

# The Bride Selected from Israel

## (Comprising Songs 1-6)

The first six songs depict the emotions and desires of the Bride found within the compass of Old Testament times. Though the Bridegroom had not then come, he was depicted in the types and shadows of the Law, and became the hope and desire of the faithful. So David said: "I had fainted, unless I had believed to see the goodness of Yahweh in the land of the living" (Psa. 27:13). He earnestly sought for the realisation of his great love: the Messiah, who would rescue him from all foes and provide him with a secure inheritance.

That same spirit is felt in Psalm 45, entitled "A Song of Loves". Therein, the Psalmist's heart "overflows with the good theme" of matters concerning the king, who is described as 'fairer than the children of men'. Then, responding to the spiritual attraction of the Bride, the king would "greatly desire thy beauty: for he is thy Lord; and worship thou him" (v.II).

The faithful Bride who was "preparing her garments" of glory and beauty in the centuries before the manifestation of the Bridegroom in the personage of the Lord Jesus, would nevertheless, anticipate his appearance and her affections are presented in this first section of the book.

Of such were Simeon and Anna, who were "waiting for the consolation of Israel", and "gave thanks... speaking to all them that looked for redemption in Jerusalem". They gave expression to the desires of the multitudinous Bride found in the ranks of Israel, and who will join with the Gentile element (Songs 7-12) in the final glorious consummation.

There are six songs in this first section, which commence from the development of the Bride's love, the self-sacrificing of her devotion for him, and the fulfilment of her hopes in the marriage that is yet future, when "all that are in the graves shall hear his voice".

Then those of faithful Israel will be gathered with their Lord and Savior, as those of the Gentile times (Songs 7-12) are likewise, and we shall be united, for Christ will be "our peace, who hath made both one, and hath broken down the middle wall of partition... having reconciled both unto God in one body by the cross" (Eph. 2:14-16). The glory of that day, and the anticipation of those that await its manifestation, are beautifully captured in this first section of the Romance for Eternity..

## Song One (ch1:1-8)

### THE BRIDE'S ARDENT LOVE AND BECOMING HUMILITY

The Song commences abruptly with the Bride expressing her desire for the presence of her Lord, and the affectionate salute she expects to receive from him. She does not name him. So absorbing is her love, so much directed to one person, that there is no need to do so. Her love for "Him" is well known, so that all who know her, know of whom she speaks.

This is the ideal attitude adopted by all who form part of the Bride. Christ is for them the only one. All other feelings are subordinate to that love which they extend to him. Their ardent longing is for his presence, and to be received by him with such an affectionate greeting as demonstrates that he accepts them as his.

The words of the Bride are not directed to her Lord, for otherwise she would address him in the second person. They are spoken to the attendant virgins with whom she converses. She speaks to them of the great favor paid her that she should be drawn by his love, and she confesses that she feels completely unworthy of it. They reassure her, pointing out qualities that she possesses but does not realise.

Finally, she turns from them, as though she finds no satisfaction in their assurances, and communes in her heart, seeking the comfort of her absent one (v.7). And from him comes a message speaking comforting words to her heart, and giving her advice as to what she should do during the period of their absence one from the other.

**In the allegory**, the Bride represents the perfected Ecclesia, and the virgins, the individual members thereof. The Bride deprecates her beauty, for she is conscious of imperfections. The attendant virgins, however, viewing the perfected Bride of whom they hope to form apart, see only her beauty and praise her for it.

How true this is of present circumstances. During the present period of awaiting the arrival of Christ, the Ecclesia is conscious of and often depressed by, her imperfections. But she should realise that through the influence of her absent Lord (Eph. 5:25-27), and her own efforts to make herself ready (Rev. 19:7), she shall ultimately be presented as a beautiful Bride "without spot or blemish."

## **Song 2 (ch1:9 – ch2:7)**

### **LOVE'S COMMUNION AND SELF-SACRIFICING DEVOTION**

In this Song, the Bride communes with her absent Groom, receiving from him messages that assure her of his continued affection. He has chosen her out of Egypt, and praises her for her beauty, (vv. 9-10). The attendant virgins admire her, and proclaim their intention of making for her additional ornaments of grace (v. 11). The Bride responds by explaining what the King means to her as she contemplates him in his glory (vv. 12-14). And this calls forth a mutual exchange of loving messages between the Groom and the Bride (v. 15 — Ch. 2:2), which culminate in a further explanation to the virgins of the benefits of association with him (vv. 3-7).

The ardent expressions of this Song stem from mutual love developed out of deep appreciation of the beauty and virtues of the Bride and Groom. Though he is absent from her, she is with him in spirit, and he is the very centre of her life. She freely confesses that she is love-sick, and, therefore, has little time for anything but her absent Groom. Is that our state? How do we view Christ? What does he mean to us? Is he to us a living reality whom we can love? Or is he merely a name in the Bible, an expression we use in Divine worship? Whether we realise it or not, Christ is a living manifestation of Divine excellence, of goodness and severity (Rom. 11:22). As Judge, he will return to remove all blemishes from the multitudinous Bride; as Bridegroom, he will take to himself "his wife who hath made herself ready" (Rev.19:7). To that end, let us draw more closely to him, so that we can enjoy sweet communion with him. Receiving thereby messages of assurance and love, we can learn to express ourselves in terms and actions of adoration as we contemplate the excellence of his character.

## **Song 3 (ch2:8-17)**

### **SIGNS OF THE GROOM'S COMING**

There is a rising tempo in this Song, as the Bride describes her excitement at indications of the coming of her Beloved. In her great joy, she forgets the doubts that she has been expressing earlier, and we hear no more of her being "black", or as being a mere wild flower of the valley. Instead, she proclaims: "My beloved is mine, and I am his!" She recalls a message of love that she received from him, inviting her to make ready, and to come away.

In beautiful words, borrowed from nature's indications of approaching Spring (vv. 11-14) but now given a spiritual significance, the Bridegroom draws attention to signs that should be expected. These together with the message of the Beloved, emphasise the need for personal preparation for the occasion of his appearing, and with such an exhortation (v.15), followed by a prayer that he come quickly (v. 17) the Song closes.

No more beautiful description of the coming of Spring occurs in any poetry than that contained in the verses of this Song, and the spiritual beauty of them is even greater. We live at a time when evidences of its coming are obvious. The long winter of human ignorance and wilfulness is almost past, and the Spring of human history which shall witness the resurrection and the revival of the Kingdom of God draws nigh. "God shall wipe all tears from their eyes; and (for the redeemed) there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain" (Rev. 21:4). It will be the time of singing and rejoicing, when "the earth shall yield her increase, and God, even our God, shall bless us." O that we may be found worthy to partake of its blessings; that we may bring forth much fruit. "Herein" said Jesus, "is my Father glorified, that ye bear much fruit." Thus may we have our fruit unto holiness, and in the end eternal life.

## **Song 4 (ch3:1-5)**

### **THE GROOM'S SUDDEN APPEARANCE**

The joyous excitement and note of confidence found throughout the previous Song here gives way to a feeling of depression. The high hopes of the Bride stimulated by signs she discerned that her Beloved would soon appear are dispelled, as night after night goes by, and he fails to come. How similar this is to present experiences! We are buoyed up with confidence one day, and then cast down the next as frustrations and problems threaten to overwhelm us. At one moment, we are sure that Yahweh is with us in our work, and the next we begin to have doubts in ourselves. The Bride, however, did not allow herself to be overcome by self pity, nor did she lose faith that her Beloved would come. She gave herself to activity in his service. Arising from her bed, she went forth to seek the Bridegroom, like the virgins in the parable (Matthew 25). And, like them, she was taken by surprise when he made his sudden appearance, even though she was seeking for him. Living at the epoch of Christ's second coming, we can enter fully into the feelings of the Bride as expressed in this Song.

## Song 5 (ch3:6-4:7)

### THE SPLENDOUR OF THE MARRIAGE

The last Song saw the Bride happily joined to her Beloved, and with sweet intimacy, enjoying his loving presence. The counterpart of this will be seen at Sinai when the Lord returns. All the applicable references (see Deut. 33:1-2; Psalm 68:17; Hab. 3:1-2; Mai. 3:1) suggest or imply that the judgment seat will be set up there, and that after the unrighteous have been banished, time will be occupied in celebrations of joy to the glory of the Father, and thanksgiving to the Son. From Sinai, the saints will move up to Jerusalem in glorious procession. The way will be beset with difficulties, for the Land will be given over to war. But with Almighty power, the Gentile forces will be swept aside, and the King and his Consort will enter Jerusalem.

The Song before us describes this entrance into the city. At this point, a new group of onlookers is introduced into the drama of it. They are the "daughters of Zion", who are quite distinct from the "Daughters of Jerusalem." They are heard excitedly commenting upon the Bridal procession as it approaches. One group asks, "Who is this....?" (v.6.); another group responds with: "Behold his palanquin/'.... (v.7.); a third party joins in with the ejaculation: "They all hold swords/'.... (v.8.) They recognise the King, and one offers words of explanation concerning his chariot (vv. 9-10). Finally, all the onlookers are invited to behold the King in his glory (v.11).

After the plaudits of the multitude have ceased, the King turns to his Bride and praises her for her beauty (Ch. 4:1-7).

## Song 6 (ch4:8-5:1)

### ENTERING THE INHERITANCE

The marriage having taken place, the Beloved conducts his Bride with joy to a vantage spot where the inheritance of the Land can be seen spread out before her. She looks down upon the scene of many an act of faith, where many members of the multitudinous Bride "worked out their salvation with fear and trembling", allowing the power of God's Word to mould their characters and disposition "both to will and to do of His good pleasure" (Phil. 2:12-13). But she is conscious of the fact that the victory she has won, and the inheritance she has gained, have only been possible through the love and care of her Beloved. She looks at him with deep affection, which, in his love, he returns. Again he addresses words of praise to her, describing in detail the attributes of her character in which he delights. The Song closes in a glorious marriage feast in which all are invited to participate.

The first section of the book ends with this Song. It commenced with the Bride filled with misgivings: black as the tents of Kedar, wandering blindly, a mere wild rose of the valley or lily of the field; it concludes on a note of triumph: receiving

the praise of the Groom, ravishing his heart with her love, revealing the fruits in which he delights, and receiving the fulness of his praise.

This is the drama of Christ, the Ecclesia, the nation of Israel and the world. Out of darkest gloom and sorrow a great joy will come, and a great light will arise. The one who on Calvary's Hill cried: "My God, my God, why hast Thou forsaken me," will yet have all the world praise him. The Ecclesia whose foundation members fled from the cross in fear and frustration, will yet rule the nations in company with him whom they doubted. The nation of Israel which through unbelief has experienced sorrows surpassing those of all other nations, will yet attain unto the "first dominion" in the empire of Christ. The world which today blasphemes the Divine Name, and is filled with sin and evil, will yet reflect to the glory of its Creator.

How privileged we are to have been drawn nigh to an understanding of the Divine purpose, that we might see through the darkness that surrounds us to the glorious revelation that shall be ushered in at the coming of the Bridegroom.

## **The Bride Selected from the Gentiles**

### **(Comprising Songs 7-12)**

The last Song was one of triumph and of rejoicing. The Groom and his Bride had unitedly viewed the promised inheritance from the northern precincts of the Land. From Lebanon and Hermon they had seen it stretched out before them as the

glorious garden of Yahweh (Isa. 51:1-3). Then, in response to the request of the Bride, the Groom visited his own figurative garden, to enjoy its pleasant fruits. The next Song, however, is of a different mood. The Groom is absent, and the Bride is confused and depressed. The Beloved comes and knocks at her door, but just as she sleepily arises to grant his entrance, he withdraws himself. Later, the Bride wanders about the city, ill-treated by the watchmen and questioned by others concerning her absent Beloved.

Why does a Song of doubt and depression follow the previous one of triumph and rejoicing? If we are looking for chronological order in the arrangement of the Songs this would be confusing, except on the basis suggested in the Introduction, namely, that in Songs 7-12 we have a second arrangement, repeating with variations the experiences recorded in the earlier one. The Bride is taken out of both Israel and the Gentiles, and this twofold aspect of the Bride is clearly represented in the Book before us.

## **Song 7 (ch5:2-6:10)**

### **THE FIRST ADVENT CALL AND ESPOUSAL OF THE BRIDE**

Song 7 commences with a description of the Bride's condition, as she was found at the Lord's first advent, when he knocked on the door of the Jewish nation, and the door of the hearts of individuals, only to find them asleep. His visit aroused them from their slumber, but before they were properly aware of his true identity, he had withdrawn himself and was gone.

Next, the Bride is found in the city streets, ill-treated by the watchmen who seek her, so that she barely escapes their hostile hands.

Then she is asked why she considers her Beloved as being superior to others, and she provides a description of him which draws forth a further inquiry as to where he has gone, so that others may likewise seek him. The Bride explains that he has withdrawn himself. Her statement is followed by a message

from the Groom, praising her beauty, which is echoed by a chorus of queens, concubines and virgins.

The Song, as allegory, provides in sequence the vicissitudes of the Truth from the first advent of the Lord onward.

1. The sleepy attitude of the Bride at Christ's first coming — she does not recognise his true identity — Vv. 2-3 (Christ's ministry).
2. By the time she does realise who it was that knocked at the door, he has withdrawn himself— Vv. 4-6 (Christ's withdrawal to heaven).
3. The Bride is molested— Vv. 7-8(Persecution of the Ecclesia).
4. In answer to question, the Bride describes the beauty of the Beloved— Vv. 9-16 (Preaching the Gospel).
5. A further question and answer, where has he gone? — Ch. 6:1-3 (Response to the preaching).
6. A description of the Bride's beauty — Ch. 6:4-9 (Requirements to be developed in those who accept the Truth).
7. A chorus of praise—V.10(General acknowledgement of the virtues of the true Ecclesia).

## **Song 8 (ch6:11-13)**

### **ANTICIPATING HIS COMING**

This is a very brief Song, following in thought the one we have just considered. The Bride has hearkened to the words of praise that she has received from her absent Groom, and as she meditates upon them she feels a great desire for his personal company. When will he come? In a reverie she considers the circumstances of her life, reviewing the signs of the times, and what they portend. She falls into a trance, and it seems to her as though the time of her pilgrimage is over, and she is riding in the princely company of the redeemed together with her Beloved. But then, suddenly, she is brought out of her dream by the voice of her attendant virgins who, shaking her, call upon her to awake. The Song closes with the virgins proclaiming what they would desire to see in the Shulamite, or Shulamith.

## Song 9 (ch7:1-9)

### THE GLOWING BEAUTY OF THE BRIDE

In the previous Song, the virgins requested of the Bride that she dance the "dance of Mahanaim," and the present Song expresses the praise of the virgins and the king in consequence of the Bride's beautiful performance. When Jacob saw the angelic host, that caused him to name the place "Mahanaim," he received a token of Divine protection that guaranteed him immunity from any attack from Esau, the profane man of flesh. The dance of the Bride is prompted by joy that she is likewise under such protection. Miriam and the women of Israel danced joyfully when they were baptised into Moses, and delivered from the wrath of Pharaoh (Exod. 15). In doing so, they praised the Divine Name and Goodness "in the dance," singing "praises unto Him with the timbrel and harp" (Psa. 149:3). The virgins' description of the Bride's dance is perfectly chaste, and is designed to bring before the eye the lithe and beautiful movements of the dancer: the skill of her sandalled feet; the active, graceful bending of her body; the beauty of her form and deportment; the elegant synchronising of feet, arms, body and head, in harmonious movement. The Bride is pictured as "rejoicing in the Lord" (Phil. 4:4), and the virgins praise her for her elegance and skill (vv.1-5). But, unknown to the Bride, her dance (which is stimulated by her love for the Beloved, and anticipation of approaching marriage) has been observed by the King, who sends a similar message of praise, this time for her beauty.

Every commentator that we have consulted, both from within and without the Ecclesia, both among the wise and the unwise, has interpreted the above Song as relating to a time when the marriage has taken place, or the Groom has returned to his Bride. A careful consideration of it, however, convinces us that it relates to a period of waiting, giving opportunity to perfect the Bride by the "pruning" action of the Word (V. 8), and to awaken those who "sleep." The Bridegroom's message to us today is: "Behold I come as a thief, blessed is he that watcheth (i.e. keeps awake) and keepeth his garments, lest he walk naked, and they see his shame" (Rev. 16:15). That message is dictated to this generation of Christadelphians, and can apply to no other to the same extent. It is a personal message from the Bridegroom to the Bride, affording her the opportunity of arousing the sleepy; in application of Paul's exhortation: "Let us not sleep as others, let us watch (keep awake) and be sober" (1 Thess. 5:6-8). The Apocalypse records personal messages from Christ to every generation of believers, from the messages to the Ecclesias of the first century (Chps. 2,3), to the words of encouragement delivered to those who endured the persecution of Rome in the Dark Ages (Ch. 13:9-10), and the rousing words of exhortation (Ch. 16:15) to the present generation who see the signs of the times that speak of the gathering crisis. Significantly, the Apocalypse then moves on to speak of the "marriage of the Lamb" with those who, having heard his warning message, "have made themselves ready" (Rev. 19:7).

## **Song 10 (ch7:10-8:4)**

### **THE BRIDE'S DEEP LONGING AND ARDENT DESIRE FOR THE GROOM'S RETURN**

There is a note of expectancy and joy in this Song as the Bride contemplates the consummation of her hopes in the imminent return of the Bridegroom. She has confidence in his love (v. 10), and therefore prays for his coming. She anticipates with pleasure the mutual labor they will engage upon at that time (Vv. 11-12), and reminds him that the time is ripe for his return (v. 13). Her love for him is pure. It is like a sister's love for a dearly beloved brother (Ch. 8:1-2): fraternal, affectionate, deep-seated, intimate. She desires his embraces (v. 3), but again warns that such love as she desires must not be artificially stimulated (v. 4).

This Song, therefore, follows the preceding Songs in correct sequence, telling the story of mutual love, and of romance for eternity.

We have found this song to be a combination of anticipation and doubt. The Bride is certain of the love of her Lord, joyful in the expectation of mutual labor when they are united in marriage, but then filled with awe at the honor paid her, and self-conscious and uneasy as to whether she is qualified to grace such a position of eminence as is offered her.

## **Song 11 (ch8:5-7)**

### **THE JOY AND COMMUNION OF THE MARRIAGE**

The expressions of this Song, are similar to those of the fifth Song (Ch. 3:6-4:7). In both, the Bride and Groom are seen coming out of the wilderness to the admiring gaze of onlookers. In both Songs, the onlookers are found enquiring as to the identity of the Bride. This repetition, of course, follows the pattern that we have suggested in setting out the whole book as representing the experiences of the two-fold Bride of Christ. In this short Song, the royal Groom discourses with his Bride, reminiscing upon the experiences of their courtship. Long before she was conscious of him, he knew of her, and had supervised her development. For the first time she has come to know the love of Christ, which passeth knowledge," and to perceive it in its (breadth, and length, and depth, and height" (Eph. 3:18-19). In excess of wonderment at this knowledge she speaks of it to the King, and concludes with a wonderful definition of Divine love.

Wonderful indeed, is the future of the redeemed. Imagination gives way in trying to picture it. The saints are to be made equal to the angels — glorious and incorruptible (Luke 20:36). They will be the close associates of the Lord upon his throne (Rev. 3:12). That we, the poorest and the most insignificant of humans, should be related to such an exaltation seems incredible. But any misgivings should vanish in the face of the thrice repeated assurance of the Spirit: u These are the true sayings of God" (Rev. 19:9; 21:5; 22:6). What a reward! Solomon's glory was great, but that to be revealed in the accepted will be greater. The attributes of the Great



Eternal are to be vested in the greater than Solomon (Rev. 1:13-18), and of his glory we — if approved at the Judgment — will share!

## **Song 12 (ch8:8-14)**

### **LOVE'S LABOR IN THE FUTURE**

Out of the experience of her own problems and strivings, and victories over self, the Bride is able to set an example for others. She has thus been equipped through tribulation to show a fellow-feeling for others who suffer, and encourage them in a walk that will gain for them a rich reward. Yahweh allows us to suffer and to go through trials that we may gain the necessary experience. A priest is selected by God (who can have compassion on the ignorant, and on the erring: for that he is compassed with infirmity" (Heb. 5:2). Thus Christ is able to help us today because he can be "touched with the feeling of our infirmity" (Heb. 4:15). The Millennium will reveal the benefit of many difficult and trying experiences we have gone through in this life, and we will then appreciate how they have equipped us to help those over whom we will be established as king-priests at that time (Rev. 5:9-10). So, in this final Song, we have a description of Love's Labor in the future. The Bride speaks on behalf of her sister; she busies herself in the work that is before her; she rejoices in the continued love of the Groom.

### **Final Thoughts**

The Song of Songs reveals that Christ's union with the Ecclesia is one forged by the tenderest love. It teaches that there is a place for love in religion; but that the love relating thereto is a Divine quality and not merely a human emotion. There is little of Divine love in the world today. Instead, fear, violence, lust and wickedness abound, producing their brood of superstition, ignorance, and blasphemy of the most degrading kind.

Divine love is a revelation from Yahweh, and not found among men apart from His influence on them. It is expounded in His Word, and manifested by His son. Love is a small word, yet packed within it is the most profound truth which cannot be fathomed by the highest human intellect; nor measured by the most comprehensive vision. We cannot yet see all the ramifications of that love. Yet, like the word "God" itself, it has become so common by use that we think we know it; though we find it difficult to satisfactorily define it. This is the case with many small words such as God, and grace, and mercy, and peace. They are the little words of the language, yet they express tremendous truths.

There are three small words which express all the revelation of Yahweh. They are the words: God, Man and Love. The last bridges and binds the first two, and reveals why the First created the second. It is all summed up in the greatest of all commandments: "Thou (man) shalt love Yahweh thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind."

What does love accomplish? It draws us close to God and to Christ; it destroys fear; it relieves sighing; it provides hope; it gives boldness, courage, confidence; it develops trust; it conquers sin. Without it, we would be of all men most miserable; with it, we can conquer the world and all that is in it.

There is a tremendous need to try and live within the compass of Divine love. The words of love, found in the mouth of the Bride, and received by her from her Beloved, are expressions that we must make our own. We can do so by creating a mental image of the Lord, and allowing his personality to draw us. We must try to feel and speak the words of love uttered by the Bride; and apply the exhortations and seek the praise of the Beloved. Let us set ourselves the task of understanding better the revelation of Divine love, rejoicing in the comfort that it can give; and let us rest on Him "that is able to keep us from falling, and to present us faultless before the presence of His glory with exceeding joy. To the only wise God our Saviour, be glory and majesty, dominion and power, both now and ever. Amen" (Jude 24,25).

## SUMMARY OF THE SONG

### What The Groom is Likened Unto:

A Shepherd	1:7
A Bag of Myrrh	1:13
A Fruit-bearing Orange Tree	2:3
The Personification of Love	2:4
A Roe and an Hart	2:9
As Feeding among Lilies	2:16
The Possession of the Bride	2:16
Warrior and Peacemaker	2:7
A Crowned King	3:11
The Espoused Groom	3:11
The Bride's Guiding Influence	8:5
The Bride's One Love	1:7

### Attitude Adopted By The Groom:

Requests the Bride to Open the "Door" to him	5:2
Withdraws before it is opened	5:6
Observing the Bride from a Distance	2:9
Constantly tending the Saints	6:3
Returning Surefootedly across the Mountains	2:8
Embracing the Bride	2:6
Crowned on the Day of his Espousal	3:11
Conducting the Bride from out of the Wilderness	8:5
Entering Jerusalem in Power and Glory	3:7
Applauded as Chief Among Ten Thousand	5:10
Glistening as the Sun	5:10

### The Groom Is Praised For:

Provision of Shade and Sustenance	2:3
Faithfulness, Strength and Immortality	5:11
Kindness	5:12
Sacrificial Love	5:13
Majestic Stature	5:15
Edifying Speech	5:16

### Requests Made to The Groom:

Kiss Me	1:2
Draw Me	1:4
Tell Me	1:7
Come to Me	7:10
Make Haste	8:14
Set Me as a Seal Upon Thy Heart	8:6

### Signs of the Groom's Coming:

A Noise from the Mountains and Hills (Nations)	2:8
The Approaching Spring	2:11
The Ripening Fruit and Trees	2:13

### How the Bride Views Herself:

Black as the Tents of Kedar	1:5
A Wild Flower	2:1
Belonging to the Beloved	6:3
The Subject of His Desire	7:10
A Wall	8:10

### What The Bride Is Likened To:

The Curtains of Solomon	1:5
A Mare out of Pharaoh's Chariots	1:9
A Lily Among Thorns	2:2
A Dove in the Clefts of the Rocks	2:14

Perfumed Pillars of Smoke	3:6
A Garden Enclosed	4:12
Fragrant Fruits	4:13
A Fountain of Living Waters	4:15
The Choice, Unique Daughter	6:9
The Fairness of the Moon and the Clearness of the Sun	6:10
A Prince's Daughter	7:1
An Upright Palm Tree	7:7

### What The Bride Is Praised For:

A Love better than Wine	1:2
Fragrant Qualities of Character	1:3
A Fragrant Name	1:3
Fair Countenance	1:15
A Sweet Voice	2:14
Comely Cheeks	1:10
Neck Bright with Jewels	1:10
Dove-like Eyes	1:15
Beautiful proportions	4:1-7; 7:1-9
Seeking the help of the Groom	2:5

### Experiences Of The Bride:

Loved by the Upright	1:4
Hated by Her Mother's Children	1:6
Persecuted by the Watchmen	5:7
Seeking the Groom	3:1
Anxious for the Groom's Return	2:2
Enquiring Concerning the Signs	3:4
In the Groom's Banqueting House	2:4
Sitting at the King's Table	1:12
Embracing the Groom at His Return	3:4
Coming Out of the Wilderness	3:6
Belligerent in Aspect	3:8
Laboring with her Beloved	7:11

### Words Of Endearment For The Bride:

The Groom's Love	1:9, 15; 2:2, 10, 13; 4:1, 7; 5:2; 6:4; 7:6.
The Groom's "Fair One"	2:10
The Groom's Sister-Spouse	4:8-12; 5:1
The Groom's Undeiled	5:2; 6:9
The "Fairest Among Women"	1:8; 5:9

### Requests To the Bride:

Follow the Footsteps of the Flock	1:8
Feed the Young	1:8
To Remain with the Shepherds	1:8
To Separate Herself to the Groom	2:10

### What The Bride Shares With The Groom:

A Refreshing Resting Place	1:16
A House of Cedar and Fir	1:17
A Land	2:12
Treasures New and Old	7:13

### Experiences Of The Virgins:

They Follow the Bride	1:4
They Rejoice with the Bride	1:4
They Desire that Sin be Removed	2:15
They Seek the Groom	6:1

### Request To The Virgins:

To Remind the Groom that the Bride is Love-Sick	5:8
Not to Artificially Stimulate Love	2:7; 3:5; 8:4