opened.**—The vines and pomegranates here named are the same as those in vi. 11. Shulamith wishes to return with her lover to just those innocent rural occupations and pleasures, which are there described as belonging to her former mode of life. The season implied, as in vi. 11 and in ii. 11 ff., is the

spring—that period in the year which most incites and allures to the enjoyment of external nature. It is inadmissible to suppose that precisely one year had elapsed between the spring depicted in those passages and that which is here implied (HITZ.). It is more probable—inasmuch as the whole action appears to run its course in two or three weeks (comp. on ii. 8 ff. above, p. 69)—that the same spring is meant here as there, supposing the poet to have formed a clear conception of the intervals between the main particulars of the action.—**There will I give thee my love.**—רָוִי means not “thy caresses bestowed on me,” but “mine bestowed on thee.” This to be sure, she has already granted him (see iv. 16; vii. 7 ff.), but not as yet continuously, nor without temporary disturbances and interruptions (comp. vi. 4 f.; vi. 11), nor as yet with the full and unreserved opening of her heart. But *there* (עַיִן with strong emphasis, as Am. vii. 12) there amid the loveliness and joyous freedom of fair nature she will become entirely his.—Observe how little this passage again suits the so-called shepherd hypothesis; or even WEISSBACH's supposition that Shulamith is not serious in uttering the wish before us, and that רָוִי אֶתֶּם עַיִן is therefore to be taken conditionally: “There would I give—if it were only supposable that you could go with me” (!).

Ver. 14. **The mandrakes give forth their odor.**—רִיחֵי רִיבֵי אֵם are not “lilies” (LUTHER), but the fruit of the mandrake (*mandragora vernalis*, or *atropa mandragora*), a wild plant common in Palestine, particularly in Galilee (SCHUBERT, *Reise*, III., 117), of the same genus with the belladonna, with small whitish-green blossoms, which in May or June become small yellow apples, about the size of a nutmeg, of a strong and agreeable odor (μηλα εἰσοσμα, *Test. Isachar*, c. 1; comp. *Dioscorid.* IV. 76: εἰσομη μετὰ βότρυος τρυός). As now these apples have a pleasant smell, but not the blossoms nor the plant itself, Shulamith of course refers to the former, and here therefore looks forward to a more advanced season than in ver. 13—that is to say, the time of wheat harvest (see Gen xxx. 14), as in what follows in her mention of “this year's fruit” her imagination goes still further forward.—These apples, according to Gen. xxx. 14–16, were regarded as an artificial provocative of sexual love (whence also the name רִיבֵי אֵם from רִוּוּ, רִוּוּם) even in the earliest Oriental antiquity; so also by the Greeks and Romans, by whom they were therefore called *κυρκαια*, *Circeta* (comp. also the name Ἀρροδιτη μανδραγογιῶν in ILESCHIUS and PHAVORINUS), by the Arabs, who to this day call them *uffâh es-Shaitân*, “Satan's apples,” by all Christendom in the middle ages (see GRAESSE, *Beiträge zur Literatur und Sage des Mittelalters*, 1850), and by many still in modern times; comp., e. g., FATHER MYLLEN in his *Journey to the Promised Land*: “This root (!), which I found in the wilderness of St. John the Baptist, and brought considerable of it away with me, has many medicinal virtues, removes barrenness, and makes efficacious love-potions.” (See DEL., *Genesis*, p. 467.) Shulamith certainly does not name the *dulcinum* here on account of these supposed aphrodisiac qualities,

much less does she mean to intimate an intention to prepare a magic potion from them to excite her lover to a higher degree of affection. This fruit is rather to her in her innocence and simplicity merely the symbol of love, and her naming them here like the “excellent fruits of all sorts over our doors” is merely designed to add to the attractions and enjoyments of her home, which she had before mentioned, such as were new and less familiar to her lover (see WEISSB. *in loc.*). MEIEN goes too far in seeking a symbolic sense for the words, when he understands “the love apples are fragrant” to mean simply “I am deeply in love,” and “the old fruit and the new” there mentioned to signify the sweet fruits of love, of which she would give him to partake, the old love which had been in existence hitherto, and the new, which would meanwhile grow up and reach a heightened intensity. See in opposition to this allegorizing, which fritters away the simple freshness of a description so true to nature for the sake of insipid trivialities, HITZ. and WEISSB. *in loc.*—**And over our doors are all sorts of excellent fruit, new as well as old.**—By “our doors” Shulamith means the doors of her parental home in Shunem, where, besides her brothers and sister (i. 6; viii. 8), her mother still lived (comp. iii. 4; viii. 2). This house had probably several doors, at all events a front and a back door, and likely also side doors, whence the plural. On shelves in the inside over these doors they may have kept choice ripe fruit, as is often done in our farmers' houses; hence the עַל “over” before פֶּתְחֵינוּ “our doors,” which can neither mean “in front of” (LUTHER, v. AMM.), nor “within” (MAGN.) nor “by” or “at” (COCC., HAHN, GOLZ, etc.). Prov. xvii. 19 also seems to allude to a use of the beams or boards over the doors of rustic dwellings for keeping various objects (even if not exactly for the construction of regular store-rooms).—On כְּנָרִים lit., “excellencies, precious things” comp. iv. 13. כֶּלֶּר refers to the various kinds of this fine fruit, not as WEISSB. affirms, to the distinction between this year's and last year's fruit. As regards these two expressions (תְּרֵשִׁים נִים יִשְׁנִים), they are both to be taken in the same sense as Mat. xiii. 52 *κανὰ καὶ παλαιά* (comp. also Lev. xxv. 22; xxvi. 10), and as epithets limiting כְּנָרִים כֶּלֶּר; they must not in violation of the accents be connected with the final clause “I have, my beloved, laid up for thee” (vs. MAGN., DEL., MEIER). This as well as the reference of the verb צָפַנְתִּי to the whole sentence from עַל־פֶּתְחֵינוּ onward, as if the last three clauses of the verse formed one long period (EW., UMBR., WEISSB.) is inadmissible, for though she might speak of having stored old or last year's fruit for her lover, the same could not be said of this year's, which had still to ripen and grow.

VIII. 1. **O that thou wert as a brother of mine,** פֶּחָא cannot possibly be taken as a simple vocative (SEPTUAG., LUTH.). It rather refers to a relation like that of a brother (“as a brother of mine,” comp. Ps. xxxv. 14) and consequently expresses the wish and that a wish seriously

meant and speedily to be realized (vs. WEISSB.), that Solomon would come so near to her in every respect, both inwardly and outwardly, that she could regard and treat him just as her own brother, as a member of her family, belonging to her own domestic household. The wish here expressed would have no meaning in respect to a lover of the rank of a shepherd. It most manifestly implies as its object a lover, whose whole station in life was above that of his beloved, in whose case there must be a coming down from his elevation, if an actual living communion is to subsist between him and her. For the fact of his having made his beloved a "queen" and a "prince's daughter" is evidently without effect on the child-like and humble mind of this simple child of nature. She has not been able to prevail upon herself in addressing this proud lord of a harem, surrounded by his sixty queens and his eighty concubines, as well as by his female slaves, to call him her own with the same cordial confidence that a sister cherishes towards her brother. She has learned to call him **וְרֵךְ** "beloved" but not **אָח** "brother," often as he may since their marriage have addressed her as **אֲחֹתִי כְלָה** "my sister, bride." If this relation which she sustained to him be correctly estimated, HENGSTENBERG's paraphrase of the exclamation before us—"O that thou who art my brother, wouldst enter into a really brotherly relation to me" will appear to be by no means so absurd, as WEISSB. would represent it.* **Were I to find thee without, I would kiss thee.** "Without," i. e. on the street or in the open country and in general wherever I must now observe a stiff courtly etiquette toward thee as king. A new protest therefore against the manners of the harem, which had become intolerable to her.—**Yet none would despise me.** **לֹא יִבְזוּ לִי** they, viz. the people, would not despise and reproach me as though I were a vulgar wench who kissed strange men in the public street; comp. Prov. vii. 12, 13.

Ver. 2. **I would lead thee, bring thee to my mother's house.** What she had only dreamed before iii. 4, she can now utter to her lover as the burning wish of her heart, certain of its speedy accomplishment. **אֲנִי אֶלְדָּד** "I would lead thee," that is to say by the hand; whither is told by the following verb, which limits the one before it in the same way as **אֲשַׁקֶּךָ** does **אֲנִי אֲנַחֵמְךָ** in ver. 1, b.—**Thou wouldst instruct me.** Again an indication that the lover is not a young shepherd but the wise and learned king Solomon, in comparison with whom Shulamith had long learned to feel her ignorance and at the same time her need of instruction from the rich stores of his mind. Feeling the incongruity of instruction by a lover, who was a mere shepherd, HRTZ. has taken up again the conjecture of INN EZRA, that **שׁ** is to be supplied before **הִלְפֶרְנִי** and the verb thus converted into a rela-

tive clause is to be referred as a 3d pers. fem. to the preceding **אִמִּי**: "my mother who would teach me," viz. how to do every thing for you in the best manner. But this is quite arbitrary; for all the verbs before and after are in the 2d pers. [?]; a verb thus extraordinarily interrupting this series must necessarily have been indicated not merely by **שׁ** or **אֲשַׁךְ** but by an emphatic **הִיא** "she"; and to this **הִיא** would then have to be opposed an **אֲשַׁקֶּךָ** etc. comp. (BÖTTCHER *Neue Achrenl.* III. 172). Most of the ancient versions confirm ours, which is the common view; and that the SEPT. and SYR. in place of **הִלְפֶרְנִי** have mechanically repeated the last line of iii. 4, can prove nothing against its correctness.

I would give thee to drink of the spiced wine. That **אֲשַׁקֶּךָ** "I would cause thee to drink" contains an intentional allusion to **אֲשַׁקֶּךָ** "I would kiss thee," ver. 1, which is identical in its consonants, is an idle remark of HIRTZ and WEISSBACH, which has little in its favor. MEIER has needlessly taken this clause to be a statement of what her lover was to teach the speaker, "thou wouldst teach me how to make thee drink," etc.; so too EWALD and HELBIGT., according to whom the meaning is: "from thy mouth I would learn, what is pleasant and agreeable to thee, viz., to cause thee to drink," etc. But all is simpler and in better taste if we

assume no close relation between **הִלְפֶרְנִי** "thou wouldst instruct me" and this clause, and find nothing intimated here beyond the reciprocity subsisting between the spiritual gifts which the teacher confers, and the bodily refreshment which his pupil affords him in turn (comp. Luke x. 38 ff., 1 Cor. ix. 11; Gal. vi. 6).—By the spiced wine, of which she means to give him to drink, Shulamith probably means grape wine mixed with fragrant and pungent essences (according to a well-known oriental custom, comp. DÜPKE and VAHL, *in loc.*). The definite article designates this wine as the well known drink of superior excellence, as the spiced wine *par excellence*; comp. **הַיַּיִן** vii. 10. **Of my pomegranate juice.** Notwithstanding the absence of the copula something different from the preceding is here intended and not the spiced wine itself, as though this were merely made from the juice of fruit (HIRTZ). For such a difference is indicated by the use of **עֵסִים** "must, unfermented juice," instead of the preceding **יַיִן** "wine," as well as by the mention above of the vine along with the pomegranate (vii. 13, comp. vi. 11). The suffix in **רִפְנִי** (for which the VULG. and SYR. read **רִבְנִי** "my pomegranates") is gen. of possession to **עֵסִים** (comp. **הֵר קָרַשׁ**) hence equivalent to "pomegranate wine prepared by me." It makes against the view of WEISSBACH and others: "of the wine of my pomegranate tree," that according to vi. 11; vii. 13, Shulamith had more than one such tree.—The ancients called the fermented juice of pomegranates "wine," as appears from PLIN. *H. N.* 14, 16: "*Vinum fit—e punicis, quod rhoiden (pou,*

* [WILLIAMS: She suggests a wish that her relation to him were rather that of an infant brother than a husband; that she might be at liberty to express her affection in the strongest and most public manner, without incurring the charge of forwardness or indecorum.]

pomegranate) *vocant*"; comp. WINER *R.-W.-B.* Art. "Wein."

Ver. 3. **His left hand (is) under my head and his right embraces me.** This verse is not a mere phrase to mark the termination of a section, and unconnected with what precedes (HITZIG). It rather stands in the same sort of connection with the detailed description given vii. 13 ff. of what the two lovers would do and enjoy together in Shulamith's home, that ii. 6 does with the preceding representation of their mutual enjoyment of nature and of love, i. 16 ff.; ii. 3 ff. Only there Shulamith was depicting the present, whilst here she vividly portrays joys belonging to the future; though not in an optative form, as EWALD, VAIH., *etc.*, assume without sufficient reason.

Ver. 4. **I adjure you, ye daughters of Jerusalem, *etc.***—On the significance of this exclamation here as Shulamith's farewell to the daughters of Jerusalem (which HITZIG too has seen with substantial correctness), see on ii. 7 above. Only it is not necessary with VAIH. to impute the brevity of its form to the excited and reproachful tone in which Shulamith, who had been affronted by the ladies of the court, here speaks.

DOCTRINAL AND ETHICAL.

I. The churchly allegorical exegesis is necessarily precluded from gaining an insight into the progress of the action in the act before us. It finds every where figurative representations of soteriological mysteries with no inner organic connection; shifting figures, the aim of which lies in the repeated exhibition of the central point of Christian truth, the conversion, justification, sanctification and perfection of the sinner by the grace of the Redeemer, or the call and election of the whole church to the saving communion of God in Christ. Thus the narrative of the dream, v. 2-7, together with the following dialogue, as far as vi. 3, that is to say, the first scene according to our division seems to it to be a dramatic representation, which is already complete, of the apostasy and restoration of the Church, or of the fall and redemption of mankind. This one section constitutes, as it were, the Canticles in brief, a poetic picture of the entire history of redemption from first to last. This representation opens, according to HENGSTENB. (p. 135), with a "dark scene," or night piece. The apostasy of unbelieving mankind from their God, and especially the rejection of the Saviour by the daughter of Zion, together with the punishment of induration and blindness which overtook her in consequence, are so distinctly set forth by the dream-like figures of Shulamith's sleep, her lover's vain desire to be admitted, his subsequent disappearance, and the fruitless search for him, and finally by the blows which the watchmen (the "heavenly ministers of vengeance") administered to her during her search, that the whole forms, so to speak, a fit accompaniment to Isa. liii. and likewise an illustration of Rom. xi. 7, "the election hath obtained it and the rest were blinded," or of Rom. xi. 25, 26. And then again the representation is directed to the goal of the ultimate conversion of Israel and the consequent consummation of the entire redemptive process. For for-

saken and repelled by her lover, she nevertheless continues always sick with love and longing for him (v. 8); in answer to the question proposed to test her, what she thinks of her lover (v. 9), she exhibits a heart full of love and submission to the heavenly Solomon, as the ideal of all excellence (v. 10-16); finally she answers the second question also, which is addressed to her to pave the way for her reunion with her heavenly bridegroom, in a concrete manner (vi. 1-3), since in her answer to, Where has thy beloved gone? she ungrudgingly recognizes that he has his being in the Church, and in consequence of this recognition the former relation may be regarded as restored.—So HENGSTENBERG, whose view may be regarded as the idealizing recapitulation of all former churchly-allegorical interpretations of this section.—The following portions also depict according to him the one main object of the song again and again—the restoration of the loving relation between the Lord and His Church, which originally existed, was then disturbed and broken off, and has finally been cemented again. Ch. vi. 4-10 does this in the form of praises of the beauty of the bride, and a comparison of her with all other women, who constitute the household of the heavenly Solomon. Ch. vi. 11—vii. 1 in the form of a narrative by the daughter of Zion of the way in which she attained to the high dignity of a bride of heaven's king, together with a blessing bestowed upon her by the daughters of Jerusalem, who express their heartfelt joy at her return from her wanderings, and at the distinguished graces which have in consequence been imparted to her; ch. vii. 2-11, in the form of a new panegyric pronounced by the king upon the daughter of Zion, who has returned to him from her straying, and consequently to her former beauty,—to which is further added the expression of his determination to enjoy her charms, and her cordial assent to this determination (vii. 8-11); and finally, vii. 12 to viii. 4, in the form of a prayer from the daughter of Zion to her heavenly lover, to restore to her his ancient love, and, far from the tumult of this sinful world, in rural retirement and seclusion, to live with her as her brother.—The explanations of the older allegorists are still richer in repetitions and in corresponding measure poorer in true inward progress. One of their number, *e. g.*, STARKE (who closely follows MARCK, AINSWORTH, MICHAEL, *etc.*) paraphrases vi. 2, 3, so as to make the bride set forth "the delightful feelings resulting from the special presence of the bridegroom of her soul, which she has just experienced in her heart," describing thus Christ's control in the spice garden of His Church, *i. e.*, in the hearts of the true children of God, wherein the whole work of salvation by the Lord in the word and sacraments, and His operations on individual souls, planting, fostering, preserving and perfecting, is briefly exhibited. Ch. vii. 1 he then paraphrases thus: "Return, return to me and to thyself from the confusion, in which thou wert, before I revealed myself again to thee (v. 6; Ps. cxvi. 7), O Shulamith, who hast obtained peace with God, righteousness and strength in communion with me; return again, banish all gloomy and timorous thoughts. I shall ever remain thy Jesus, thy Saviour and Benefactor. Fix only a confiding

heart again on me, thy soul's friend, that we, *viz.* I, thy Redeemer, with my Father who loves thee in me, and the Holy Spirit may look upon thee, *i. e.*, may have our delight and joy in thee as a perfect mirror of spiritual beauty." And in viii. 1 the same interpreter remarks upon the words, "Should I find thee without, I would kiss thee," *etc.*: If I find thee without, *i. e.*, meet thee outside of my mother's house, while I live in the foreign land and the pilgrimage of this world (2 Cor. v. 6-9), I will kiss thee with the kiss of faith, love and obedience, yea, give thee all conceivable tokens of my sincere and ardent love (Ps. ii. 12; Hos. xiii. 2; Job xxxi. 27). And no one should put me to shame, least of all they, to whom I appear so despicable, and who scoff at me when I boast of my communion with thee and declare thy praise (v. 7; Gen. xxxviii. 23, *etc.*, *etc.*)." In short, every possible thing is here found in every thing, and the simple meaning of the words is almost every where sacrificed to the superabundant fancy of a dogmatical and mystical interpretation.

2. The proper antithesis to such excesses can surely not lie in banishing with the profane-erotic exegesis every thing sacred from the course of the action here presented, and converting it, as is done particularly by HIRTZIG and RENAN, into a succession of voluptuous scenes in the harem, without order or progress. This view becomes really repulsive, especially where it maintains that the poet brings Solomon's love for other favorites than Shulamith before his readers or spectators by a detailed description of his amorous intercourse with them; that he describes with particularity by word and act how the king turns wearied away from the coy Shulamith, to "indemnify" himself with the other beauties of his harem. HIRTZIG's exegesis on the passage vii. 2-11 based on this understanding of it, even BÖTCHER indignantly pronounces one that "culminates in the disgustingly vulgar,"—a judgment that might with equal reason be passed upon RENAN's treatment of the same section. But even in its more moderate form, as advanced by HERDER, UMBR., EW., VAH., *etc.*, the shepherd hypothesis invariably involves much that is doubtful morality, by which the religious and ethical character of the section before us is sensibly damaged in several points. Solomon's character especially suffers more than is just, inasmuch as there is heaped upon him besides the reproach of polygamy with its excesses, that of an assiduous attempt at seduction and a corrupting assault upon female innocence, an actually adulterous procedure therefore,—which especially in the so-called "final assault," vii. 2-10, comes into unseemly contrast with the alleged fidelity of the maiden to a distant lover. Shulamith's character, too, appears on this view less fair and great than in ours; the extravagance, not to say the braggart character of the description given of her lover, v. 10-16, if this refers to a plain young shepherd, is particularly offensive; so is the excited pathos of the appeal which, according to this view, is directed to a far distant lover to go with her into the country, vii. 12 ff. Some of the finest and loveliest traits in the picture of this noble woman are wholly lost, especially the symbolic significance of her dream, v. 2-7; the lovely

gentleness with which she seeks by her evasive answer in vi. 2, 3, to excuse her absent husband; theadroitness with which she interrupts him (vii. 10) in order wholly to disarm and captivate him; the genuine womanly naiveté with which, in her picture of the innocent joys of their life together in the country, she inserts, viii. 2, a hint of the instruction which she hopes to receive from her lover, *etc.*

3. The typical Messianic view avoids these faults in a manner which really satisfies both the æsthetic and the religious feeling. It throughout gives due prominence alike to light and shade, and while it sets forth in all its rigor the conflict of the lovely, chaste and pure child of nature with the corrupt manners of the court and her royal lover who shared them, it nevertheless paves the way likewise for a truly blessed reconciliation and removal of this conflict by showing how Shulamith's urgency to return to her country home, lays the foundation for a change of mind in her husband, and for satisfying her boldest and highest wishes. The true power of love in the humble maiden thus shines in its most glorious light, and the lover who at first resisted is drawn along by it; his resistance to the sanctity of the marriage connection is overcome by the purity of her feelings.—When put in a parallel with the relation of Christ to His Church, this episode from the story of the love of Solomon and Shulamith certainly exhibits more disparity than resemblance. But it forms also just that section of the story, in which the dissimilarity of the two relations must naturally come most strongly out, in some parts of it almost to the obliteration of every trace of similitude. And yet there remain even here significant analogies enough to establish the essentially Messianic character of the whole. Above all the glowing description of the beauty of the lover, v. 10-16, which is only applicable to Solomon, not to any of his subjects, points to the King of all kings as the heavenly prototype of that king, as the possessor of an eternal glory which far outshines the splendor of the earthly Solomon. Mankind seeking after God, and craving His salvation, the antitype in the history of redemption of the earthly Shulamith, by its earnest and continued longing, waiting, entreating and imploring, succeeds in moving this heavenly Solomon to give up his glory and enter into its low estate, as she moves her lord and king to the resolve to live with her in her mother's house, and to partake with her of all the simple country enjoyments and pleasures which this house, with its surroundings, could offer him and her. In this parallel there certainly lies a prophecy of the fulfilling of that which is written, John xiv. 23, "If a man love me, he will keep my words; and my Father will love him, and we will come unto him and make our abode with him;" likewise of 2 Cor. vi. 16 (Lev. xxvi. 11; Heb. viii. 10), "I will dwell in them, and walk in them; and I will be their God, and they shall be my people;" as well as of Rev. xxi. 3, "Behold, the tabernacle of God is with men, and He will dwell with them, and they shall be His people, and He himself, God with them, shall be their God." That significant phrase too, "thou wouldst instruct me," viii. 2, points to the higher stage of divine revelation to which man-

kind has been exalted under the New Testament, in the same manner as Isa. liv. 13 (John vi. 45): "And all thy children shall be taught of the LORD;" or as Jer. xxxi. 33 (Heb. viii. 10 ff.): "I will put my law in their inward parts, and write it in their hearts;—and they shall teach no more every man his neighbor, saying, Know the LORD; for they shall all know me from the least of them unto the greatest of them, saith the LORD," (comp. Joel iii. 1 f.; Acts ii. 16 f.; 1 John ii. 27, *etc.*).—But certainly,—and herein lies the exaltation of the New Testament Solomon above the Old, and the superiority of the New Testament covenant of grace, as compared with the marriage covenant between Solomon and Shulamith—no express entreaty with flattering words and persistent supplication was needed to bring down the Lord of the New Covenant to His own. Even if here and there in His parables He assumes the air of the reluctant friend or the unmerciful judge, and thus seems to impose upon His own people the duty of importunate begging and crying (Luke xi. 5-8; xviii. 1-7), this is purposely done that the contrast between human hard-heartedness and His own infinitely merciful and prevenient love, may induce to a heartier confidence in the latter. His becoming poor in order to make us rich, His emptying and humbling Himself to the form of a servant was prevenient throughout, with no merit or worthiness on the part of man; yea, so that He "was found of them that sought Him not, and was made manifest unto them that asked not after Him" (Rom. x. 20; Isa. lxxv. 1). Of His coming to His own it may in truth be said:

"You do not need to labor,
Nor struggle day and night,
To bring Him down from heaven,
By efforts of your might.
He comes of His own motion,
Is full of love and grace,
Your every grief and sorrow
He'll utterly efface."

And besides it is a real and substantial glory, which He gives up and forsakes from love to the poor children of men, not a mere seeming glory, full of sin and vanity, like that of the earthly

Solomon. His love to the poor damsel of earth is so utterly unselfish that He gives everything and receives nothing, whilst she can give nothing but only receive (comp. Sr. FRANCIS of Assisi's fable of the rich king Christ, and the fair damsel "Poverty"). Nay, she does not even possess as her own those "excellent fruits, new and old," with which she was to regale her gracious and heavenly guest upon his entrance into her mother's house. But it is her lover, and He alone, who makes the seed of His divine word bring forth in her good and worthy fruit, which endureth unto everlasting life. It is He alone who makes her rich in all the fruits of the Spirit and of righteousness (Phil. i. 11; Gal. v. 22, *etc.*). He alone distributes the precious wine of joy at the table of His grace, by which He solemnly seals and confirms with His earthly bride, the covenant of His love, established by His bloody sacrificial death (comp. John ii. 1-11). And while Shulamith's entreaty of her royal lord and husband "O that thou wert like my brother, who sucked the breasts of my mother" (viii. 1) can only be made in the most restricted sense,—while she, upon a calm and sober view of the case at least, can expect no more than a transient coming down of her lover into her poverty and retirement, the heavenly bridegroom of the Church, on the contrary, comes not only once and in the fullest truth, but for ever as our brother on the earth. He "is not ashamed to call all them, whom He redeems, His brethren" (Heb. ii. 11; comp. John xx. 17). He is made partaker of their earthly flesh and blood in order to raise them from being slaves of sin and death to be children of God and heirs of His eternal, heavenly blessedness (Heb. ii. 14, 15; John viii. 32-36).—Thus set in the light of His deeds of redeeming love, this section of the Canticles becomes a song of praise to the grace of the Lord, which worketh all in all, a hymn of glory to that inscrutable mystery of the Divine mercy, of which Paul exclaims, Rom. xi. 34 f.: "For who hath known the mind of the Lord? or who hath been His counsellor? Or who hath first given to Him and it shall be recompensed unto him again? For of Him, and through Him, and to Him, are all things; to whom be glory for ever. Amen."

FIFTH SONG.

The return home and the triumph of the chaste love of the wife over the unchaste feelings of her royal husband.

CHAP. VIII. 5-14.

FIRST SCENE:

THE ARRIVAL HOME.

(Vers. 5-7.)

COUNTRY PEOPLE (in the fields at Shunem).

5 Who¹ is this coming up out of the wilderness,
leaning upon her beloved?

SOLOMON (entering arm in arm with Shulamith).

Under² this³ apple tree I waked thee;⁴
there⁵ thy⁶ mother travailed⁷ with thee,
there travailed she that bare thee.

SHULAMITH (familiarily pressing up close to her lover).

6 Place⁸ me as a signet ring upon thy heart,
as a signet-ring upon thine arm.
For strong as death is love,
hard as Sheol⁹ is jealousy
Its flames¹⁰ are flames of fire,
a blaze of Jehovah.¹¹

TEXTUAL AND GRAMMATICAL.

¹ [WICL.: The voice of the synagogue, of the church. MAT.: The synagogue speaking of the church.]

² [WICL.: The voice of Christ to the synagogue, of the holy cross. Under an apple tree I reared thee. MAT.: The voice of the spouse before the sponsals. COV., MAT.: I am the same that waked thee up among the apple trees. BISH.: I waked thee up among, etc. GENEV.: I raised thee up under an [ENO. VEA.: the] apple tree.]

³ הַתְּפִיחַ deictic: "this apple tree."

⁴ We read עִוְרַתִּיךְ.

⁵ שָׁפָה we take to be synonymous with שָׂם as in Jer. xviii. 2: 2 Kings xxiii. 8, etc.

⁶ Here too we read the fem. suf. אֶפְךָ הַכְּלִיךְ and at the end of the verse יְלִרְתֶּךָ (or with the SEPT., VULG., SYR. יִרְתֶּךָ).

⁷ חָבַל here as well as in Ps. vii. 15 is taken by BEN EZRA and HITZIG in the sense of "conceiving" [so GENEV.: conceived]; but the meaning of writhing with pain, *travailing* (ἀδίνειν) is more obvious and better confirmed by חָבַל, חָבַלִים. At all events, we must reject MEIER'S explanation: "there thy mother betrothed thee" (in like manner SCHULTENS, J. D. MICHAELIS, MAGNUS) [so too PERCY, GOOD, WILLIAMS, BURROWS and others]; for even if the sense of pledging or betrothing were certainly established for the Piel of חָבַל, it would still require לִי לְמַעַן, for its more exact limitation. The VULG. (*corrupta est, violata est*) with still less propriety has taken חָבַל in the sense of "corrupting" (in like manner AQUILA: δειβήσασθαι). On the contrary, the SEPT. correctly: ἐκεῖ ἀδίνουσέν σε ἡ μήτηρ σου. [WICL.: there shamed is thy mother, there defiled is she that gat thee. DOW.: "there thy mother was corrupted, there she was deflowered that bare thee;" to which is appended the note: "under the apple tree I raised thee up; that is, that Christ redeemed the Gentiles at the foot of the cross, where the synagogue of the Jews (the mother church) was corrupted by their denying Him and crucifying Him."]

⁸ [MAT.: The church speaking to Christ.]

⁹ [WICL., COV., MAT., CAAN., BISH., DOW.: hell. GENEV., ENG. VER.: the grave.]

¹⁰ [WICL., DOW.: lamps. Other English versions: coals.]

¹¹ In שְׁלֵהֲבַתֶּיךָ the Masorah has connected the genitive הַיָּהּ with the construct, as in כְּאֶפְרַיִם Jer. ii. 31, and as in proper names compounded with יָהּ or יְהוָה (the abbreviation of יְהוָה). The recension of BEN ASHER retains this mode of writing the expression as a compound, while that of BEN NAPHTALI separates the words. The φράσεις αὐτῆς of the SEPTUAGINT is based upon this contraction into one word. EWALD and HITZIG needlessly conjecture that the original reading was שְׁלֵהֲבַתֶּיךָ יְהוָה שְׁלֵהֲבַתֶּיךָ "its flames are flames of God." The analogy of the preceding sentences rather requires, as WEISSBACH correctly observes, the giving of two predicates to the single subject רֶשֶׁתֶּיךָ. It is, therefore, properly to be translated "its flames are flames of fire, they are a blaze of God." On the etymology of שְׁלֵהֲבַתֶּיךָ as a compound of אֵשׁ and לְהַבָּה compare WEISSBACH *in loc.* [The שֵׁל is servile, such as marks the Shaphel species in CHALD. and SYR. See GESEN. and FUERST'S Lexicons. COV., MAT.: a very flame of the Lord. GENEV.: a vehement flame. ENG. VER.: a most vehement flame.]

- 7 Many waters cannot
quench love,
and rivers shall not wash¹ it away.
If a man were to give
all the wealth of his house for love,
he would be utterly contemned.

SECOND SCENE:

SHULAMITH WITH HER LOVER (in the circle of her friends.)

(Vers. 8-14.)

SHULAMITH.

- 8 A² sister we have, little
and she has no breasts;
what shall we do for³ our sister
in the day that she shall be spoken for?⁴

SHULAMITH'S BROTHERS.

- 9 If⁵ she be a wall,
we will build upon her a silver castle;
but if she be a door,
we will stop her up with a cedar board.

SHULAMITH.

- 10 I⁶ was a wall
and my breasts like towers.
Then was I in his eyes
as one that finds peace.—
11 Solomon⁷ has⁸ a vineyard in Baal-hamon.
He committed the vineyard to the keepers,
each was to bring for its fruit
a thousand of silver.
12 My⁹ vineyard, my own,¹⁰ is before me;
the thousand is thine, Solomon,
and two hundred for the keepers of its fruit.

SOLOMON.

- 13 Thou that dwellest in the gardens,
companions are listening for thy voice;
let me hear it.

¹ שִׁטְף is neither "to deluge" (Ewald), nor "overflow" (Delitzsch, Hengstenberg), nor "choke up" with sediment (Rosenm.), but "wash away, sweep away," as is shown by Job xiv. 19; comp. Is. xxviii. 17 f.; Ezek. xvi. 9.

² [Wicl.: The voice of Christ to the lineage of holy church. MAT.: Christ speaking of the church to the synagogue. NOTE IN GENEVA BIBLE: The Jewish church speaketh this of the church of the Gentiles. COV., MAT.: When our love is told our young sister, whose breasts are not yet grown, what shall we do unto her?]

³ On מִה-נְעִטָּה לְ "what shall we do in respect to," etc., comp. 1 Sam. x. 2; also Gen. xxvii. 37.

⁴ דַּבֵּר בְּ is neither "to speak to any one," nor "to speak about any one," whether in a good or a bad sense (Dobert., Weissb.), but simply and only "to speak for any one" (בְּ prep. of the end or aim, as in 7 b), i. e., to sue for any one, to woo a maid (1 Sam. xxv. 39).

⁵ [MAT.: The answer of Christ for the church.]

⁶ [Wicl.: The voice of the church answering. MAT.: The church answereth to the synagogue. COV., MAT.: If I be a wall and my breasts like towers, then am I as one that hath found favor in his sight.]

⁷ [Wicl.: The synagogue of the church saith. Vine she was to peacable in her that hath peoples; she took it to the keepers; a man taketh away for the fruit of it, a thousand silver plates. Dow.: The peaceable had a vineyard in that which hath people. MAT.: The synagogue speaking to the church.]

⁸ פָּרַם הָיָה לְשִׁלְמֹה literally "a vineyard became Solomon's," i. e., he has it now (comp. Ps. cxix. 56, 83; also Ezek. xvi. 8), not, he had it once, as though Solomon were here spoken of as a ruler long since dead (Ewald, Hitzig, etc.).

⁹ [Wicl.: Christ to the church saith. MAT.: The voice of Christ. COV., MAT.: But my vineyard, O Solomon, giveth thee a thousand, and two hundred to the keepers of the fruit. Thou that dwellest in the gardens, O let me hear thy voice, that my companions may hearken to the same.]

¹⁰ On the different explanations of שְׁלִי בְרָקִי see on i. 6, p. 56.

SHULAMITH (singing).

14 Flee,¹ my beloved,
and be like a gazelle,
or a young hart
upon mountains of spices.²

¹ [WICL., MAT.: The voice of the church to Christ. WICL.: Flee thou, my love; be thou likened to a capret and to an hart, calf of harts, upon the mountains of sweet spices. COV., MAT.: O get thee away, my love, as a roe or a young hart unto the sweet smelling mountains. The end of the Ballet of Ballets of Solomon, called in Latin *Canticum Cantorum*.]

² On the general usage of שָׁמַיִם comp. iv. 14; v. 13; vi. 2.

EXEGETICAL AND CRITICAL.

1. Some of the more recent interpreters dismember this last act, by attaching part of it to the preceding section, and regarding the remainder as an appendix or epilogue to the whole. Thus UMBREIT extends the last act of the piece to viii. 7, which is then followed by viii. 8-12 as a first appendix, "The shrewd old brothers and the naively jesting sister;" and viii. 13, 14 as a second appendix, "The unlucky trip to the country." In like manner RENAN, who regards the fifth act as ending with viii. 7, and the remaining seven verses as forming an epilogue. On the contrary v. HOFMANN connects vers. 5-12 with his last main division of the whole (vi. 1-viii. 12), and considers the last two verses only, vers. 13, 14, as an appendix.—DÖPKE and MAGNUS push the process of dismemberment to the greatest length, the former of whom divides this section into three separate songs (5-7; 8-12; 13, 14). The latter makes it consist of four small pieces, a lyric poem: "The parting" (5-7), two dramatic epigrams (8-10 and 11, 12), and a fragment with several glosses (13, 14).—A correct apprehension of the unity of this section as one whole, separated from the preceding by the solemn introductory formula כִּי זֶה הוּא "Who is this," etc., is found in EWALD, HILTZ, DEL., HENGSTENB., VAH., BÖTTCHER, WEISSB. Only some of these, especially the last named, go too far in their assertion of the compactness and continuity of the passage, since they fail to recognize the difference between the two scenes, which it unmistakably contains. For in vers. 5-7 there is evidently represented a return home, and in vers. 8 ff. a transaction after arriving home. The former of these paragraphs exhibit the principal couple of the piece as still travelling, although quite near the end of their journey. The latter depicts their acts and doings at home in the circle of Shulamith's family, where merry jests and peaceful enjoyment reign. The two scenes of such different character are therefore related exactly as in the third act; only there the excited tumult of the capital and the noisy bustle of the royal palace on Zion resounding with luxurious festivities, formed the background of the action, whilst here an innocent rural seclusion and simplicity, a cheerful, quiet life under apple trees, in gardens, and on mountains fragrant with spices, is depicted as a bright and peaceful termination of the whole matter.

2. With respect to the time and place of the action, no well grounded doubt can exist, on the

supposition that the contents and meaning of the preceding act have been correctly understood. Solomon must have yielded to the urgent entreaties of his beloved, and immediately arranged a journey to her home and started with her, so that at the utmost there can only be an interval of three or four days between this and the foregoing act. Various indications suggest Shunem, the home of Shulamith, as the goal toward which the loving pair are journeying, and consequently as the locality of this act; especially the introductory passage, ver. 5, rightly understood and interpreted, and also the mention of Shulamith's little sister, ver. 8 f., her "abiding in the gardens," ver. 13, as well as the "mountains of spices" or "mountains of balm," ver. 14, which remind us of ii. 17.—Partly on account of the introductory words, which are identical with iii. 6, "Who is this coming up out of the wilderness?" partly on account of the masc. suffixes in עִירְרֵתֶיךָ אֶכֶךְ, תְּחַלְּהֵיךְ אֶכֶךְ, etc. (according to the Masoretic punctuation), which appear to show that the passage refers not to Shulamith's but to Solomon's birth-place, WEISSBACH (as also DÖPKE, etc., before him) explains and assumes the royal palace on Zion to be the place of this action; vers. 5 ff. describe the arrival of the lovers there from the royal gardens (or more exactly from the "path or pasture ground of the royal flocks, which is to be sought between Zion and the king's gardens"); the rest of the action is then performed on Zion itself. But the correctness of the Masoretic reading in that passage is more than doubtful (see just below, No. 3); and it is only by the greatest forcing that all that follows, especially vers. 8 f., 11 ff. and ver. 13, can be brought into harmony with this transfer of the scene to Jerusalem, as is sufficiently shown by the strange combinations of WEISSBACH with respect to the circumstances, under which Bathsheba had borne Solomon "under an apple tree" and the way that Shulamith had "waked" the king on this his native spot, comp. on ver. 5 b.—The majority of recent interpreters are agreed with us in assuming Shunem to be the place of the action, only the advocates of the shepherd hypothesis, as might be expected, make not Solomon, but the shepherd and Shulamith arrive there and transact what follows:—a view, which is already sufficiently refuted by ver. 12 where Solomon is evidently addressed as present (see *in loc.* as well as on ver. 13), and which has as little foundation as VAHINGER's assertion that vers. 5-7 is performed at the house of Shulamith's mother, and vers. 8 ff. "on the eastern slope of little Mt. Hermon," where her

brothers may have had their pasture ground.—When DELITZSCH, whose view of the position and import of this act is in every other respect correct and appropriate, finds represented merely “a visit of Shulamith with her husband to her home,” we must remark on the contrary that the entreaties and desires of Shulamith at the close of the preceding act certainly looked to more than a mere transient stay at her home, and that this was demanded by the whole state of the case.* It was only in an actual settlement both of herself and of her husband in her home that she could find the needed guarantee of an undisturbed continuance of her relation to him of cordial and conjugal love.

3. FIRST SCENE. THE ARRIVAL, VERS. 5-7.

Ver. 5. **Who is this coming up out of the wilderness?** So asked iii. 6 the “daughters of Jerusalem,” the chorus of ladies of the court, who took part in the action until towards the end of the preceding act. This chorus could only have come to Shulamith’s home in company with the royal pair; and then the question before us would be insupposable in their mouth† (vs. RENAN, *etc.*). EWALD, BÖTTCHER, HITZIG, DELITZSCH, *etc.* therefore correctly assume the speakers to be “shepherds,” or country people, or “inhabitants of the district,” whilst UMBREIT and MEIER arbitrarily suppose the question to be put by the poet himself; WEISSN. by courtiers on Zion, ROSENH. by citizens of Jerusalem.—כַּרְבֵּי lit. “place to which cattle are driven, pasture ground” (in opposition to cultivated land, comp. Isa. xxxii. 15; Joel i. 19; Ps. lxx. 13) is here used in a different sense from iii. 6 where it referred to the barren tracts north and east of Jerusalem. It is here a designation of the plain of Esdraëlon or Merj ibn Amir, lying southward from Shunem to Jezreel, which is still for the most part untilled and traversed by Bedouins (ROBINSON, *Pal.* II. 324, 362). For through this plain the travellers coming from the capital must ultimately pass.—**Leaning upon her beloved.** The long journey, though she may have got over part of it in her sedan, has wearied the delicate lady who therefore supports herself upon the arm of her husband. Failing to recognize this situation so clear in itself and so easily conceivable, the old translators have variously altered the sense of the passage. In this way we may explain the glosses to be found in the text of the SEPT. and VULG., *λελεγκανθισμένη* (= כַּתְּפֹרֶקֶת) and *deliciis affluens* (= כַּתְּפֹנֶקֶת), which are in both cases followed again by the correct translation of עַל-רוּרֶהּ.—**Under this apple tree I waked thee.** The pointing

* [The transparent absurdity of this hypothesis of Solomon going to Shunem not merely for a visit but to reside, involving the abandonment of his capital and the neglect of the affairs of government, renders any scheme of the book untenable of which it is a necessary part.—Tr.]

† ZÖCKLER has repeatedly argued before that the recurrence of the same language implies the same speaker and the same subject: see his comment on iv. 1; iv. 6; vi. 9; vi. 10 and several times elsewhere. Whatever force there is in this consideration makes against the locality and the speakers that he here assumes. The wilderness here spoken of should not without some obvious necessity be regarded as different from that in iii. 6. And that the queen appears on foot leaning on her royal husband’s arm is surely not suggestive of the termination of a long and wearisome journey.—Tr.]

עוֹרְרֵתִי, like that of the following verb implies that Solomon is the person addressed and that Shulamith is the speaker, but the consonants admit also of the reverse, and the old Syriac version seems actually to have read fem. suffixes. Most of the older as well as of the more recent interpreters, following the Masoretic text conceive Shulamith to be the speaker, whilst HITZIG, BÖTTCHER (who to be sure assigns a part of the verse to Shulamith’s mother), DELITZSCH, REBENST., SANDERS, *etc.* make her lover speak. In favor of the latter assumption it may be urged 1) that if Solomon were the person addressed, the absurd sense would result of his birth under an apple tree—a sense which is certainly not made any more tolerable by WEISSBACH’S supposition of a “temporary sojourn of Bathsheba in the royal gardens with a view to her confinement;” 2) that in case the young shepherd were addressed the entire absence of any mention of his mother in what precedes, would be somewhat surprising and is not relieved by the parallels adduced by EWALD Gen. xxxv. 48, DONATI, *vit. virg.* c. 1, *etc.*; 3) that vers. 6, 7 confessedly spoken by Shulamith would require to be more closely connected with ver. 5 *b* than they actually are, in case ver. 5 *b* was also spoken by her: 4) that the expression “travail” or “conceive” (חַבַּל) seems fitter in the mouth of a man than of a woman, in like manner as עוֹרְרֵתִי when correctly explained only appears appropriate in the mouth of the lover. For this expression, which we therefore read עוֹרְרֵתִיךָ, as is shown by its likeness to הַיְעָרֵךְ ver. 4, is not to be understood of a literal awakening out of sleep (EWALD, HEILIGST., HITZIG, VAH. *etc.*) but of waking a previously slumbering affection, the stirring up of love. “I waked thee” is here equivalent to “I excited thy love, I won thy heart” (DÖPKE, DEL., HENGSTENH. *etc.*). The circumstance, to which Solomon here alludes, is manifestly identical with that described by Shulamith ii. 8 ff. We must, therefore, imagine the apple tree to be immediately adjoining the house of Shulamith’s mother, and probably shading one of its windows; the following statement is thus too more easily explained.—**There thy mother travailed with thee, there travailed she that bare thee.** “There,” *i. e.* not precisely under the apple tree as though the birth had taken place in the open air (DÖPKE), but more indefinitely, there, where that apple tree stands, in the dwelling shaded by it.

Ver. 6. **Place me as a signet-ring upon thy heart.** This is manifestly said by Shulamith in ardently loving response to what her lover had said to her, by which she had been reminded of the commencement of her relation to him. She thereupon presses familiarly and closely to him, illustrating the meaning of her words by a corresponding action. הַתֵּם the seal or signet-ring (Gen. xxxviii. 18) is here as in Jer. xxii. 21, and Hag ii. 23 (which latter passage is probably an imitation of that before us) a symbol of close inseparable connection and most faithful preservation. Reference is had to the custom attested by Gen. *loc. cit.* of wearing signet-rings on a string upon the breast as well as

to the like custom of binding them to the arm or right hand (see *Jer. loc. cit.*, *Eccles. xlix. 11*); not to the use of the signet-ring for sealing, as though the sense were "press me closely to thy breast and in thy arms" (*HITZIO*), and quite as little to the impression taken from the seal (*HERDER, DÖRKE*), or to an elegantly engraved bracelet (*WEISSA*), or even to the high priest's breastplate (*GOLZ, HAHN, etc.*) **For strong as death is love, hard as Sheol is jealousy.** The request that he would keep her firmly and faithfully as his inalienable possession is here based by Shulamith on a reference to the death-vanquishing power and might of her love, or rather of love (**אֲהַבָּה** absolutely), of true love in general. "The adjectives **עָזָה** and **קָשָׁה** stand together also in *Gen. xlix. 7* to designate the passionate anger and fiery zeal of Simeon and Levi as one which was too strong and invincible to be repressed. As our poet probably (?) had this passage in mind, he doubtless designed **הָעֵז** to be understood here too of the all-conquering power and **קָשָׁה** (literally hard, resisting all impressions) of the constancy of love which baffles every attempt to suppress or to extirpate it. The comparisons also tend to the same conclusion; for death overcomes all things and the nether world (hell, sheol) cannot be subdued, comp. *Job vii. 9*; *Wisd. ii. 1*; *Matt. xvi. 18*; *1 Cor. xv. 55*." Thus *WEISSBACH*, who is substantially correct, only he goes too far perhaps, in regarding *Gen. xlix. 7* as the model, which the poet designedly follows in this passage. On **אֲהַבָּה** zeal, zealous love, comp. *Prov. vi. 34*; *xxvii. 4*, where however the expression is used in a bad sense of love that has cooled, jealousy. In this passage it intensifies the idea of love, just as "death" and "hell" stand to each other in the relation of climax, and as "strong" (*i. e.* invincible) indicates a lower degree of the passion of love than "hard, unyielding" (*i. e.* inexorable, not to be appeased, like the realm of death, which never gives up anything that it possesses). Comp. *HITZIO in loc.*—**Its flames are flames of fire, a blaze of Jehovah.** On **רִשְׁפִים** "sparks, rays, flames," comp. *Job v. 7* (**רִשְׁפֵי** "sons of the flame," *i. e.* sparks of fire); *Ps. lxxvi. 4* ("flashes" or "sparks of the bow," *i. e.* arrows); *Deut. xxxii. 24*; *Hab. iii. 5, etc.* Love or rather its intenser synonym **אֲהַבָּה** (comp. *Zeph. i. 18*), appears here as a brightly blazing fire, which sends forth a multitude of sparks or flames into the hearts of men and thus verifies its invincible power and its inextinguishable intensity. And this quality belongs to it because it is not natural fire, but a "blaze of Jehovah," a flame kindled and sustained by God Himself. Observe that the name of God is mentioned only in this one passage of the Song, which must, however, prove to be just the radiant apex in the development of its doctrinal and ethical contents (comp. *Doct. and Eth. No. 2*). As parallels to this verse may be adduced: *Motanebbi* (edit. v. *HAMMER*) p. 3:

In the heart of the lover flames the blaze of desire
Fiercer than the flames of hell, which are but ice in compari-
son.

Also *ANACREON*: "νικα δὲ καὶ αἰσθηρὸν καὶ πῦρ."
Likewise *THEOCRITUS, Id. 2, 133*.

ἔρως δ' ἄρα καὶ λιπαρίων
Πολλάκις Ἀφαιστοῖο σέλας φλογερώτερον αἶθε.

And many other expressions of Arabic, Greek and Roman poets. See *MAONUS in loc.*

Ver. 7. Many waters cannot quench love, and rivers shall not wash it away. It is here shown more particularly in what respect love is a divine flame, a fire greater than any kindled by a human hand, comp. *1 Kin. xviii. 38*. To the figure of a blazing fire was readily added that of the inability of floods of water to extinguish this fire, and therefore in explanation of this new figure we need neither refer (as *HITZIO* does) to *Isa. xliii. 16*, a passage which is different in every respect, nor (with *VAHINGER* and others) explain the floods of water of the enticements of Solomon in particular, by which he would have turned Shulamith away from her lover. The "rivers" (**נְהַרֹתַי**) do not form a climax to the "many waters," as *HÖLEMANN* supposes (see *e. g.* on the contrary *Jon. ii. 3*); but in the latter case the thing chiefly regarded is the great mass of the element hostile to fire and in the former its rapidity and violence.—**If a man were to give all the wealth of his house for love, i. e.** with the view of exciting love and producing it artificially where it does not exist. Here we might really see something to favor the shepherd hypothesis, if a statement of the impossibility of purchasing true love was not appropriate in the mouth of Shulamith on our assumption likewise. But that this is the case, may be learned from the contrast between Shulamith's genuine, invincibly strong love for Solomon and the mere semblance of love which had previously subsisted between this king and his other wives; comp. the sentence referring to this very contrast, *ii. 7*; *iii. 5*; *viii. 4*, by which Shulamith represents to the ladies of the court how impossible it was for them by means of their amorous arts really to gain the king's heart (see on *ii. 7, p. 63*). On the expression comp. *Num. xxii. 18*; *Prov. vi. 31*, which latter passage was probably drawn from this. On **אִישׁ** "a man, any one," comp. *Ex. xvi. 29*. That it is here an indefinite subject seems the more certain from the fact that in the apodosis also a universal statement follows with an impersonal form of the

verb (**לִיכַזוּ**). *VAHINGER, HÖLEM., etc.*, therefore translate without good reason "If some man," *etc.*—**He would be utterly contemned**; lit., "contemning they would contemn him." The impersonal plural expresses, as in the similar passage *Prov. vi. 30*, the universal sentiment not merely that of those in particular who were solicited by false love and with money. The repetition of the verb by means of the *Infin. absol.* expresses the very high degree of contempt, which such an one as is here spoken of would encounter.

4. SECOND SCENE.—a. SHULAMITH'S LITTLE SISTER, vers. 8-10. *WEISSBACH* is alone in attempting to point out an intimate connection between these verses and the preceding. He says: "What was uttered *ver. 7 c, d* as a universal proposition

(viz. that money and property have no value as compared with love) is now vers. 8, 9 conditionally illustrated in the sister who is still young and destitute of charms, whilst Shulamith represents herself, ver. 10, as the antithesis." As this view can only be based on a very artificial interpretation of vers. 8, 9, we shall have to abide by the looser connection maintained, *e. g.*, by DELITZSCH and HAHN. They suppose that the sense expressed by Shulamith, vers. 6, 7, of the high happiness which she possesses and enjoys in her love for the king, reminded her of her young sister who was still debarred from such loving enjoyment, and she accordingly expresses her solicitude for her future conduct and fortunes. Upon this assumption the unmistakable dramatic progress receives due acknowledgment without the sundering of all connection between the new scene which begins here and that which preceded it, as is the case, *e. g.*, in UMBREIT'S view, according to which vers. 6, 7 constitute the closing sentiment of the drama (spoken by the poet himself) and vers. 8-14 a twofold supplement to it. So in the similar views of RENAN, DÖPKE, MAGNUS (comp. above No. 1) and no less so finally on the assumption of DÖBERLEIN, EWALD, HEILIGSTEDT, MEIER and ROCKE, that Shulamith narrates in vers. 8, 9 what had formerly been said by the brothers in relation to her little sister. In opposition to this latter opinion, according to which vers. 8, 9 are to be regarded as recitative, and Shulamith's own words do not begin again until ver. 10, DELITZSCH correctly urges: "It would be vain to appeal to iii. 2: v. 3 to prove the possibility of this view: in both those passages the introduction of the language of another without any formal indication of the fact, occurs in the course of a narrative, whilst viii. 8 f. is only converted into a narrative by the "*fratres aliquando dixerunt*" (HEILIGSTEDT) understood. There is nothing to justify such an insertion. The only seeming necessity for it might be found in vi. 9, according to which Shulamith herself appears to be the "little sister." It is not, however, said in vi. 9 that "Shulamith was the only daughter of her mother, but only that her mother did not possess or know her equal," (comp. *in loc.*). HITZIG, too, emphatically opposes understanding the passage as a narration, but assumes that both verses, ver. 9, as well as ver. 8, were spoken by Shulamith's brothers, which is contrary to the relation of the two verses as question and answer. Nevertheless this assumption, shared also by VALUINGER, especially if one brother is supposed to speak in ver. 8, and the other in ver. 9, would be far more tolerable than BÖTTCHER'S view, which makes Shulamith's mother put the question in ver. 8, and one of her sons answer it in ver. 9: or than the opinion of HENGSTENBERG that both vers. 8 and 9 were spoken by Solomon; or than the view of STARKE, and of many of the older interpreters, that ver. 8 belongs to Shulamith, and ver. 9 to Solomon.

Ver. 8. **We have a sister, little, and she has (as yet) no breasts.** On $\text{אֲחֵי} \text{אֵלֶיךָ}$ "little" in the sense of young, belonging to the period of childhood, comp. Gen. ix. 24; xxvii. 15; 1 Kings iii. 7; and in relation to the breasts as the criterion of virgin maturity, Ezek. xvi. 7.—

What shall we do . . . in the day that she shall be spoken for? The day that a maiden is sued for, is when she becomes of a marriageable age. The snit was addressed in the first instance to the father of the damsel, or to her brothers, not directly to herself (Gen. xxxiv. 11, 13; xxiv. 50, etc.).

Ver. 9. **If she be a wall, we will build upon her a silver castle; but if she be a door, we will stop her up with a cedar board.** DELITZSCH correctly paraphrases these words: "If she opposes a firm and successful resistance to all immoral suggestions, we will build on her, as on a solid wall, a castle of silver, *i. e.*, we will bestow upon her the freedom and honor due to her virgin purity and steadfastness, so that she may shine forth in the land like a stately castle on a lofty wall which is seen far and wide. But if she is a door, *i. e.*, open and accessible to the arts of seduction, we will block her up with cedar boards, *i. e.*, watch her so that she cannot be approached by any seducer, nor any seducer approached by her."—As soon as we suppose the brothers to give this answer respecting their younger sister, it loses the strange or even offensive appearance which its figures would certainly have in the mouth of Shulamith. Then, too, we shall not be compelled to seek for a closer connection between this sentiment and the main action of the poem (as the advocates of the shepherd hypothesis do), but can abide by the simple assumption that what is here said, as in general, all from ver. 8 onward, is simply designed to form a cheerful and sportive termination of the whole matter. Least of all need we take refuge in the over-refined view of WEISSBACH that ver. 9 is a continuation of the language of Shulamith, who supposes two questions to be put to her by certain men respecting her sister when marriageable, and immediately replies to them both—so that the sentences run thus:

. . . . What shall we do then in respect to our sister when they ask about her:

(a) "Is she a wall?"

Ans. We will build a little silver wall around her (?);

(b) "Is she a door?"

Ans. We will construct around her (?) a cedar frame (?).—

As to the particulars observe further: The wall חֹמֶת is not designed to set forth the idea of lofty stature (קֹרֶה vii. 8), or the impossibility of being scaled, but simply that of the firm resistance which checks the further advance of foes (HITZIG correctly, vs. WEISSBACH).—The "castle of silver" בְּרֵךְ אֶרֶב to be built on the wall is, of course, only to be conceived of as a small but strong castle, tower or bulwark (comp. בְּרֵךְ in Num. xxxi. 10; Ezek. xxv. 4, etc.), or if any prefer as a "pinnacle" or "battlement crowning the wall" (HITZIG, HEILIGSTEDT, MAGN., MEIER, HÖLEM.—comp. the SEPT.: ἐπαλξίς).—not as a "palace" (GOLTZ) [so Eng. Ver.] or "habitation" (HENGSTENBERG), or "court-yard" (BÖTTCHER), or "low fence" (WEISSBACH). The meaning of the figure is admirably illustrated by HITZIG by a reference to our proverbial form of speech, "He (or she) deserves to be set in gold."

He also not inappropriately suggests an allusion to the way that oriental ladies to this day decorate their head-dress with strings of silver coins or with horn-like ornaments of embossed silver and the like (comp. on iv. 4 above). On the contrary the sense which VAHINGER would attribute to the expression is undemonstrable and in bad taste: "we will seek to obtain a large dowry by her." And WEISSBACH's explanation is perfectly absurd and trifling: "we will carry up a silver wall around her, who needs no such protection."—The door presents a fitting contrast to the wall, because it is easily opened and admits everything through it: an expressive emblem of unchastity which is open to every amorous seduction. "Stopping up" or "blocking" (HITZIG: "barriering") this door with a "cedar board" naturally means a determined warding off of those seductive influences, and rendering all dissoluteness impossible by the most sedulous care. By this is not to be understood a "fore-door or vestibule door in front of the proper door" (HITZIG), nor a "cedar post" (WEISSB.), nor a tablet to be put on the door as an ornament (HÖLEM.), but quite certainly a plank or board to be put against the door on the inside to prevent it from turning and opening. This board was to be of cedar, because this wood is a particularly strong building material and not liable to rot.*

Ver. 10. **I was a wall and my breasts like towers.** This is evidently said by Shulamith, whose thoughts were turned back to her own maiden state by her brothers' faithful care shown for the honor and purity of her little sister. Looking back upon this time, which now lies in the past, she can joyfully affirm that all seduction recoiled from her as from a solid wall, and that no one had dared to venture an assault upon her

* [THERUP quotes in opposition to the view above given of this verse the language of RENAN: "This interpretation is pressed by serious difficulties. I do not insist on its rapid and feeble character. We may admit contrary to all probability, that the silver battlements of which the brothers speak might denote a sort of ornament as a recompense of the young girl's virtue, it will still remain a trait whose signification is an enigma. If the brothers wish to punish their sister in case she should commit any fault, why do they menace her with panels of cedar? It is evident that this implies an idea of riches and luxury. Battlements of silver, panels of cedar answer to one another. Neither of these alternatives includes an idea of punishment or recompense." THERUP himself supposes it to be the language of the bridegroom, and its meaning to be: "We will build her up, and that in full glory. The walls and the doors come into view as two of the most obvious features of every edifice. As for her wall of enclosure, we will fence her around with silver; as for her doors, of cedaralone and of no inferior wood, shall they be constructed." BURROWS: "Her nature should be adorned with ornaments, giving more beauty and strength than turrets of silver, or a richly carved door of the most elegant cedar." MOORE SPURZ: "They liken the little sister to two of the principal parts of a building or temple—first, the wall without which there is no stability, no honor; and second, the door without which there is no entrance to the house, and no use of it. The wall is the hinge of stability on which, with its solid strength, is to be built a silver palace for habitation and for beauty. The door is the hinge of accessibility; but a door-way without the wooden frame work, requires cedar boards to distinguish it from a mere open thoroughfare." GARDNER understands by the "silver turrets": "The prominent charm of an ample dowry shall immediately be her own;" and by the "door encased in cedar": "She shall be the graceful entrance to my favor and friendship." HERBER, who supposes the little sister to be Pharaoh's daughter espoused to Solomon, imagines that the "wall" and the door" are emblems of the political consequences of the alliance as on the one hand "a guard and defence, giving a new security to Judah," and on the other opening "a free communication between Egypt and the Jewish country."]

pure and awe-inspiring charms (her breasts as inaccessible and hard to be scaled as towers upon walls, comp. vii. 9 b).—**Then was I in his eyes as one that finds peace.** i. e., this careful preservation of my chastity, this keeping my charms pure and sacred procured me his, the king's, favor and inmost love. שָׁלוֹם "welfare, peace," is here as in אֵינִי שְׁלוֹמִי Ps. xli. 10, a synonym of הַיְיָ "favor" or הַחֶסֶד "kindness" (comp. הַיְיָ Gen. vi. 8; xix. 19; Jer. xxxi. 2, as well as הַחֶסֶד Esth. ii. 17) and is not without a delicate allusion to the name of Solomon. There is also a certain refinement in the expression that Shulamith does not exactly say אֵינִי כַּמֵּצֵאתִי שְׁלוֹם "then I found peace in his eyes," but with a modest circumlocution: "then was I as one (כִּי as in פָּסַח viii. 1) that finds peace in his eyes," then I appeared to him worthy of his cordial affection (comp. DELITZSCH and HÖLEMANN *in loc.*). The expression contains no allusion, therefore, to the preceding comparison of herself to a wall surmounted by towers, or to a fortification. If the poet intended by אֵינִי כַּמֵּצֵאתִי כְמוֹצֵאתִי שְׁלוֹם to express the meaning: "then he finally left me in peace, instead of assailing me further," he did so in a most strange and unintelligible manner (vs. HITZIG), and to regard הַחֶסֶד "wall" as the subject of כְּמוֹצֵאתִי "found" (EWALD, WEISSBACH) will not answer on account of this word being too remote; and such a form of speech as "a wall or fortress finds peace—it surrenders or it is spared," receives no confirmation from the Old Testament elsewhere, or from oriental literature generally.

5. CONTINUATION.—*b.* SHULAMITH'S INTERCESSION FOR HER BROTHERS, vers. 11, 12.—These difficult verses can only be explained in accordance with the context, and with the whole course and tenor of the piece, by assuming with DELITZSCH that the "vineyard of Solomon in Baal-bamon," mentioned in ver. 11, is simply adduced by way of example; that the speaker's "own vineyard," as in i. 6 (comp. iv. 12 ff.), is a figurative designation of herself and her charms, which she devotes to the king; and finally that the "keepers of its fruit" (ver. 12 *b*) is a designation of her brothers, the faithful and zealous guardians of her innocence; and consequently the whole must be taken to be an intercession of Shulamith on behalf of her brothers. This intercession fitly connects itself with their tender care for her little sister, just now manifested; and it likewise refers back in a suitable manner to the mention before made of her brothers, i. 6, and thus helps to bring about a termination of the whole, in which everything shall be satisfactorily adjusted and harmonized. We therefore reject the following divergent explanations of this brief section: 1) Shulamith declares that she has herself guarded her virgin innocence better than Solomon his vineyard in Baal-bamon, whose keepers had secretly retained, besides the fruit, two hundred shekels for themselves; she therefore needs no other keepers, not even the guardianship of her brothers (HERDER, UMBREIT,

DÖPKE, HITZIG, ROCKE). 2) Shulamith protests that she disdains all the wealth and the treasures of Solomon, which, like his vineyard in Baal-hamon, he is obliged to entrust to the guardianship of others; her vineyard, *i. e.*, her innocence and virtue is under her own control, and in this possession of hers she has enough (DATHE, ROSENMÜLLEK, EWALD, HEILIGSTEDT, *etc.*). 3) Shulamith triumphantly relates that Solomon offered her the rich vineyard at Baal-hamon, whither she had been carried to his pleasure-palace, with all its produce, and the entire park as her own property, if she would be his; he was even willing to release her from the payment of the two hundred shekels due to each of its keepers; but she had renounced the whole for the sake of her lover, who now, as her own chosen vineyard(!) stood before her (VAHINGER). 4) Shulamith means to say, Solomon must have his distant vineyard in Baal-hamon kept for him, and must therefore pay away considerable of its proceeds; but she, on the contrary, kept her own vineyard, that is to say Solomon (!), herself, and hence possessed his love alone without being obliged to share it with others (HÖLEMANN). 5) Shulamith intends by Solomon's vineyard in Baal-hamon herself, and by her own vineyard the shepherd, her lover; she means to say, Solomon did indeed get Shulamith into his power at Shulem (=Baal-hamon), and offered her one thousand shekels by each of the ladies of the court as her keepers; but he may keep this money, for her proper keeper, the shepherd, now stands before her again (MEIER). 6) Shulamith means to say that Solomon, who has let out his vineyard to keepers, receives as the owner one thousand silverlings in cash from each keeper, whilst the keepers retain for their pay five times as much in fruit = five thousand shekels. But Shulamith, who keeps her own vineyard, *i. e.*, herself with all her personal charms, and consequently might, as both owner and keeper, retain the entire produce for herself, gives the use of the fruit, consequently the five parts, in this case = 1000 (!) to Solomon, and only retains for herself as keeper the 200, *i. e.*, the possession; the usufruct shall be his, she will only be the keeper of her vineyard (WEISSBACH). 7) Solomon's vineyard in Baal-hamon denotes the kingdom of God founded in the midst of the world, in the midst of the savage masses of heathen population. The keepers of this vineyard are the several Christian nations, each of which has to pay one thousand shekels to the heavenly Solomon as the product of his labor. Each must therefore produce as much fruit as the people of Israel, the tenants of the vineyard mentioned, ver. 12, which forms one part of the great vineyard of the Church. Each people then receives in return a reward of grace of two hundred shekels, that is to say, a fifth part of the produce of his portion; and the people of Israel receives no more, comp. Matt. xx. 1-16 (HENGSTENBERG). 8) Solomon's vineyard at Baal-hamon denotes the Church of the Lord in the midst of the world. Its keepers are the prophets, apostles, pastors and teachers of Christendom, to whom two-tenths (twice as much, therefore, as under the Old Testament) shall be given as a reward of grace for their

faithful raising of fruit, or for their leading many thousand souls to the heavenly Solomon (CALOV, MICHAEL, MARCK., BERLEB. BIB., and in general most of the old allegorists). 9) The vineyard at Baal-hamon denotes the Gentile world generally, Shulamith's vineyard, ver. 12, Japhetic gentilism as one half of this Gentile world, the two hundred silverlings the spiritual peace granted by the king to Japhetic humanity in regard for their loving submission to him, *etc.** (HAHN).

Ver. 11. **Solomon has a vineyard in Baal-hamon.** Baal-hamon is, without doubt, the place not far from Dothaim in the south of the tribe of Issachar, which is called Βελαμὸν or Βαλαμὸν, Judith viii. 3, a locality therefore not very remote from Shunem. It derived its name from the Syro-Egyptian god, Ammon אֲמֹן (=**אֲמֹן** Jer. xli. 25), which may have been worshipped there, just as Baal-gad (Josh. xi. 17; xii. 7, *etc.*) was named from Gad, the well-known Babylonian god of fortune. Baal-hamon scarcely signifies "the populus" (VULG., WEISSB., *etc.*), and it is still more improbable that it is to be identified, as many of the older writers assumed, with Baalbec in Coele-Syria (where vineyards could hardly ever have flourished), or with Hammon, אֲמֹן, Josh. xix. 28, or with Baalgad, Josh. xi. 17, *etc.* But if that locality near Shunem is intended, it by no means follows that Shulamith had been carried off to just that spot by Solomon, and detained there for some time as a prisoner in a pleasure-palace of the king, as VAH. strangely supposes. But Shulamith only names this vineyard as an instance very near her home of a royal property let out on high rent, in order afterwards to illustrate by it her relation to the king as well as to her brothers.—**He committed the vineyard to the keepers**—*i. e.*, to several at once, amongst whom the piece of ground was parcelled out in greater or smaller portions. That these

* [Goon finds in these verses a request made of Solomon by his royal bride that he would "consign the estate which, prior to her marriage, she had possessed in Baal-hamon, and which now appertained to himself as a part of the dowry she had brought him, to her younger and unmarried sister." BURROWS: "While Solomon's tenants were obliged to pay the stipulated rent, the spouse speaks of a vineyard which was her own, but which she would nevertheless so keep under her own control and management, as to be able whilst paying the keepers equitable wages, to offer yearly to the king a thousand pieces of silver as a testimonial of her love." MOONY STUART: "Solomon is the Messiah, and Baal-hamon is no doubt either Jerusalem or the land of Israel. The vineyard was let to keepers, who were to render its fruits to the king—they were to render them, but the silence as to the fulfilment implies that the covenant was not kept. The New Testament church now declares, that by the Lord's grant the vineyard is hers, and undertakes, through grace, that she will never lose sight of it. She further engages to assign to those who labor in it a suitable and moderate maintenance, and allots two hundred pieces of silver to those that keep the fruit of it." At the same time she promises that the full revenue shall only be the Lord's, and that she will never attempt, like her predecessor, to claim the vineyard as her own. The same author also calls attention to the "remarkable agreement between this passage and the reference to the Lord's vineyard, in the fifth chapter of Isaiah," and adds: "The Song of Solomon was evidently much in the mind of Isaiah, and he refers to it his more or less directly in every page of his prophecies." This last statement is verified through several pages filled with passages from Isaiah, which bear more or less affinity in language or ideas to expressions in the Song of Solomon. The interesting relation thus suggested as existing between these two books, has its importance in determining the estimate put upon the Song of Solomon, and the interpretation given to it in Old Testament times and by inspired men.—T.E.]

keepers rented the property is shown by what follows.—Each was to bring for its fruit a thousand of silver—*i. e.*, a thousand shekels of silver. From the high rent may be inferred the productiveness of the property; for that its annual yield corresponded to the agreement is certainly presupposed, as well as that a part of the produce of his piece annually remained for each tenant—that is, on an average, about two hundred shekels (see ver. 12).

Ver. 12. **My vineyard, my own, is before me**—*i. e.*, I take charge myself of my own vineyard, *viz.*, of myself and my womanly charms, of myself as an object of men's admiration and courtship. Since I came to maturity, I have been my own keeper, and have with entire freedom transferred to my royal husband this right of mine to dispose of myself. I have no longer any other keepers but him, who is one with me (comp. on i. 6, p. 56).—**The thousand is thine, O Solomon, and two hundred for the keepers of its fruit**—*i. e.*, the entire proceeds are due to thee; I remain wholly thine own with all that I am and have. But they who kept my fruit, *i. e.*, my innocence and virtue, before I was thine, should not go empty away. These trusty brotherly guardians of my maidenhood, who once watched over me as they now faithfully and sedulously watch over our little sister (ver. 9), must be commended to thy love and favor, as in my heart they hold the next place after thee.—This explanation, it is true, does not completely remove all difficulties; but it involves fewer doubtful and forced assumptions than the other attempted explanations adduced above.

6. CONCLUSION.—c. THE CHEERFUL PLEASANTRY AND SINGING OF THE ROYAL COUPLE, vers. 13, 14.—These two concluding verses contain, according to HERDER, the fragment of a conversation; according to UMBREIT the serenade of a young man from the city with the answer of his lady-love in the country; according to DÖPKE a "small duet" belonging to the initial period of Shulamith's love, and here appended by the poet; according to MAGNUS, a glossed and mutilated fragment of a love-song; while most of the advocates of the shepherd hypothesis see in it a colloquy between the lover and Shulamith, consisting of an invitation to sing on the part of the former, and a song of a roguish and playful character, which Shulamith thereupon sings (EWALD, HIRTZIG, VAHNINGER, *etc.*). This last view evidently has the most in its favor on account of the recurrence of הִשְׁמַעֲנִי "let me hear," from ii. 14, and the unmistakable resemblance of the song in ver. 14 to ii. 17 (and partly also to ii. 15). Only there is no reason to suppose the person, who invites her to sing and whom Shulamith addresses in her song as אֲהַבִּי "my beloved," to be a young shepherd. The epithet which he bestows upon her, "thou that dwellest in the gardens," makes it seem far more likely that he was a citizen of rank, and even resident in a palace, a man of royal race exalted greatly above her station in life. But little reason as there is to regard another than Solomon as the "beloved" who speaks in ver. 13 and is then addressed in the sprightly little song, there is quite as little for assigning this occurrence with HIRTZIG to a period consider-

rably later than the one recorded just before, or for assuming with BÖRCHER that the bridegroom, in quitting the merry engagement feast in the house of Shulamith's mother, wanted to hear one more song from his bride before he left her for the last brief interval prior to the celebration of their marriage. DELITZSCH and WEISSBACH understand the passage correctly, only the latter preposterously imagines the locality of the action here as in the final section generally to be the royal palace in Jerusalem (comp. p. 127).—**Thou that dwellest in the gardens**.—Literally, "thou sitting in the gardens," *i. e.*, thou resident in gardens, who art opposed to living in populous cities and splendid palaces (comp. i. 16 f.; iv. 6; v. 7; vii. 12 ff.). Solomon here evidently means to allude with pleasant raillery to the fact that his beloved, who had so often before exhibited her longing for the gardens and meadows of her home, was now exactly in her element, and ought therefore to be in the best of moods.—**Companions are listening for thy voice; let me hear it**.—The שְׂרָרִים "companions" are, according to MAGNUS, "neighbors," or "the family;" according to HUFNAGEL, "female friends;" according to MOLDENH., EWALD, REN., *etc.*, "bridesmen" (*des paranymphe*, RENAN); according to VAHNINGER, "shepherds, fellow-pasturers;" according to WEISSBACH, Solomon himself, who here jestingly represents himself as a shepherd, or rather in the plural as "shepherds!" and finally, according to HERDER, HUG, DELITZSCH, "playmates" or "youthful associates" of Shulamith. This last view has most in its favor; only it is a matter of course that the companions of Shulamith's youth were likewise those of her brothers; they are consequently in all likelihood shepherds and country people from Shunem and its vicinity. They were probably, therefore, the same as the speakers in ver. 5 a of this chapter; on the contrary they are not the companions of Solomon (comp. v. 1), of whom Shulamith spoke i. 7 (vs. EWALD).

Ver. 14. **Flee, my beloved**. The words sound like sending off, or if any prefer "scaring away" or at least "urging out into the open ground" (DELITZSCH). They do not, however, by any means express seriously intended coyness, as is shown by the very form of the address אֲהַבִּי "my beloved." They rather invite to hasten and range with the singer over the mountains and plains as is shown by what follows. חָרַץ is not, however, exactly equivalent to "hasten, up!" as is maintained by VAHNINGER and WEISSBACH, who refer to Num. xxiv. 11, Isa. xxx. 16, *etc.* For even in these passages, as well as in Gen. xxvii. 43; Am. vii. 12, the primary signification of this verb "to flee" is clearly apparent. EWALD arbitrarily; the meaning is that "he should cut across, leave his companions and not stay opposite to her but hasten to her side," *etc.*—**And be like a gazelle**, *etc.* comp. on ii. 17. In place of the "mountains of separation" or "cleft mountains" there mentioned we here have balsam mountains or "heights of scented herbs" (WEISSBACH), which to be sure are meant in a different sense from iv. 6. Shulamith here calls by this name the mountains and hills of her home (comp. ii. 8) because they were

just then in the season of spring or early summer covered with fragrant flowers of all sorts and accordingly filled with balmy odors (comp. ii. 12 f., vi. 11).—On the import of this verse as the conclusion of the entire poem, comp. DELITZSCH, p. 153: "Amid the cheerful notes of this song we lose sight of the pair rambling over the flowery heights, and the graceful spell of the Song of Songs, which bounds gazelle-like from one scene of beauty to another, vanishes with them."

DOCTRINAL AND ETHICAL.

1. The allegorical exegesis is in this section less able than ever to bring all into a form possessing unity and regular structure, and to reach really certain results, as the attempts above exhibited (p. 132) to give an allegorical explanation of vers. 11, 12 have evinced. Not only in this passage but in other parts of this section this mode of interpretation shows a very great multiplicity and divergence of opinions among its various advocates. The "little sister," ver. 8 f. is by some made to denote the first-fruits of Jews and Gentiles received into the church immediately after the ascension of Christ (CASSIODORUS, BEZA, GREGORY, ROBERT V. DEUTZ, *etc.*); by others the entire body of the Jews and Gentiles yet to be converted (HLEUNISCH, REINHARD, KAMBACH, likewise HAHN, who refers it particularly to "Hamitic Gentilism"); by others the weak in faith and young beginners in Christianity belonging to every period of the church in their totality (MARCK., BERLEB. BIB., STARKE); and finally by others the daughter of Zion at the time of the first beginnings of her conversion to the heavenly Solomon (HENGST. and others). "The wall and the door," ver. 9, are indeed mostly understood of the steadfast and faithful keeping of the word of God and of its zealous proclamation to the Gentiles (according to I Cor. xvi. 9, *etc.*); but some also explain them of the valiant in faith and the weak in faith, or of the learned and simple, or of faithful Christians and such as are recreant and easily accessible to the arts of seduction. And then according to these various interpretations the "silver bulwarks" are now the miracles of the first witnesses of Jesus, now the distinguished teachers of the church, now pious Christian rulers, now the testimonies of Holy Scripture by which faith is strengthened, *etc.* And again by the "cedar board" are sometimes understood the ten commandments or the law, sometimes Christian teachers, sometimes the examples of the saints, sometimes the salutary discipline of the cross and sufferings for Christ's sake, *etc.* (comp. STARKE *in loc.*). By the "companions" or "associates" who listen for the voice of the bride, ver. 13, PISCATOR in all seriousness understands God the Father, the Son and the Holy Ghost; whilst the followers of COCCHEUS for the most part referred it to the angels; some of them, however, to true Christians; and the two most recent interpreters of this class suppose that the Gentile world before the time of Christ is intended by the expression, but with this difference that one (HAHN) has in mind chiefly the Gentiles as hostile to revelation, the other (HENGSTENBERG) as kindly disposed to the people of God and His revelation.

2. It is apparent from the exegetical explanations given above, that this divergence in the allegorical exegesis is matched by an equal variety of opinions and uncertain guess-work on the part of the merely historical interpreters of this chapter; and in fact it is scarcely possible by even the most cautious procedure to arrive at perfectly certain results in respect to the meaning and the connection of the sentences of this section with their fragment-like brevity and obscurity. This, however, only makes it the more necessary with a view to its practical application to adhere to its leading and most perspicuous passage which formulates the fundamental thought not only of the closing act, but of the entire poem with solemn emphasis and with an elevation and pathos of language purposely rising to a climax. We mean the spirited encomium contained in vers. 6 and 7 of love between man and woman as a mysterious divine creation, and a power superior to death, Shulamith's exalted panegyric of conjugal and wedded love, the culminating point of the entire poem, and the only true key to its meaning according to the unanimous assumptions of interpreters of all schools. DELITZSCH (p. 182 f.) has given the best exposition of the thought contained in this leading passage, which has in it the gist of the whole matter: "Shulamith herself here declares how she loves Solomon and how she wishes to be loved by him. This spontaneous testimony discloses to us the intermingling of human freedom and of divine necessity in true love between man and woman. Love is a *שלהבת* *יה*, a flame kindled by God Himself. Man cannot produce it in himself, and though he employ all his wealth for the purpose, he cannot kindle it in others. She is speaking, of course, of true love, which is directed to the person and not to any mere things. Man cannot create this love by his own agency. It is an operation of God—a divine flame, which seizes upon a man like death with irresistible power, and can neither be quenched nor extinguished by any calamity or by any hostile force. There is thus evinced in true love an inevitable and invincible power of divine necessity. But this divine necessity has for its other side human freedom. It is the inmost and truest ego of a man, from which this divine flame of love blazes forth. Whilst a man becomes a lover by a resistless divine energy, the lover's passionate desire for the possession of the beloved object is as vehement and inflexible as the resistless and all-devouring grave. The lover loves because he must, but love is at the same time his most pleasurable volition, a return of love his most ardent desire. Smitten with love to Shulamith Solomon exclaims: How beautiful and how comely art thou, O love, among delights (vii. 7); and smitten with love to Solomon Shulamith prays: Place me as a signet upon thy heart, as a signet ring upon thine arm (viii. 6)." In this declaration of Shulamith, which gathers up all the main elements in the idea of wedded love and experience, and accordingly formulates the fundamental thought of the entire poem there is no allusion indeed to the blessing of children as the resplendent consummation of the wedded communion of man and wife, as also no express mention is made of

this matter elsewhere throughout the piece. For to see an allusion to it in what Shalamith says, viii. 12. of the "thousand" due to her husband from the produce of his vineyard, would evidently be forced and arbitrary. But DE-LITZSCH properly remarks in relation to this omission of an apparently essential particular: "The author of Canticles has avoided everything, which would look to an externalizing of the relation, which he describes. He makes no mention of children; for a marriage in which the parties who conclude it are not an end to each other, but merely a means for obtaining posterity, does not correspond to its idea. Children are by divine blessing the sparks which result, when the flames of two souls flash into one. The latter is the main thing in marriage." It is also a delicate feature of great psychological as well as æsthetic value, that Shulamith, the chaste and pure-minded maiden, though silent respecting the blessing of children, mentions instead with tender love and solicitude her little sister and her brothers, the same who had previously been angry with her and treated her harshly (i. 6). and consults with her brothers respecting the future of the former and in her intercession with her royal husband lays to heart the future of her brothers. This overplus of love, which with all the ardent fervor of her devotion to her husband, she still preserves for her own family (see viii. 12); this touching sisterly love, which is essentially identical with her faithful and pious filial devotion to her mother repeatedly shown in the previous portion of the Song; this combined with her gladsome, cheery, playful disposition, which expresses itself in her concluding words, adds the finishing touch, sweetly transfiguring this noble picture which the poet would sketch of her character as the ideal of a bride and of a young wife, and by which—an unconscious organ of the Holy Spirit—he has set forth the idea and mystery of marriage itself as a sacred and divine institution.

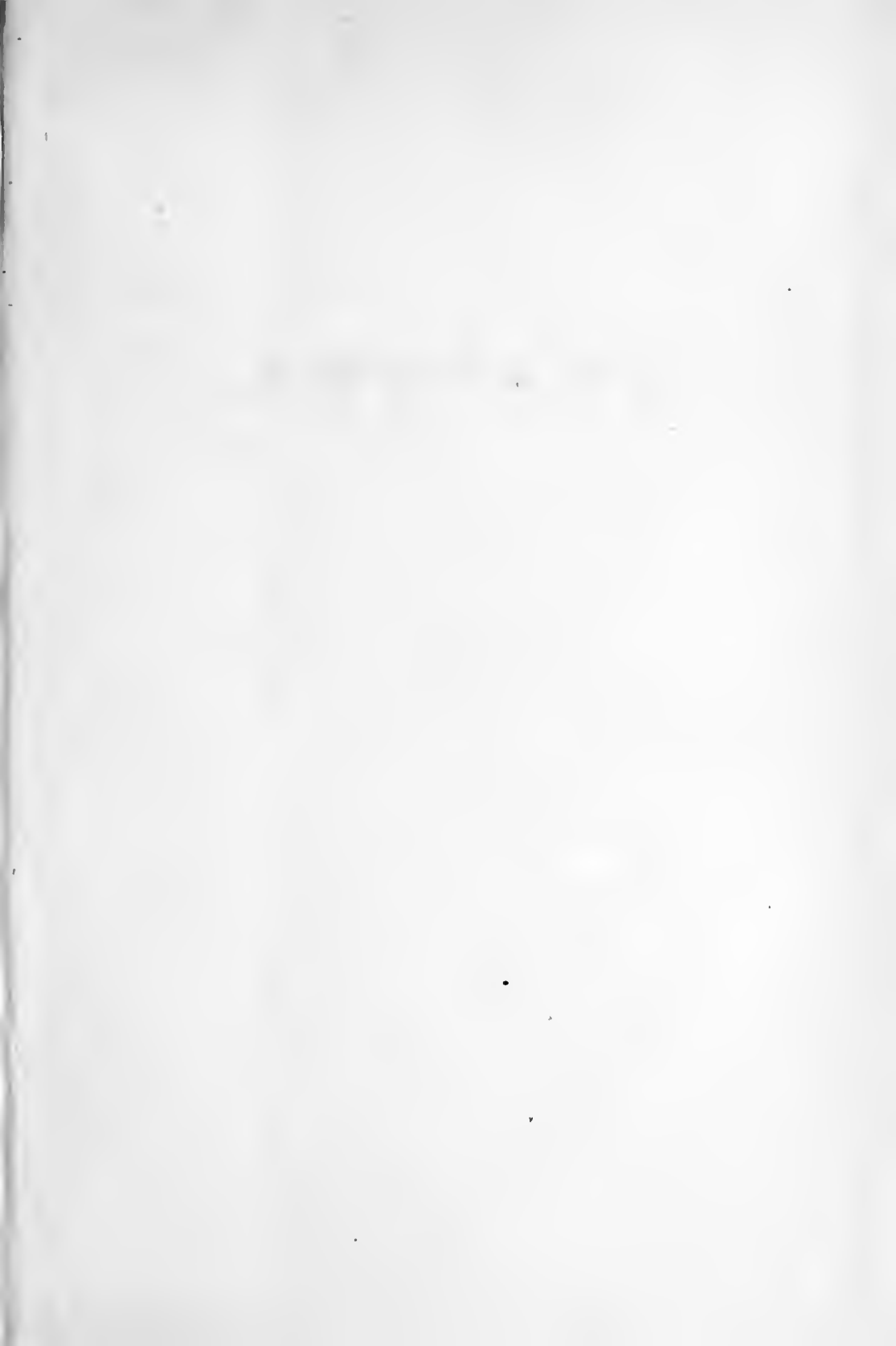
3. From this luminous and revered female figure there proceeds a transfiguring radiance, in which the form of her royal husband, the enthusiastic admirer and spirited singer of her love and her loveliness also shines with a clear and pleasing light. But yet for the sake of a complete and thoroughly correct typical estimate of the transaction, the sad truth must not be left out of the account, that the bond of love so purely and holly regarded by her was nevertheless at last desecrated and broken by him. For that this was the case, can scarcely be doubted from the manner in which both the historians of the Old Testament record the final fortunes of Solomon and the end of his life (1 Kin. xi. 1-43, 2 Chron. ix. 22-31). Of a sincere and permanent conversion of this monarch to a God-fearing and virtuous walk in the evening of his days neither the book of Kings nor Chronicles has anything to relate, the latter of which would scarcely have omitted to note a similarity in the life of Solomon to that of Manasseh in this respect. That no proof can be drawn from the book of Ecclesiastes for this view, a favorite one with many of the older theologians, the introduction to this book may teach us (§ 4). We must stand by the assumption confirmed by I Kin.

xi. and contradicted by no other testimony, that the unhappy king afterwards proceeded from that stage of polygamous degeneracy indicated in this Song, especially in vi. 8, to still grosser extravagances in this direction, and thus at last filled up the measure of his sins, and brought upon himself and upon his house the corresponding judgment beginning with the revolt of Jeroboam. He must accordingly have deeply wounded Shulamith's heart by a speedy return to the criminally voluptuous and idolatrous manners of his court and have repaid her love so pure and ardent with base infidelity. This deplorable condition of things casts a light not very creditable to him upon his relation to his antitype in the history of redemption, the Messiah. Love for the purest and best of the daughters of his people, whom he adorned with the crown royal and raised from an humble station to the throne of David, could not permanently purify and bellow the earthly Solomon and rescue him from the abyss of crime into which he was in danger of sinking. The heavenly Solomon, on the contrary, must laboriously lift the Church, which He is gathering to Himself from amongst mankind, step by step to the luminous elevation of His own holiness and truth; He must have great indulgence for her weakness, must pardon her many relapses into her old walk of sin, must absolutely despair of presenting His bride perfectly pure, without spot or wrinkle, so long as she remains in this present world. In the Old Testament type, therefore, we find a sad contrast between the fidelity of the wife and the unfaithfulness of her husband. Of the Messianic archetype, on the other hand, it is written with perfect truth: "Though we be unfaithful, yet He abideth faithful; He cannot deny Himself" (2 Tim. ii. 13). In the type no really pure, complete and durable realization of the idea of marriage is reached, but the natural relation existing for a time is only too speedily perverted to its opposite by the fault of the husband. In the fulfilment of the type it is the husband, the new Adam, the Son of Man who came down from heaven and yet is essentially in heaven (John iii. 13), who not merely concludes the marriage covenant with mankind, but likewise preserves, confirms, refines and conducts it step by step to its ideal consummation, which is at the same time the palingenesia and perfection of humanity. To our human consciousness this parallel, which strictly carried out leaves scarcely more than a faint glimmer of resemblance between the type and the archetype, has in it something deeply humiliating. But it may nevertheless operate to the strengthening of faith in our heart, for it points us to the one divine helper and physician, who heals all our diseases; it drives us into the arms of the mere mediator and comforter, who is rich in mercy unto all them that call upon Him; it encourages us to childlike confidence in the heavenly author and finisher of our faith, whose grace worketh all in all according to His word of promise (John v. 15; Phil. i. 6; ii. 12, *etc.*).

His love no end nor measure knows,
No change can turn its course,
Immutably the same it flows,
From one eternal source.







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