

Song Of Songs

The Song of Songs is a profoundly mysterious poem. It is both deeply spiritual and dangerously sensual. It has puzzled and delighted readers and scholars for hundreds of years, being translated more than any other part of the Bible.

Christopher Kelly takes a new approach, uncovering a miraculously complex structure in the Song. Understanding this structure is the key to the Song's lock, opening the door on a true love story. It is the searing narrative of one vulnerable girl's devotion and her sexual and spiritual growth into a woman. Her forbidden passion for the boy, her 'king, ' forces her to arrange a series of secret trysts that grow riskier and riskier as the poem progresses. The Song has the timeless qualities of Romeo and Juliet, with all the excitement and jeopardy such love entails. It also manages to speak to modern issues such as sex, spirituality and feminism. Enjoy the Song again for the first time.

Edited by Bruce Manning Metzger and Roland E. Murphy Detailed, updated annotations Extensive essays and book introductions Outlines Textual notes Footnotes Larger pages with wide margins 36 pages of full-color maps with Index Essay by Metzger on how to use Annotated Bible Imprintable Smyth-sewn 7 x 9 3/8 % Font size: 10

The book of Song of Songs is an inspired work of art. Breathtaking and beautiful, the sweetest song of all ages unveils the Shulamite's journey in the form of an anointed allegory. It is a melody sung from the heart of Jesus Christ for his longing bride. The Holy Spirit has hidden within the Song of Songs an amazing story of how Jesus makes his bride beautiful and holy by casting out her fear with perfect love. Its storyline is full of symbols and subtle art forms, which are often overlooked without interpretation. Love will always find a language in which to express itself. This revelation sent from heaven is waiting to be received with all its intensity and power to unlock the deepest places of our hearts. Every part of you is so beautiful, my darling. Perfect is your beauty, without flaw within. Song of Songs 4:7

Scrolls of Love is a book of unions. Edited by a Christian and a Jew who are united by a shared passion for the Bible and a common literary hermeneutic, this volume joins two biblical scrolls and gathers around them a diverse community of interpreters. Respectful of traditional biblical scholarship, the collection of essays moves beyond it; alert to contemporary trends, the volume returns venerable interpretive tradition to center stage. Most significantly, it is interfaith, bringing together two communities that have read their Bibles in isolation from one another, in ignorance of the richness of the others traditions.

Treatment of and reference to the Song of Songs by a variety of authors including Spenser and Milton.

This original commentary foregrounds at every turn the poetic genius of the Song of Songs, one of the most elusive texts of the Hebrew Bible. J. Cheryl Exum locates that genius in the way the Song not only tells but shows its readers that love

is strong as death, thereby immortalizing love, as well as in the way the poet explores the nature of love by a mature sensitivity to how being in love is different for the woman and the man. Many long-standing conundrums in the interpretation of the book are offered persuasive solutions in Exum's verse by verse exegesis. The Old Testament Library provides fresh and authoritative treatments of important aspects of Old Testament study through commentaries and general surveys. The contributors are scholars of international standing.

These eighty-six sermons are among the most famous and most beautiful examples of medieval scriptural exegesis. In them the modern reader can catch a glimpse of the genius an entire generation found irresistible.

One of the most beautiful and mysterious books of the Bible is laid open for all to understand in this unparalleled work by Dr. Craig Glickman. With apparent ease, Glickman unveils the mysteries of the Song of Solomon in a popular-read format. But the surface simplicity is backed up by a lifetime of study and scholarship, three special appendices, and interpretive notes that validate his interpretation. Also included is a fresh translation of the Song published in this book for the first time. Initial readers of this book offer resounding praise. This book is "the most fascinating book I have ever read about the Song," says Dr. Henry Cloud. Old Testament scholars praise it as an academic breakthrough: "clear, cogent, and convincing," says Dr. Eugene Merrill; "a valuable contribution to our translation and understanding of the Song," says Ed Blum, general editor of the HCSB translation. Dr. Paul Meier sums it up in these words, "Craig weaves thousands of years of wisdom together to paint a vivid word picture of emotional and sexual intimacy."

The NIV Application Commentary Ecclesiastes/Song of Songs. Ecclesiastes and Song of Songs have always presented particular challenges to their readers, especially if those readers are seeking to understand them as part of Christian Scripture. Ecclesiastes regularly challenges the reader as to grammar and syntax. The interpretation even of words which occur frequently in the book is often unclear and a matter of dispute, partly because there is frequent word-play in the course of the argument. The argument is itself complex and sometimes puzzling and has often provoked the charge of inconsistency or outright self-contradiction. When considered in the larger context of the OT, Ecclesiastes stands out as an unusual book, whose connection with the main stream of biblical tradition seems tenuous. We find ourselves apparently reading about the meaninglessness of life and the certainty of death in a universe in which God is certainly present but is distant and somewhat uninvolved. When considered in the context of the NT, the dissonance between Ecclesiastes and its scriptural context seems even greater; for if there is one thing that we do not find in this book, it is the joy of resurrection. Perhaps this is one reason why Ecclesiastes is seldom read or preached on in modern churches. The Song of Songs (also known as the Song of Solomon) has been read, historically, by Christians, in two primary ways—as a text which concerns the love and sexual intimacy of human beings and as a text which uses the language of

human love and intimacy to speak of something else—the relationship between Christ and the church. Christians have often felt that they must choose between these options—that a text about human love and sexual intimacy could not be at the same time a spiritual text. It is one of the challenges of reading the Song to explore how far this is necessarily true and how far Christian readers have been influenced in their reading more by Platonism and Gnosticism than by biblical thinking about the nature of the human being and of human sexuality. Another challenge is to discover whether the Song is really one “song” at all, or simply a haphazard collection of shorter poems cast together because of their common theme of love; and still another is to gain clarity on what, precisely, is the connection between the Song and Solomon. This commentary sets out to wrestle honestly with all the challenges of reading these biblical books—the challenges of reading the texts in themselves, and the challenges of reading them as intrinsic parts of Christian Scripture. Using the standard structure of the NIVAC series, it explores their “original meaning,” the “bridging contexts” that enable their journey to the present, and their “contemporary significance.” In the course of the exploration, these books are seen to be deeply relevant in what they have to say both to the contemporary church and the contemporary culture.

Die Sammlung von 18 Essays verortet das Hohelied in seinem geschichtlichen Kontext und erörtert Probleme der Rezeptionsgeschichte. Im Gegensatz zu früheren Sammlungen findet - neben dem ägyptischen und altorientalischen Material - die griechische Liebeslyrik hier breite Berücksichtigung. Im Rahmen der Rezeptionsgeschichte wird die Bedeutung des Hohenlieds in der byzantinischen und der mittelalterlichen Welt sowie in der romantischen und neugriechischen Literatur bestimmt. Durch den interdisziplinären Zugang zum biblischen Text werden neue Pfade der Interpretation beschritten.

In the tradition of Christian mysticism, including Bernard of Clairvaux, Gregory the Great, and Ambrose of Milan, the well-known Cistercian abbot shares his reflections on the Bible's most challenging mystical text.

A new translation of the great love poems, *The Song of Songs* (or *The Canticles*)

Ecclesiastes/Song of Songs, which is part of the NIV Application Commentary Series, helps readers learn how the message of *Ecclesiastes* and *Song of Songs* can have the same powerful impact today that they did when they were first written.

Next to *Genesis*, no book in the Hebrew Bible has had a stronger influence on Western literature than the *Song of Songs*. This attractive and exuberant edition helps to explain much of its power, while leaving its mystery intact. -- Alicia Ostriker, *The New York Review of Books*. Quite simply the best version in the English language. Its poetic voice, intimate, dignified, and informed by meticulous scholarship, carries us into the Eden of the original Hebrew text: a world in which the sexual awakening of two unmarried lovers is celebrated with a sensuality and a richness of music that are thrilling

beyond words. -- Stephen Mitchell.

"Tucked away in the pages of scripture is one of the most fascinating and most misunderstood books of the Bible: the Song of Songs. ... Bible teacher Dee Brestin explores this love song from God to reveal transformative truths for each of us, whether married, single, or widowed"--Back cover.

The Song of Solomon, as its Hebrew title indicates, is "the best of songs." In it we hear the passionate melody of romantic love. But whose love is described? Is it a couple's love for each other, God's love for Israel or Christ's love for the church? This Old Testament book has fascinated and perplexed interpreters for centuries. They have felt uncomfortable--even embarrassed--when confronted with its strange and erotic imagery. "The Song is a celebration of the nature of humanity---male and female created in God's image for mutal support and enjoyment. There is nothing here of the aggressive male and the reluctant or victimized female. They are one in their desires because their desires are God-given." So writes Lloyd Carr in this introduction and commentary to the Song of Solomon. With his own unique style, Carr skillfully explains the meaning of this ancient love story in a way that can be clearly grasped and applied for Christians living in today's world.

Relationships are a wonderful, mysterious, often elusive, sometimes painful part of the human experience. The most intimate of all human relationships, according to the Bible, is that between a husband and a wife. It is no surprise, therefore, that there is a book of the Bible, the Song of Songs, that focuses on this relationship. What is surprising is how little attention is given to the Song of Songs by scholars, by the church, and by readers of the Bible. With this volume Tremper Longman III unpacks for modern people what this ancient love poem says about the male-female relationship -- and, by analogy, about God's love for his people.

Longman's superb study begins with a thorough introduction to the Song of Songs and its background. Longman discusses the book's title, authorship, date, literary style, language, structure, cultural milieu, and theological content. He also canvasses the long history of interpretation of the Song of Songs, a history too often characterized by repression of the text. In the commentary itself, Longman structures the Song of Songs according to its twenty-three poetic units and explains its message verse by verse. The exposition is made clearer by Longman's adoption of an anthropological approach to the text and by his frequent comparisons of the Song of Songs with other ancient Near Eastern literature. Learned yet highly accessible, innovative yet fully informed by past scholarship, this commentary shows the beautiful Song of Songs to be a timeless celebration of human love and sexuality.

This book is a history of love and the challenge love offers to the laws and customs of its times and places, as told through poetry from the Song of Songs to John Milton's Paradise Lost. It is also an account of the critical reception afforded to such literature, and the ways in which criticism has attempted to stifle this challenge. Bryson and Movsesian argue that the poetry they explore celebrates and reinvents the love the troubadour poets of the eleventh and twelfth centuries called fin'amor: love as an end in itself, mutual and freely chosen even in the face of social, religious, or political retribution. Neither eros nor agape, neither exclusively of the body, nor solely of the spirit, this love is a middle path. Alongside this tradition has grown a critical movement that employs a 'hermeneutics of suspicion', in Paul Ricoeur's phrase, to claim that passionate love poetry is not what it seems,

and should be properly understood as worship of God, subordination to Empire, or an entanglement with the structures of language itself – in short, the very things it resists. The book engages with some of the seminal literature of the Western canon, including the Bible, the poetry of Ovid, and works by English authors such as William Shakespeare and John Donne, and with criticism that stretches from the earliest readings of the Song of Songs to contemporary academic literature. Lively and enjoyable in its style, it attempts to restore a sense of pleasure to the reading of poetry, and to puncture critical insistence that literature must be outwitted. It will be of value to professional, graduate, and advanced undergraduate scholars of literature, and to the educated general reader interested in treatments of love in poetry throughout history.

One in an ongoing series of esteemed and popular Bible commentary volumes based on the New International Version text. We live in a world where sexuality is ruined by sin, its beauty obscured by our brokenness. We need a divine vision for the way love was meant to be, with a gospel that offers forgiveness for sin and grace to live in the way that God has made us to be. In the Song of Songs, we encounter a love story that is part of the greatest love story ever told. Philip Ryken walks through this biblical love poem verse by verse, reflecting on what the Bible says about God's design for love, intimacy, and sexuality and offering insights into not only human relationships but also our relationship to God himself—learning more about the One who has loved us with an everlasting love.

In this unique treatment of the Song of Solomon, Pastor Johnson unearths the mysteries of love, sex and marriage as the Creator intended them to be understood and enjoyed."--Tony Evans, senior pastor of Oak Cliff Bible Fellowship. (Practical Life)

This is an exposition of the Song of Songs by Tom Gledhill and is part of The Bible Speaks Today Series, edited by J.A. Motyer and John R.W. Stott.

A tender Jewish tale follows the story of a young boy named Shimek who finds himself falling in love with Buzie, the daughter of his deceased brother, and due to shyness can only express his feelings through quoting the Bible. 15,000 first printing.

The Song of Songs is a love poem attributable to Solomon and the first of the Hebrew Megilloth. Originally these scrolls were read in connection with the different feasts and fasts of the Jews, in the case of the Song of Songs, it was read at Passover time. This commentary takes a line, it was at one time the consistent evangelical line but that has changed with many in recent years taking the Song to be a book dealing with marriage and sexuality. This opinion appears to be gaining less favour of late so it is time for a modern commentary which takes this viewpoint into account, but which re-establishes the line that the Song of Songs is primarily an exposition of the spiritual relationship between Christ and the believer. Whilst it was written before the time of the incarnation it is Jesus himself who explains that the Old Testament scriptures are 'they which testify of me' (John 5:39). It is not denied that we can learn from the Song at a human level since Paul set the relationship between husband and wife in the context of the relationship between Christ and the

church. At the heart of the Song is a beautiful relationship for us to explore.

Song of Songs can seem daunting; how are we to interpret this poetry about intimate love? Watchman Nee, however, believed it allegorical portrayed the love relationship between the individual believer and the Lord, and he explores the principles needed to develop the spiritual life so that we might have overwhelming joy in Him.

A debut poetry collection from a writer whose vivid verse explores the connections and relationships that make us human. Sometimes I like to feel sexy. Sometimes I don't. Sometimes I like to be very plain. Invisible almost, hiding in plain sight. I want to hide and to be found. In the spirit of the biblical Song of Solomon, Sylvie Baumgartel's Song of Songs takes the subjects of love and worship, and brings them to the desperate, wild spaces of domestic life. With a voice at once precise and oneiric, Baumgartel explores the landscapes of sex and desire, power and submission, in this groundbreaking book-length poem that forces us to question the bounds of devotion. An ambitious and vivid debut, Song of Songs is a work of breathtaking honesty, couched in language few of us are brave enough to speak aloud.

An essential history of the greatest love poem ever written The Song of Songs has been embraced for centuries as the ultimate song of love. But the kind of love readers have found in this ancient poem is strikingly varied. Ilana Pardes invites us to explore the dramatic shift from readings of the Song as a poem on divine love to celebrations of its exuberant account of human love. With a refreshingly nuanced approach, she reveals how allegorical and literal interpretations are inextricably intertwined in the Song's tumultuous life. The body in all its aspects—pleasure and pain, even erotic fervor—is key to many allegorical commentaries. And although the literal, sensual Song thrives in modernity, allegory has not disappeared. New modes of allegory have emerged in modern settings, from the literary and the scholarly to the communal. Offering rare insights into the story of this remarkable poem, Pardes traces a diverse line of passionate readers. She looks at Jewish and Christian interpreters of late antiquity who were engaged in disputes over the Song's allegorical meaning, at medieval Hebrew poets who introduced it into the opulent world of courtly banquets, and at kabbalists who used it as a springboard to the celestial spheres. She shows how feminist critics have marveled at the Song's egalitarian representation of courtship, and how it became a song of America for Walt Whitman, Herman Melville, and Toni Morrison. Throughout these explorations of the Song's reception, Pardes highlights the unparalleled beauty of its audacious language of love.

What book of the Old or New Testament has generated the most commentaries in the history of the Church? Not John's Gospel, not Paul's letter to the Romans, not the prophet Isaiah, no, it is the Song of Songs. It is a book that is unknown to many Catholics, and shocking to those who discover it for the first time because of its descriptions of a lover and his beloved—God is only mentioned once and that is at the very end. And yet the greatest of the Fathers have commented

on it. Origen's is the classic and St. Jerome says of it: "Origen, having surpassed all of the interpreters of all the books of Scripture, surpassed himself in this interpretation of the Canticle." St. Bernard of Clairvaux, St. Francis de Sales, St. John of the Cross, all have added to the great tradition of interpreting this book for they see it as God's love for Israel and the Church, Christ's love for Mary, for the Church, and for each of us. The author draws on all these classics of Catholic tradition to give us a verse by verse reading of the Song of Songs which will deepen the spiritual lives of all of us—a deepening rooted in God's word and the most profound Catholic tradition.

"In the Song of Songs the son of David, King in Jerusalem, overcomes hostility and alienation to renew intimacy between himself and his Bride. This most sublime Song sings of a love sure as the seal of Yahweh, a flashing flame of fire many waters could never quench. The noble King in the Song points us to the one who so loved his Bride that not even death could keep him from her, and the Song's setting--a lush garden and the city of Zion rejoicing at the wedding of her King--hints at the way that day will see the curse on the ground rolled back for the renewal of edenic life in the presence of the Lord."--Back cover.

In this masterful new study of the ancient poetry of the Song of Songs, Elaine T. James explores the Song's underlying interest in the natural world. Engaging with the fields of geography, landscape architecture, and literature, James critiques the tendency of scholars to reify a perceived dichotomy between "nature" and "culture" and instead argues that the poetic attention to landscape indicates an awareness of a viewer. Nature is here a poetic device that informs James's close-readings of agrarianism, gardens, cities, social control, and feminism and the gaze in the Song. With this two-fold emphasis on landscape and lyric, *Landscape of the Song of Songs* shows how the Song persistently envisions a world in which human lovers are embedded in the natural world, complexly enfolded in relationships of fragility and care.

Included among the sacred books of Judaism and Christianity alike, the Song of Songs does not mention God at all; on the surface it is a lyrical exchange between unnamed lovers who articulate the range of emotions associated with sexual love. Ann W. Astell here examines medieval reader response, both interpretive and imitative, to the Song. Disputing the common view that the literal meaning of Canticles had no value for medieval readers, Astell points to twelfth-century commentaries on the Song, as well as an array of Middle English works, as evidence that the Song's sensuous imagery played an essential part in its tropological appeal. Emphasizing the ways in which a complex fusion of the Song's carnal and spiritual meanings appealed rhetorically to a variety of audiences, Astell first considers interpretive responses to Canticles, contrasting Origen's dialectical exposition with the affective commentaries of the twelfth century—ecclesiastical, Marian, and mystical. According to Astell, these commentaries present Canticles as a marriage song that mirrors a series of analogous marriages, both within the individual and between human and divine persons. Astell describes interpretations of the Song of Songs in terms of the various feminine archetypes that the expositors emphasize—the Virgin, Mother, Hetaira, or Medium. She maintains that the commentat5ors encourage the auditor's identification with the figure of the Bride so as to evoke and direct the feminine, affective powers of the soul. Turning to literature

influenced by the Song, she then discusses how the reading process is reinscribed in selected works in Middle English, including Richard Rolle's autobiographical writings, Pearl, religious love lyrics, and cycle dramas. *The Song of Songs in the Middle Ages* provides an innovative model of reader response that opens the way for a deeper understanding of the literary influence of biblical texts.

In addition to a careful analysis of text, form, and structure, Keel focuses on the metaphorical and symbolic language of this scholarly work, making full use of parallels from Egypt, Palestine, and Mesopotamia, and providing readers with the full symbolism of ancient Near Eastern art. More than 160 illustrations and photos help illuminate the interpretation.

"The biblical book, richly illustrated in calligraphy, with commentary"--

A new commentary for today's world, *The Story of God Bible Commentary* explains and illuminates each passage of Scripture in light of the Bible's grand story. Its story-centric approach is ideal for pastors, students, Sunday school teachers, and laypeople alike. Three easy-to-use sections designed to help readers live out God's story: **LISTEN** to the Story: Includes complete NIV text with references to other texts at work in each passage, encouraging the reader to hear it within the Bible's grand story **EXPLAIN** the Story: Explores and illuminates each text as embedded in its canonical and historical setting **LIVE** the Story: Reflects on how each text can be lived today and includes contemporary stories and illustrations to aid preachers, teachers, and students **Praise for SGBC**: "Opens up the biblical story in ways that move us to act." - Darrell L. Bock "It makes the text sing and helps us hear the story afresh." - John Ortberg "This commentary breaks new ground." - Craig L. Blomberg

The Song of Songs A Biography Princeton University Press

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