

ANNOTATED BIBLIOGRAPHY ON  
SONG OF SOLOMON

Alden, Robert L. (1988) "Song of Songs 8:12a: Who Said It? *J of the Evangelical Theological Society* 31(3):271–278.

The Shulammitte bride, speaking to her brothers, is telling them that she no longer needs their oversight and that she now has the freedom to do as she will with her own vineyard, i.e., with her own self.

BAARS, W. (1968) "THE PESHITTA TEXT OF SONG OF SONGS IN BARHEBRAEUS' AUSAR RAZE. *Vetus Testamentum* 18 (3):281,289.

Compares the Peshitta text of Song of Songs quoted in Barhebraeus' commentary on that book with the sample edition of the critical text of the Peshitta published in 1966. Gives several instances where the commentary preserves readings unattested or relatively unattested in the biblical manuscripts or earlier than the biblical manuscripts. The sample edition of the Peshitta had not recorded the evidence from quotations in patristic writings.

Bar-Ilan, Meir (1985) "Text Criticism, Erotica and Magic in the Song of Songs. *Shnaton*, (1987), 9:31-53..

Erotica and magic in Cant are dealt with by comparisons with literary and cultural parallels and by emendation of the MT. Emendations and new meanings include: "for your breasts (dad, in place of dod) are better than wine" (1:2); "and his leg on me (raglo, instead of diglo; 2:4); "I adjure you by Sabaot (Lord of Hosts) and the goddesses of the fields ('Elot, instead of 'ailot; 2:7) and "dripping on my lips and teeth" (dobebe, meaning the dripping of a love potion; 7:9). (Hebrew) NMW

Bell, David N. (1981) "THE "LOST" COMMENTARY ON THE SONG OF SONGS OF RICHARD OF PREAUX. *Recherches De Theologie Ancienne Et Medievale* 48:108–127.

Richard, abbot of Preaux from 1101 to 1131/32, produced a number of commentaries, some of which, including a commentary on the Song of Songs, were considered until recently to be lost. The Canticle commentary, however, is not lost; it exists in a 12th cent. manuscript in the library of Worcester Cathedral in England. It is an example of 11th cent. monastic exegesis, and reveals Richard's position that the conjunctio of the bride and bridegroom is a conjunctio fidei (a joining together in faith), which is experienced in living a virtuous and charitable life in accordance with the beliefs of the Christian faith and God's will as revealed.

Brenner, Athalia (1982) "MY BELOVED IS WHITE AND RUDDY (SONG OF SONGS 5:10–11). *Beth Mikra* 89/90:168–173.

Considers sah and `adom, as a hendiadys. While these terms are used for colors in the Bible, the primary meaning is 'bright, shining', terms for vigor and good health. The term `adom may mean only that, or it may retain a color connotation, ruddy' also being a term for brightness of skin and good health. (Hebrew)

Brenner, Athalaya (1983) "AROMATICS AND PERFUMES IN THE SONG OF SOLOMON. *J for the Study of the Old Testament* 25:75–81.

Examines C. Rabin's theory of Tamil influence on the Song of Songs through the names of aromatic plants used for the preparation of perfumes and spices. Concludes that while Rabin's dating of the Song to the Solomonic era is not supported, inter-cultural and linguistic links between India and Israel during the Neo-Babylonian and early Persian period seem quite possible.

Burden, J. J. de Villiers, D. W. (1989) "Function and Translation: A Twosome in the Song of Songs. *Old Testament Essays*, 2(1):1- 11..

Investigates the function of a specific text, namely the warning refrain in the Song of Songs 2:7; 3:5 and 8:4. Three linguistic perspectives of function are adopted—the semantic, the pragmatic and the rhetorical—thus covering the communication situation as comprehensively as possible. Clarity on the function of a text is essential for a properly substantiated translation. Some of the interwoven love metaphors in the Song are elucidated. WSS

Cahill, J. B. (1981) "THE DATE AND SETTING OF GREGORY OF NYSSA'S COMMENTARY ON THE SONG OF SONGS. *J of Theological Studies* 32(2):447–460.

Discusses the background and date of Gregory's Commentary on the Song of Songs (391–394), and the nature of its exegetical approach (anagogical).

Carr, G. Lloyd (1979) "IS THE SONG OF SONGS A "SACRED MARRIAGE" DRAMA? *J of the Evangelical Theological Society* 22(2):103–114.

While the Song of Songs reflects many motifs and topoi that are common in ancient Near Eastern love poetry and sacred marriage rituals, it is only by extensive and subjective emendation and manipulation of the text that any sort of "sacred marriage drama" can be found here. It is lyric love poetry, not drama.

Casimir (1981) "ON THE SONG OF SONGS: THE FIRST HOMILY BY ST. GREGORY OF NYSSA. *Word and Spirit* 3:161–177.

Along with an introductory preface, presents a new translation of Gregory of Nyssa's sermon on The Song of Songs 1:1–4. The sermon begins with an explication of spiritual life and growth in distinction from the passions of the flesh. From such an understanding the Song of Songs represents the heights of the soul's purified quest for its union with God in contemplation.

Cooper, Jerrold S. (1971) "NEW CUNEIFORM PARALLELS TO THE SONG OF SONGS. *J of Biblical Literature* 90(2):157–162.

Compares the Sumerian literary text of the "Message of Ludingira to his Mother" which is astonishingly similar, both in structure and in phraseology, with the erotic lyric descriptions in the Song of Songs.

Crim, Keith R. (1971) ""YOUR NECK IS LIKE THE TOWER OF DAVID" (THE MEANING OF A SIMILE IN SONG OF SOLOMON 4:4). *Bible Translator* 22(2):70–74.

Seeks a reading improving upon the usual literal translation and offers, 'Your neck is .round and smooth. A thousand soldiers surrender their shields to its beauty.'

Davidson, Richard M. (1989) "Theology of Sexuality in the Song of Songs: Return to Eden. *Andrews University Semitic Studies* 27(1):1–19.

Advocates a literal interpretation making the whole book a celebration of the dignity and purity of human love, relating it back to the account of Adam and Eve in the Garden and the way they are there portrayed, sexuality being good, for couples, egalitarian, related to wholeness in a multidimensional relationship, pleasurable, and beautiful. The whole finds its truth grounded typologically in God himself, the Edenic creator, the source of all love. Ironically, the allegorical interpretation may be correct in its conclusion

that the Song shows God's love for man, but incorrect in the way the conclusion is reached.

deVilliers, D. W. (1990) "Not for Sale! Solomon and Sexual Perversion in the Song of Songs. *Old Testament Essays*, 3(3)::317-324..

Proposes a reading of Cant in which Solomon is not a hero in the poem, but rather can be identified as an anti-hero, since he perverts sex and love by abusing power and money. In terms of the moral function of the poem, therefore, his example should not be followed, but rather regarded with ridicule and scorn. WSS

Dorsey, David A. (1990) "Literary Structuring in the Song of Songs. *Journal for the Study of the Old Testament*, 46::81-96..

Suggests an overall structural scheme for the Song of Songs, forming seven chiasmic cycles, five of which are composed of seven sub-units. NH

Engammare, Max (1990) "Francois Lambert et son commentaire du Cantique des Cantiques (F. Lambert and His Commentary on the Song of Songs). *Revue d'Histoire et de Philosophie Religieuse*, 70(3)::285-309..

Surveys the variety of interpretations of Canticles in the 15th and early 16th cents. Focuses on the commentary by F. Lambert of Avignon (1524), concentrating on its originality for the period, its preferences, and its limitations. (French) WSS

Exum, J. Cheryl (1973) "A LITERARY AND STRUCTURAL ANALYSIS OF THE SONG OF SONGS. *Zeitschrift für die Alttestamentliche Wissenschaft* 85(1):47-79.

An examination of the poetic form of the Song of Songs, paying particular attention to its literary and stylistic aspects. It is composed of six songs: 1:2-2:6, 2:7-3:5, 3:6-5:1, 5:2-6:3, 6:4-8:3, and 8:4-14. The first song presents the major motive and theme, while the sixth recapitulates this theme. The 2nd and 4th songs are parallel, as well as the 3rd and 5th songs. Parallels can be seen through the repetition of key words, idiomatic expressions, and motifs, as well as similarities in themes and images. The first and sixth songs provide the framework within which songs 2 through 5 follow the pattern ABA'B'.

Feuillet, Andre: (1964) "EINIGE SCHEINBARE WIDERSPRUCHE DES HOHENLIEDES (Several Apparent Contradictions of the Song of Songs) *Biblische Zeitschrift* 8:216-238.

In Christian antiquity no part of the Old Testament, except perhaps the Psalms was commented upon or meditated upon as much as the Song of Songs. Today, most modern theologians write only about an inferior religious or moral importance of this work. However, there is a higher meaning in spite of various contradictions which can be summarized in these two points: (1) The beloved of the Song is king as well as shepherd; (2) there is a comparison between the reciprocal love of both partners of the Song and the care of a shepherd for his sheep.

Feuillet, Andre (1991) "La double insertion du Cantique des Cantiques dans la vie de la communauté chrétienne et dans la tradition religieuse de l'Ancient Testament (The Twofold Insertion of the Song of Songs into the Life of the Christian Community and That of the Religious Tradition of the Old Testament). *Divinitas*, 35(1)::3-18..

Explains the place of honor attributed to the religious/allegorical, contrasted with a purely natural/erotic, interpretation of the Song of Songs in Jewish and church tradition. (French) DJH

Feuillet, Andre (1990) "Perspectives nouvelles a propos de l'interpretation du Cantique des Cantiques. Les formules de possession mutuelle de 2:16; 6:3-4; 7:11 (New Insights into the Interpretation of the Song of Songs. The Formulas of Mutual Possession in 2:16; 6:3-4; 7:11). *Divinitas*, 34(3)::203-219..

Reviews approaches to the interpretation of the Song of Songs. Divides them into those which seek a religious motif and those which find purely erotic love. Walks a tight-rope which accommodates both positions. Embracing an auto-biblical based interpretation, examines three expressions of mutual belonging, while critiquing the Bible d' Osty and de Jerusalem versions of relevant passages, (Cant 2:16, 6:3-4; 7:11). (French) DJH

Fields, Weston W. (1980) "EARLY JEWISH AND MEDIEVAL INTERPRETATION OF THE SONG OF SONGS. *Grace Theological J* 1(2):221–231.

A study of Jewish literature on the Song of Songs shows that there is no allegorization of the book in the LXX, Ben Sira, the book of Wisdom (of Solomon), Josephus, or 4 Ezra. It was not until later times (i.e. the times of the Talmud, Midrashim, and Targumim) that the allegorical method became the accepted method for interpreting this book. This shows that once an interpreter has capitulated to the tendency toward allegorical interpretation he can no longer be sure that he has understood what the composer of the song had intended.

Harman, A. M. (1978) "MODERN DISCUSSION ON THE SONG OF SOLOMON. *Reformed Theological Review* 37(3):65–72.

Discusses technical points with respect to the value of Marvin Pope's commentary on the Song of Songs in the Anchor Bible. Pope's preference for an early dating of Song of Songs is supported by the reviewer. Pope's thesis that the word marzeah relates Song of Songs to Ancient Near Eastern funeral feasts with sexual overtones is not warranted. Questions Pope's extra-canonical dependence and atomistic approach in evaluating the book. Pope is also accused of engaging in orgiastic revelry. In reaction to Pope, argues for a literal interpretation of Song of Songs combined with an allegorical leap to the marriage covenant between Yahweh and Israel.

Harris, R. Laird (1981) "SONG OF SOLOMON. *Presbyterion* 7(1/2):121–125.

Considers the nature of the Song of Solomon and defends the view that it is a lyrical poem on the subject of marital love with a secondary usage of illustrating Christ's relationship to the church.

Kallas, Endel (1988) "Martin Luther as Expositor of the Song of Songs. *Lutheran Quarterly* 2(3):323–342.

From the time of the church fathers interpretation of the Song of Songs was governed by the allegorical method of Origen. Martin Luther--the only significant Protestant reformer of the 16th cent. to prepare a formal commentary on the book-- pioneered a new method of interpretation. Luther sought to understand the Song of Songs as a figurative narrative, a work which arises out of personal experience and personal history, and can be rightly interpreted only with respect to experience and historical context. The Song of Songs figuratives discloses the personal life situation of Solomon in ancient Israel. The method of Luther--investigation of authorship, historical context, use of language, and literary genre--anticipates the literary and historical preoccupation of modern commentators.

Kamin, Sarah. (1982) "'DUGMA' IN RASHI'S COMMENTARY ON SONG OF SONGS. *Tarbiz* 52(1):41–58.

The exegetical use of the term 'dugma' in the hitherto unattested sense of allegorical meaning is an innovation in the history of Jewish exegesis. It appears 20 times in Rashī's commentary to the Song of Songs. Its use may reflect the influence of Christian exegetical conflicts. (Hebrew)

Landy, Francis (1979) "THE SONG OF SONGS, AND THE GARDEN OF EDEN. *J of Biblical Literature* 98(4):513–528.

Suggests, and develops, a comparison between the Song of Songs and the myth of the Garden of Eden in Genesis, whose preoccupations it shares, and of which it is an inversion, since it portrays Paradise in this world, rediscovered through love.

Landy, Francis (1980) "BEAUTY AND THE ENIGMA: AN ENQUIRY INTO SOME INTERRELATED-EPIISODES OF THE SONG OF SONGS. *J for the Study of the Old Testament* 17:55–106.

Claims that a close reading of four of the most difficult passages in the Song of Songs (15–6; 8:11–12; 8:8–10; 1:7–8) reveals that the difficulty, far from being an insuperable obstacle, is in fact part of the meaning and contributes greatly to the mysterious and indefinable beauty of the Song.

Lee, G.M. (1971) "SONG OF SONGS V 16, "MY BELOVED IS WHITE AND RUDDY." *Vetus Testamentum* 21(5):609.

A comment of C. Conti Rossini regarding an attitude of the Tigre of Ethiopia is compared with this statement to the effect that one who is called "ruddy" or even "white" may be taken as of noble lineage.

Lemaire, Andre (1975) "ZAMIR DANS LA TABLETTE DE GEZER ET LE CANTIQUE DES CANTIQUE (Zamir in the Gezer Tablet and the Song of Songs). *Vetus Testamentum* 25(1):15–26.

Line 6 in the Gezer tablet reads yrhw zmr The first word means "two months of," the waw being a dual construct ending. The other word has usually been taken to signify pruning of vines, but the season of grape gathering, an activity which uses the same instruments, is better psychologically and chronologically. In S. of S. 2:2 zamir is translated either singing or pruning, but here also the season of vintage may be intended. It is reasonable to suggest that such a time was celebrated with a festival. (French)

LERCH, DAVID (1957) "ZUR GESCHICHTE DER AUSLEGUNG DES HOHENLIEDES (Exegetical History of the Song of Solomon). *Zeitschrift für Theologie und Kirche* 54:257–277.

Every exegesis of the Song of Solomon seeks to answer two questions: has the book one meaning or two—literal or metaphorical? What is actually discussed in the song: relationships, i.e., man-wife, God-man, Christ-Soul, or historical events, i.e., Exodus from Egypt, Christ's Incarnation? Basic to all past exegesis is the fact of the book's canonicity and the general assumption that human love literature is non-canonical. The option has been that it is either canonical and non literal or literal and non-canonical. New Christological exegesis may allow for both literal and canonical aspects based on the insight that in Hebrew love includes everything separated by the NT Greek terms agape, eros, and philia. German.

Levine, M. H. (1986) "The Song of Solomon, A Dream Ballet. *Dor Le Dor* 14(4):166–174.

Reviews the various theories of the composition and genre of the Song of Songs. Emphasizes the unity of the composition. Accepts the hypothesis that the Song is a dream, and cites psychiatric evidence that the two dream accounts in the Song resemble the dreams of female patients. It has also been suggested

that the dreams can be choreographed. The author of the Song was a woman.

Loretz, Oswald (1966) "DIE THEOLOGISCHE BEDEUTUNG DES HOHENLIEDES (The Theological Meaning of the Song of Solomon). *Biblische Zeitschrift* 10:29–43.

The question of the Song of Solomon is again current. As far as Catholics are concerned, the main questions are two: (1) that dealing with inspiration, and (2) the theological meaning of the book. Actually, however, these two questions are but aspects of a single problem: Does the traditional allegorical-typological interpretation best satisfy the questions of inspiration and theological meaning, or is there need for a natural interpretation? In the last analysis, the only way we will be able to learn the truth of the matter is by a constant effort to learn a way of determining just what the original text is. (German)

Loretz, Oswald: (1964) "ZUM PROBLEM DES EROS IM HOHENLIED (Toward the Problem of Eros in the Song of Songs); *Biblische Zeitschrift* 8:191–215.

Previous interpretations of the meaning of the Song of Songs have centered around two points: either the book was understood as an ordinary love song or a love song with a higher meaning. However, this picture is changing; and, therefore, the questions of the official teaching of the Church, its mystical-cultural interpretation, its allegorical-mystical interpretation, its admission into the Canon of the Scriptures, and its meaning in the Bible must be answered. (German)

Manns, Frederic (1990) "Une tradition juive dans les commentaires du Cantique des Cantiques d'Origene (A Jewish Tradition in Origen's Commentaries on the Song of Songs). *Antonianum*, 65(1)::3-22..

While affirming the principle of a christological reading of The Song, nonetheless, Origen makes use of Jewish traditions. Examines the ten songs given in the Bible which Origen cites at the beginning of his commentary, wherein they become the account of the soul's journey to God. Studies the diverse traditions of the rabbinic tradition: Mekilta and the Targum on The Song and the Midrash Zuta, distinguishing the different strata in the texts, and the redactional process moving to final form. Focuses on text critical problems and offers literary analysis. Follows up with a review of Origen's Christian re-reading of the tradition of The Song. (French) DJH

Maritain, Jacques. (1972) ""LE CANTIQUE DES CANTIQUES" ("The Song of Songs"). *Nova et Vetera* 47(1):5–15.

It is a personal interpretation of what is not an allegory but pure poetry concerning God's and hence Christ's love for his Spouse which is his Church without stain. The personnel of the Church can do evil but no matter what disgraceful things they do what is important is that the person of the Church is united in love and grows in love for her husband, Christ. (French)

Matter, E. Ann (1985) "Eulogium Sponsi de Sponsa: Canons, Monks And The Song Of Songs. *Thomist* 49(4):551–574.

The Eulogium, along with homily #5 of Gebuinus, and the commentary of Thomas the Cistercian, bears witness of an innovative interpretation of Song of Songs 4:6–8 unknown before the 12th cent. Whether or not there was any direct borrowing between the three, they did share a common understanding of the soul as the bride of Christ, alone on the spiritual journey. This received the greatest exposure by far in the Eulogium, which was a popular text in both monastic and canonical schools of the 12th cent. The Eulogium seems to emanate from the canons rather than the monks. In its version as a short devotional text, the Eulogium was associated with Hugh of St. Victor. As part of a longer work, it may have had

Cistercian origin.

McNeil, Brian (1977) "AVIRCIUS AND THE SONG OF SONGS. *Vigiliae Christianae* 31(1):23–34.

The epitaph of Avircius (Abercius) of Hierapolis (c. 180) refers to the church as "a queen golden-robed and golden-sandalled." "Golden-robed" is an allusion to Ps. 45:9b. "Golden-sandalled" evokes S. of S. 7:1–6. Avircius was influenced by the nuptial imagery for the church common in 2nd cent. sources from Rome. The allegorical use of the Song of Songs in Christianity is earlier than has usually been thought.

Muller, Hans-Peter (1976) "DIE LYRISCHE REPRODUKTION DES MYTHISCHEN IM HOHENLIED (The Lyrical Reproduction of the Mythical in Song of Songs). *Zeitschrift für Theologie und Kirche* 73(1):23–41.

The Song of Songs is a lyrical reproduction of mythical nuances by (1) indirect allusions to the characters as gods/goddesses and (2) allusions to love in terms of a sex-nature mythology. This points to a Sitz-im-Leben for the work as banquet entertainment in Palestine in the 3rd cent. BC. Theologically the work is an elevation of humanity which loses sight of neither its limitations nor of the concrete sensuality of life (without falling prey to animalization). (German)

Murphy, Roland E. (1977) "TOWARDS A COMMENTARY ON THE SONG OF SONGS. *Catholic Biblical Quarterly* 39(4):482–496.

Surveys: (1) recent commentaries on the Song of Songs (1960–1976), notably those of Gerleman, Krinetzki, Loretz, Feuillet-Tournay, Rudolph and Wurthwein; (2) the issues of unity and interpretation vis-a-vis the Song. Without relapsing into the allegorical approach, Murphy suggests that the reading of the Song can be sub lumine Dei, amoris Dei, for it deals with human love that is inseparable from the divine love.

Murphy, Roland E. (1986) "History of Exegesis as a Hermeneutical Tool: The Song of Songs. *Biblical Theology Bulletin* 16(3):87–91.

Recent growing interest in the history of exegesis, widespread dissatisfaction concerning the adequacy of the historical-critical methodology applied to the Bible, and the development of modern hermeneutical theory provide the background for the suggestion that the history of exegesis may be viewed as a hermeneutical tool. In the case of the Song of Songs, the "traditional" (not "allegorical") interpretation of the text may be shown to have roots in the biblical text itself: (1) there is the vitality of the symbol of the love relationship between man and woman, and (2) there is the passage about the power of love (8:6–7). Thus the traditional interpretation enriches and deepens the literal one.

Murphy, Roland E. (1973) "FORM-CRITICAL STUDIES IN THE SONG OF SONGS. *Interpretation* 27(4):413–422.

Form criticism is a useful tool in analyzing a passage to establish its context. Several literary genres observed within the Song, paralleled by those within ancient Egyptian love songs, are noted. The Song is not necessarily to be understood in the context of marriage. It is neither to be understood as an allegory (of love between Yahweh and Israel) nor as a drama (with both king and shepherd loving the same woman). Three literary genres are examined: (1) the self-description (1:5–6), (2) the descriptive song (4:1–7), (3) the admiration song (4:9–5:1). In each passage the structure, genre, life-setting, and intention are discussed. The primary meaning of the Song has to do with human sexual love—its experience, delights, fidelity, and power.

Murphy, Roland (1979) "INTERPRETING THE SONG OF SONGS. *Biblical Theology Bulletin* 9(3):99–105.

Studies the dialogical structure and flow of the Song, the frequent repetitions, the meaning of the work as scripture, and finally, its bearing on human sexuality. The course of the dialogue is generally clear. The repetitions can be divided into refrains, themes, and simple repetitions of words and phrases. The Song is one of many witnesses to Israel's attitude to human love. It holds the qualities of tenderness, fidelity and intimacy which are to characterize human sexual love. Early in its history the Song was interpreted by the synagogue as referring to the love of Yahweh and Israel, and by the Christian tradition as referring to Christ and the Church. The Song speaks to various aspects of the relationship between the sexes: mutual love and fidelity, exclusiveness, and the sexual pleasure which a man and a woman mutually share.

Murphy, Roland E. (1979) "THE UNITY OF THE SONG OF SONGS. *Vetus Testamentum* 29(4):436–443.

Studies the refrains, recurring themes and simple repetitions of words and phrases in the Song of Songs. It seems more probable that one author has given unity to his love poems in such a way. The unity is also secured by dialogue and dramatic movement.

Ogden, Graham S. (1990) "Some Translational Issues in the Song of Songs. *Bible Translator*, 41(2)::222-227..

Modern scholars largely reject the allegorical approach to the Song of Songs and place it in the literary category of "love song." Besides the girl and her lover, there is an imaginary group of women. These are likely a poetic device of the author, giving the girl a label for those she regards as jealous of her. The girl's dreams are also a literary device to express her hopes and longings, including conceiving a child by this man. The cheeks like pomegranates refer to the full, round shape of the fruit. EC

Olsen, Glenn W. (1990) "Recovering the Homeland: Acts 4:32 and the Ecclesia Primitiva in St. Bernard's Sermons on the Song of Songs. *Word and Spirit*, 12::92-117..

Studies the four passages from Bernard of Clairvaux's Sermons on the Song of Songs which refer to Acts 4:32 and the church of apostolic times. Discusses his theology of history and ecclesiology to identify Bernard's concern to remove all satanic tendencies toward disunity and disorder from history, the church, and the individual Christian life. HR

Phipps, William E. (1974) "THE PLIGHT OF THE SONG OF SONGS. *J of American Academy of Religion* 42(1):82–100.

The Song of Songs was originally a repertoire of lyrics used in wedding celebrations in out-of-doors settings. Examines post-biblical Jewish and Christian treatments of the Song to see why the literal motif of sensuousness in male-female relationships has been muted, if not silenced altogether.

Poulsen, Niek (1989) "Vluchtwegen in Hooglied 8,14. Over de meerzinnigheid van een slotvers (Escape Routes in Song of Songs 8:14: On the Ambiguity of a Closing Verse) *Bijdragen* 50(1):72-82.

Cant 8:14 gives rise to the question: Why does the bridegroom have to flee? One could argue that Cant actually envisages a separation. Such a separation is in accordance with the dialectical tenor of Cant., which has its moments of light and its moments of shadows. The separation depicted in 8:14 is correlated with the coming together in 1:2ff. However the ambiguity also legitimizes the opinion that 8:4 signifies



an irrevocable ending. Perhaps 8:14 marks the point where the bridegroom attains maturity. (Dutch)

Rabin, Chaim (1973) "THE SONG OF SONGS AND TAMIL POETRY. *Studies in Religion/Sciences Religieuses*; 1974 3(3):207–219.

The Song of Songs was written in the heyday of Judean trade with South Arabia and beyond (and this may include the lifetime of King Solomon) by someone who had himself travelled to South Arabia and to South India and had there become acquainted with Tamil poetry. The literary form of developing a theme by dialogue could have been familiar to this man from Babylonian-Assyrian sources. He was thus prepared by his experience for making a decisive departure from the Tamil practice by building what in Sangam poetry were short dialogue poems into a long work, though we may possibly discern in the Song of Songs shorter units more resembling the Tamil pieces.

Robertson, Duncan (1987) "The Experience of Reading: Bernard Of Clairvaux, Sermons on the Song of Songs. *Religion and Literature* 19(1):1–20.

Focuses on the first of the Sermons on the Song of Songs by Bernard Clairvaux (author's translation given in the appendix). Analyzes the rhetoric of the Song, states what the Song is in essence, and how it is ideally to be received. Bernard uses all the levels of interpretation at his disposal reducing the literal to absurdity, and so destroying the obstacle blocking his path to understanding.

Rosenberg, Shalom. (1989) "Philosophical Hermeneutics on the Song of Songs, Introductory Remarks. *Tarbiz*,/90, 59(1/2)::133-152..

Taking into consideration the Jewish exegetical works on the Canticles, deals with the history of the interpretation of the book as a dialog with the individual human soul. These are individualistic and psychological interpretations, guided by the basic intuition that Cant describes the relationship of human soul with the Almighty. The history of the philosophical exegesis of this book parallels the history of the theory of the union between the human soul and the Divine realm. (Hebrew) MIK

Rylaarsdam, J. Coert (1965) "THE SONG OF SONGS AND BIBLICAL FAITH. *Biblical Research* 10:7–18.

Previous interpretations of the Song of Solomon are surveyed. Modern research suggests affinity of the Song to Egyptian romantic poetry. The following similarities are noted: (1) dialogue between lovers; (2) literary forms such as the "travesty"; (3) motifs such as the sickness of love. The relationship of the S. of S. with Egypt helps to clarify its status within the wisdom literature of the OT. Chapter 8, for example, preserves certain genuine wisdom passages. The entire Song, further, speaks of the mystery of Eros and its personification even as wisdom treats the logos in a similar manner. Thus, the Song declares the mystery of the Creator of heaven and earth.

Sasson, Jack M. (1973) "A FURTHER CUNEIFORM PARALLEL TO THE SONG OF SONGS? *Zeitschrift für die Alttestamentliche Wissenschaft* 85(3):359–360.

An Old Akkadian text from the second half of the third millennium, published by I.J. Gelb in *Sargonic Texts in the Ashmolean Museum (MAD 5)*, provides further evidence of Mesopotamian erotic concern. Suggests several comparisons with the Song of Songs.

Sasson, Victor (1989) "King Solomon and the Dark Lady in the Song of Songs. *Vetus Testamentum*,, 39(4):407-414..

The dark, swarthy (but not "black") woman of Song of Songs 1:5-6 was Pharaoh's daughter, whom Solomon loved and took for a wife. The poet portrays them both as king and queen and as shepherd and shepherdess. There is an acute tension between her freedom and her dependence. SJS

Segal, Benjamin (1987) "Four Repetitions in the Song of Songs *Dor Le Dor* 16(1):32-39.

Repeated words have a great significance and can convey the deeper meaning of a piece of literature. The repetition in the Song of Songs of 'em, "mother," shoshanah, "lily," bosem, "spice," and pe, "mouth" has great meaning. The repetitions are ironic and also invite greater intimacy.

Segal, Benjamin J. (1989) "Literary Patterns in the Song of Songs *Dor Le Dor* 17(3):179-184.

Fourth in a series. Accepts the idea of a single authorship for the Song of Songs and seeks unique stylistic features. These include: word play; the concluding of a list of terms with an all-embracing term; special meanings for words, such as natan, "give," in romantic contexts and habi, "bring," for movement toward a permanent relationship; words that should be read twice; and the context changing upon re-reading the passage.

Segal, Benjamin (1988) "Double Meanings in the Song of Songs. *Dor Le Dor* 16(4):249-255.

Accepts the idea of a single authorship for the Song of Songs. Among the most fruitful literary devices used by this author is double entendre. Examines are nazkirah (1:4), "praise" and "smell"; karmel (7:6), "crimson wool" and Mount Carmel; zamir, "singing" and "pruning." There is a series of double entendres in 8:8-10a, such as dabber b-, "speak for in marriage" and "speak against." Even the title has a double-entendre: "the greatest of all of Solomon's songs" and "the greatest of all songs--concerning Solomon."

Shashar, Michel (1986) "The Song of Songs and Beduin Love Poetry. *Beth Mikra* 31(107):360-370.

Compares the Song of Songs and Beduin love poetry from Sinai in a collection published in 1979 by Shabtai Levi. The common elements include descriptions of the beloved's body, comparisons with animals, the plants and fruits mentioned, dreams of the beloved, the woman as aggressive and the literary structure. (Hebrew)

Shaviv, Samuel (1981) "THE ANTIQUITY OF THE SONG OF SONGS. *Beth Mikra* 87:344-352.

The song of the vineyard in Isa 5 is proof of the antiquity of the Song of Songs. There are many identical or similar phrases, suggesting that Isaiah knew the Song of Songs. As the song of the vineyard is allegorical, so did Isaiah understand the Song of Songs. (Hebrew)

Shaviv, Samuel (1984) "THE ANTIQUITY OF THE SONG OF SONGS. *Beth Mikra* 99:295-304.

Isaiah and Jeremiah were influenced by imagery and language in the Song of Songs. The "daughters of Jerusalem" become the "daughter of Zion." Unusual language forms and rare words, such as hzh 'see', hmq 'escape' redid 'veil' are taken from the Song of Songs and parodied in the prophets. What was a literal love poem became allegorized into a message of destruction and renewal. The form of s'enah (Cant 3:11) is a clue to ancient pronunciation. Allegorization of Song of Songs began in an early period. (Hebrew)

Shea, William H. (1980) "THE CHIASTIC STRUCTURE OF THE SONG OF SONGS. *Zeitschrift für die Alttestamentliche Wissenschaft* 92(3):378-396.

The Song of Songs is divided into six sections arranged chiastically. While the first and last sections deal with the brothers and the vineyards of the beloved, sections two and five describe the lover's approach to the beloved's house and the subsequent invitations to the fields. The central sections report dreams, processions, the beauty of the lovers, and their wedding banquet. Hence, the book is a literary unit and not a random collection of love songs.

Shmueli, Efraim (1978) "THE SONG OF SONGS—WHY SUCH A VARIETY OF INTERPRETATIONS? *Beth Mikra* 23 (74):272–288.

Several different methods of interpretation can be identified, corresponding to different culture-phases through which the Jewish people have passed. They are the Talmudic, the poetic-philosophic of the Middle Ages, the Kabbalistic-mystical, and the Emancipation-modern. The Talmudic view interpreted the Song of Songs as an allegory of love between God and Israel, with reference to sacred history and to redemption in the future. The medieval approach, represented by Gersonides, sees the poem as a drama of the soul ascending toward intellectual perfection. The mystical view sees the poem as the song of God himself, expressing the yearning of God and man for union mystica. The modern literary approach owes much to the work of J-G. Herder. Comparative cultural hermeneutics is an approach which promises much insight into the Bible. (Hebrew)

SIMKE, HEINZ. (1962) "CANT. 1,7f. IN ALTCHRISTLICHER AUSLEGUNG (Song of Solomon 1:7f. in Early Christian Exegesis). *Theologische Zeitschrift* 18:256–267.

It is difficult to find any consistent pattern in the ancient church's exegesis of this text. Certain traditions are developed which view the bride as the synagogue, or the church, or the individual soul. But as far as individual exegetical points are concerned each exegete superimposes his own individuality upon his exegesis that then reflects his own personality and his own time. Thus Origen's exegesis could not be mistaken for Augustine's. With reference to this particular text it must be said that much of the color of its exegetical history would have been lost if the LXX had translated the passage correctly. (German)

SOULEN, RICHARD N. (1967) "THE WASFS OF THE SONG OF SONGS AND HERMENEUTIC. *J of Biblical Literature* 86(2):183–190.

That interpretation is most correct which sees the imagery of the WASF, the detailed and fanciful descriptions of the female, and male, physique in chs. 4 to 7, as a means of arousing emotions consonant with those experienced by the suitor as he beholds the fullness of his beloved's attributes. A wasf is not a thought problem easily solved; it is a celebration of the joys of life and love and at the same time an invitation for the reader to share that joy.

Thomson, Yaakov (1991) "The Song of Songs: The Bible's Celebration of Love. *Dor Le Dor*,, 19(3):198-203..

In both the Jewish and Christian traditions, the Song of Songs has been allegorized with the primary, textual meaning and message of the book, as love poetry, either forbidden or ignored. The Bible may teach us how to speak of God, but it also teaches us how to be human. Love informs the relationships between man and God, binds parents and children, husband and wife, families, groups, communities. If love is such a crucial part of our lives, it should be no surprise to find it celebrated within the pages of the Bible. MC

Thomson, R. W. (1983) "GREGORY OF NAREK'S COMMENTARY ON THE SONG OF SONGS. *J of Theological Studies* 34(2):453–496.

A Commentary on The Song of Songs, written in 977, is the earliest work of the Armenian poet Gregory of Narek. Summarizes the contents of Gregory's commentary and indicates parallels in earlier Armenian

texts and in Greek commentaries. Each verse of Gregory's Armenian biblical text) often at variance with the Greek) is translated in full before the commentary summary.

Tournay, R. (1975) "ABRAHAM ET LE CANTIQUÉ DES CANTIQUES (Abraham and the Song of Songs). *Vetus Testamentum* 25(2a):544–552.

In an article by A. Chouraqui (Le Monde, April 23, 1972) the imperative *leki* in S. of S. 2:10 and 13 is translated "Go!" rather than "Come!" and is compared to God's order to Abraham in Gen. 12:1 The parallelism goes further. There is a second order to Abraham in Gen. 22:2, so the double appeal of the S. of S. from the well-beloved to the girl he loves matches the double appeal to the ancestor of the nation and his beautiful wife Sarah. Just as God established a covenant with Abraham, we have a similar alliance in Cant. Cant is at the same time a song of love and an allegorical midrash. It is a work about the ancient history of Israel. (French)

URBACH, E. (1960) "RABBINIC EXEGESIS AND ORIGEN'S COMMENTARIES ON THE SONG OF SONGS AND JEWISH-CHRISTIAN POLEMICS. *Tarbiz* 30:148–170.

Origen on the Song of Songs, written in Caesaria in the middle of the third century, sheds light on the date of the composition of various Rabbinic expositions of this book. Often the latter are reactions to Christian exegesis, forming a kind of Jewish-Christian dialogue in the third and fourth century. (Hebrew)

van Dijk-Hemmes, Fokkeliën (1989) "The Imagination of Power and the Power of Imagination: An Intertextual Analysis of Two Biblical Love Songs: The Song of Songs and Hosea 2 *Journal for the Study of the Old Testament* 44:75-88.

Considers how the text of Hosea 2 uses motifs figuring in the Song of Songs in order to convey its own message. Re-evaluates the reasons why Hosea's call for justice is based on specific sexual metaphorical language.

Webster, Edwin C. (1982) "PATTERN IN THE SONG OF SONGS. *J for the Study of the Old Testament* 22:73–93.

Considers a possible framework for the Song of Solomon on the basis of Hebrew rhetorical patterns, chiasmic balanced pairs, and the use of ring constructions to designate or set apart the units. Concludes that the book is a medley of love songs and banter set within a literary pattern.

Weinberg, Zvi (1985) "The Comments of Jacob Barth on the Consolation Prophecies of Isaiah, on Song of Songs and Koheleth. *Beth Mikra* 104:78–87.

Jacob Barth was a noted Biblicist and Semiticist who lived in Germany, 1851-1914. He taught in the Orthodox Hildesheimer Seminary, and was the disciple and son-in-law of Rabbi Azriel Hildesheimer. These observations were taken from a typewritten copy of Barth's manuscript (unpublished). Barth accepted that Isaiah 40 begins the words of a different prophet. The Servant Poems must be re-arranged, and there is not one, single interpretation for them. Song of Songs is taken as love poems, not an allegory. Koheleth is a realistic, not a pessimistic book. (Hebrew)

Wirt, Sherwood Eliot (1990) "Some New Thoughts About the Song of Solomon. *Journal of the Evangelical Theological Society*,, 33(4)::433-436..

Once it is recognized that the Song was written not by but to Solomon, and that it does not concern him but a mere shepherd and a country girl who view themselves as royal figures, the puzzle as to the meaning

of the book is solved. The extravagant language is that of love poetry and is not to be taken literally when it refers to Solomon and to royalty. EHM