

Song of Solomon 3 & 4 – part 1

**Song of Solomon 3:1-11 NLT**

Young Woman One night as I lay in bed, I yearned for my lover. I yearned for him, but he did not come. So I said to myself, “I will get up and roam the city, searching in all its streets and squares. I will search for the one I love.” So I searched everywhere but did not find him. The watchmen stopped me as they made their rounds, and I asked, “Have you seen the one I love?” Then scarcely had I left them when I found my love! I caught and held him tightly, then I brought him to my mother’s house, into my mother’s bed, where I had been conceived. Promise me, O women of Jerusalem, by the gazelles and wild deer, not to awaken love until the time is right. Young Women of Jerusalem Who is this sweeping in from the wilderness like a cloud of smoke? Who is it, fragrant with myrrh and frankincense and every kind of spice? Look, it is Solomon’s carriage, surrounded by sixty heroic men, the best of Israel’s soldiers. They are all skilled swordsmen, experienced warriors. Each wears a sword on his thigh, ready to defend the king against an attack in the night. King Solomon’s carriage is built of wood imported from Lebanon. Its posts are silver, its canopy gold; its cushions are purple. It was decorated with love by the young women of Jerusalem. Young Woman Come out to see King Solomon, young women of Jerusalem. He wears the crown his mother gave him on his wedding day, his most joyous day.

Song of Solomon 4:1-16 NLT

Young Man You are beautiful, my darling, beautiful beyond words. Your eyes are like doves behind your veil. Your hair falls in waves, like a flock of goats winding down the slopes of Gilead.

Your teeth are as white as sheep, recently shorn and freshly washed. Your smile is flawless, each tooth matched with its twin. Your lips are like scarlet ribbon; your mouth is inviting. Your cheeks are like rosy pomegranates behind your veil. Your neck is as beautiful as the tower of David, jeweled with the shields of a thousand heroes. Your breasts are like two fawns, twin fawns of a gazelle grazing among the lilies. Before the dawn breezes blow and the night shadows flee, I will hurry to the mountain of myrrh and to the hill of frankincense. You are altogether beautiful, my darling, beautiful in every way. Come with me from Lebanon, my bride, come with me from Lebanon. Come down from Mount Amana, from the peaks of Senir and Hermon, where the lions have their dens and leopards live among the hills. You have captured my heart, my treasure, my bride. You hold it hostage with one glance of your eyes, with a single jewel of your necklace. Your love delights me, my treasure, my bride. Your love is better than wine, your perfume more fragrant than spices. Your lips are as sweet as nectar, my bride. Honey and milk are under your tongue. Your clothes are scented like the cedars of Lebanon. You are my private garden, my treasure, my bride, a secluded spring, a hidden fountain. Your thighs shelter a paradise of pomegranates with rare spices—henna with nard, nard and saffron, fragrant calamus and cinnamon, with all the trees of frankincense, myrrh, and aloes, and every other lovely spice. You are a garden fountain, a well of fresh water streaming down from Lebanon's mountains. Young Woman Awake, north wind! Rise up, south wind! Blow on my garden and spread its fragrance all around. Come into your garden, my love; taste its finest fruits.

### **Daily Deep Dive:**

The UCG reading program states: "["I Sought Him, But I Did Not Find Him"](#)

"These verses are to be taken as a unit," says commentator Roland Murphy of Song **3:1-5**, "because they are clearly separate from what precedes (a reminiscence about a past visit) and from what follows (a description of a procession). The lines are certainly spoken by the woman.... The woman evokes an

extraordinary scene in vivid language. The fourfold repetition of 'whom my soul loves' (cf. Song of Solomon 1:7), and the repeated emphasis on the theme of seeking/finding bind these verses together" (*The Song of Songs, Hermeneia Commentaries*, p. 146, note on Song of Solomon 3:1-5).

In the imagery here the woman speaks of desperately searching for her beloved at night. Commentator Tom Gledhill notes: "If we try to link Song of Solomon 3:1-5 with the literal scenario of Song of Solomon 2:8-17, then we might suppose that the girl's pre-arranged rendezvous with her lover did not materialize. He did not show up, and she is in great agitation, longing for her absent lover. However, since it is impossible to be certain of any progression in the events lying behind Song of Solomon 2:8-17, it is better to think of Song of Solomon 3:1-5 as an independent unit. Song of Solomon 2:17 represents, at a metaphorical level, a longing for intimacy. Song of Solomon 3:1 shows a similar longing that has not been fulfilled. Unfulfilled dreams and fantasies lead to a desperate fear of isolation and loss" (*The Message of the Song of Songs*, pp. 143-144).

We should note the poetry of the segment in line with the repetition mentioned above. We see her statement that she would "go about the city" (verse 2) paralleled with her then encountering the watchmen who also "go about the city" (verse 3). The phrase "watchmen who go about" is translated from the alliterative Hebrew words *hassomerim hassobebim*. She four times says she *sought* or would *seek* her beloved and twice remarks that she did *not find* him (verses 1-2)--but the watchmen instead *found* her (verse 3). Then, after passing them by, she at last *found* him (verse 4)--making four mentions of finding to match the four mentions of seeking and the four mentions of "him whom my soul loveth" (verses 1-4, KJV). After finding her lover, she won't let him go until she brings him to her mother's house or room (verse 4)--after which she reiterates the charge to the daughters of

Jerusalem that ended the first major section of the Song (verse 5; see Song of Solomon 2:7).

What is going on here? Are we to understand this literally? Did she really get out of bed and go searching about the city for her beloved? Are we to understand that her mother's house was in this city? Is this city Jerusalem since the daughters of Jerusalem are addressed? Some do take it all literally. Followers of the bizarre cultic-mythological approach claim that this segment represents the goddess Ishtar's search for her beloved Tammuz in the underworld--a view for which there is zero evidence.

(Indeed, those who accept the Bible as the Word of God and the Song of Solomon as part of that Word are right to reject such a notion out of hand--as God would never espouse or sanction idolatrous myth.) Most commentators, though, take this section to be a troubled dream or dreamlike imagining of the woman, and there is much to support this view.

First of all, we should note that the phrase often translated "by night" in Song of Solomon 3:1 is literally "in the nights" (plural). The New English Bible renders it "night after night." So this was evidently a recurring episode--which makes far more sense if the events here took place in her head.

Second, consider carefully the wording of verse 1. Some imagine that the woman is thinking about the man in bed and then rises to go searching for him. Yet verse 1 actually says that she sought her lover while on her bed. This is obviously not speaking of lifting up the sheets. He is nowhere around. Her seeking in bed in verse 1 must refer to her search about the city in verses 2-3--which necessarily puts it all in her mind.

Third, the whole unit here is parallel, in the symmetrical arrangement of the Song, to a very similar sequence in Song of Solomon 5:2-8--complete with the woman searching for her beloved at night, encountering the city watchmen and ending with

a charge to the daughters of Jerusalem--and that sequence is introduced with the statement that the woman is sleeping.

Fourth, it is difficult to imagine a young woman in ancient Israel being free to roam the city streets at night on her own--as women were then rather cloistered. This is especially problematic for those who assume that the girl was Solomon's fiancé or a woman in his harem. And it is most difficult if this was a recurring circumstance, as indicated in verse 1.

Fifth, the woman's expectation that the watchmen would know her love by that distinction seems odd if the storyline here is real. It seems especially odd if her love was Solomon, for why would she not merely inquire as to the whereabouts of the king--and would this even be a mystery?

Sixth, the speed of the action here seems too compressed for an actual event. No details at all are given of the discovery, as she passes the watchmen and immediately runs into her beloved. It reads more like: "Where is he? Where is he? Is he here? Is he there? Have you seen him? Oh, there he is."

Seventh, the conclusion with the adjuration to the daughters of Jerusalem is probably a literary convention as in Song of Solomon 2:7. It is, again, a poetic refrain and a way to communicate something to the audience.

Thus, it seems best to view this section as a dream or dreamlike thoughts. Murphy argues for the latter: "It may be too much to insist that this is a dream. It is more like 'daydreaming' [though at night] than a dream, the fantasy of one who yearns to be with an absent lover. Psychologically, this may be only a slight degree removed from the expression of the unconscious in dream. The description internalizes an adventure, a quest, which is always going on within the woman when she is apart from the man. In any case, one is dealing with a literary topos [i.e., a figurative geography or setting]: the search for and discovery of the beloved" (p. 145, footnote on verse 5).

It is still left, though, to comprehend the substance of her thoughts. No doubt this section expresses the woman's relationship insecurities--perhaps during the engagement period just prior to the wedding that marks the next section. Some assume that the couple here is already married, this being seen as the reason she is wondering while in bed why her lover is not with her. Yet this is reading something into the passage, for it does not say she is confused about his absence from her bed--merely that she is seeking him in her thoughts while she is on her bed night after night. Gledhill states: "Obviously, the lovers are not married, for it is his continuous unexplained absence that causes her yearning" (p. 144).

The search within the woman's mind nearly turns to panic until she passes the mysterious watchmen. Who are they in this frantic fantasy? Perhaps they are her own sensibilities--the mental and emotional governors of her own mind. Their patrolling and then finding her would seem to indicate that she finally "got a grip on herself," as the expression goes, which is why she was then able to discover her lover immediately afterward. That is, she calmed down and, thinking more rationally, realized exactly where he was in relation (in this case relationship) to her. (The watchmen, it should be noted, play a more negative role in chapter 5.)

The Shulamite determines on finding her lover to bring him straightway to, as she says, "the house of my mother, and into the chamber of her who conceived me" (Song of Solomon 3:4). What is this all about? Some see it as a general reference to her family home. (Is this in Jerusalem rather than in a country village as has been supposed? There is no way to know.) In this view, some believe her home is referred to as the house of her mother since her father is nowhere in the picture in the Song, he evidently having died long before (compare Song of Solomon 1:6). Yet others recognize that the mother's house was a more common designation for the home of young women, who were evidently

seen as having been reared by their mothers (compare Genesis 24:28; Ruth 1:8). One thought here is that the woman is thinking of her home as the place of greatest security--that bringing the man there will bring him into and keep him within her sphere. Some, by the way, point to this as proof that the couple is as yet unmarried, but in Song of Solomon 8:2 the woman desires to bring the man to her mother's house within a passage that has a sexual context showing they are there married. Thus, the unmarried status of the couple in Song of Solomon 3:1-5 must be based on other criteria.

Some see the woman's family home in Song of Solomon 3:4 as intending a wedding context. *The New International Commentary on the Old Testament* says: "The Sumerian love songs talk about the 'entry into the bride's house as the first formal act of marriage, after which came the union of the couple'; so [notes] Y[itzhak] Sefati, *Love Songs in Sumerian Literature* (...1999), pp. 3-5. He further comments....'the groom is the one who goes or is brought to the house of the bride's parents. By contrast, we find only one example in which the lover brings his beloved bride to his home, and it does not belong to the marriage ceremony'...p. 104" (p. 129, footnote on Song of Solomon 3:1-5; p. 131 footnote on verse 4). In this perspective, the woman sees marriage as the only resolution to the anxiety of separation she has been going through. The visit to the mother's house, though, would not be actual yet--only part of the woman's imagining. Incidentally, some point to Isaac bringing Rebekah into his mother Sarah's tent as a possible parallel here (Genesis 24:67)--but in that case the *man's* mother's dwelling is in view and the circumstance appears to be a special one of Rebekah literally and figurative filling an empty space left by Sarah, who had died. Anyway, a wedding context is possible in Song of Solomon 3:4 if the desire for visiting the mother's house in Song of Solomon 8:2 can have a different meaning.

In a possible parallel, it is worthy of note that in Jesus' parable of the ten virgins, the groom is pictured showing up near the bride's residence late in the night before their wedding (Matthew 25:1-13)--which seems to indicate that this was established custom in Jesus' day. Maybe the idea in Song of Solomon 3:1-5 is that the woman wants to get this process rolling right away. And how interesting it is that verses 6-11 then appear to describe a wedding. We will note more about this in conjunction with our next reading.

Some commentators see the charge to the daughters of Jerusalem in Song of Solomon 3:5 as an implication that the visit to the mother's house in verse 4 is for the purpose of physical relations--seeing this as parallel to Song of Solomon 8:2 followed by a similar charge to the daughters in Song of Solomon 8:4. And the contention among some is that Song of Solomon 3:4 concerns the woman's intention to have premarital sex. *The New American Commentary* counters: "It is difficult to see her taking her boyfriend to her mother's house for a sexual liaison (v. 4). A woman was taken into the man's household at marriage. This is not to be understood as outside of marriage since taking the man to her parents' home for that purpose would be unthinkable in Israelite society" (p. 396, note on Song of Solomon 3:1-5). Of course, this may cause us to wonder why this would be the chosen site for sexual union after marriage in Song of Solomon 8:2. Likewise we may wonder why mention is made of not just the mother's house but of her "chamber" or room--her bedroom, as it is specified to be the place where the woman was conceived. Different answers are offered. *The New International Commentary* says, "It is the place of the previous generation's romantic liaison and thus an indirect way to indicate that the woman's intention is to make love" (note on 3:4). Yet the same commentary also presents the suggestion that some other commentators make here--that the reference is anatomical.



As *The New American Commentary* says: "The mother's house, 'the room of the one who conceived me,' must represent the idea of the womb. This is the room in which all are conceived" (p. 399, same note). Gledhill concurs: "'The house of my mother' could be translated more exactly as 'my mother-house,' with the possessive 'my' qualifying the compound unit 'mother-house.' Then 'mother-house' could literally be the chamber where motherhood becomes a reality, that is, her womb" (p. 145). The idea would be that she is determined to have sexual union with the man--which implies marriage (rather than premarital relations, as some argue). A problem with this identification is that in specifying the womb of the one who conceived her, the Shulamite would be referring to her mother's womb rather than her own. Yet it is possible that she is implying "the same chamber within me as that wherein I was conceived within my mother." If that is valid, which is by no means clear, then the identification with her mother could perhaps be a recognition that her mother before her went through the same turmoil and resolution that she is going through--which could be a source of strength to her in that she is dealing with a common experience. It should be recognized, though, that being born of one's mother is a theme elsewhere in the Song (see Song of Solomon 6:9; Song of Solomon 8:5). This would seem to impact the meaning in Song of Solomon 3:4, yet the usage here could be a double entendre. (Even in Song of Solomon 8:5, the meaning seems to refer to being reborn through the awakening of love.)

In any case, whether the mother's room is a geographical or anatomical location, there does appear to be a sexual and marital context to the man being brought here at the end of 3:4. And though he is not truly brought here yet, as all is still in the woman's head--the process of feelings here recurring often over multiple nights--the conjugal thoughts are likely what prompt the repetition of the charge to the daughters of Jerusalem

(representing all young women) in verse 5. Don't stir up or awaken love with its physical desires and expression until the time and occasion is right, she is apparently saying. Wait until you find the right person--and wait until you are married to each other.

**"Drink, Yes, Drink Deeply, O Beloved Ones!"**

**3:6a:** The previous unit having concluded with the charge to the daughters of Jerusalem (Song of Solomon 3:5), this one begins with a question: "Who is this coming out of the wilderness...?" (3:6a). A grand processional is then described of Solomon's couch surrounded by 60 swordsmen--which seems to be part of the pageantry of a royal wedding (see verses 6-11), though some disagree, as we will point out below. The KJV "espousals" in verse 11 refers to "wedding," as most translations render the word here.

Some contend that this passage represents Solomon's arrival at the home of the Shulamite or his return to Jerusalem. But it is more likely the *woman's* arrival in Jerusalem. The pronoun translated "this" in the above quotation of verse 6 is feminine. Some pair this with the word for "couch" (verse 7), which is a feminine noun, and translate the beginning of verse 6 as "*What* is this...?" Yet "who" seems more likely, given parallels elsewhere in the book. Song of Solomon 6:10 asks, "Who is she [same pronoun] who looks forth as the morning?"--referring, as is clear from the context, to the Shulamite. And the strongest parallel is to be found in Song of Solomon 8:5. Song of Solomon 3:6 and 8:5 each begin a new unit, the preceding section of both ending with the charge to the daughters of Jerusalem (Song of Solomon 3:5; Song of Solomon 8:4). Like Song 3:6, Song 8:5 asks, "Who is this coming up from the wilderness...?" Again, the reference is clearly to the Shulamite. This would suggest very strongly that the reference in 3:6 is also to her. It thus appears that she is being transported on Solomon's couch--having been fetched from her

home and now being brought, many believe, to her wedding with the king in verse 11.

Many understand King Solomon here to be a literal reference, and that may well be. Yet others, as explained in our introduction, see the designation as a symbolic one for a typical groom. *The New American Commentary*, for instance, states: "The groom of the Song is no more literally Solomon than he is literally a gazelle or apple tree. Solomon is the royal figure par excellence and is a symbol for the glory that belongs to any groom" (note on Song of Solomon 3:7-11). Some even postulate that this segment of the Song was lifted from another song or account of one of the real King Solomon's weddings--yet now employed in the Song of Songs in a figurative sense. There is, however, no actual evidence of this.

Who is singing the lyrics of verses 6-11? The NKJV labels these verses as the words of the Shulamite. Yet if she is referred to in verse 6, as seems probable, this makes little sense. It would likewise not seem to be her lover singing if he is synonymous with Solomon or the groom here. For this reason some attribute verses 6-11 to the chorus of the Song, generally equated with "the daughters of Jerusalem." Yet the daughters are told to go forth in verse 11, so they would not appear to be singing either. Some, therefore, argue that the female chorus sings verses 6-10 and that the Shulamite sings verse 11, telling the women to go out and behold Solomon. But it seems odd that they would ask about the Shulamite coming from the wilderness if she is already present to speak with them. Because of this, some postulate a male chorus here that sings all of verses 6-11 or at least verse 11 in an exchange with the women. This is a reasonable resolution. The possible exchanges would be: (1) women sing verse 6 and men sing verses 7-11; (2) women sing verses 6-10 and men sing verse 11; (3) women sing verses 6-8 and men sing verses 9-11; (4)

women sing verse 6, men sing verses 7-8, women sing verses 9-10 and men sing verse 11.

**3:6b-7a:** Let's note a few specifics in this passage. Some tie the "pillars of smoke" in context of coming up from the wilderness (3:6b) to Israel being led through the wilderness by a pillar of cloud and fire. There may be a parallel and metaphor here--with the couple "inheriting the Promised Land" of marriage after a period of trial and test with dark nights of separation (this perhaps even having spiritual parallels). Yet the word for pillars here, *timarot*, "is not the common word *'ammud* used elsewhere for the pillar of cloud and fire that guided the Israelites in the wilderness" (Lloyd Carr, *The Song of Solomon, Tyndale Commentaries*, p. 108, note on Song of Solomon 3:6). Others see the columns of smoke here as a reference to the dust kicked up by the arriving caravan. However, it should be noted that the following word translated "perfumed with," though used in a passive form only here, "occurs elsewhere about 115 times with the meaning 'go up in smoke' or 'make (a sacrifice) go up in smoke' (same note). Thus the columns of smoke evidently denote clouds of spice and fragrant powders mentioned in the same context ("all the merchant's fragrant powders" means all those that money can buy). The fragrant clouds may be rising from the woman and her attendants or from the traveling couch--the carriage, litter or sedan chair--in which the woman sits (3:7a). Perhaps the spices and powders are being burned as incense, thus causing the smoke.

**3:7b-8:** The guards of this litter are armed, prepared for any threat (Song of Solomon 3:7-8)--a wise precaution for the road of that time yet perhaps also simply a customary honor for the bride. *The Bible Knowledge Commentary* makes the following point in this regard: "The lesson is valid for today for a would-be husband. He should give proper thought and planning to protect

his bride. One form this takes is providing economic security for her" (note on verses 7-8).

3:9-10: We then see what is translated as Solomon's "palanquin" (meaning a portable enclosed chair) in Song of Solomon 3:9-10. Some take this to be the same as the couch or litter of verse 7, now described in further detail. Yet others see this as a different mobile chair--with the bride in the litter of verse 7 and the groom (Solomon or another represented by him) in this palanquin of verse 9. Still others would argue that the word in verse 9 is wrongly translated as palanquin--that it should be understood not as a *mobile* chair but as a *fixed* canopied seat or throne on which the groom awaits his bride.

Support for the seat in verse 9 being a fixed structure may possibly be found in the 19th-century Syrian-Arab village wedding customs noted by German consul J.G. Wetzstein, mentioned in our introduction. These customs perhaps hearken back to biblical times. Wetzstein observed them at the open-air threshing floor: "The newly married...appear as king and queen....The bride's-men come, fetch the thrashing-table ('corn-drag') from the straw storehouse...and erect a scaffolding on the thrashing-floor, with the table above it, which is spread with a variegated carpet, and with two ostrich-feather cushions studded with gold, which is the seat of honour...for the king and queen during the seven days" (Franz Delitzsch, "Commentary on the Song of Songs," Appendix: "Remarks on the Song by Dr. J.G. Wetzstein," Kiel & Delitzsch, *Commentary on the Old Testament*, Vol. 6, p. 618).

**3:11:** Continuing in Song 3, the "crown with which his mother crowned him" (Song of Solomon 3:11) is not the literal royal crown of Solomon, as he was crowned king by the high priest (see 1 Kings 1:32-48; 2 Kings 11:11-20). Some suggest a garland, laurel wreath or other wedding headdress--whether for Solomon, if he is intended here, or a groom Solomon is emblematic for. Dr. Carr notes: "According to the rabbinic

materials, 'a bridegroom is compared to a king' and until the destruction of Jerusalem by Rome in AD 70, 'crowns' were worn by ordinary brides and bridegrooms [Pirke deRabbi Eliezer, ch. 16, and Babylonian Talmud, *Sota* 49a]" (p. 113, note and footnote on Song 3:11).

The *NIV Archaeological Study Bible* expands on this, giving the full wedding picture from biblical times: "A passage from the Babylonian Talmud tells us that at a Jewish wedding in the early Christian era a groom would wear a ceremonial crown and receive his bride, who would make her entrance at the wedding party in a sedan chair. This event may explain the description in Song of Songs 3:6-11; it would appear that the bride was riding in such a sedan chair (NIV, 'carriage'), accompanied by an honor guard.... The bride's entourage also included a musical procession (Psalm 45:14; 1 Mc 9:37-39). The groom was attired in festive headdress (Song of Solomon 3:11; Isaiah 61:10), and the bride was adorned in embroidered garments and jewelry (Psalm 45:13-14; Isaiah 49:18; Isaiah 61:10). A veil completed the virgin bride's costume, which may partly explain the success of Laban's ruse of substituting Leah for Rachel on Jacob's wedding night (Genesis 29:23; Song of Solomon 4:1 [though some reject "veil" as a translation here]). Jesus' parable of the wise and foolish virgins (Matthew 25:1-13) describes the arrival of the groom during the night prior to a wedding. He was attended by male companions, one of whom would serve as his best man (Judges 14:20; John 3:29). Upon his arrival the groom's family would host a feast (Matthew 22:2; John 2:9). Putting the evidence together, it appears that the groom with his companions would traditionally arrive at the ceremonial house first, during the night, to be received by a group of young women. Early the next day the friends of the groom would go out to bring back the bride, who would arrive in a sedan chair with the groom's friends as her symbolic honor guard. The marriage would be consummated on

the first night of a banquet celebration typically lasting for seven days (Genesis 29:27; Judges 14:12). The bridal couple would seal their union in a bridal chamber (Psalm 19:5; Joel 2:16), and the blood-stained nuptial sheet would be saved by the bride's parents as proof of her prior virginity (Deuteronomy 22:17)" ("Weddings in Ancient Israel," p. 1039).

All of this makes a compelling case for Song of Solomon 3:6-11 portraying a wedding--and that it is a wedding between the woman of the Song and one referred to as Solomon (whether literally King Solomon or another groom regaled as King Solomon). This is especially so when we look at what follows in 4:1-5:1, which is evidently still part of the same unit. Here we have six mentions of "spouse" (verses 8-12; Song of Solomon 5:1) or "bride" (NIV). With no use of "spouse" prior and all of a sudden six times in 10 verses after what appears to be a wedding, surely this is no coincidence.

We also have possible references to a wedding veil (Song of Solomon 4:1, Song of Solomon 4:3). The King James or Authorized Version (AV) translates the word here as "locks" but most modern versions have "veil." Carr notes: "*Veil* (Heb. *samma*) occurs in the Old Testament only at Song of Solomon 4:1, Song of Solomon 4:3; Song of Solomon 6:7, and Isaiah 47:2....

AV *locks* may be based on the Arabic *sm*, 'hair,' but the Hebrew is more probably closer to the Aramaic *s<sup>e</sup>mam*, 'to veil.' The introduction of the veil at this point in the Song underscores the marriage aspect. Normally girls and women wore head-dresses but not veils, except for special occasions. Engagements (Genesis 24:65) and the actual wedding celebration (Genesis 29:23-25) were two of these occasions" (p. 114, note on Song of Solomon 4:1). However the use in Song of Solomon 6:7 could perhaps belie that. Indeed, a good case can be made from Isaiah for "hair," as pointed out by Ariel and Chana Bloch (*The Song of Songs*, pp. 38, 166, note on 4:1). In Isaiah 47:2 the

phrase *galli sammatek* ("remove your veil," NKJV) is parallel to *galli soq* ("uncover the thigh," NKJV). Since *galli* can only mean "uncover" in the latter phrase, it would seem to mean the same in the former phrase. Yet a woman would not uncover her *veil*. Instead, she would uncover her *hair*. Thus the KJV rendering, "uncover thy locks"--though this would be accomplished through removing her veil. Still, not enough is known about the Hebrew word to make translation certain.