

# SONG OF SOLOMON OVERVIEW PT 1

SONG OF SOLOMON - DANA CANDLER

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## I. INTRODUCTION TO THE SONG OF SOLOMON

This eight-chapter love song contains something so unique to the Word of God. It is the most dynamic and concentrated book revealing the *emotional capacity of God*.

### A. The Song of all Songs

1. Solomon wrote 1005 songs (1 Kings 4:32). He was a very gifted songwriter. This is his best song, and thus referred to as the Song of Songs.
2. When the Holy Spirit describes this song as the *Song of Songs*, it conveys in the Hebrew language, the *Highest of the Highest*.

***I saw something like a sea of glass mingled with fire, and those who have the victory over the beast...They sing the song of Moses...and the song of the Lamb... (Rev 15:2-3)***

3. As the redeemed arise from tribulation and martyrdom, they sing the song of Moses (Exodus 15:1-21) and an unknown song called *the Song of the Lamb*. Unquestionably, the song that is titled “the Lamb’s song” is the *greatest* song and thus very possibly the same song as the one that God has titled the *Song of all songs*. I believe that we will one day sing this Song, the Song of Songs, on the sea of glass with all the saints. It is the ultimate song ever communicated by the Holy Spirit to the human heart-- the *greatest composition* of all redemptive history. This composition is an unparalleled pattern given by the Holy Spirit of the journey of the human heart in love for God, and it cannot be improved upon.
4. Though it may be new to us in our day, this book is not at all new in terms of all Church history. Second only to the book of Romans, some commentators argue it to be the book of the Bible most written on.

### B. Common Interpretations

1. Natural Interpretation - This school of interpretation depicts a literal human love story between King Solomon and his bride, the Shulammitte. This wonderful love story gives spiritual principles on the beauty of married love.
2. Allegorical Interpretations - A story that is symbolic and based on no historical facts.
  - a. The relationship between God (as the Bridegroom), and natural Israel as the Bride. This interpretation is clearly taught in the Old Testament (Jer. 2:2; Hos. 2:16-20; Ezk. 16:8-14, 20-21, 32, 38; Is. 54:5,6)
  - b. The relationship between Jesus and the corporate church of Christ (Rev. 19:7-9, 21:9; Eph. 5:23-25; 2 Cor. 11:2).
  - c. The relationship between Jesus and the individual believer, describing the progression to spiritual maturity.

C. Three Main Characters

1. *King Solomon* - A picture of Jesus. King Solomon is depicted in the allegorical interpretation as a type of the triumphant, resurrected Jesus Christ, who is the Lord of Lords and King of Kings.
2. *The Shulammite woman* - She is a type or picture of the bride of Christ. The name “Shulammite” is mentioned once (6:13). She is called the Shulammite because she is from the city of Shunam.
3. *The Daughters of Jerusalem* - This group appears throughout the Song. They are characterized by spiritual dullness and passivity, and yet they clearly possess a sincere desire to seek Jesus. They are perplexed by the spiritual fervency of the Shulammite. They ask her questions as they ponder what makes her so lovesick for Jesus.

D. Two-Part Composition

The overall structure of this Divine Composition is such that the first four chapters focus on the bride’s inheritance in Jesus, and the second four chapters focus on Jesus’ inheritance in the bride.

**II. THE DIVINE KISS & THE BRIDE’S LIFE VISION (SONG 1:2-4)**

***Let Him kiss me with the kisses of His mouth...For Your love is better than wine. (1:2)***

This passage is a summary of the Bride’s theology of how to grow in wholehearted love for Jesus. It begins with crying out for the kisses of His word. He progressively releases His divine kiss, and the fire of His love tenderizes our hearts, enabling us to feel some of what He feels.

A. The Cry for More of God

1. First, she speaks directly to the Father. She is appealing to the One who has authority over the King. She asks for the King’s kisses. She says in essence, “Father, let Your Son kiss me with the kisses of His Word.” The divine kiss is God’s invitation to “casual Christians” to go deeper with Jesus.
2. Secondly, she speaks directly to Jesus. She cries out for the superior pleasures found in Jesus, no longer content with the inferior, though legitimate, pleasures. She uses the wine metaphor because wine “exhilarates” the heart. Wine in this context speaks of the exhilarating blessings of God that are experienced in our natural lives. It is only the introduction to the superior pleasures that causes us to lose our grip on the inferior pleasures.

B. Life Vision

***“Draw me after you, and let us run together” (NAS). (1:4)***

The Bride states her twofold life vision in this statement. Her desperate cry to the Lord Jesus is that He would draw her into intimacy; and then out of that fueling fountain within, run with Him in ministry, pouring out her life for others.

**III. AN INITIAL SPIRITUAL CRISIS YET DIVINE AFFECTIONS (SONG 1:5-11)**

A. Paradox of Grace

***I am dark, but lovely... (1:5)***

1. Her journey begins with the paradox of grace: She discovers that she is dark in her heart but lovely to God. The journey to wholehearted love starts with this twofold revelation. The marriage of these two realities creates the necessary empowerment for the journey.
2. Dark - The tents of Kedar were made out of the dark skins of wild goats. They speak of darkness of the flesh.
3. Lovely - Solomon's curtains were bright white curtains in the holy place in the temple. In this passage, they speak of the inward work of grace and of God's glory in her life.

B. Spiritual Crisis

The bride's journey begins with a spiritual crisis of sin and shame. She experiences two pressures common to all of us - rejection from people and shame from her own sin.

***Do not look upon me, because I am dark, because the sun has tanned me...my own vineyard I have not kept. (1:6)***

C. Cry

***Tell me, O you whom I love, where do you feed your flock, where do you make it rest...For why should I be as one who veils herself? (1:7)***

In desperate hunger for more of Jesus, in the midst of this crisis of sin and shame, she says in essence, “Jesus, I do not want to live at a distance from You. Where do You feed Your people? Where do you give me rest? I want my heart to find rest and be fed in You.” She responds to the crisis in the *right way* by crying out for more of Jesus.

D. Tender Shepherd

***...O fairest among women... Follow in the footsteps of the flock, and feed your little goats beside the shepherds' tents. (1:7-8)***

1. She has just called herself “dark.” He responds to her question with the very opposite description. He calls her “fair.” He is calling forth the beauty that He sees in her. He answers her dilemma first by saying, “You are beautiful. I love you. Even though you are in crisis, I want you to know that I see what is in your spirit.”
2. Jesus gives her a gentle answer and reveals Himself as a tender Shepherd. First, He tells her to follow in the footsteps of the flock, or rather, to get involved in the fellowship in the Body and not become isolated. Second, He urges her to take care of her God-given responsibilities and not neglect the things He has put before her to tend.

E. Jesus’ Affirmation and Promise

1. He reaffirms the sincerity in her mind, emotions and will. Pharaoh’s horse speaks of the *mind* being trained in righteousness. The cheeks speak of her *emotions* being lovely (with ornaments). The neck speaks of her *will* being as gold.  
***I have compared you, My love, To My filly among Pharaoh’s chariots. Your cheeks are lovely with ornaments, your neck with chains of gold. We will make you ornaments of gold with studs of silver. (1:9-11).***
2. He promises to adorn her with “ornaments of gold with studs of silver.” Gold speaks of divine character and points to the truth that God will make us Christ-like in shining character. Silver speaks of redemption and thus refers to the way God will use us to bring redemption to others. He will equip us to deliver people. These two promises are Jesus’ answer to the bride’s two-fold cry of, “Draw me and we will run together.”

**IV. UNDERSTANDING HER IDENTITY IN GOD’S BEAUTY (SONG 1:12-2:7)**

A. Moved by Beauty

***“Behold, You are handsome, my Beloved! Yes, pleasant!” (1:16)***

She is moved in a deeper way by the beauty of this King she so loves, and He is more and more becoming her greatest pleasure.

B. Transformed Identity

***I am the rose of Sharon... the lily of the valleys.” (2:1)***

She experiences a powerful new revelation of her identity in Christ. This revelation can only be discerned by having the foundation of 1:12-17. This is her highest identity.

C. Resting in Christ's Love

*I sat down in His shade with great delight, and His fruit was sweet to my taste. He brought me to the banqueting house, and His banner over me was love. Sustain me... refresh me...for I am lovesick. (2:3-5)*

1. "His shade" speaks of the provision of the cross. She is not standing but sitting down and receiving His grace. This picture reveals her as no longer striving but resting in Christ.
2. He brought her to the banqueting table and raised a banner over her that says, "The dealings of God in my life are *all* love."
3. She loves being loved by God and she loves loving God, though her love for Him is not yet mature. In the experience of the introductory pleasures of God's love for her despite her weakness, she cries out for sustaining and refreshing—a cry of fierce lovesickness.

D. Experiencing God's Embrace

*His left hand is under my head, and His right hand embraces me. (2:6)*

She understands the twofold activity of the Lord, the right hand and the left hand of God. She thanks God for both of them. The left hand is the invisible activity of the Lord – we do not see or feel this. It is the hidden activity of God. The right hand represents the manifest presence and dealings of God that we can see and feel.

V. CHALLENGING THE COMFORT ZONE (SONG 2:8-17)

A. Jealous King

*"The voice of my Beloved! Behold He comes leaping upon the mountains...my Beloved spoke..."Rise up, my love, my fair one, and come away. The winter is past, the rain is over... Rise up, my love... and come away!" (2:8-13)*

1. Jesus reveals Himself to the bride as the Sovereign King. Up until this time she has only experienced His tenderness and affections. Now, though she recognizes Him as the One that she loves, He has an entirely different face—He is the Jealous Lover, the conquering King, defeating all the enemies of love.
2. He is challenging her comfort zone and inviting her to bridal partnership, to join Him on the mountains of difficulty, the places of risk. He reveals His effortless victory over all His enemies, running swiftly upon the high places.
3. Now is the time to arise – the season is here. He is saying that the signs of your soon-coming harvest are before you. He is urging her not to remain immature in love but to arise and come into mature partnership.

B. Embraced in Weakness

***“O My dove, in the clefts of the rock, in the secret places of the cliff, let Me see your face, let Me hear your voice; For your voice is sweet, and your face is lovely.” (2:14)***

1. The clefts of the rock portray the cross and the way that we are hidden in the cleft of His side. The secret places of the cliff portray the resurrection.
2. Before she has even responded to His invitation, He says in essence, “Before you say yes or no, I want to tell you how much I love you. Your voice in prayer is sweet to Me. I love to see your face when you lift it up to Me.”

C. Prayer for Deliverance

***“Catch us the foxes... that spoil the vines, for our vines have tender grapes” (2:15)***

1. “Our vines” speak of areas in our life that relate to our spiritual life flow. Her tender grapes speak of her immature spiritual life.
2. She cries out for deliverance from compromise and fear, recognizing that she cannot do it alone. She implores Him to catch these subtle destroyers of her heart, the little compromises and fears that are hindering the vitality of her relationship with God.

D. Painful Compromise

***“Until the day breaks... Turn, my beloved, be like a gazelle... upon the mountains” (2:17)***

Still in great immaturity, she refuses His invitation to arise with Him and turns Him away. This compromise is rooted in fear, a fear arising from the immaturity of her love. She feels that wholehearted obedience might cause her to lose something, and she fears losing her comfort in the earth. She loves Him, but does not have the courage or the strength to obey Him. She says in effect, “Take these shadows away, and then I will run with You.” She refuses to arise while these hindrances still remain. Though it is painful to her and to Him, she turns Him away.

**VI. GOD’S LOVING DISCIPLINE (SONG 3:1-5)**

A. Divine Discipline

***By night on my bed I sought the One I love... but I did not find Him. (3:1)***

1. In discipline, Jesus hides His face from the young bride, refusing to come to her until she obeys Him. He loves her too much to leave her in a weakened position of disobedience. The divine discipline does not mean He is angry with her but that He is going to pry her fingers off of the things that will destroy her by withdrawing until she obeys Him wholly.

2. Divine discipline is rooted in divine affection. It comes when there is an area in our lives that the Holy Spirit is highlighting and we refuse His discipline. Divine discipline is related to a specific area in our life. His fiery affection for us leads Him to discipline us (Heb.12:5-12).

B. Arising in Obedience

***“I will rise now...and go about the city; in the streets and in the squares, I will seek the One I love. I sought Him, but I did not find Him... The watchmen who go about the city found me...” (3:2)***

She now “arises” to obey the command, “*Arise My love...*” (2:10.) The young bride searches for Jesus in the city, the streets and the squares. She inquires of the watchmen—those who speak of the elders or spiritual authority of the church—if they have seen Him (Ezek. 3:17; Is. 62:6).

***“Scarcely had I passed by them, when I found the One I love.” (3:4)***

C. Holy Embrace

***“I held Him and would not let Him go, until I had brought Him to the house of my Mother... into the chamber of Her who conceived me.” (3:4)***

1. She embraces Jesus with a renewed fervency resulting from her painful season of spiritual struggle. This embrace is fierce, deep and intimate. This renewed embrace was God’s main purpose in withholding His presence. He knew this struggle would ignite a deep fire in her and create a holy resolution and a new carefulness in her walk.
2. She fulfills this commitment to “never let go of Him” throughout the rest of the SONG.