

Love in the Song and hermeneutical control

Exegetical uptightness.

Wanting controls.

What does the Bride want?

- Safety
- Direction
- Faithfulness

[Three inescapable levels in the Song.]

The search for hermeneutical controls is the search for safety, direction, and faithfulness for the bride.

So what controls the Bride in the Song of Songs? The Bride is controlled by things like ...

- a) passionate enjoyment of the Other's "loving"
- b) seeking the Other's presence
- c) delighting in the Other's person
- d) promoting the Other's honour
- e) praising the Other's attributes (your mission ...)

It's all about Love. Or the Lover. (But since love is unitive and since the Lover who controls is the Lover as known by the love of the Bride, these two things do not need to be separated.)

The Bride is controlled by Love. Love as power and force and authority.

Love (the Lover as loved, the loving of the Lover) controls the Bride. Safety; direction; faithfulness.

To be in love is to be under authority.

Christ's hermeneutical, interpretative, exegetical authority exercised by love.

If you want safety, direction and faithfulness as hermeneutical control in your reading of the Song of Songs or Revelation or any other part of Scripture then the greatest safety, the clearest direction and the deepest and most enduring faithfulness will be found in love.

Not Fletcher (hermeneutical lust, self-gratification, adultery, homoeroticism) but Augustine (hermeneutical love).

Lovers notice more.

What is the key qualification for an interpreter of Scripture? John 21.

Interpreting the Song as a lovers' game not an unkind trick.

The King is in control. The King's hermeneutical control gives his bride safety and direction and faithfulness. The King's hermeneutical control is love.