

2011-12 慕道再慕道第十節

雅歌

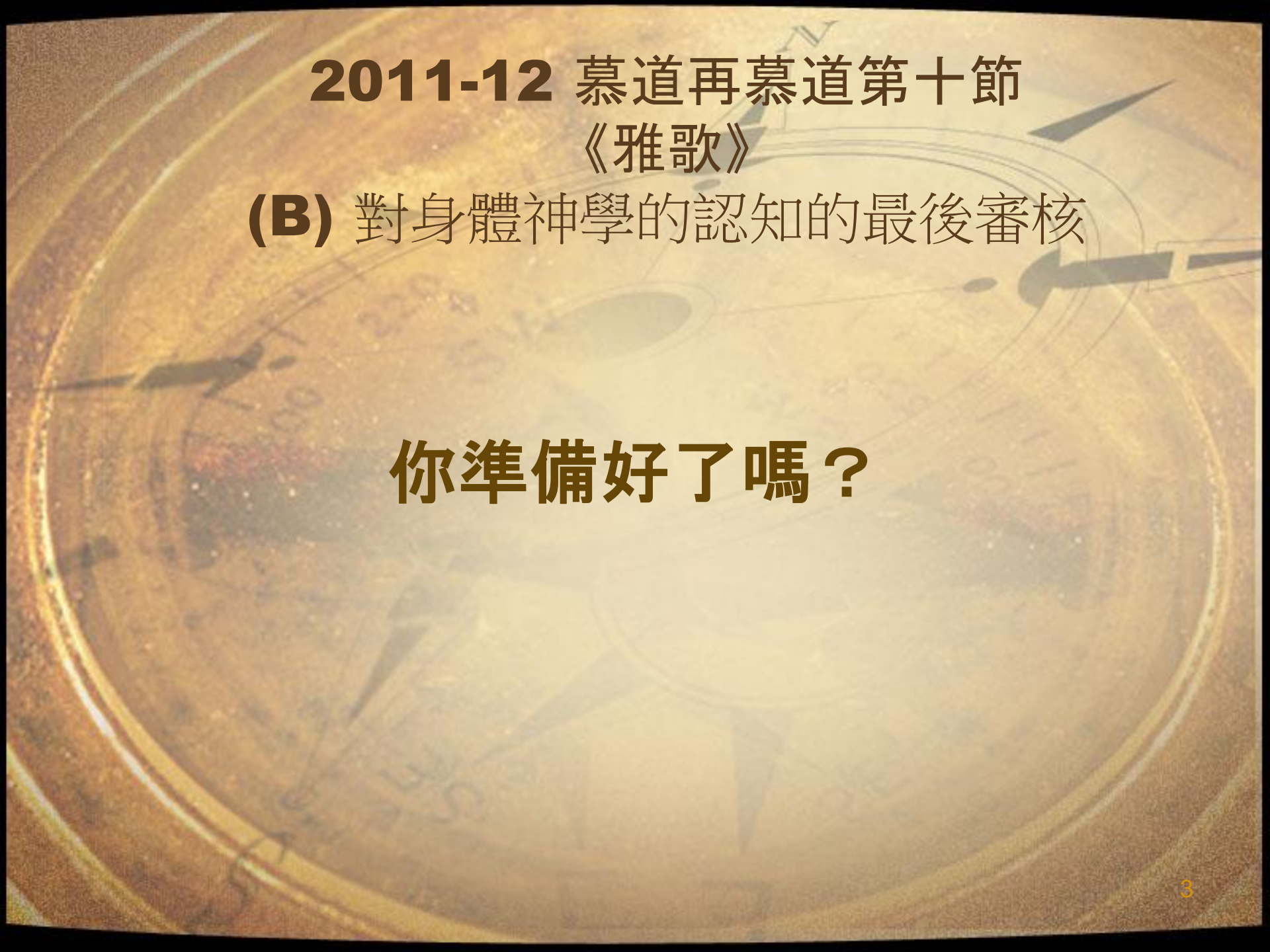
(A1) Rundown

- 7:45 – 8:00 祈禱、歡迎、行政事項
- 8:00 – 9:15 雅歌
- 9:15 - 9:40 小組討論
- 9:40 – 10:00 Q&A、總結、祈禱

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(A2) 行政事項

- 第十節參考書：CW, Heaven's Song (HS); JPII TOB
- 2012-14兩年《慕道再慕道》課程，留意八月份宣傳，請向親友推廣。歡迎已參加過的朋友再次參加。
- 網上收聽: crp.cmccbsp.org



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《雅歌》

(B) 對身體神學的認知的最後審核

你準備好了嗎？

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《雅歌》

(C1)用身體(觀感)去體驗真理

O taste and see that the LORD is good! (RSV)

**請你們體驗，請你們觀看：上主是何等的和藹慈
善！**

(詠24:8)

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《雅歌》

(C1) 神聖或褻瀆？詩意或色情？

[新郎] 極可愛的，悅人心意的女郎，妳是多麼美麗！
多麼可愛！

妳的身材修長如同棕櫚樹，妳的乳房猶如棕櫚樹
上的兩串果實。

我決意要攀上棕櫚樹，摘取樹上的果實。妳的乳
房，的確像兩串葡萄；妳噓氣芬芳，實如蘋果的
香味。

妳的口腔滴流美酒，直流入我口內，直流到我唇
齒間。

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(C1)神聖或褻瀆？詩意或色情？

[新娘]我屬於我的愛人，他醉心戀慕著我。
我的愛人！你來，我們往田野去，在鄉間過夜。
清晨起來，我們到葡萄園去，看看葡萄是否發芽，
花朵是否怒放，石榴樹是否已開花；在那裏我要
將我的愛獻給你 **(there I will give you my
caresses)**。

(歌 7:8-13, Ref: TOB 6/6/84, HS pp.97-101)

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《雅歌》

(C2) 神聖或褻瀆？詩意或色情？

- “With regard to its content, apparently ‘profane,’ the positions have varied. On the one hand its reading has often been discouraged, and on the other it has been the source from which the greatest mystical writers have drawn” (TOB, May 23, 1984).
- Referring to SS 7: “In this erotic dialogue, the lovers discover each other...The erotic poetry of the Song of Songs is full of sensual references to foods and fragrances...” (CW, HS, p.98).

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《雅歌》

(C3) 人神戀情：從身體進入靈性層面

“[The truth about the increasing nearness of the spouses through love] allows one to discover in itself the other as a gift and, in a certain sense, to ‘taste it’ in itself (cf. Sg 2:3-6)” (TOB 6/6/84).

我的愛人在少年中，有如森林中的一棵蘋果樹；我愛坐在他的蔭下，他的果實令我滿口香甜 (sweet to my taste)。

他引我進入酒室，他插在我身上的旗幟是愛情。

請你們用葡萄乾來補養我，用蘋果來蘇醒我，因為我因愛成疾：

他的左手在我頭下，他的右手緊抱著我。

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《雅歌》

(C3) 人神戀情：從身體進入靈性層面

“Their (the Groom and the Bride) spiritual love is integrated with and even rooted in their bodies – in their sexuality and sensuality...because of the very nature of sacramental reality, their spiritual senses are in a way accessed and awakened by their physical senses...We must allow our physical senses to be permeated and penetrated by the Holy Spirit...Yes, our sense – all of our senses – were created by God to inspire love! This is the very nature of incarnational/sacramental reality” (HS pp.98-99)

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《雅歌》

(C3) 人神戀情：從身體進入靈性層面

“Thus St. John speaks of God’s mystery as that which we have “heard [with our ears]...seen with our eyes...and touched with our hands” (1 Jn 1:1)...Our physical senses, of course, are meant to serve as a spring board to our spiritual senses...The very physical and sensual poetry of the Song is meant to catapult us into deep spiritual intimacy with the mystery of Christ” (HS p.100).

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《雅歌》

(C3) 人神戀情：從身體進入靈性層面

“Entering the mystical marriage is a matter of ‘proceeding from the visible to the invisible, from the sign to the thing signified, from the ‘sacraments’ to the ‘mysteries’” (CCC 1075).

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《雅歌》

(D1)是生死存亡的愛

[新娘] 請將我有如印璽，放在你的心上，有如印璽，放在你肩上，因為愛情猛如死亡，妒愛頑如陰府：它的焰是火焰，是上主的火焰。

[新郎] 洪流不能熄滅愛情，江河不能將它沖去，如有人獻出全副家產想購買愛情，必受人輕視。

(歌8:6)

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(D1)是生死存亡的愛

- 性結合的身體語言：二人成一、全面交出交還、生死與共(因為愛情猛如死亡，它的焰是... 上主的火焰。洪流不能熄滅...江河不能沖去...)

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(D1)是生死存亡的愛

「我的妹妹，我的新娘！是關閉的花園，是一座關鎖的花園，是一個封鎖的泉源。」(歌4:12)

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《雅歌》

(D1)是生死存亡的愛

- “A woman can only open her ‘closed garden’ (Sg. 4:12) to her lover and remain inviolate if she is assured that he is ready and willing to commit his entire life to her...that he has set her as a seal upon his heart...that his love will be strong as death...that the ‘fire’ of the man’s desire is one of sincere love, not lust” (HS, p.102)

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《雅歌》

(D1)是生死存亡的愛

- “It is in this closure [this exclusive, life-long commitment] that the visible sign of the sacrament matures...[This sign is] born of the ‘language of the body’, reread to the end in the truth of their spousal love” (TOB 6/27/84).
- For Christ committed himself to his bride “to the end” (Jn 13:1).

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《雅歌》

(D1)是生死存亡的愛

“Contrary to the modern world’s treatment of it, sex is not a light matter. It is not entertainment...the union of husband and wife ‘is placed at the center of the great struggle between good and evil, between life and death, between love and all that is opposed to love’ (JP11, Letter to Families, 23)” (HS, p.141).

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《雅歌》

(D1)是生死存亡的愛

“We see this vividly in the case of Tobias and Sarah. From the first moment of their marriage, their love had to face the test of life-or-death. ‘The words about love strong as death, spoken by the spouses of the Song of Songs...here take on the character of a real test’ (TOB 114:6)” (HS p.142).

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(D2) 正邪、生死，相隔一線

- 吸引力(attraction) vs. 邪情(lust)
- 藝術(art) vs. 色情(porn)

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《雅歌》

(E) 創世紀與雅歌的情話

“It is not possible to reread [SS] except along the lines of what is written in the first chapters of Genesis, as a testimony of the beginning – that beginning which Christ referred to in his decisive conversation with the Pharisees (cf. Mt 19:4)...The SS demonstrates the richness of this language (the language of the body), whose first expression is already found in Genesis 2:23-25” (TOB 5-23-25).

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(E) 創世紀與雅歌的情話

遂說：「這才真是我的親骨肉，她應稱為「女人，」因為是由男人取出的。」

為此人應離開自己的父母，依附自己的妻子，二人成為一體。

當時，男女二人都赤身露體，並不害羞。

(創2:23-25)

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(E) 創世紀與雅歌的情話

“What was expressed in the second chapter of Genesis (vv. 23-25) in just a few simple and essential words, is developed here (in SS) in a full dialogue, or rather in a duet, in which the groom’s words are interwoven with the bride’s and they complement each other.

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(E) 創世紀與雅歌的情話

“On seeing the woman created by God, man’s first words express wonder and admiration, even more, the sense of fascination. A similar fascination – which is wonder and admiration – runs in fuller form through the verses of the SS.” (TOB 5-23-84)

2011-12 慕道再慕道第十節 《雅歌》

(F)慕道再慕道**TOB**結語

“Liturgy is the Church’s ‘celebration of divine worship’ (CCC1070). It is ‘a participation in Christ’s own prayer addressed to the Father in the Holy Spirit’ (CCC1073)...So, too, is conjugal life. When lived according to the ‘great mystery’ of God’s designs, even the marital embrace itself becomes a profound prayer, a profound longing for God. It becomes ‘eucharistic’ as an act of thanksgiving...

2011-12 慕道再慕道第十節 《雅歌》

(F)慕道再慕道**TOB**結語

“If, in the language of St. Augustine, the Cross can be considered a ‘marriage bed,’ conversely we might also view the marriage bed as an ‘altar’ upon which spouses offer their bodies in living sacrifice, holy and acceptable to God...

2011-12 慕道再慕道第十節 《雅歌》

(F)慕道再慕道**TOB**結語

“For marital union is meant to be an icon of our ultimate satisfaction. It’s meant to point us to Christ...In short, the Christian revolution transforms sexual union from something that is worshiped into something that is worship...”

2011-12 慕道再慕道第十節 《雅歌》

(F)慕道再慕道**TOB**結語

“God makes himself accessible to spouses through their earthly gift of married love, so that they can communicate with him in a personal way...’All married life is a gift’ (JP11, *Letter to Families* 12). This means every diaper change, every commute to the workplace, every birthday card given to one’s spouse is part of the every day ‘liturgy’ of married life.

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(F)慕道再慕道**TOB**結語

“But just as the Church’s liturgy reaches its summit in the bodily offering of the Eucharist, so too does the liturgical giving of married life become ‘most evident when the spouses give themselves to each other in love in that encounter which makes them one flesh’ (*Letter 12*)” (HS, pp 128-131).

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(F)慕道再慕道**TOB**結語

“How did the old humanity begin? With the nuptials. How will the new humanity begin? With the nuptials...[Quoting St. Aug]’He came to the marriage bed of the Cross, a bed not of pleasure, but of pain, united himself with the woman, and consummated the union forever. As it were, the blood and water that came from the side of Christ was the spiritual seminal fluid.’ And so from these nuptials ‘Woman, there’s your son’ this is the beginning of the Church” (F Sheen, HS p.172)⁹

2011-12 慕道再慕道第十節

《雅歌》

(G) 小組討論 1(10分鐘)

(A) 「[新娘] 我的愛人在少年中，有如森林中的一棵蘋果樹；我愛坐在他的蔭下，他的果實令我滿口香甜。」(歌2:3)

請將此經文與創3:6比較，並列舉異同。這比較帶給你甚麼結論？

2011-12 慕道再慕道第十節
《雅歌》

(G) 小組討論 1(10分鐘)

(B)一年的慕道再慕道身体神學課程到此完結，對你來說

(1)這課程最大的收獲是甚麼？

(2)它在那一個問題或觀念上澈底地改變了你？

(3)在你的家庭和婚姻生活上，它可有甚麼影响？