

Part 11

“One Fine Day”

"One Fine Day" is a 1963 song written by [Gerry Goffin](#) and [Carole King](#). It first became a popular hit for the American [girl group the Chiffons](#), who reached the #5 on the *Billboard* chart. In 1980, King recorded her own song and charted at #12 on the *Billboard* chart. The song has subsequently been covered by numerous artists over the years. Goffin and King were inspired by the title of the aria "Un bel di vedremo" from the [Puccini](#) opera [Madama Butterfly](#). The introductory propulsive piano riff was recorded by King herself. The other personnel on the Chiffon recording included Wrecking Crew members Carl Lynch on guitar, Dick Romoff on bass, Artie Kaplan, Sid Jekowsky, and Joe Grimaldi on sax, and Gary Chester and Buddy Saltzman on drums. The Chiffons' "One Fine Day" was an international hit charting in Europe and New Zealand. The song was ranked on [Rolling Stone Magazine](#)'s list of "[The 500 Greatest Songs of All Time](#)" (#460).

One fine day, you'll look at me And you will know our love was, meant to be One fine day, you're gonna want me for your girl. The arms I long for, will open wide And you'll be proud to have me, right by your side One fine day, you're gonna want me for your girl. Though I know you're the kind of boy Who only wants to run around I'll keep waiting and someday darling You'll come to me when you want to settle down, oh! One fine day, we'll meet once more And then you'll want the love you threw away before One fine day, you're gonna want me for your girl.

(One fine Day” performed by the Chiffons)

“Deep Purple”

"Deep Purple" was a 1933 instrumental song written by pianist [Peter DeRose](#). The following year, [Paul Whiteman](#) had it scored for his orchestra that was "making a lady out of jazz" in Whiteman's phrase. "Deep Purple" became so popular in [sheet music](#) sales that [Mitchell Parish](#) added lyrics in 1938. [Larry Clinton](#) and His Orchestra recorded the song in 1939 and it went to #1 on the U.S. popular music charts. Popular version have been made by [Artie Shaw](#) and [Guy Lombardo](#) (1939). The tune was a favorite of [Babe Ruth](#), and composer Peter DeRose performed the song at Ruth's birthday parties for years. The brother and sister act, [Nino Tempo & April Stevens](#) recorded the song and it went to #1 on the U.S. pop charts in 1963, 30 years after it was written. Their rendition won that year's [Grammy Award for Best Rock and Roll Record](#). This version of the song is notable for [April Stevens](#)' speaking the lyrics in a low voice during the second half of the song while her brother sings. According to the *Billboard Book of Number One Hits*, when the duo first recorded the song as a demo, [Tempo](#) forgot the words, and Ms. Stevens spoke the lyrics to the song to remind him. The record's producers thought Stevens' spoken interludes were "cute" and should be included on the finished product.

“When the deep purple falls over sleepy garden walls and the stars begin to flicker in the sky Through the mist of a memory you wander back to me breathing my name with a sigh. In the still of the night once again I'll hold you tight though you're gone your love lives on. When moonlight beams and as long as my heart will beat love we'll always meet here in my deep purple dreams.”

(“Deep Purple” performed by Nino Tempo and April Stevens)

“All the Things You Are”

4:1-7, (He) “How beautiful (*yapheh*) you are, my darling (companion)! Oh, how beautiful (*yapheh*)! Your eyes behind your veil are like doves. Your hair is like a flock of goats descending from Mount Gilead. Your teeth are like a flock of sheep just shorn, coming up from the washing, each has its twin; not one of them is alone. Your lips are like a scarlet ribbon. Your mouth (speech) is lovely (*naveh*). Your cheeks (temples) behind your veil are like the halves of a pomegranate. Your neck is like the tower of David, built with elegance; on it hang a thousand shields, all of them shields of warriors. Your two breasts are like two fawns, like twin fawns of a gazelle that browse among the lilies (lotuses). Until the day breaks and the shadows flee, I will go to the mountain of myrrh and to the hill of frankincense. You are totally beautiful (*yapheh*), my darling; there is no flaw in you.”

Key thoughts: The besotted new husband finally gets a word in edgewise and extolls the beauty of his new wife in the chapter 4 with fevered anticipation of imminent consummation of the union at the end of chapter 4. It doesn't help his state of mind when his new wife, herself exhausted from waiting, invites him to sexual intimacy in SS 4:16 with: **“Awake, north wind, and come, south wind! Blow on my garden, that its fragrance may spread abroad. Let my lover come (enter) into his garden and taste its choice fruits.”** Which he will do in 5:1.

Remember, this is probably an inspired teenage-agrarian singing to his teenage-agrarian lover, now wife. To him, she is “beautiful” (*yapheh*). The Bible, of course, extolls the beauty of some of its women: Abigail - 1 Samuel 25:3; Sarah - Genesis 12:11; Rachel – Genesis 29:17; Esther – Esther 2:7; Tamar – 2 Samuel 13:1; Bathsheba – 2 Samuel 11:2 but also warns against the misuse of beauty in Proverbs 11:22; 31:30. This particular poem is a wondrous picture of his wife's body by her husband on their wedding night. I suggest it is the first time he has seen his young wife naked and he, understandably, is overwhelmed with what he sees. Giovanni Leone, Prime Minister of Italy (1963, 1968) once said of his model wife: “The strongest evidence to prove the existence of God is a beautiful woman.” (interview in *Europea*, quoted in *New York Times*, 4/21/73). Leave it to the Italians to state the obvious.

Throughout the rest of the *Song*, the young man will describe the love of his life in terms of places, flora and fauna (c.f., SS 4:4, 11; 6:4; 7:4-5, c.f., Proverbs 5:18-19). The young husband's lovely physical description of his new wife is the first such description in the *Song* and is called a *Wasf* (or “blazon”). *Wasf* is an Arabic term meaning “description” popularized in the 1870s by a Prussian diplomat (Johann Wetzstein). The *Song of Songs* is the only book of the Bible that has *Wasfs* and there are four such descriptions – three of a woman's body (SS 4:1-7; 6:4-6; 7:2-8) and one of a man's body (SS 5:10-16). These four *Wasf's* are basically literary fore-play. The man's first description of his wife contained in this poem paints a picture of a beautiful and sensuous woman with the intent of evoking passion in her and providentially, us, the reader.

The metaphors employed create a congenial atmosphere reflecting the feelings of the two teenagers, so we shouldn't get too wrapped up in mental gymnastics and acrobatics trying to discern precisely what he is talking about. The young man's metaphor about her “hair” like a flock of goats is to be understood as a compelling image. “pomegranates” are mentioned in some love songs from Mesopotamia as a love potion, an aphrodisiac. “Shorn lambs” leaping from their washing connote vigor and health just as good “teeth” (smile) is a sign of good health and careful attention to appearance. “red ribbon lips” could be likened Rahab's “red thread” in Joshua 2:18 as an invitation to romance or at least a sign of sexual license, much like the sign of a heart today means “love.”

As his description moves down from her eyes to her breasts, the man's sexual desire increases until he states his intention to caress her breasts in verse 6 (SS 7:7-8; **Proverbs 5:19, “A loving doe, a graceful deer – may her breasts satisfy you always, may you ever be captivated by her love.”**). Indeed,

one prominent scholar (Daniel Estes) has suggested that “Myrrh Mountain” and “Frankincense Hill” in verse 6 are nicknames the young man gives to the breasts of his young wife, based on verse 5, where he calls her two breasts “twin fawns” and “gazelles.” In all the descriptions, the focus is on lovemaking (“I will go to Myrrh Mountain and Frankincense Hill”), and thus these descriptions are very erotic and subjective and, of course, geographically non-existent.

In verse 4 when the man gazes on his wife he feels astonishment her beauty, as if he were a king looking at the “warrior shields” of his army. It is important that the military connotations of the woman’s “neck” – the undiscovered “tower of David” - be maintained, despite its awkwardness for us, since it tells the story that the man knows and appreciates the fact that he cannot storm or take the woman at will, but rather must speak tenderly and lovingly to her so that she will willingly submit to him what he cannot take by force. He tells her, through his metaphors, that she is strong and a fortress in her beauty, not weak and susceptible to conquest (c.f., **Ezekiel 27:11, “They hung their shields around your walls; they brought your beauty to perfection.”**).

The *Song* is not about sex only but also about speech – tender, affectionate speech. The overwhelming motif of the entire collection of poems, from the shepherd’s perspective, is the inaccessibility of the woman – she is a committed virgin – and his attempt to reach her through loving words. Without such tender words she is unattainable so he must entice her through loving speech to open her heart and her body to him. A woman’s beauty is meant to be sexual in that it highlights the wonderful difference between a man and a woman, and thus her perceived beauty is an advertisement for romance.

But it is not just her appearance. He adores the sound of her voice (**SS 2:14, “show me your face, let me hear your voice”**) coming from her marvelous (“lovely”) mouth (verse 3). With the right person, at the right time, in the right place, sexual intimacy is a treasured gift from God (c.f., **Hebrews 13:4, “Marriage should be honored by all, and the marriage bed be kept pure, for God will judge the adulterer and all the sexually immoral.”**) The young man wants to make love to her all night long (“until the day comes to life and the shadows flee”). We’ve seen this phrase already in **SS 2:16-17, “My lover is mine and I am his, he browses among the lilies until the day breaks and the shadows flee.”**)

“All of You”

In 1954, Cole Porter wrote "All of You" as an American Songbook *Wasf* for his Broadway musical *Silk Stockings*. Many artists have recorded the song, including just an instrumental version, which I find very strange and unsatisfying because the Porter lyrics are so romantic and evocative: **“I love the looks of you, the lure of you; I’d love to make a tour of you. The eyes, the arms, the mouth of you, the east, west, north, and the south of you.”** Well, Cole Porter agreed with me, and he thought no one sang it better than the great Fred Astaire to the beautiful Cyd Charisse in the 1957 movie *Silk Stockings* as Mr. Astaire spends several minutes describing Ms. Charisse and how he’d like to “make a tour” of her. The song is the most famous *Wasf* in the American Songbook, and it’s a *Wasf* that we men should emulate with our wives.

“I love the looks of you, the lure of you, I’d love to make a tour of you, The eyes, the arms, the mouth of you, the east, west, north, and the south of you. I’d love to gain complete control of you, and handle even the heart and soul of you. So love, at least, a small percent of me do, I love all of you. After watching your appeal from every angle there’s a big romantic deal I’ve got to wangle For I’ve fallen for a certain luscious lass And it’s not a passing fancy or a fancy pass.”

(“All of You” performed by Fred Astaire)(6:09)(2:20)

"I Can't Believe That You're in Love with Me"

"I Can't Believe That You're in Love with Me" is a 1926 popular song composed by [Jimmy McHugh](#) and [Clarence Gaskill](#). The song is a swinging love song in which the singer is amazed that someone "far above me" is in love with him; in fact, everyone else is pretty surprised as well: **"But when you're by my side I am filled with pride for I'm so proud of you. It all seems too good to be true. Your eyes of blue, your kisses too, I never knew what they could do, I can't believe that you're in love with me."** An astonishing 20 recordings were made of "I Can't Believe That You're in Love with Me" in the years before World War 2 in 1941. It's performed twice in the 1945 ultra low-budget film noir classic [Detour](#), it was a prominent song in *The Cain Mutiny* ten years later (1954). In 1953 the Ames Brothers made it a hit record. It was in *Looking for Love* (1964), *Thoroughly Modern Millie* (1967), and was selected to be on the soundtrack of Clint Eastwood's 1988 bio-pic of Bird Parker, *Bird*.

"Yesterday you came my way, and when you smiled at me, in my heart I felt a thrill you see, that it was love at sight and I was right to love you as I do. Still I never dreamed that you could love me, too. Your eyes of blue, your kisses too, I never knew what they could do. I can't believe that you're in love with me. You're telling ev'ry one I know I'm on your mind each place we go They can't believe that you're in love with me. I have always placed you far above me. I just can't imagine that you love me. And after all is said and done, to think that I'm the lucky one. I can't believe that you're in love with me. Skies are gray. I'm blue each day. When you are not around, ev'ry thing goes wrong, my dear I've found. But when you're by my side I fill with pride for I'm so proud of you. It all seems too good to me to all be true. Your eyes of blue, your kisses too, I never knew what they could do. I can't believe that you're in love with me."

("I Can't Believe You're in Love with Me" performed by the Ames Brothers)(3:11)(1:34)

"Lydia, the Tattooed Lady"

"Lydia, the Tattooed Lady" is a 1939 song written by [Harold Arlen](#) and [Yip Harburg](#). It first appeared in the [Marx Brothers](#) movie [At the Circus](#) and became one of [Groucho Marx](#)'s signature tunes. In 1950, Mr. Marx famously 'stopped' trading at the [New York Stock Exchange](#) by commandeering a microphone and singing the song before telling jokes for 15 minutes, during which time traders suspended their work to watch him perform. The clever lyrics use inventive rhymes such as "Lydia/encyclopedia" and "Amazon/pajamas on" that lyricist Harburg said were inspired by [W. S. Gilbert](#). Among the items, persons, and scenes tattooed on Lydia's body are the [Battle of Waterloo](#) (on her back), [The Wreck of the Hesperus](#), the American flag; the cities of [Kankakee](#) and "[Paree](#)", [Washington Crossing the Delaware](#), President [Andrew Jackson](#), [Niagara](#), [Alcatraz](#), [Buffalo Bill](#), [Picasso](#), the [Amazon River](#), [Lady Godiva](#), [Treasure Island](#), [Nijinsky](#), a [Social Security](#) Number and a fleet of ships (on her hips). Alternate lyrics imply that Lydia's backside has tattoos of a globe (or a map of the world) and a caricature of [Hitler](#) (that she sits on).

"Oh Lydia, Oh Lydia Now have you met Lydia Lydia the tattooed lady She has muscles men adore-so And a torso even more-so Oh, Lydia, Oh Lydia Now have you met Lydia Lydia the queen of tattoo On her back is the battle of Waterloo Beside it the wreck of the Hesperus too And proudly above waves the red white and blue You can learn a lot from Lydia. There's Grover Walen unveilin' the Trylon Over on the West Coast we have Treasure Island There's Captain Spaulding exploring the Amazon And Lady Godiva--but with her pajamas on She can give you a view of the world in tattoo If you step up and tell her where Mon Paree, Kankakee, even Perth by the sea Or of Washington crossing the Delaware. Oh Lydia, Oh Lydia, now have you met Lydia Lydia the queen of them all She has a view of Niagara which nobody has And Basin Street known as the birthplace of jazz And on a clear day you can see Alcatraz! You can learn a lot from Lydia! --Lydia the queen of tattoo!"

"The Physician"

In 1933 Cole Porter wrote the music and lyrics for a Broadway play called *Nymph Errant* based upon the English novel by [James Laver](#), the son of a part-time Methodist preacher who never attended the theater. The controversial story concerned a young English lady intent upon losing her virginity. Mr. Porter considered the score his best because of its worldliness and sexual sophistication. The musical was produced in London in 1933 but not in the US until 1984 because it was deemed too English. The abbreviated story line is as follows: While visiting Edwards family (the Aunt of Evangeline Edwards) for afternoon tea, Edith Sanford and the Reverend Malcolm Pither argue about the ability of an English lady to travel the Continent alone, unmolested. The tea ends with Rev. Pither promising to find a young, attractive, and virginal Englishwoman, who has made such a trip, to parade in front of the doubting Mrs. Sanford. The right reverend convinces the Edwards daughter, Evangeline, travel to Europe and beyond as the poster child for sexual innocence. However, the righteous Evangeline has other plans for her trip and they don't involve chastity. She goes through numerous encounters in order to lose her virginity. Once such encounter has her in Turkey in a harem. Evangeline has been sold and married into a harem, but she complains to Ali, the harem keeper, about the lack of intimacy with her new husband, whom she has yet to meet. He asks if she has ever been in love, and she tells him of a crush she once had with a doctor but to no avail. Evangeline sings one of the few songs to still be sung "The Physician" which tell of his physical examination of her without telling her he loves her. Seeing no end in sight to her virginity, she decides to go back home to Oxford. Evangeline and Rev. Pither join the family and Edith for tea. Pither reminds Edith of the bet they made, and all are astonished to learn of Evangeline's travels. As the others go in for tea, Evangeline asks to stay in the garden for a bit more. Now alone, she hums a bit just as a young and good-looking gardener, Joe, offers her an apple. They talk for a while, and all the while Joe gets closer and closer to Evangeline. Finally, she takes the apple he offers her as the final curtain falls.

"Once I loved such a shattering physician, Quite the best-looking doctor in the state, He looked after my physical condition And his bedside manner was great! When I'd gaze up and see him there above me, Looking less like a doctor than a Turk, I was tempted to whisper, "Do you love me, He said my bronchial tubes were entrancing, My epiglottis filled him with glee, He simply loved my larynx And went wild about my pharynx, But he never said he loved me. He said my epidermis was darling [discover veins- ah] And found my blood as blue as can be, He went through wild ecstasies When I showed him my lymphatics, But he never said he loved me. And though, no doubt, it was not very smart of me. I get on a-wracking of my soul, to figure out why he loved every part of me, And yet not me as a whole. With my esophagus he was ravished, [tiger claws] Enthusiastic - to a degree, He said 'twas just enormous, my appendix vermiformis, But he never said he loved me. He said my cerebellum was brilliant, And my cerebrum far from N G, I know he thought a lotta My medulla oblongota, But he never said he loved me. He said my maxillaries were marvels, And found my sternum stunning to see, He did a double hurdle When I shook my pelvic girdle, But he never said he loved me. He seemed amused, When he first made a test of me To further his medical art. Yet he refused, When he's fixed up the rest of me, To cure that ache in my heart. I know he thought my pancreas perfect, And for my spleen was keen as can be, He said, of all his sweeties, I'm the sweetest diabetes, But he never said he loved me. No he never said he loooooeed... He lingered on with me till morning And when I went to pay him his fee He said, "Don't be funny, it is I who owe you money" Ah! But he never said, no he never said, no he never said he loved me."

"Looking at You"

"Looking at You" the 1928 ballad by Cole Porter, has been called one of the composer's loveliest songs (William McBrien). Apparently inspired by Broadway actor Clifton Webb the song was first used in Mr.

Porter's Parisian review, *La Revue des Ambassadeurs*. The song became a hit and Porter used it again in his 1929 London/Broadway musical revue, *Wake up and Dream*, starring Jack Buchanan. However, it is the perennial favorite "What is this Thing Called Love" from *Wake up and Dream* that is remembered today, 90 years after it first was sung.

"Looking at you while troubles are fleeing I'm admiring the view cause it's you I'm seeing and the sweet honey dew of well-being settles upon me. What is this light that shines when you enter like a star in the night and what's to prevent her from destroying my sight If she centers all of it on me. Looking at you, I'm filled with the essence of the quintessence of joy. Looking at you, I hear poets tellin' of lovely Helen of Troy, my darling. Life seemed so gray I wanted to end it till that wonderful day you started to mend it and if you'll only stay I'll spend it looking at you."

("Looking at You" performed by Lee Wiley)

Biblical Songbook

"Just One Look"

4:8-15, (He) "Come with me from (*min*) (in) Lebanon, my bride (*kalla*), come with me from (in) Lebanon. Descend (hurry down) from the crest (*rosh*) of Amana, from the top (*rosh*) of Senir and Hermon, from the lions' dens and the mountain haunts of the leopards. You have stolen (taken away, ravished) my heart (leave me breathless) (*libabini*), my sister, my bride (*kalla*); you have stolen my heart (*libabini*) (taken away, leave me breathless) with one glance of your eyes, with one jewel of your necklace. How delightful is your lovemaking (caresses) (*dodim*) my sister, my bride! How much more pleasing is your love than wine, and [more pleasing] the fragrance of your perfume than any balsam (spice)! Your lips drop sweetness as the honeycomb, my bride; milk and honey are under your tongue. The fragrance of your garments (nightgown) is like that of Lebanon. You are a paradise (garden, private park) (*pardis*) locked up, my sister, my bride. You are an enclosed spring, a sealed fountain. Your plants (growth, shoots) (*selahayik*) are a paradise (orchard) of pomegranates with choice (*meged*) fruits, with henna and nard, nard and saffron, calamus and cinnamon, with every kind of incense tree, with myrrh and aloes and all the finest spices. You are a garden fountain, a well of flowing water, streaming down from Lebanon.

Key thoughts: This poem takes something we have ruined through our sin and shows us with breathtaking beauty and sensitivity what the proper expression of our sexuality ought to look like. Here the young wife is depicted in goddess-like terms, standing astride the top of the highest mountains in the land. Talk about putting her on a pedestal! Her inaccessibility continues. We're not sure what the mountains and the wild animals mean but clearly the environment of these objects create the feeling of danger, uncertainty and inaccessibility. Do these things as indicate wariness on the part of the new husband, as in, "What am I getting myself into with this whimsical and arbitrary and ephemeral "column of white smoke" whirling dervish whom I have fallen in love with and with whom I want to spend the rest of my life?"

The poetic structure of this poem adds to the intensity and eroticism of the lyrics. First, unlike any of the other poems in the collection, this poem is characterized by multiple repetition: 11 terms are used twice, 3 terms are used three times (e.g., "sister"), 6 terms are used four times (e.g., "Lebanon") – and "bride" (*kalla*) is used six times. Another intensifying structure of this poem is that beginning in SS 4:8 the literary technique of making a general statement, then following up that generality with specifics, which illuminate the general statement, is employed (c.f., 1 Chronicles 16:28-29, "Ascribe to the LORD, O families of the peoples, ascribe to the LORD glory and strength! Ascribe to the LORD the

glory due his name.”) For instance, in SS 4:8, the young man says “come with me from Lebanon,” and then in SS 4:9 he says, “That is to say, come with me from Amana, Senir, Hermon, the lions and the leopards’ den [in Lebanon].” He does this for the rest of this particular poem.

He tells her to leave her dangerous and isolated environment (e.g., “Lebanon”) to join him, where there is safety in his embrace (“with me”). The geography of verse 8 makes no sense unless it is seen metaphorically. The young woman is not physically present in the mountainous region of Lebanon and the man could not call her if she were there. The metaphor again, as it did in SS 2:4, stands for her sexual inaccessibility. One scholar (Lloyd Carr) sees “Lebanon” as referring to the “valley of cedars in Lebanon” where there is privacy and security (SS 3:9, “King Solomon made for himself the carriage; he made it of wood from Lebanon.” 1 Kings 4:33, “[Solomon] described plant life, from the cedar of Lebanon to the hyssop that grows out of walls.” 1 Kings 7:1-2, “[Solomon] built the Palace of the Forest of Lebanon”).

The young man tells his new bride that she has “driven him out of his mind” in verse 9. In the Hebrew, “heart” and “mind” refer to the same thing, so to “lose one’s heart” is to “lose one’s mind.” This is a mirror of the young woman’s earlier declaration that she is “sick with love” (SS 2:5) for him. What a couple – one is insane with love and other is nauseated with love. In this particular love poem, clearly the man is crazy in love with his new wife whom he calls “bride” (*kalla* = the “perfected” or “complete one”) for the first time in the collection, and he does it 6 times in this poem alone: SS 4:8-9, 10, 11, 12; 5:1 (*kalla* is used in Isaiah 49:18; 61:10; 62:5; Jeremiah 2:32; 7:34; 16:9; 25:10; 33:11; Joel 2:16), indicating they are now married, in case anyone doubted it the marriage ceremony having taken place in SS 3:6-11.

As every man knows, it doesn’t take much for a woman to send a man into a frenzy of excitement – just one look. The word “glance” is not in the Hebrew. It reads literally “with a single your eyes.” But this textual omission just adds to the emphasis because we have already seen the beauty and power of the woman’s eyes established in the collection in **SS 1:15 (“Oh, how beautiful! Your eyes are doves.”)** and **SS 4:1 (“Oh, how beautiful! Your eyes behind your veil are doves.”)**. The meaning here is clear and translators have just added the word “glance” to make it perfectly clear.

The Hebrew term for “lovmaking” or “caresses” in verse 10 is *dodim* which typically means physical sexual lovmaking, as in **Proverbs 5:19 (“Let her be as the loving (*ahab*) deer and graceful doe; let her breasts water you at all times; and be ravished always with her love (*ahab*).”)** and **Proverbs 7:18 (“Come, let us take our fill of love (*dodim*) until morning; let us delight ourselves with love (*ahab*).”)** It is the same root word for “David.”

The point of this short poem is to have the young husband declare to his young wife how beautiful and delightful she is to him, as he speaks of her as a goddess on a mountain top. He wants to make the point that to truly be a “bride” she must descend to him and become accessible to him and open her “locked paradise,” her “enclosed spring,” her “sealed fountain” to him. In 5:1, at the consummation of their union, he will call her his “bride” for the 6th and last time. After that, she will not be his “bride,” but his wife.

Recent scholarship has shown that the term “sister” is a term of intimate endearment in Near East, particularly Egyptian poetry. In calling her “sister” three times in this poem (SS 4:9, 10, 12; c.f., SS 5:1, 2), the young husband declares that the two of them are soon to be bound by common flesh and blood, as Adam and Eve (Genesis 2:23), unlike prostitutes and adulteresses who are called “foreign” and “strangers” as in **Proverbs 2:16 (“So you will be delivered from the forbidden woman from the adulteress with her smooth words who forsakes . . . the covenant of her God.”)** and Proverbs 5:20: 6:24: 7:5.

The man describes the woman in the most effusive language available to him. The scent of her body and breath and clothes are beyond easy description (c.f., **Proverbs 5:3, “For the lips of an adulteress drip honey, and her speech is smoother than oil.”)**. The metaphors abound here: wine,

perfume, balsam, honey, milk, Lebanon, garden, spring, fountain, cinnamon (In **Proverbs 7:17** cinnamon is a substance used to seduce the wayward young man, **"I have perfumed my bed with myrrh, aloes and cinnamon."**) and on and on. In verse 11 the husband tells her, "Kissing you is like eating "honey" because your "lips drip honey"" (c.f., SS 4:1). The guy's on a roll.

The use of "balsam" is interesting because it is the perfume of choice of the rich and famous: Queen of Sheba (1 Kings 10:2, 10, 25) and King Xerxes of Persia (Esther 2:12), all used balsam.

In verse 12, the woman's body is metaphorically referred to as "his" beautiful and fragrant "garden," or "spring," or "fountain," or "well" and a place for delightful lovemaking (c.f., **Proverbs 5:19, "A loving doe, a graceful deer- may her breasts satisfy you always, may you ever be captivated by her love (ahavah)." 7:18, "Come, let us drink deep of love till morning; let's enjoy ourselves with love (ohavah).**) Now the "garden" was not just some simple flower or vegetable plot of ground but the Hebrew word employed here indicates a small ornate park. For instance, in Ecclesiastes 2:4-6 the author spend three verse describing his "garden" (same word) which includes vineyards, orchards and water features.

The phrase "your plants or growth" in verse 13 does not refer to any part of her body but the variety of luscious vegetation found in her metaphorically "paradisiacal garden." This is a metaphor for love-making. There is an inventory of fantasied exotic plants in this "locked garden," indicating the universal range of sensual delights the husband finds in his wife. They have been preserved just for him. In her "paradise" are an impossible assortment of aromatic plants, all with erotic connotations: pomegranates, choice fruits, henna, nard, saffron, calamus, cinnamon, incense trees, myrrh, aloes, finest balsam, and all communicating the image of her manifold and diverse pleasures to her young shepherd husband. In short, her affectional love-making is like the Garden of Eden to him – "paradise." In fact, her body is "paradise" – not just any old pretty garden (**Nehemiah 2:8, "kings forest/garden"; Ecclesiastes 2:5, "gardens and orchards"**). As one scholar put it, "Loving her could never be boring" (Duane Garrett). But soon, the garden will no longer be "a" sealed garden (SS 4:12), but "my" garden. At this point, the young couple will not stop with passionate kisses and caresses as they have had to before, but rather they will, as we say, joyfully "go all the way."

The young man notes that, appropriately, the metaphor of a "garden" and the "fountain" are private ("locked") and closed with "a seal." The point is not that she is "locked" to all others but her young husband. No, she is still a virgin "locked" even to him! This continues the metaphors of her inaccessibility begun with goddess on the mountain tops. Untainted virginity is the best wedding gift one can give to the spouse.

In this collection of songs, "the garden" with its "spring" of water is an image of the woman's sexual organ – her vagina (SS 4:15-16; 5:1; 6:2; 8:13). She is a well or a "fountain" or a "spring" of life, and not a cistern which simple collects water. The Hebrew word "cistern" doesn't even appear in the collection, whereas, "well" (*bor*) (SS 4:15), "fountain" (SS 4:12, 15) (*mayan*), "spring" (*gal*) (SS 4:12), "stream" (*nazal*) (SS 4:15, 16), "garden" (SS 4:15, 16, 16; 5:1; 6:2, 2; 8:13) (*gan*) – all different Hebrew words, appear 13 times. The female "spring" has sources within itself to constantly renew its freshness (c.f., **Proverbs 5:15-16, "Drink water from your own well (mibboreka), flowing water from your own well. Should your springs be scattered abroad, streams of water in the street? . . Let your fountain be blessed." 2 Kings 18:31; Isaiah 36:16).** No one is going to drink water from a cistern since its purpose is to collect rain water for irrigation and animal consumption, not for human consumption. A well never runs dry. That is to say, the young wife has within herself, biologically, as a woman, the resources to sustain the couple's private Garden of Eden.

As this poem progresses we see the focus changing from the young woman's virginity to her "fountain," and she is prepared for sex. Interestingly, here we find the righteous young woman as the counterpart to the righteous young man of **Psalm 1:3, "He is like a tree planted by streams of water that yield its fruits in it seasons, and its leaf does not wither. In all that he does, he prospers."** and

Jeremiah 17:8, “He is like a tree planted by water, that sends out its roots by the stream.” Our young poetess is like a tree planted by streams of fresh water who constantly prospers and bears fruit.

“Just One Look”

"Just One Look" is a song co-written by singers [Doris Troy](#) and [Gregory Carroll](#) in 1963. The recording by Doris Troy was a hit in 1963, peaking at No.10 in the U.S. singles charts. The lyrics state: **“Just one look and I fell so hard in love with you. I found out how good it feels to have your love. Say you will, will be mine forever and always.”** [Linda Ronstadt](#) remade "Just One Look" for her 1978 [Living in the USA](#) album; issued as the album's third single in early 1979, the track reached #5 at [Adult Contemporary](#) radio and peaked at #42 on the Billboard Hot 100. Ms. Troy was the daughter of a Pentecostal minister in Brooklyn. Dad didn't approve of his daughter's musical career, but she kept her Gospel roots throughout her career.

“Just one look and I fell so hard In love with you, oh-oh, oh-oh I found out how good it feels To have your love, oh-oh, oh-oh Say you will, will be mine Forever and always, oh-oh, oh-oh Just one look and I knew That you were my only one Oh oh-oh oh! I thought I was dreamin but I was wrong, yeah, yeah, yeah Oh, but-a, I'm gonna keep on schemin Till I can a-make you, make you my own! So you see, I really care Without you I'm nothin, oh-oh, oh-oh Just one look and I know I'll get you someday, oh-oh, oh-oh Just one look, that's all it took Just one look, that's all it took Just one look, that's all it took.”

(Just One Look” performed by Linda Ronstadt or Doris Troy) (3:21 or 2:27)

“The Look of Love”

"The Look of Love" is a Tin Pan Alley [song](#) composed by [Burt Bacharach](#) and [Hal David](#) and sung by English pop singer [Dusty Springfield](#), which appeared in the 1967 spoof [James Bond](#) film [Casino Royale](#). In 1968 it received a Best Song nomination in the [Academy Awards](#). In 2008, the song was inducted into the [Grammy Hall of Fame](#). The music was originally intended to be an instrumental. But later [Hal David](#) added the lyrics. According to Bacharach, the melody was inspired by watching [Ursula Andress](#) in an early cut of *Casino Royal*. [Dusty Springfield](#)'s recording reached the US Top 40. Many artists have since recorded the song.

“The look of love Is in your eyes A look your smile can't disguise. The look of love Is saying so much more than Just words could every say And what my heart has heard Well it takes my breath away. I can hardly wait to hold you Feel my arms around you How long I have waited Waited just to love you Now that I have found you. You've got the look of love It's on your face A look that time can't erase Baby be mine, tonight. Let this be just the start of So many nights like this Let's take a lovers vow And seal it with a kiss. Don't ever go Don't ever go I love you so The look of love. Let this be just the start of So many nights like this Let's take a lover's vow And baby we'll seal it with a kiss.”

“Be Careful It's My Heart”

“Be Careful, it's My Heart” is a 1942 Irving Berlin song written for Bing Crosby to sing in the movie *Holiday Inn*. The movie has Mr. Crosby and Fred Astaire go through the calendar singing songs appropriate for the season (i.e., “Happy Holiday,” “White Christmas,” “Easter Parade,” etc.). The song Mr. Berlin selected for Valentine's Day was “Be Careful, It's My Heart” (kind of like Rahab's emblematic “red ribbon) which he thought would be the blockbuster of the movie. Clearly, while a Crosby favorite, it was not the monster hit of the movie. The lyrics of “Be Careful,” however are a tender and gentle warning to Mr. Crosby's lover (Marjorie Reynolds) to be careful in what she does with his heart. After all it's not a watch or a note or a book but a heart filled with love. Here is Mr. Crosby's giving the plea the “careful” treatment:

“Be careful, it's my heart It's not my watch you're holding, it's my heart It's not the note that I sent you that you quickly burn It's not a book I lent you that you never return Remember, it's

my heart The heart with which so willingly I part It's yours to take, to keep or break But please before you start Be careful, it's my heart."

("Be Careful it's My Heart" performed by Bing Crosby)(3:20)(1:40)

Biblical Songbook

"Let's Do it (Let's Fall in Love)"

4:16-5:1, (She) Wake up north wind, and come south wind! Blow on my garden and let its spices flow forth. Let my lover come into his garden and eat its choice (excellent) fruit. (He) I have come into my garden, my sister, my bride. I have gathered my myrrh with my spices. I have eaten my honey comb with my honey. I have drunk my wine with my milk. (Narrator: I think, God) Eat, friends, drink! Be intoxicated, lovers."

Key thoughts: Finally, after four chapters of foreplay and romancing, in these two verses SS 4:16-5:1 – **She says, "Let my lover come into his garden and eat its choice fruit. And He responds, "I have come into my garden, my sister, my bride"** - intercourse takes place. The man sings that he has "entered his garden" thus ending his new wife's virginity, and establishing a new intimate relationship between the couple. The poetry here is not explicit or direct but rather delicate and inferential, but clear as to what is happening. It is the deftness of **Genesis 16:2** where Sarai says to Abram, **"Go into my servant that it may be that I shall obtain children by her."** We know what is going on here. Moses doesn't have to draw us a picture. Our young shepherd is "eating his excellent fruit." The eating of food is given intimate and erotic poetic overtones in biblical poetry: **SS 2:3, "With great delight I sat in his shadow, and his fruit was sweet to my taste."** **Proverbs 5:15, "Drink water from your own cistern, running water from your own well."** **Proverbs 9:5, "Come eat my food and drink the wine I have mixed."** **Proverbs 30:20, "This is the way of an adulteress: She eats and wipes her mouth and says, 'I've done nothing wrong.'"** **Ecclesiasticus 23:17, "All bread is sweet to a whoremonger, he will not leave off till he die.").**

"Awake, O north wind and come O south wind" is a turbulent metaphor like the waves crashing in a movie after a couple have engaged in foreplay. The Hebrew root word for "awake" (stir-up)(*oor*) occurs 9 times in the *Song* (SS 2:7; 3:5; 4:16; 8:4, 5) and eight of these times clearly refer to sexual arousal (only not in the first fight SS 5:2). As she summons all the turbulence represented by the "wind" to "awaken" and "arouse" her body - her "garden" - she uses the same Hebrew term she used earlier to caution herself not to "arouse" her sexual desire – those turbulent "winds" – too soon. However, now is the time to let the gale forces blow.

The consummation of the relationship is more than just sexual union – it is union between two souls, the couple becomes one – "your" garden has become "my" garden. In fact, there are 8 first person singular possessives in SS 5:1 (not "my bride") in the course of only 16 Hebrew words – every other word. "My," "my," "my." Marital love is very exclusive. The Hebrew verb for "come" or "go" (*bo*) is used in the Old Testament to mean penetrate sexually (**Genesis 38:8, "Then Judah said to Onan, 'Go in to your brother's wife and perform the duty of a brother-in-law to her, and raise up offspring for your brother."** **Genesis 16:2, "Go in to my servant, it may be that I shall obtain children by her."** **Ezekiel 23:44, "For they have gone in to her, as men go in to a prostitute."** **Psalms 51, "A psalm of David, when Nathan the prophet went to him, after he had gone in to Bathsheba").**

Both lovers are responding to each other in the most intimate pillow talk, even during the intimate sexual play. Their kisses are passionate and deep. For Western sensibilities it is all a bit awkward, but wonderful. The lovemaking depicted here is so all-encompassing that it is compared to taking too much wine – your head is spinning and you momentarily lose touch with the world around

you. You are transported to some ecstatic and intensely private place – “be drunk” (*shaker*) with lovemaking the narrator says. We see the same Hebrew thought from the prostitute in **Proverbs 7:18**, “**let us drink our fill of love until morning, let us delight ourselves with caresses.**”

The metaphors used in this song, as in the entire book, convey biblical eroticism without transgressing into pornography. As one Old Testament scholar has noted,

“The Song of Songs is erotic literature, distinguished from pornography with its brutality and oppressive caricature of women. [The Song of Songs] focuses on the shared love and total commitment that the couple enjoys” (Richard Hess, *Song of Songs*, 2005).

However, there are commentaries on the *Song* that treat it as a Hebrew poem of pornography and free love (cf, Roland Boer, “Night Sprinkles: Pornography and the Song of Songs,” in *Knockin’ on Heaven’s Door*, 1999; Tod Linafelt, “Biblical Love Poetry (and God),” 1999; Andre LaCocque, *Romance She Wrote*, 1998). Some liberal commentators see 9 instances in the *Song* which imply intercourse (SS 6:1-3; 6:11-13; 7:6-10; 7:11-13; 8:14). Evangelical scholars dismiss this interpretation.

This important poem contains the conclusion of tender loving speech. For eight verses in chapter 4 the man has complemented the woman, perhaps realizing that the woman is more slowly aroused than the man. Such speech is not manipulative or contrived or coercive. The young husband’s legitimate desire and need for physical satisfaction is subordinated to the young wife’s emotional needs. Biblical sex is the joining of hearts before the joining of bodies. While there is the established understanding in the Old Testament Church that the husband has conjugal rights with his wife, there is no use of force or coercion to claim those rights. The young couple is separated by the wife’s principled virginity and it is up to her to decide when to consummate unification. And it is up to him to lovingly woo her to make that decision, as soon as possible. In SS 5:1, with the description of the “elaborate garden” or “paradise,” the wife is no longer a distant, untouchable, inapproachable, inaccessible, Lebanon-dwelling marvel of desire (SS 4:8-9) – a virgin – but she has decided to become “his.” The centerpiece of the entire *Song of Songs* is the sexual union between husband and wife. It is the pivot of the book, and the motif of the collection is that the wife has exchanged her inaccessible virginity for loving union with her husband. The attentive reader will discern what the poet does not need to explicitly say.

As the young bride has passionately invited her new husband to consummate their marriage, he responds, as you would expect a young man to respond to such an invitation: “I have come,” “I have gathered,” “I have eaten,” “I have drunk,” all in “my garden,” with “my bride,” perfumed with “my myrrh” and “my spice,” eating “my honey” and drinking “my wine” and “my milk.” There is to be no reservation, no restraint at this point in the relationship, a complete and happy and abandoned enjoyment of each other in sex. They are to be mutually “drunk with love,” as the narrator says. Out of sight of the reader, the young couple joyfully consummate their marriage for the first time.

And all the while God – narrator - discreetly cheers them on. Such passages as **Genesis 1:28**, “And God blessed them and said, ‘Be fruitful and multiply and fill the earth.’” **Genesis 2:24-25**, “For this reason a man will leave his father and mother and be united to his wife, and they will become one flesh. The man and his wife were both naked, and they felt no shame.” **Genesis 9:1**, “And God blessed Noah and his sons and said to them, ‘Be fruitful and fill the earth.’” **Genesis 9:7**; **Genesis 29:31**, “When God saw that Leah was hated, he opened her womb”; **Genesis 30:22-23**, “Then God remembered Rachel and listened to her and opened her womb. She conceived and bore a son and said, ‘God has taken away my reproach.’ And she called his name Joseph, saying, ‘May the LORD add to me another son!’”; **Ruth 4:13**, “So Boaz took Ruth, and she became his wife. And he went in to her, and the LORD gave her conception, and she bore a son.” **Job 10:8-12**, “Your hands fashioned and made me . . . Remember you made me like clay . . . You clothed me with skin and flesh and knit me together with bone and sinews. You have

granted me life.” **Psalm 139:13-16** - all make it difficult to maintain that sexual intercourse, conception and birth are inherently sinful (c.f., Marvin Tate, *Psalms 51-100*, 2000). Abraham Kuyper would be pleased, for SS 5:1 teaches that there is no area of life that is beyond God’s concern or interest, for even the most intimate moments of lovemaking lie under Yahweh’s gaze and dominion and approach. A narrator (God?) ends the poem by encouraging the young couple, by repeating that they should approach sexual enjoyment with abandon (“be drunken with love-making”) (c.f., **Genesis 9:21**; “**Noah drank of the wine and became drunk and lay uncovered in his tent.**”; **1 Samuel 1:13-14**, “**Hannah was speaking in her heart; only her lips moved, and her voice was not heard. Therefore Eli took her to be a drunken woman. And Eli said to her, ‘How long will you go on being drunk? Put your wine away from you.’**”; **Jeremiah 25:27**, “**Then you shall say to them, ‘Thus says the LORD of Hosts, the God of Israel: Drink, be drunk and vomit, fall and rise no more.’**”).

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The *Song of Songs* teaches us that marriage and sex is a private relationship but they exist in a community context. The redeemed community – in our case, Faith Presbyterian Church – is appropriately interested and committed to the prosperity, happiness and fruitfulness of married couples. Thus we rightly celebrate engagements, marriages and births.

We live in a sex-saturated society with almost no restraints. And along comes the *Song of Songs* praising an unabashed erotic relationship between two teenagers, at least at this point in the collection. How are we to deal with such biblical explicitness, particularly with the pre-wedding kissing and caressing of chapters 1 to 4? We at Faith clearly teach that premarital sex (“hooking up”), adultery, homosexual sex, unbiblical divorce are all wrong (c.f., Matthew 5:27-28; 19:3-9; Romans 1:18-32; 1 Corinthians 6:18; Ephesians 5:3). Furthermore, we teach that the thought life of pornography and lusting is wrong. We take strong issue with our perverted society which teaches and exemplifies that we don’t need marriage to have sex, provided we have “love.” We disagree with the assertive question, what business is it of the state to regulate what goes on in the privacy of our bedrooms? We think the community at large has a say in our so-called “private” morality. Why does Faith Presbyterian Church care if we have a public ceremony of marriage when our love bond is between us and we want to consummate that love with intercourse? We disagree with the idea that an individual has unfettered sexual self-expression as a preeminent concern because it is an aspect of their self-creation. They are what they want to be.

The *Song of Songs* gives some guidance to these questions. God designed sex to be fulfilled in a long-lasting, clear commitment to each other in front of like-minded family and friends (in the *Song of Songs* the community is the “daughters of Jerusalem” or “Zion” = SS 1:5; 2:7; 3:5; 10; 5:8, 16; 8:4; family = SS 1:6; 3:11; 8:8; “friends/companions” = SS 1:7; 5:1; 6:9, 13). Only in the context of such a community of support is there safety. In marriage, there are risks and vulnerabilities that are beyond understanding for the single person, and without that public accountable declaration of “I do” (“**look upon the husband**” – 3:11) there is a great danger of the unraveling of that intimate relationship due to the pressure of our sinful nature and culture.

There is another issue that the *Song* addresses and that is the idea that sexual intercourse would not take place between husband and wife, without the preliminary sinful power of lust. The necessary physiological prerequisites for intercourse (lust, desire) are beyond the control of reason or the intellect, and are thus thought to be sinful. So say some in the Western Church. In short, no act of intercourse could take place without sin. So we have the great Augustine arguing for the ideal (“good”) marriage to be celibate (“Of the Good Marriage,” *Confession*, Book 6, 8, 10). The way Augustine got around the sinfulness of sex was through baptism which washed away the sin of lust. So intercourse, necessary for procreation of children, was okay, as long as we didn’t enjoy it. Sex between a husband and a wife for

pleasure was sinful. It is self-indulgence caused by a bad thing (lust) for selfish ends (pleasure) (c.f., **Proverbs 6:25, “Do not desire her beauty in your heart, and do not let her capture you with her eyelashes.”** **Matthew 5:28, “But I say to you that everyone who looks at a woman with lustful intent has already committed adultery with her in his heart.”**) More than any book in the Bible, these *Song of Songs* verses reject the condemnation of sexual enjoyment as somehow evil or ungodly. The *Song of Songs* teaches us that physical lovemaking between a man and a woman after marriage is to be celebrated and enjoyed (c.f., silly books like, *Intimacy Ignited*, Dillow/Pintus, 2004; *Songs in the Key of Solomon*, John/Anita Renfroe, 2007).

The great Augustine argued that original sin of Adam and Eve was propagated through the physical act of intercourse, prompted by lust, and the pain of child bearing was just God’s kind punishment for having sex. Lest you think that this idea died with the great African’s death, John Calvin, in his commentary on 1st Corinthians 7:6, wrote:

“You may sum it up like this: the intercourse of husband and wife is a pure thing, it is proper and holy; for it is the institution of God. The uncontrolled passion with which men are aflame (i.e., lust) is a vice springing from the corruption of human nature; but for believers, marriage is a veil which covers over that fault, so that God sees [the vice] no longer.” (*Commentary, The First Epistle of Paul to the Corinthians, 7:6*).

Contra Augustine, the *Song of Songs*, from its very beginning, recognizes the God-given attraction between a woman and a man, and celebrates the sexual desire between two young lovers ending in marriage and intercourse, in due course.

Hovering over the idea that sex in its proper place is fun and good is David’s **Psalm 51:5, “Yes I was born (shaped) (*chul*) in waywardness, my mother conceived (warm) (*khomam*) me in sin (failure).”** One commentator on this verse calls it the most misinterpreted verse in the Psalter. (Walford/Jacobson/Tanner, *The Book of Psalms*, 2014). This verse has been used to justify the idea that sex is dirty and sinful, and but a necessary inconvenience for procreation. Some commentators, usually the ancients, see this verse as arguing that original sin was conveyed from Adam and Eve to us, generation to generation, by intercourse. Thus the sinlessness of Jesus because of his virgin birth. Hugo Grotius (1583-1645), the great Dutch legal scholar and ethicist, suggested that Psalm 51:5 taught that David was the son of Jesse and an unnamed harlot. That’s why David was sent out of the way to tend his flock of sheep while his legitimate brothers sons of Jesse and Nitzvet were paraded before Samuel (1 Samuel 17:12-14).

The great 19th century evangelical German scholar Franz Delitzsch wrote that Psalm 51:5 hints at the “beast-like” element in the act of coition and that the “proneness to sin with its guilt and its corruption is propagated from parents to their children.” He states, “the fact of hereditary sin is here more distinctly expressed than in any other passage in the Old Testament” (*Psalms*, 1867). The prominent Jewish theologian and philosopher Yehezkel Kaufmann has written, “The sexual act is the child of sin. Offspring was given to man only after he had sinned and became subject to death. The race was born from sin.” Looking at Psalm 51:5, Dr. Kaufmann wrote, “Man was created by grace but is born through sin.” (*The Religion of Israel from its Beginnings to the Babylonian Exile*, 1969).

This interpretation is augmented by the conviction that the “knowledge of good and evil” in Genesis 3 is sexual intercourse and by extension all the passages which declare sexual acts, bodily discharges and births as ritually unclean (**Leviticus 12:2, “Speak to the people of Israel, ‘If a woman conceives and bears a male child, then she shall be unclean for seven days. As at the time of her menstruation, she shall be unclean.’** **Leviticus 15:32-33, “This is the law for him who has a discharge and for him who has an emission of semen, becoming unclean thereby; also for her who is unwell**

with her menstrual impurity, that is, for anyone, male or female, who has a discharge, and for the man who lies with a woman who is unclean.”), and therefore are to be avoided, except in extraordinary cases. However, it is without proof that sexual desire is the archetypal sin of Genesis 3. Nowhere in the Old Testament is the legitimate and sanctified act of intercourse referred to as sinful.

It is more correct to see David as saying in Psalm 51 that sin and guilt are all pervasive and are a part of our inherent existence. David, writing in the depths of remorse for his sin and guilt, declares that his sin and guilt are part of his very DNA, his sins did not originate from a freak accident. They were perfectly in character; an expression of the warped creature he had always been and of the faulty stock he sprang from (Derek Kidner, *Psalms 1-72*, 1973). His sins are the very element he lives in, and that he brought into the world a corrupt nature alienated from its original purity and rectitude. David recognizes himself as a sinner “simply as a result of his nature human descent” (Walter Eichrodt, *Theology of the Old Testament*, 1, 1961): Psalm 58:3; Psalm 143:2; Ephesians 2:3). David is saying nothing about the sinful sexual activity of his mother. Indeed, twice in the Psalms David’s mother is called out as a pious servant (*omoh*) of Yahweh in **Psalm 86:16, “A prayer of David: . . . Give your strength to your servants, and save the son of your maidservant (handmaid).”** and **Psalm 116:16, “O LORD, I am your servant, I am your servant, the son of your maidservant.”**)

Psalm 51:5 is a proof text for the doctrine of original sin and is compatible with the idea that since the fall of Adam and Eve, sin is as natural to humanity as breathing. But it is not linked with sex. Eve, after all, sinned before she and Adam had sex, at least we infer that much from Genesis 3:7 and 4:1. Romans 5 tells us that when Adam sinned all those descending from him by ordinary generation sinned in him and fell with him in his first transgression in the Garden.

“Let’s Do It (Let’s Fall in Love)”

"Let's Do It (Let's Fall in Love)" is a [popular song](#) written in 1928 by [Cole Porter](#) for his first Broadway success, the musical [Paris, after several failures](#). Show producer Ray Goetz convinced Mr. Porter to give Broadway another try with this show. The song was originally titled, “Let’s Do It,” but the censors made Porter add “Let’s Fall in Love” to define what “it” was. In 1929 Bing Crosby backed up by Tommy Dorsey on the trombone and brother Jimmy on the clarinet recorded the first hit rendition. The song was later used as the title theme music in the 1933 Hollywood movie, *Grand Slam* (starring Loretta Young and Paul Lukas). In 1960 it was also included in the film version of Cole Porter's [Can-Can](#). The first of Porter's "[list songs](#)", it features a string of suggestive and droll comparisons and examples, preposterous pairings and [double entendres](#), dropping famous names and events, drawing from highbrow, popular culture and biology in a whirl of names. The first chorus covers [human ethnic groups](#), the second [birds](#), the third marine life, the fourth [insects](#), and the fifth non-human [mammals](#). The phrase *Let's do "it"* is a euphemistic reference to a proposition that [sex](#) is fun. Several suggestive lines include the lines: "Moths in your rugs do it, What's the use of moth-balls?" and "Folks in Siam do it, Think of Siamese twins" and "Why ask if shad do it? Waiter, bring me shad roe" and "Sweet guinea-pigs do it, Buy a couple and wait" and "Penguins in flocks, on the rocks, do it, even little cuckoos, in their clocks, do it." The nature of the song is such that it has lent itself over the years to the regular addition of contemporary or topical stanzas. For example, in 1955 the lines "Even [Liberace](#), we assume, does it" (referring to the flamboyantly gay entertainer), "[Ernest Hemingway](#) could -just- do it" and many more were added by [Noël Coward](#) in his Las Vegas act. In Mr. Porter's original 1928 lyrics, the opening lines for the chorus carried three derogatory racial references: "[Chinks](#)," "[Japs](#)," and "[Laps](#)" The original was:

Chinks do it, Japs do it, up in Lapland little Laps do it...

The original line can be heard in several early recordings of the song by the [Dorsey Brothers](#) Orchestra, featuring the young [Mr. Crosby](#). But [Rudy Vallée](#), [Mary Martin](#), [Billie Holiday](#), Peggy Lee with the Benny Goodman orchestra all recorded the original lyrics. Eventually, Mr. Porter changed the opening to the famous chorus: "Birds do it, bees do it" when he was persuaded that the line was offensive. Here is the original recording with the Dorsey brothers dominating the first half of the recording with the jazz singing of Mr. Crosby following. This is a really great flapper record.

“Birds do it, bees do it Even educated fleas do it Let's do it, let's fall in love. In Spain, the best upper sets do it Lithuanians and Letts do it Let's do it, let's fall in love. The Dutch in old Amsterdam do it Not to mention the Finns Folks in Siam do it, think of Siamese twins. Some Argentines without means do it People say in Boston even beans do it Let's do it, let's fall in love. Romantic sponges, they say, do it Oysters down in oyster bay do it Let's do it, let's fall in love. Cold cape cod clams 'gainst their wish do it Even lazy jellyfish do it Let's do it, let's fall in love. Electric eels, I might add, do it Though it shocks 'em I know Why ask if shad do it? Waiter, bring me shad roe. In shallow shoals English soles do it Goldfish in the privacy of bowls do it Let's do it, let's fall in love.”
(Let's Do It, Let's Fall in Love” performed by Bing Crosby/Dorsey Orchestra)(3:19)