

Sermon Notes

“Need to Leap Mountains and Catch Foxes”

Song of Solomon 2:8 – 3:5

February 14, 2016

6. Read 2:15. “Here the ‘foxes’ are probably used figuratively to represent potentially destructive problems which could destroy their romantic relationship and which could hinder it from ripening into marriage” (NET, p. 1237, n. 3). What sort of “little foxes” can separate lovers and destroy their relationship? What does it look like, then, to “catch” the little foxes?

Introduction:

7. “Shulamite pleads with the young women of Israel [and with us, her audience] to delay expressions of sexual intimacy until the appropriate occasion (marriage) for love’s consummation. This refrain is a call to control passions that are aroused at the wrong time and place” (David Roper, Song of a Longing Heart, p. 90). In what ways does physical intimacy before marriage actually undermine the objective of developing a real, deep, and authentic love?

Let's Pray:

For our missionaries:

Tandala Medical Fund - Congo, Africa

Pray for health professionals to enter into mentoring relationships at Tandala Hospital; for financial help.

Conclusion:

Growth Group Homework

For the week of 2-14-16

Getting Started:

1. How was love modeled in your home when you were growing up? In what ways was it shown?

Digging Deeper:

2. The set of poems that make up today's passage (Song of Solomon 2:8 – 3:5) depict the lovers' intentional and determined movement toward one another. Yet, in both cases, as they draw near, there is some measure of unavailability. As you read the passage, note all the indications of their intentional movement toward one another. Where do you see intensity portrayed?

3. On the surface, 2:10-13 is an invitation to take a walk together on a lovely spring day. But perhaps the invitation also involves the setting aside of the winter of the past (2:11) in favor of embracing the hope of a fresh new start of spring (2:12-13). How does our personal histories and our future hopes and dreams impact romantic relationships?
4. After the man overcomes all the obstacles to draw near to her, he discovers that she has withdrawn, perhaps even emotionally hiding from him ("in the clefts of the rock, in the hiding places on the mountainside" 2:14). Given her obvious excitement about his coming (2:8-9), what would prompt her (or any of us) to emotionally retreat? What will it take to draw her (or any of us) out of hiding?
5. In a similar fashion, in 3:1-4 the roles are reversed. The woman's longing to be with the man ("the one my heart loves" 4x in 4 verses!) is portrayed as an extensive and intensive search. Initially her efforts are unsuccessful, for she "did not find him." How do these parallel poems (2:8-15 and 2:16-3:4) illustrate both our longing for and fear of intimacy?