



# Mary Magdalene: The Song of Shalomah Connection

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## Song of Songs and the Bottle of Spikenard

MY quest to discover a potential betrothed of Mashiach was sired during a reading of ‘Shiyr Ha’Shiyrim’. That would be ‘Song of Songs’ or, contrarily, ‘Song of Solomon’ in the English. There were four lines that especially struck my curiosity.

<sup>12</sup> While the King sitteth at his table,  
My spikenard sendeth forth the smell thereof.  
<sup>13</sup> A bundle of myrrh is my well-beloved unto me.  
He shall lie all night betwixt my breasts.

Song of Shalomah 1:12-13 [KJV]

Nearly every translation reads differently but they all depict the same unfolding scene. The beloved approaches her king while he reclines at his table. Some translations *say* couch, but it's the same difference. The Hebrew noun כִּסֵּי refers to a dining couch. The banquet table as well as its cushions and pillows are all inclusive. He's not seated alone either. The king's entourage, including his closest advisors, are gathered in a circle around him, and what is happening? The woman is making their betrothal known.

Pick any century and nard held an erotic fragrance. It was a perfume worn by women at banquets because of its seductive charms. I have found no other connotation in the His-Story books but a sexual one. And it didn't come cheap either. The aromatic oil is extracted from the *Valerian narostachys jatamansi*, a plant which was imported from the Himalayan region of India. Cracking one of those bottles open meant business. The spikenard, giving forth its fragrance, tells the reader that she is ready to enjoy the king, her betrothed, in a sexual way. Her intent is made known when she claims: "He shall lie all night betwixt my breasts." *All night long*.

Here are two further translations.



<p><sup>12</sup> Still the king's divan sends forth the sent of him from <b>the spikenard he gave me</b>. Shir Ha'Shiyriym 1:12 [Cepher]</p>	<p><sup>12</sup> The king is lying on his couch, <b>enchanted by the fragrance of my perfume</b>. Song of Shalomah 1:12 [NLT]</p>
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The Cepher claims the spikenard which the woman offered was first given to her by the king, further cementing the notion that the costly perfume was intended as a mechanism of their betrothal from the beginning. The king being enchanted by its fragrance in the New Living Translation makes the conclusion to nearly any deductive reasoning an obvious one. The spikenard had always been intended for his arousal. And so, imagine my surprise when I cross-referenced the spikenard in Song of Songs with the bottle which Miryam of Migdal cracked open for Mashiach in the

gospels. FYI, I have devoted an entire paper to that single episode. [Mary Magdalene: The Woman and the Alabaster Jar](#). Give it a read. I'm telling you right now, there is no other cross reference.

[**EDIT**: 2/26/25: The first person that I had turned to, way back during the summer of 22, was my local Paleo expert, Pamela Glasgow. In the years since, she has turned out some beautiful Paleo translations of the Bible. Our goal is to complete the entirety of canon, a *literal* Paleo Bible, which has never been accomplished in the modern era and is certainly no small task. As of today, we have completed [Barashayath](#), [Shama'uath](#), [Ya'qura'a](#), [Ba'madabar](#), and [Dabarayam](#). Those are the first five books of Moses—the Torah. Coincidentally, she has also completed [The Song of Songs](#) as well. Appropriate, given the investigation before us. Well, here is the nard incident from her translation.

THE SHA'UNUMAYATH **Until *ha'malak* is seated  
around his table,  
My nard gifts his fragrance.**

*The Sha'unumayath speaks aside, yearning for her Beloved.*

A bundle of bitter myrrh

Is my Beloved to me.

**He will lie all night  
Between my breasts.**

A cluster of *ha'kaphar*

Is my Beloved to me,

In the vineyards of Ay'yan Gadaya.

Song of Songs 1:12-13 [Paleo]

You see, the question I had for Pamela *way back when* was whether there was any validity to Mary Magdalene and the Nard incident in Song of Songs or not. At the time of my question, it was just a question. I can't even begin to tell you how many questions I've passed her way, and none of them ended up becoming an investigative paper or a series of papers, not to mention a book (and here we are). No, I was half expecting Pamela to shoot me down, tell me to check myself before I wreck myself, but she didn't. I just about fell out of my chair when she responded and said there may be something to it after all. Not what I was expecting. Pamela has often stated that the Paleo Scriptures would not have come to fruition had it not been for my encouragement. Well, the exact same can be said of this present investigation. It would never have happened had she not encouraged me to poke around among the rubble of His Story.]



## Song of Songs and the Shunamite Woman

The question on nearly everybody's mind is the identity of Shalomah's lover. That is no easy proposition considering the sheer number of women making their way down the catwalk. In the game of cold and hot, many have claimed she is Phar'oh's daughter, to which I would say, getting *colder*. Phar'oh's daughter arrives on the scene two chapters too late, in my opinion. *Here* is where we read about her.

**3** AND Shalomah made affinity with Phar'oh king of Mitsrayim, and took Phar'oh's daughter, and brought her

into the city of David, until he made an end of building his own house, and the house of YAHUAHA, and the wall of Yerushalayim round about.

Melekiym Ri'shon (1 Kings) 3:1



It's not her. I have put a lot of sleuth work into this, and I'm thinking the 'true identity' of Shalomah's lover can be found in the provided nudie painting. Here we can see that she is cuddling with an old man, and *why*, pray tell, are her clothes removed? Hold on, I am about to tell you. Also, I thought it best to add a censor bar or two for my more delicate audience, seeing as how this is a family publication. But then again, we are gazing in upon a scene in the Bible. And let's face it, there is hardly anything more scandalous than His-Story. As I was saying, Phar'oh's daughter arrives on the scene two chapters too late. The woman pictured is **Aviyshag the Shunammith**, and contextually speaking, there is far more going on than meets the eye.

1 NOW King David was old and stricken in years; and they covered him with clothes, but he got no heat. <sup>2</sup> Wherefore his servants said unto him, Let there be sought

for my adoniy the king a young virgin: and let her stand before the king, and let her cherish him, and let her lie in your bosom, that my adoniy the king may get heat. <sup>3</sup> So they sought for a fair damsel throughout all the coasts of Yashar'el, and found **Aviyshag a Shunammith**, and brought her to the king. <sup>4</sup> And the damsel was very fair, and cherished the king, and ministered to him: but the king knew her not.

<sup>5</sup> **Then Adoniyahu the son of Chaggiyth exalted himself, saying, I will be king:** and he prepared him chariots and horsemen, and fifty men to run before him.

Melekiym Ri'shon (1 Kings) 1:1-5

Do you see what I did there? I read right on through the story of a very cold David and the naked nurse who warmed him and then kept on reading for another verse. That wasn't an accident. Sometimes I make them, but this wasn't one of them. It *says* Adoniyahu wanted to be king, as soon as the old man was gone. If you keep reading another few verses, you will come to learn that Adoniyahu was born unto David after Avshalom. Avshalom and Adoniyahu were brothers, and seeing as how Avshalom was dead, Adoniyahu figured it was his turn to make a move. Another *clue* as to what is happening. Do you remember Avshalom's deed, after forcibly taking his father's throne?

<sup>22</sup> So, they spread Avshalom a tent upon the top of the house; and **Avshalom went in unto his father's concubines** in the sight of all Yashar'el.

Shemu'el Sheny (2 Samuel) 16:22

He took his father's women by force as well. And just as importantly, he committed the deed in the sight of all Yashar'el rather than in secret. That's how he let everyone know that he was wearing the big boy pants now. You will recall that Cham did the same thing. He exposed his father's nakedness and then let his brothers know about it. Noah then acknowledged having a fourth child who was simultaneously his grandchild. Noah's wife would have been defiled after Cham slept with her, which explains why he never had any other sons. He could never intimately know her again. You can read more about that in [Cham's Mystery Children](#). It was the same with David. After Avshalom's transgression, he never knew them again.

So, while Aviyshag the Shunammiyth was busy delivering the body heat that David needed, Adoniyahu figured he could claim his place as heir-apparent and put on a feast for all his brothers. Excluding Shalomah, of course. That right there tells us Adoniyahu knew he was usurping. It was this action which prompted Nathan the prophet to warn Bath-Sheva that she and her son would die if Adoniyahu ascended to the throne. In turn, David declared Shalomah king. Adoniyahu, however, being as cunning as he was half-witted, wasn't quite through with his scheming. Aviyshag the Shunammiyth was on his mind.

<sup>13</sup> And Adoniyahu the son of Chaggiyth came to Bath-Sheva the mother of Shalomah. And she said, Come you peaceably? And he said, Peaceably. <sup>14</sup> He said, moreover, I have somewhat to say unto you. And she said, Say on. <sup>15</sup> And he said, **You know that the kingdom was mine, and that all Yashar'el set their faces on me, that I should reign: howbeit the kingdom is turned about and is become my brothers: for it was his from YAHUAHA.** <sup>16</sup> And now I ask one petition of you, deny me not. And she said unto him, Say on. <sup>17</sup> And he said, Speak, I pray you, unto Shalomah the king, (for he will not say nay,) that **he give me Aviyshag the Shunammiyth to be my woman.**

Melekiym Ri'shon (1 Kings) 2:13-17

There is so much going on in Adoniyahu's subconsciousness, I'm afraid to even tap into it, lest I never get out. How could the kingdom possibly be his to begin with if YAHUAHA had already declared the kingdom to be Shalomah's? Seems like Adoniyahu has a case of cognitive dissonance, and that's a headache. In making the case that Yashar'el had set their faces upon him, he is similarly claiming that Alahayam needn't govern them when he, Adoniyahu, is completely capable of the task. But clearly, *his* kingdom had been "stolen" from him by another kingdom entirely, which is YAHUAHA's. And so, notice his sly request. He wanted the virgin Aviyshag for his own—and *why* is that? Shalomah figured it out and had him put to death.

That is the context behind 'Song of Shalomah.' Others wanted Shalomah's lover for themselves so that they might usurp his throne, thereby making the kingdom of heaven their own. I will be told nothing like that happened in the life of Iesus Christus, Yahusha HaMashiach, particularly

if a wife is concerned. *Oh, certainly*, they murdered the Son of Alahayam. The reason why is because they hated the Father's Torah which Yahusha held them to, but that is another discussion, but also, because they wanted the kingdom of heaven for their own. A great number of people claim the gospel is good news, but when push comes to shove, is it really? Do they really want Yahusha, backed with his Father's Torah, ruling over them? Why do I get the feeling that many holy men will have him crucified all over again if he were to return and tell us bacon was off the menu. Well, I'm here to tell you that Yahusha did have a betrothed, and they did make a move on her. Because, after all, what better way to usurp the throne but to claim his lover as their own?



### Song of Songs and Miryam's Shoe Attire

**[UPDATE]** 3/10/25: This is what I'm talking about, right here. **Luca Signorelli's** 'Mary Magdalene' portrait, which was completed in **1504**, materializes nearly every delightful **Psalm 45 Bride** image imaginable. It's so fragrant with springtime loveliness that you can practically smell the spikenard in the alabaster jar, even though the lid is closed. The passion-soaked **crimson** color and the **fertile green** of her cloak, as well as the

**royal gold** embroidery of her blouse, it's all there. Chronologically speaking, I haven't gotten around to discussing the "Psalm 45" Bride quite yet, so don't you worry your pretty little head off. If you want to jump ahead in the investigation, then I think you will be pleased to learn that I have devoted several pages to the subject in [The Lady and the Unicorn](#). Why am I jumping the gun to appreciate her beauty now, then? I was just asking myself that very question. It probably has something to do with her shoes.

Always open the door for a Lady and don't forget to compliment her shoes. That will get you places. And clearly, Miryam of Migdal is hoping you'll compliment her shoes, am I right? But then that glum-look on her face infers that nobody is doing it. Nobody seems interested in acknowledging her status as a Psalm 45 Bride. That, or not even the art majors are grasping the deeper meaning, and you know how Ladies like to hint at things. I wouldn't be surprised if she's waiting around for you to be a gentleman and open the door as well. The shoes though. What do they remind you of? I'll give you a hint. The topic of this paper is 'The Song of Solomon Connection', and I intend to stay within the lane. What that means is, we'll be reading from Pamela's paleo translation again.

SHALAMAH: **How beautiful**  
**Is the tread of your feet**  
**Within your shoes,**  
O noble daughter—

Song of Songs 7:1 [Paleo]

With the way she's sporting those sandals, Miryam of Migdal is tipping us off to the likelihood that she's the beloved of Shalamah's song. There's something else going on though. The shoes themselves are laced with **X**'s. The 'X' is the 'Tav' or the 'Taw' of Paleo Hebrew. It is the Ensign or the Mark of YAHUAHA, but also, the cross which Mashiach was crucified upon. To the Romans, the cross signified 'death', but they had it all wrong. To the ancients, it signified '**Life**'. The Egyptians were the inheritors of the Melchizedek religion, and they would agree with the X *equals* Life equation. I've covered the importance of the 'X' and its relationship with the 'Taw' in so many papers that it's difficult knowing which one to refer you to. Might I suggest the **Chi Rho** in [Constantine vs the Millennial Kingdom](#). Let's not get distracted though. Additionally, the 'X' signifies 'mystery' as well as 'transformation'. This is especially true where Miryam

of Migdal is concerned, plucking them from her wardrobe and wearing them for the artist as a lovely habit.

The reason she is showing you her shoes is because that's where the 'x' pattern is positioned, telling us there is a mystery to be solved. Don't sweat it. In the game of 'Cold and Hot,' she is pointing to the broiling part of the painting rather than the frostbite. The alabaster jar is her MacGuffin and the key to understanding all of this.]



## Song of Songs and the Feast of Mary Magdalene

[**UPDATE** 3/11/25: EACH year, the **Feast of Mary Magdalene** lands on **July 22**, and on both calendars. Remarkably, the **Roman Catholic** and **Orthodox Church** keep many feast days on the same day, despite being pitted against each other. There are more than two sides of the story though, as the Feast of Mary Magdalene continued into the protestant reformation. The **1549 Book of Common Prayer** was associated with **Anglicanism**, and it too held to the July 22 feast day, complete with the same Scripture readings as the **Tridentine Mass**. *I checked*. The **Lutheran Church**, **Church of England**, and **Episcopalians** all recognize Miryam of Migdal on the 22. There are others.

Another tenant which many of these older denominations can agree upon, like **Presbyterians** and the Orthodoxy as well as Catholicism, is that Miryam holds the honorable title of “**apostola apostolorum**” which, when interpreted, means ‘*apostle to the apostles*.’ The cool kids are aching to know who first gave her that title. Contenders include **Hugh of Cluny**

(1024–1109), Peter Abelard (1079–1142), and Bernard of Clairvaux (1090–1153), but by the time they were declaring her *apostola apostolorum* status, the term was already commonplace. Some of you might be wondering what ‘*apostle to the apostles*’ even means. It refers to the fact that Miryam of Migdal was the first to declare the resurrection of Messiah to the other apostles. Not only that, but she is also the only person who is given the title ‘*apostle to the apostles*.’ There is no one else. We have the **seventy apostles**, and we have the **twelve apostles**, but there is only **one apostle** to every other apostle, and that’s Miryam of Migdal. Let that sink in for a moment. Take several minutes. Take as much time as you need. And while you sit there processing her importance, give the *following* passage a read.

The children of Asher, Yimna, Yishvah, Yishvi, Beriah and **Serah their sister, who was carried away while alive into the Garden (of Eden), because she had announced to Ya’aqov that Yoceph still lived.**

Genesis 46:17 [Aramaic Targum]

**Serah** was a daughter of Asher, and she proclaimed to **Ya’aqov** that his son **Yoceph** lived. Comparing notes, Miryam of Migdal proclaimed to the **eleven** surviving disciples that Messiah lived. Ya’aqov had **twelve** sons, like the **twelve** disciples afterwards, and Yoceph was undeniably a Messiah prototype. What happened is, Serah was carried away while alive to live in Paradise, the Garden of Eden. Will you be happy to learn that the exact same thing happened to Miryam of Migdal? You will have to read [Mary Magdalene and the Mandala](#), and more importantly, [The Glorious Appearing and the Ascension](#) to know exactly what I’m talking about. She was caught up to heaven. Isn’t it amazing when research fits like a glove?

It is on the Feast of Mary Magdalene that a very specific book of the Bible is read, and I bet you can already guess what it is. **Song of Songs**. Even more stunningly, *here* is the passage.

THE SHA’UNUMAYATH: Upon my bed,  
 In the nighttime,  
 I searched for the One  
 Whom my *naphash* loves.  
 I sought him,  
 But I did not find him.

I will arise,  
 I beseech you,  
 And I will make a circuit  
 Round about the city—  
 In the streets,  
 In the broad, open places—  
 I searched for the Lover of my *naphash*.  
 I sought him,  
 But I found him not.  
 The ones keeping watch  
 Found me—  
 The ones circling round about  
 In the city—  
 “Have you observed  
 The Lover of my *naphash*?”  
 It was shortly after  
 I had passed from them  
 Until I found the Lover of my *naphash*.  
 I clung to him,  
 And I would not let go  
 Until I had brought him  
 Into my mother’s house,  
 And toward the innermost chamber  
 Of her that had conceived me.

Song of Songs 3:1-4 [Paleo]

Indeed, there is but one woman who is given equal status with the Shunamite woman, and it is the Apostle to the Apostles. Like Shalomah’s woman, Miryam of Migdal woke to an empty bed. It is she who went out at night before the first day of the week searching for the lover of her soul. It is she who asked the angel, keeping watch over the tomb, what had become of him. It is also she who first discovered Messiah in the garden and attempted to cling to him as she had earlier. And like the Shunamite woman’s desire to bring him into her mother’s house, so too did Miryam of Migdal spread the news to her family.

On July 22, across the motionless plane, Miryam of Migdal is celebrated as an embodiment of the lover and the bride and then declared by our spiritual Controllors (the same people who tell you to deny ‘sea **level**’

while holding up a decorative globe) that you're the crazy one if you begin to see any connections between them.]