

**OT Term2: Week 5 - Solomon's reign and his writings**

**1 Kings 2:12 - 11:43; 2 Chronicles 1:1 - 9:31; Song of Solomon; Ecclesiastes**

1 Kings 2

12 Solomon is king after David's death.

13-25 Adonijah asks Bathsheba to approach Solomon about him marrying Abishag ( the virgin who had cared for David in his old age). Solomon orders him to be killed.

26-28 Abiathar is dismissed as priest. ( see 1 Sam.2:30-33)

29-35 Joab is slain at the horns of the altar for the deaths of Abner and Amasa. Benaiah is made commander of the army.

36-46 Shimei (2 Sam 16:5-14;19:16-23) breaks house arrest and is slain. (consider David's request 1 Kings 2:5-9)

1 Kings 3

1 Solomon marries Pharaoh's daughter to form an alliance.

Psalm 45

The wedding song

1 Kings 3

2-4 High places being in use, Solomon sacrifices at Gibeon.

5-15 At Gibeon, in a dream God gives him a choice, he asks for wisdom and is given also riches and honor.

see // account in 2 Chronicles 1:1-13

10-28 In Jerusalem his wise judgment in a dispute between two women over a baby makes him renowned.

1 Kings 4

1-6 Solomon's officers.

7-19 12 deputies in Israel provided for the king and his household by monthly rotation.

20-28 His power and wealth; peace in the land.

29-34 His celebrated wisdom.

1 Kings 5

1-12 Solomon covenants with Hiram, king of Tyre; he supplies timber for the Lord's house.

13-16 The number of his workers.

17-18 They cut foundations stones as well as timber.

// 2 Chronicles 2:1-18

The interchange between Hiram and Solomon is repeated with slight variation.

1 Kings 6

1 480 years after leaving Egypt, and in 4th year of Solomon's reign he began to build the temple.

// 2 Chronicles 3:1-2 gives details of the site of the Temple on the threshing floor of Ornan the Jebusite. (1 Chron21:18 // 2 Sam.24:18, spelt Araunah the Jebusite)

2-10 Its dimensions & external parts.

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11-13 The Lord's promise about it.

14-22 Description of its internal parts and contents built with wood; the inner sanctuary lined with gold;

23-28 The cherubim in the inner sanctuary.

29-36 The inner fittings.

37-38 It took 7 years to build.

**1 Kings 7**

1-12 Building Solomon's and the daughter of Pharaoh's houses.

13-47 Hiram of Tyre, a worker in bronze, brought in by Solomon made pillars in the temple, a sea (reservoir for water for ritual cleansing of priests) standing on twelve oxen, ten stands, basins, shovels and bowls, all of bronze.

48-51 Other furniture and utensils of gold.

51 David's contributions of gold and silver put in treasury.

1 Kings 6 & 7 // in 2 Chronicles 3 & 4 The building of the Temple with slight differences and the detail of the veil in 3:14.

**1 Kings 8**

1-9 The Ark, with only Moses two stone tablets in it, and the tent of meeting, plus the utensils, are brought to the Temple amidst many sacrifices and placed in the inner sanctuary.

10-11 The cloud of the glory of the Lord filled the house.

1-11 // 2 Chronicles 5:1-14

note the addition of the singers and musicians' praises to the Lord, verses 11-13.

12-21 Solomon addresses the people about the fulfillment of the promise to David to build the house of the Lord.

12-21 // 2 Chronicles 6:1-11, in verse 6, he explicitly names Jerusalem as the city.

22-53 At the dedication, Solomon prays to the Lord, recognising He is not contained in a house, & asks Him to hear their requests, have mercy on Israel and even foreigners and forgive their sins when they turn to Him and towards the Temple.

22-53 // 2 Chronicles 6:12-42. Note in verse 13 the platform that Solomon stood on as he prayed to God before the people.

54-61 Turning to the people, he blesses and exhorts them.

62-65 He holds the feast of the dedication for 7 days and the feast of tabernacles for another 7 and sends the people away rejoicing.

62-65 // 2 Chronicles 7:1-10

Note verses 1-3, when Solomon finished praying and offered sacrifices that a fire came down and consumed the sacrifice and the glory of the Lord filled the place; the people worshipped.

**1 Kings 9**

1-9 The Lord appears to Solomon a second time and makes a covenant with him to establish his throne forever, if he walked before Him in integrity of heart and uprightness. If he served other gods, Israel would be cut off and the Temple

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in ruins.

1-9 // 2 Chronicles 7:11-22.

10-14 The mutual presents of Solomon and Hiram, king of Tyre.

15-23 Solomon's levy of forced labour, building of cities and persons employed.

24 Pharaoh's daughter comes to her house in Jerusalem.

25 Solomon sacrifices thrice yearly.

26-28 His navy and the gold from Ophir.

10-28 // 2 Chronicles 8-18

with the addition of his appointment of the priests and Levites to their duties in v's 14-15.

1 Kings 10 // 2 Chronicles 9:1-28

1-13 The queen of Sheba visits to test Solomon's wisdom; they exchange gifts.

14-21 Solomon's gold; his yearly intake; the uses in shields and drinking cups.

22-29 His great wealth and wisdom; his horses and chariots. // 2 Chronicles 1:14-17.

1 Kings 11

1-8 He had 700 wives and 300 concubines and in his old age they turn him away to foreign gods and idolatry.

9-13 The Lord is angry and swears to take the kingdom from him, save for one tribe, to keep his promise to David.

14-22 The Lord stirred up adversaries to Solomon - Hadad of Edom, previously exiled to Egypt by David and Joab;

23-25 Also Rezon from Aram;

26-40 and Jeroboam, to whom Ahijah prophesied that the Lord would make him king over ten tribes. He fled from Solomon to Egypt.

41-43 Solomon dies after having reigned for 40 years.

43 His son, Rehoboam succeeds him as king.

41-43 // 2 Chronicles 9:29-31.

### **SOLOMON'S WRITINGS**

#### **Song of Songs.**

1. Called in the Latin Vulgate and also the LXX [Greek Septuagint] the "Song of Songs". The expression is a Hebrew form of expressing excellence; just as we have 'holy of holies', to express the most holy [Ex.29.37] 'heaven of the heavens' to express the highest heaven [De 10.14] this form makes clear that this is the most excellent of all songs.

2. It is one of the five volumes [megilloth] placed immediately after the Pentateuch in the Hebrew Scriptures.

3. It is a love song expressed in three voices; those of the bridegroom, the bride and the friends. Interpretation as to where each is speaking varies so use the following as only a guide in making your own understanding.

Since it was written different interpretations have been placed on it, some ancient Jewish scholars seeing it as an allegory for Jehovah's love of Israel; Christians have also allegorized it as a love song of Christ for the church. Some see it simply as a song of king Solomon for his bride.

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4. As Ecclesiastes demonstrates the vanity of the love of the creature, so Song of Songs speaks of the fullness of love when freely directed toward the Creator.

The song is about a bridegroom, a bride and a marriage.

5. There is a chorus who are the daughters of Jerusalem; they speak of the Bride in the first four sections as the "fairest among women"; in the fifth section she is the Shulmanite of the King's bride and also as the "prince's daughter".

6. The Bride [shulmanith 6.13] is an appropriate name "daughter of peace" being the feminine form of the word Solomon = man of peace. She is by turns a vine dresser, shepherdess, midnight enquirer, and a prince's consort and daughter. She speaks of the Bridegroom as her "beloved".

7. The Bridegroom is a suppliant caller, drenched in the night dew and a king in his palace - all of these are in harmony with the relation between Christ and his church. He speaks of the Bride as his "love".

8. The outgoing love of the Father of our spirits towards us, is spoken of throughout the Scriptures under the image of marriage between a man and woman [Is 44.5, 62.5, Jer 3.1; Ezekiel 16 and 22, Matt 9.15, 22.2, 25.1; John 3.29, 2 Cor 11.2, Ephe 5.22-23]. Indeed, when Paul comes to speak of marriage he does not present it as the original thought of God but as the spiritual union that was in God's mind as first, and then marriage as that which follows from it [Ephesians 5].

9. The Song forms a trilogy with Psalms 45 and 72, both of which focus upon the king as one who is the object of a loving person who is extolling the king. They are full of similar imagery to the Song of Songs.

10. Most readers discern 4 breaks in the text, followed by 4 abrupt beginnings [2.7; 3.5; 5.1; 8.4]. In this way there are five sections.

11. [a] Jewish readers understand it as the union of Israel and her God – the allusions to the temple and the wilderness sit with this understanding.

[b] Some Christians understand it to be an allegory of Christ and the Church.

[c] Other Christians see it as of Christ and the believer.

Our summary follows the text as it appears and we are content to try to distinguish the voices so as to make internal sense of the presentation of this wonderful love song.

### **1: 1 The title**

*1. Solomon's Song of Songs – his very best song*

#### **THE FIRST ACT 1:2 - 2:7**

##### **1:2-4a The bride expresses her desire for the king**

*2a. Let him – she does not name "him" since everyone knows who she is infatuated by and who is the chief object of her desire.*

*For a king to permit his hands or his garment to be kissed was a great honour. But to think of him kissing, with his mouth, is the greatest honour. This bride wants to go to the intimate place with him such as no other might dare. The Hebrew word for "love" here is dodim, which stands for caresses and manifestations of love. Speaking in the context of the banquet, they are better than wine.*

*3b. "name is as ointment poured out" to utter or hear the name of the Bridegroom is for this girl as to have the experience of an aroma that fills her senses.*

*3c. "the maidens [virgins] love you..." the Bride sees that the object of her love is also appreciated by the others - they rejoice with her because they see the worth of the object*

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of her desire. They too are virgins who are hidden away. They have the desires also of unfulfilled girls.

4a "Draw me... we will run after you, the king has brought me to his chambers" is a reference to her being taken by force from her people and 'requisitioned' by the king who has brought her into his domestic environment. The allusion is to an individual [me]; but individuals find their community with one another who have the same object of love and desire.

There is movement here from being drawn to run after the Bridegroom, but the scene is changed to entry onto his private apartments.

#### 4b Chorus / friends- praise of her love

The maidens rejoice for her. They can appreciate the delight of a love more fragrant than wine and the caresses that she is experiencing.

#### 5-7 The bride describes herself to the daughters of Jerusalem as dark of skin and asks them where to find her lover.

5a The Hebrew for 'black' denotes a ruddy hue that comes from sun-burning. So she explains that her brothers got her to work in the vineyard. Yet in contrast to the pale women of the court she is, even though sunburnt, comely. She has a country girl's appreciation of what looks nice and applies it to herself.

5b the tents of "Kedar" – inhabiting dark tents the people of Kedar are a tribe of nomads descended from Ishmael [Gen 25.13; Ps 120.5].

6c the implication is that her brothers made her work in the vineyard so as to prevent her from meeting her lover.

6d Her own vineyard – may refer to her sunburned face but more likely to the love of her groom. She could not attend to that while she kept her brother's vineyard.

7ab Addressing her absent one, she asks where he is attending his flock. "At noon" in the middle of the day it was the hottest time, so the shepherds took it easy in the shade. She wants to be there with him, sharing the companionship he has with his friends and workmates, and not as a covered person, perhaps as a harlot [Gen 28.15] or a leper [Le 13.45]; but as open and available for friendship and shared life. Having enjoyed the chambers, she is willing to share the outdoor life as well.

#### 8 Chorus or Groom?

If we take this as the maidens: then they are being sarcastic – and are making it clear that since she spurns them, then she ought to return to her duties as a shepherdess.

If we take this to be the groom: then He is making it clear that she ought to have known where He was feeding his flock. And that he calls her his "fairest" answers to her awareness of herself as black. Further, if it is his companions she likes being with then she should feed the kids beside their tents – a mild rebuke!

#### 1:9-2:6 They express their mutual affection and admiration

#### 1:9-11 The bridegroom

9a Solomon was the first to introduce horses as a regular part of Israel's army. The comparison draws on the speed, beauty and swiftness of the Egyptian horses.

10-11 He looks forward to endowing her natural beauty with the appropriate jewelry that befits her cheeks and neck. He wants to honour her as he sees her beauty deserves.

#### 12-14 The bride

12 In the close proximity of the table [couch REB] of the king she is conscious of the fragrance that her body is putting forth - her spikenard is the thing that she has to allure him with.

13 She thinks of him also as a source of fragrance; but using a more erotic image of the little bag of myrrh that lies between her breasts. So she sees him there giving off the fragrance that the little bag does through her own body temperature.

14 She likens him again to her cosmetics as henna that is growing in the Dead Sea resort of En-gedi. The white and yellow flowers are very strong in scent, the leaves are light green and the ladies used to wear them on their person.

These images are powerful and suggestive to the bride – they link the bridegroom in her thinking to those cosmetics which she uses upon her own body as an allurement to him, but then she personifies them as him and so they bring an allurement to her.

#### 15 The bridegroom

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*The point of his comparison is the innocence and gentleness of the dove. Her eyes are to be compared to that and the groom thinks of her as a delightful, innocent person.*

#### 16-17 The bride

*She is thinking of the house she is in, but with reference to the outdoors as well. The couch is green and leafy, the cedars of the panels and the rafters of fir [pine] carry her to the rustic sense of the house and the allusion to the outdoors where she has spent a lot of her life.*

#### 2:1 The bride

*The maiden continues, describing herself as a humble meadow flower. Perhaps she feels out of place in the luxurious surroundings? Sharon probably refers to the coastal district from Caesarea to Joppa.*

*A "lily of the valley" refers to a lily that is found commonly.*

#### 2 The bridegroom

*Her modesty is answered by the groom: if she would be a lily of the valley then she is in fact, to make a comparison with the court women, a rose among thorns.*

#### 3-6 The bride

*3a The maiden ignores the compliment and goes on to extol her beloved. He is an apple tree among the men around him. In his shade she delights to sit and his fruit is sweet to her taste.*

*4 He has brought her to his banqueting table – a place of honour for her. This lady sees the experience of being received by her beloved as to be valued and made much of. The banner may be something above her and she sits under the banner of his love; here the banner conveys an image of care and kindly overshadowing of her person.*

*However, the banner may convey a military banner which, in battle, soldiers rally to and are loyal towards. She may mean that her beloved's banner is flying and she knows that it is his love that is drawing her to be found there, gathered to it and held there in loyalty.*

*5 She cries out for sustaining food, but what is in her reach is dainties [ashishoth are raisin cakes Hosea 3.1] and apples. Apples refers us back to the apple tree her beloved represents to her.*

*6 His left hand under her head supporting her, and his right hand embracing her is how she would like to be held by him.*

#### 2:7 The groom asks the daughters of Jerusalem not to stir up love prematurely.

*The daughters of Jerusalem, who encourage the dreaming and desire of the young woman, are to be charged seriously with an oath.*

*Gazelles are common in South Lebanon at this time in history. They are held in high admiration for their graceful movement as being symbolic of feminine beauty. A shepherd would see them often and can take an oath by something familiar to him.*

*What he wants these court ladies to know and understand is that love should not be awakened until it will – love is a free matter, it comes not at the urging of sympathetic others. It has its own time and grace – it moves to its own beat.*

## THE SECOND ACT 2:8 - 3:5

### 2:8-13 The bride, possibly at home in the country, looks for her groom to come and relates his conversation with her to come for the season is ready.

*9 The beloved, as a free and energetic young gazelle, has come and paid a visit as a person who is outside peering in through the lattice windows.*

#### 10 She relates why he wants her to come away.

*11-13 The reasons she should come away is that the winter is gone, and the whole of the countryside is resplendent with the spring flowers, the celebration of new life. The zamir is a migratory bird that ushers in Spring, the turtle is a bird of passage whose voice announces the Spring has come. The fig tree has made red-ripe its green figs and the vines are in blossom.*

#### 14 The bridegroom draws her out and longs to see her.

*Referring back to her as his dove, he says that the time for hiding in the holes of the cliffs or the terraced hillside are over, she should come out where he can see her lovely face and hear her sweet voice.*

### 2:15 The bride [or the chorus] encourages him to catch the foxes which will ruin their vineyard literally or they may represent things that would upset their

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mutual love.

2:16-3:4 The bride continues to relate how she searched for her beloved and finding him, held him tight.

*16a It is not the possession of a person as a thing in your pocket. Nor is it that he is hers in comparison to others - rather she knows the reciprocal delight of being loved and to love back. This is what she means by "my beloved is mine and I am his". This is typical of the way that the Lord deals with Israel of old and also with us – mutual, reciprocal exchange which is a "having" of each other.*

*16b-17 She imagines where he is on his own guarding the flock among the lilies of the valley. She wants him to show himself as a young stag or as a gazelle – she delights in that presence he has and the grace with which he moves so naturally.*

5 The bridegroom

*Reminds us again that love is a free agent and comes when it will.*

### THE THIRD ACT 3:6 - 5:1

3:6-11 The chorus describe the magnificent procession of Solomon coming into Jerusalem for the wedding.

*Solomon is attended by those who go before him as a bodyguard. The feature of his panoply is that it is beautiful and he is being carried in it with all the trappings of a king. The maidens of Jerusalem are encouraged to come out and see this spectacle.*

4:1-15 The bridegroom is enraptured by her beauty and finds her without blemish; he longs for her and likens her to a sealed garden of sweet fruit.

*1-8 The beauty of the girl to the groom is now extolled with a plethora of countryside inspired images; eyes are doves; hair like a flock of goats; teeth are ewes newly shorn against the hillside; teeth are even and none lost; lips are like scarlet thread; parted lips like a pomegranate cut open; neck as David's tower; breasts like fawns; etc.*

*9 She has stolen his heart and she is a garden locked. A private place which is not open to him as yet. A fountain sealed. A garden, splendid in its fertility and secluded save to its lawful possessor. She is chaste and modest, just as gardens are walled in to prevent the intrusion of strangers. Owners of fountains in the East sealed them with clay that quickly hardened in the sun. Thus sealed they became private property.*

16 The bride desires her love to be awakened and invites him to come to her.

*She desires that the wind from Lebanon should blow on her garden and spread its fragrance so that he lover would come to her and enjoy the fruit of the garden. She is ready.*

5: 1 The bridegroom celebrates the delights of his bride.

*The groom has come to the garden – he has answered her invitation. He has been drawn to the place and tasted of the spices and the milk, the honeycomb and the honey. He encourages his friends to be drunk with love as he is.*

### THE FOURTH ACT 5:2 - 6:9

5:2-8 The bride awakens to find him gone and, tormented by the separation, searches for him.

*She has a dream, in her sleep she hears him come to the latch of her room. But she is undressed and in bed and should she get up?*

*She does and then when the latch opens he has gone. She searches for him and does not find him. The watchmen beat her because she was out of doors by night. Where has he gone? She asks the maidens to convey to him, if they see him, that she is faint with love.*

9 The chorus ask about her man.

*They ask is he any different from any other.*

10-16 The Bride praises his physical beauty, drawing on likenesses with the most precious and beautiful things, showing her delight in him.

*The maidens' question draws the beautiful description of her beloved from the girl. Full of allegorical statements about his bodily attractiveness to her, she makes clear that he is her beloved, her darling.*

*Of course, this is the point – her description of him is not designed to be objective – such as the maidens might look at him and see the same things by their eyes. It is how she sees him*

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– the comparisons are, once again, countrified and speak of excellence of nature's beauty as paralleled in this man's physical appearance.

6:1 The chorus ask where he is.

*They too now speak of her as the "fairest of women". They ask where did he go so that they might look wither for him.*

2-3 The bride answers he is pasturing his flocks

*Her beloved has gone down to his garden – which is different from her garden as he sees it. Her's is walled and secret - its attraction to him is that it is for no one else – she is an exclusive garden.*

*His garden, as she sees it is his work place, his natural setting – the love of which they both share. She knows the satisfaction and joy he has in this setting – for he is not working at this time, he is picking lilies.*

4-12 The bridegroom praises her beauty and recalls what the other maidens say of her uniqueness.

*4 Tirzah is an old Canaanite city [Joshua 12.24] and is now compared with the beauty of Jerusalem to speak of the beauty of the girl to her groom.*

*9 He knows of himself that she is happy; everyone can see that.*

*12 He doesn't recognize himself. Because she has made him a prince by her choice of him from among myriads of people.*

#### THE FIFTH ACT 6:11 - 8:4

13a The chorus call her back.

*They find her attractive as one who is fully in love. They want to look at her and feast their eyes on her.*

13b The Bridegroom delights that they want to see her

7:1-5 The chorus or Bridegroom(?) then describe her beauty and movement as they have seen her dancing and thus understand she has captivated the king's heart.

*We now have a picture, judging by the description of the chorus maidens, of a belly dancer with a bare thighs and midriff. They too, make the comparisons of her physical beauty with the external natural countryside and its animals, as well as drawing from the pool of Heshbon, towering Lebanon and Carmel.*

7:6-9 The bridegroom delights in her.

*But the tone quickly changes as the bridegroom is entranced by her. He sees her breasts as clusters of fruit and he wants to climb her person and find her breasts and know her breath upon his lips as they kiss.*

*This is the first real statement of desire that is clearly physical and seeking physical exchange.*

10-8:3 The bride desires to go away with him to share their love.

*The bride responds to his physical longing for her. She too wants to go outside in the henna bushes and lie with him. She wants to give him her love she has fruits old and new in store for him.*

*1 But she is conscious of protocol and the public view – she would even wish that she was his brother so that she could kiss him publicly without being despised as a loose woman.*

*They could go to their mother's house – if he were her brother - and they could have mulled wine and embrace.*

The bridegroom directs the chorus 8.4

#### THE SIXTH ACT 8:5-14

8:5a The chorus observe her coming from the wilderness leaning on him.

5b-7 The bridegroom.

*5b The bridegroom makes clear that he roused the girl while in her mother's home under the apple tree.*

*6 He wants her to wear him as a seal over her heart. It is a powerful image of being worn as clothing which all can see, with the mixed metaphor of him being the person who is the seal – the closure to others – over her heart. For their love is as strong as death and their passion for each other strong.*



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*7 If their love is a fire than many waters could not quench it. Love cannot be bought – it is something that comes freely, gratuitously and when it will.*

8-9 The chorus; [this time her brothers?] are concerned for her to be protected and adorned.

*In speaking of her the chorus think of her as young and not developed. They liken her to a wall, to be scaled; and a door, to be opened. They intend to make the wall unclimbable and the door barred. Do they mean that they will prevent outsiders from entering her – or do they mean that if she is scaled and gives into temptation they will confine her and if as the door she opens herself they will bar it to punish her with confinement?*

10-12 The bride gives herself (her vineyard) to Solomon

*10 The bride makes clear that she is a wall and her own breasts are the towers of the wall; she has arrived at the maturity for marriage. She has proved as impregnable as a wall and has held herself chaste. She brings content to the man who looks on her but she is a wall – she cannot be presumed upon.*

*11 Solomon's wealth was no temptation to her- even though his vineyard was legendary.*

*12 Her own vineyard – which is herself – has her as the solitary owner. Her vineyard was hers to give and she has held it for her beloved.*

13 The bridegroom calls to her.

*As the friends of the bridegroom can hear her voice so the bridegroom wants to hear it as well.*

14 The bride encourages him to hurry.

*She invites him to show himself and come in to the open as a gazelle and a young stag.*

## THE BOOK OF ECCLESIASTES.

### Chapter 1

1-11 The futility of all endeavours.

12-18 About the writer and his search for wisdom and knowledge which was futile.

### Chapter 2

1-11 Pleasure, great works and material possessions proved to be meaningless.

12-17 Wisdom is preferable to folly but the same fate awaits them both.

18-23 He came to hate all his work for it had no future.

24-25 We should enjoy the providence of God.

### Chapter 3

1-10 A time for everything.

11-15 There is excellency in God's works.

16-21 As for man, God will judge his works hereafter, though he is like a beast.

22 Man should enjoy the fruits of his own labour.

### Chapter 4

1-5 The futility of life is increased by the evils of oppression; envy and idleness.

6-12 The misery of solitariness.

13-16 A poor and wise child is better than an old and foolish king.

14-16 The uncertainty of popular favour.

### Chapter 5

1-7 Care in approaching God.

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8-17 Riches are meaningless.  
18-20 We should enjoy the blessings of God.

Chapter 6

1-8 The vanity of making riches when you are unable to enjoy them.  
9-12 Conclusion of meaninglessness.

Chapter 7

1 The value of a good name.  
2-5 The advantages of sorrow and correction.  
6 The emptiness of a fool's joy.  
7 of oppression.  
8-10 The end better than the beginning so be patient.  
11-22 Excellence of wisdom.  
23-29 Difficulty of obtaining wisdom.

Chapter 8

1 True wisdom is modest.  
2-5 Kings are to be respected.  
6-8 Of the misery of man and the certainty of death  
9 Exercising authority over someone to their hurt  
10 The end of the wicked  
11-12 God's longsuffering  
13 Fate of wicked men  
14-17 God's ways past finding out

Chapter 9

1-3 Events happen alike to good and bad  
4-6 Comparison of the state of the dead and the living  
7-10 Enjoy God's mercies and live to His glory  
11-12 God's providence rules  
13-18 Wisdom better than strength

Chapter 10

1- 15 Observations of wisdom and folly  
16-17 How the king matters  
18- Laziness  
19- Feasting and money  
20 - Respecting the king

Chapter 11

1-6 Directions for loving care  
7-8 Good times and bad to all  
9-10 There will be a day of judgment

Chapter 12

1-7 The Creator to be remembered in youth

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***1 Kings 2:12 - 11:43; 2 Chronicles 1:1 - 9:31; Song of Solomon; Ecclesiastes***

8-12 How the Preacher taught the people

13-14 The conclusion: fear God is chief remedy to vanity