

**A COMMENTARY
ON SONG OF SONGS**

Commentary

on

Song of Songs

雅歌注释

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试读本

Contents
目录

Introduction
引言

Commentary

注释

Title: 1:1
标题 1:1
Section A: 1:2–4a
段落 A:1:2-4a
Section B: 1:4b
段落 B:1:4b
Section C a: 1:5, 6
段落 Ca:1:5,6
Section C b: 1:7, 8
段落 Cb:1:7,8
Section D: 1:9–14
段落 D:1:9-14
Section E: 1:15–2:2
段落 E:1:15-2:2
Section F: 2:3–7
段落 F:2:3-7
Section G: 2:8–13
段落 G:2:8-13
Section H a: 2:14
段落 Ha:2:14
Section H b: 2:15
段落 Hb:2:15
Section I a: 2:16, 17
段落 Ia:2:16,17
Section I b: 3:1–5
段落 Ib:3:1-5
Section I c: 3:6–11
段落 Ic:3:6-11
Section I d: 4:1–7
段落 Id:4:1-7
Section J: 4:8–15
段落 J:4:8-15
Section K: 4:16
段落 K:4:16
Section K': 5:1a
段落 K':5:1a
Section J': 5:1b
段落 J':5:1b
Section I' a: 5:2–9
段落 I' a:5:2-9
Section I' b: 5:10–6:1

段落 I' b:5:10-6:1
Section I' c: 6:2, 3
段落 I' c: 6:2, 3
Section I' d: 6:4–10
段落 I' d: 6:4–10
Section H' a: 6:11, 12
段落 H' a: 6:11, 12
Section H' b: 7:1–10a
段落 H' b: 7:1–10a
Section G': 7:10b–14
段落 G': 7:10b–14
Section F': 8:1–5a
段落 F': 8:1–5a
Section E': 8:5b–7
段落 E': 8:5b–7
Section D': 8:8, 9
段落 D': 8:8, 9
Section C': 8:10–12
段落 C': 8:10–12
Section B': 8:13
段落 B': 8:13
Section A': 8:14
段落 A': 8:14

Conclusion

总结

Bibliography

参考书目

A Unique Challenge

一项特殊的挑战

The Song of Songs is the most challenging book in the Bible. The Song is filled with so many rare Hebrew words that it is sometimes hard to make sense of the sentences, but the book of Job has even more rare words and *hapax legomena*. There is considerable difference of opinion about the outline and the divisions of the Song, but it is equally hard to connect the verses in Proverbs or the chapters in Psalms. There is, however, no other book for which there is such basic disagreement about the theme and topic of the book as there is for the Song of Songs. What is the book about? Is it primarily about the love of woman and man, or is it about the love of God and his people? The Song is so difficult, on so many levels, that it has been compared to a lock for which the key has been lost.

雅歌是圣经中最具挑战性的一卷书。罕见的希伯来词遍布这卷诗歌，有时候，当这些词儿放在同一句话中的时候，整个句子就会显得意义不明。但是，约伯记这卷书中的罕见词却更为繁多，而且还包括很多“出现频率只有一次的词”（*hapax legomena*）。对于雅歌的大纲与分段，人们也是众说纷纭，但是话说回来，想要把箴言和诗篇的经节与章节贯穿起来，也同样困难。然而，人们对某卷书的主题及话题所持的不同意见，都不会像对雅歌这么多。这卷书的主题是什么呢？是男女之爱吗？还是上帝及其百姓之间的爱呢？雅歌可不是一卷好对付的书，就许多层面而言，它就像一把已经丢了钥匙的锁。

Certainly no literary work of comparable size has received so much attention or has had such different interpretations imposed on its every word. Pope's commentary devotes almost 750 pages to the exposition of a song that covers only about ten pages in the Hebrew text. Pope states that it would take the lifelong labors of a team of scholars to do a thorough survey of the history of the interpretation of the Song. His "brief sketch" of the history of the interpretation of the Song covers 140 pages. His bibliography of works on the Song covers 55 pages.

诚然，没有哪部同等篇幅的文学作品受到过如此多的关注，或是其中的每个字眼儿都被强行附上了这般五花八门的诠释。波普献上 750 页的内容来诠释这首诗歌，而这首诗歌本身的希伯来语文本也不过 10 页内容而已。波普声称，要想彻底了解雅歌的诠释历史，需要一支学者团队付出毕生的心血。他对该诗歌诠释历史的“概述”占了 140 页内容，而参考书目则占了 55 页。

The Song has been met with the most diverse reactions. Rabbi Aqiba called it "the Holy of Holies" of Scripture and expressed his outrage that some of his contemporaries used parts of it as a profane love song. The Song became the appointed reading for Passover, the most important festival of Israel's religious calendar, yet some rabbis recommended that only those over 30 be allowed to read it. During the centuries when celibate monasticism flourished, the Song of Songs was the most popular book in the Bible. Bernard of Clairvaux preached 86 sermons on the text of the Song without arriving at the end of the second chapter.

人们对于雅歌的回应各不相同，且最为不一。拉比阿吉巴称之为圣经中的“至圣所”，对于那些与他同时代的人将其部分内容用为世俗爱情之歌的做法，他甚为恼怒。雅歌成了逾越节——以色列宗教日历中最重要的节日——的指定书目，然而有些拉比建议只有 30 岁以上的人方可阅读此书。在独身修道盛行的几个世纪里，雅歌成了最受欢迎的圣经书卷。关于雅歌，克莱尔沃的伯纳德共讲了 86 篇道，而当他讲完第 86 篇道之后，其内容却尚未涉及第 2 章的结尾。

In more recent centuries the Song has been largely ignored in the church. In recent decades, however, there has been a renewal of interest in the Song. This upsurge in the study of the book is undoubtedly due, at least in part, to the emphasis on sexuality in our society. In view of the loose attitude toward sexual morality that is prevalent today, it is imperative that the church offer the world a better way, that is, an unashamed delight in the gift of human sexuality as expressed within the framework of marriage.

近几个世纪以来，雅歌在教会中受到了冷眼相待。然而，近几十年来，人们却又重新开始关注雅歌。而人们之所以开始纷纷研读起这卷书，至少一部分原因无非是由于我们的社会对于性这一话题的关注。鉴于当今社会过于轻视性道德问题，故教会有必要向世界展示一种更好的方式，即，在婚姻框架内不以性这份上帝赐给人类的礼物为羞耻。

This commentary aims to fill a need created by this renewed interest in the Song. Less detailed and technical than the major academic commentaries on the Song, this commentary focuses on the interpretation of the Hebrew text as a foundation for the pastor's teaching of the Song to his members. It is intended to be read from beginning to end by pastors preparing to teach the book to a class, rather than used as a reference on scattered verses or individual sections of the Song.

因雅歌以这种方式重新引起了人们的关注，本注释书便旨在填补这种关注所带来的一些需求。相比于目前一些常见的学术性注释，本注释书并非那般专注于细节与技巧，而是更多专注于对希伯来语文本的诠释，而后者也正是牧师向其会众教导雅歌的基石。本书旨在让牧师可以从头至尾将其阅读并用以教导，而非作为雅歌各经节或各段落的释经参考。

This introduction provides a topical survey of the main issues relevant to the interpretation of the Song of Songs, culminating with the most vital question: What is the theme of the Song? The introduction is followed by a section-by-section translation and interpretation of the Hebrew text of the Song. The commentary is based on an original translation of the text, but also interacts with the NIV and, to a lesser extent, with other widely used translations. Information is provided about the interpretations offered by other commentators throughout the ages. There are, however, no footnotes and relatively few citations of other works, but the bibliography provides further resources for more in-depth study.

这部分引言就那些和诠释雅歌这卷书相关的主要问题给出了一份话题梳理，最后会以一个最为关键的问题收尾：雅歌的主题是什么？紧随本书简介之后的是对于雅歌希伯来语文本逐段的翻译与诠释。这部分注释固然扎根于对雅歌原始文本的翻译，但也会不免会与和合本新译本有些切磋，并在较小程度上与其它广泛使用的译本作些互动。至于各个时代的其它圣经注释家是如何诠释雅歌的，本书也会提供一些相关信息。故此，本书没有关于其它作品的注脚，也鲜有关于它们的相关引文，但是，参考书目却为更深入的研读提供了进一步的资源。

Authorship

作者身份

The heading of the Song is לְשׁוֹלֹמֹן, which may be translated “to Solomon,” “for Solomon,” or “by Solomon.” There is no reason to depart from the well-established Jewish and Christian tradition that these words are an attribution of authorship. The theme and language of the Song harmonize well with Solomonic authorship. The frequent mention of exotic plants and animals in the Song fits well with the botanical interests of Solomon described in 1 Kings 4:33. The luxurious commodities referred to throughout the Song would be right at home in Solomon’s court. The references to places in the northern part of Israel, such as Tirzah, Hermon, and Shunem, also fit most naturally into the time of the united monarchy.

雅歌的标题是 לְשׁוֹלֹמֹן，可被译为“至所罗门”、“给所罗门”或“由所罗门所写”。既定的犹太与基督徒传统认为这个短语就表明了这卷书的作者身份，我们没有什么理由要与此说法分道扬镳。雅歌的主题与遣词都与所罗门的作者身份协调一致。歌中频繁提及异国的动植物，恰与列王纪上 4:33 关于所罗门精通植物学的记载彼此契合。整卷诗歌中所涉及的奢侈品若是置于所罗门的宫殿，那就再合适不过了。而以色列北部的那些地名，如得撒、黑门、书念，也都正好符合联合王国时期这一背景。

The literary style and grammar of the Song also harmonize well with Solomonic authorship. The closest poetic parallels to the Song are Egyptian love songs from the last centuries of the Second Millennium B.C. The views on sexuality expressed in the Song are also found in parallel passages in the other books which are attributed to Solomon (Ec 9:9; Pr 5:15–20).

雅歌的文风与语法也都与所罗门的作者身份协调一致。与雅歌最为接近的诗歌是出自公元前第二个千年最后几个世纪的埃及爱情诗歌。而雅歌对于性的看法同样也体现在所罗门其它作品的类似经文中（传道书 9:9；箴言 5:15-20）。

The major objection to Solomonic authorship is the assertion that the Hebrew vocabulary and grammar of the Song mark it as a composition from much later than the era of Solomon. For example, it has often been alleged that the Song’s exclusive use of the relative marker ׀, rather than ׀א, is a characteristic of late Hebrew, but ׀ occurs in such early texts as Genesis 6:3

and Judges 5:7, as well as in an Ammonite inscription from the eighth or seventh century B.C. The word ׀ occurs 139 times in the Old Testament, including 39 times in the Song and 68 times in Ecclesiastes. In the text of the Song only ׀ is used. In

Ecclesiastes ׀א is used more often than ׀. Both forms occur in the same verse (Ec 8:14). This complex pattern of usage warns us against the simplistic use of unusual grammatical features to date literary works. Factors other than date of

composition may play a major role in determining the usage. The use of **שׁ** in the Song may be a literary device intended to reflect the northern dialect of the lovers or may be typical of this genre of literature.

大多反对所罗门这一作者身份的人坚称，雅歌中的希伯来语词汇和语法告诉我们，这部作品的成书时间远远晚于所罗门时代。比如，他们声称，所罗门在这卷书中专用关系代词记号**שׁ**，而非**שׁוֹ**，这是晚期希伯来语的用法。然而，早期文本如创世记 6:3 以及士师记 5:7，以及一块源自公元前 8 或 7 世纪的亚扪碑文，都用到了**שׁ**这一记号。**שׁ**一词在旧约中共出现了 139 次，包括雅歌中的 39 次与传道书中的 68 次。雅歌的文本专用**שׁ**，而传道书则更多使用**שׁוֹ**，而非**שׁ**。两种用法同时出现在后者的同一节经文中（传道书 8:14）。这种复杂的用词方式警告我们，勿要将不常见的语法特征过份简单化并以此来推定文学作品的成书日期。除成书日期外的其它因素可能对于决定词语的用法起着重要作用。雅歌中**שׁ**一词的用法可能是一种文学手段，或是为了体现这对爱人的北部方言，或是这种文学体裁的典型用法。

Alleged Aramaisms in the Song may simply be elements of the common linguistic repertoire of the Northwest Semitic family of languages which are common in later Aramaic, but rare in biblical Hebrew. Even if Aramaisms do occur, they are not proof of post-exilic origin of the Song, since Aramaic was the *lingua franca* of most of the First Millennium B.C.

雅歌中的所谓亚兰语成份可能只是西北闪语这一闪语分支中的共有成份而已，这些语言成份在后期的亚兰语中很常见，但在圣经希伯来语中却很少见。即使亚兰语成份确实存在于雅歌之中，它们也不能证明雅歌写于被掳后期，因为亚兰语是公元前第一个千年内大部分时期的通用语。

There are no words in the Song that are clearly of Greek origin. For example, the word **כֶּפֶר**, (1:14; 4:13; 7:12) which is alleged to be a loan word from Greek, could just as easily be a Semitic loan word to Greek. The word **פֶּרֶדֶס**, garden (4:13), which also occurs in Ecclesiastes 2:5, is definitely used in Persian, but it is not necessarily of Persian origin. Some of the non-Hebrew words may be Indian in origin and a reflection of the widespread trade carried on by Solomon. The exotic vocabulary of the Song is due to the exotic subject matter, not to the date of composition. (For further study of the linguistic issue see Fox, pp. 187–190, and Pope, pp. 31–34.)

雅歌中没有明显源自希腊语的词汇。例如，有人声称**כֶּפֶר**（1:14; 4:13; 7:12）是一个希腊语外来词，但也有可能是希腊语借用了这个闪语词汇。**פֶּרֶדֶס**一词，意为“园子”（4:13），传道书 2:5 也用到了此词，诚然，它被用于波斯语中，但它却未必源自波斯语。有些希伯来词汇也许源自印度语，这也恰恰折射出了所罗门所推行的广泛的贸易来往。雅歌中的外来词汇基于这卷书的异域题材而被作者使用，它们并非此书成书日期的依据。（想要进一步学习这卷书的语言相关问题，详见福克斯，第 187-190 页，波普，第 31-34 页）

The Text

文本

The Hebrew text seems to be in a very good state of preservation. The fragments found among the Qumran manuscripts do not deviate significantly from the masoretic text. The ancient translations and the Targum are more valuable as aids to interpretation than as sources of significant textual variants.

希伯来语文本看起来保存得相当完整。昆兰手稿中的残卷与马所拉抄本并无太大区别。而那些古代译本与塔古姆则更多是为诠释提供帮助，而非重要的异文资料。

Location in the Bible

圣经中的位置

The Song of Songs is placed in the third division of the Old Testament, the Ketubim or Writings. These books do not have a fixed order in Hebrew manuscripts. The Song often follows Job and is placed first among the five *Megilloth* or Scrolls which were read at the major Jewish festivals (Song of Songs, Ruth, Lamentations, Ecclesiastes, Esther). In some manuscripts and in the Talmud it is grouped with Proverbs and Ecclesiastes, the other Solomonic compositions. In the BHS it is the second of the *Megilloth*, following Ruth.

雅歌位于旧约的第三部分——圣写。这部分书卷的希伯来语手稿没有固定的前后顺序。雅歌通常位于约伯记之后，被置于五经卷（雅歌，路得记，耶利米哀歌，传道书，以斯帖记）之首，在各重大犹太节日中被用以诵读。在一些手稿以及塔木德中，它与其它的所罗门著作（箴言，传道书）被放于一处。在 BHS 中，它紧随路得记，被放在五经卷的第二位。

Canonicity

正典

The Song has been recognized as part of Holy Scripture by both the church and the synagogue with very little dissent. Both the Talmud and the Canon of Melito (second century A.D.) recognize it as canonical. It is included in all the ancient versions. The debate about the canonicity of the Song at the council of Jamnia (A.D. 90) was not about whether to include it in the canon, but about whether it should have been included. When Rabbi Jose raised a question about the canonicity of the Song of Songs, Rabbi Aqiba replied, “No man of Israel ever disputed about the Song of Songs.”

就雅歌被视为圣经一部分这点而言，教会及犹太会堂之间并无太多分歧。塔木德与萨迪斯的梅利托（公元 2 世纪）都将之视为正典。这卷书也被收录在所有的古代圣经版本之中。雅尼亚会议（公元 90 年）对于雅歌正典地位的争论并非关于是否要将这卷书纳入正典，而是关于这卷书是否已被纳入正典。当拉比约瑟质疑雅歌的正典地位时，拉比阿吉巴回答说，“以色列中未曾有人争论过雅歌这卷书。”

Debate about the canonicity of Old Testament books (and New Testament books for that matter) was rarely, if ever, due primarily to doubts about the origin of the book. The questions were almost always raised by someone who had doubts about the content of the book in question. Proverbs was thought to be too secular; Ecclesiastes, too pessimistic; Ezekiel was too fantastic and incompatible with the law of Moses; Esther did not mention God's name. The objection to the Song was undoubtedly its sexual theme. Aqiba deflected this criticism by his figurative interpretation of the text.

就算有人对旧约各书卷的正典地位各执己见（就这点而言，也包括新约书卷），但却极少有人主要针对某卷书的来源争论不休。提出质疑的人通常是那些质疑书卷内容的人。那些人认为，箴言过于世俗化；传道书过于悲观；以西结书过于梦幻，与摩西的律法互不相容；以斯帖记则未曾提及神的名字。而针对雅歌的反对声无非就是诉诸两性这一话题。阿吉巴用他的比喻诠释法转移了这类批评声。

The Structure

结构

There are three basic theories about the structure of the Song.

关于雅歌结构的三种基本理论

1. The Song is not a unified literary composition, but an anthology of love poems. It is a song of songs, that is, a song made up of many individual songs. It is often compared with recent collections of Arabic wedding songs. A variant of this view interprets the Song as a series of disordered dream memories. The obvious linguistic similarity and cross-references between the Song's parts and the refrain militate against this theory.

1. 雅歌并非一部整体性的文学作品，而是一部爱情诗歌选集。它是一部众歌之歌，即一首由许多独立诗歌所组成的诗歌。它也经常被拿来与最近的阿拉伯婚礼歌集作比较。该观点的另一变体是将雅歌诠释为一系列无序的梦

境记忆。雅歌的各部分与副歌之间明显的语言相似性及相互引用让该理论不攻自破。

2. The Song is a narrative or drama which tells a story. Advocates of this interpretation generally see the love story as progressing from meeting and anticipation (ch. 1), through stormy weather (ch. 3), to marriage (ch. 3 or 5), through more stormy weather (ch. 5), to a reunion and happy ending (ch. 8). The main obstacle to this interpretation is that apparent references to sexual relations are scattered throughout the Song and predate the alleged marriage.
2. 雅歌是一篇记叙文或一部戏剧，其中承载了一段故事。该诠释法的倡导者通常将这卷书视为一段爱情故事，这段故事始于见面与期盼（第1章），穿越狂风暴雨（第3章），步入婚姻殿堂（第3章或第5章），面对更为猛烈的狂风暴雨（第5章），重新联合，结局圆满（第8章）。该诠释法的主要问题在于，雅歌中明显涉及两性关系的文字散落各处，并且按此诠释法，这些内容都发生于这段所谓的婚姻之前。
3. The Song is a unified composition, but it does not tell a chronologically ordered story. It sets a mood of love by viewing the same basic emotions of love a number of different times from a number of different angles. In this respect its structure is similar to the cyclical structure of Revelation. This interpretation is followed by this commentary. The strongest evidence for this approach is the chiasmic structure of the book, which is reflected in the outline on page 10.
3. 雅歌是一部整体性的文学作品，但它并未按时间顺序讲述一段故事。通过从不同视角多次观看同样基本的爱的情感，这卷书设立了一种情感基调。就这一点而言，这卷书的结构与启示录周而复始的结构类似。本注释书赞成这种诠释法。支持该诠释法最有力的证据就是这卷书的交叉结构，正如下图中的大纲所示。

Part 分段	Catch-words for first parts 第一部分关键词	Corresponding verses 对应经文		Part 分段	Catch-words for second parts 第二部分关键词
A.	Take me away ... 愿你吸引我.....	1:1-4a	8:14	A'.	Come away ... 愿你快来.....
B.	Friends' wishes ... 朋友想要.....	1:4b	8:13	B'.	Friends' wishes ... 朋友想要.....
C.	My own vineyard 我自己的葡萄园	1:5-8	8:10-12	C'.	My own vineyard 我自己的葡萄园
D.	... breasts ... silver两乳.....银	1:9-14	8:8, 9	D'.	... breasts ... silver两乳.....银
E.	Our house ... 我们的家.....	1:15-2:2	8:5-7	E'.	Our house ... 我们的家.....
F.	Daughters of Jerusalem 耶路撒冷的众女子	2:3-7	8:1-5	F'.	Daughters of Jerusalem 耶路撒冷的众女子
G.	Fragrance ... Come, my darling ... blossoming 香气.....来吧， 我的良人.....开花	2:8-13	7:9b-13	G'.	Fragrance ... Come, my darling ... blossoming 香气.....来吧， 我的良人.....开花
H.	Vineyards ... show me	2:14, 15	6:11-7:9a	H'.	Vineyards ... show me

	葡萄园..... 求你容我得见				葡萄园..... 求你容我得见
I.	My lover is mine 我的良人属我	2:16, 17	6:2, 3	I'.	My lover is mine 我的良人属我
I.	The watchmen 守卫者	3:1-5	5:2-9	I'.	The watchmen 守卫者
I.	Description of the carriage 对轿子的描绘	3:6-11	5:10-6:1	I'.	Description of the man 对男子的描绘
I.	Description of woman 对女子的描绘	4:1-7	6:4-10	I'.	Description of woman 对女子的描绘
J.	Myrrh, spice, honey, honeycomb, wine, milk 没药, 沉香, 蜂 蜜, 蜂房, 酒, 奶	4:8-15	5:1b	J'.	Myrrh, spice, honey, honeycomb, wine, milk 没药, 沉香, 蜂 蜜, 蜂房, 酒, 奶
K.	Into his garden 进入他的园里	4:16	5:1a	K'.	Into my garden 进入我的园里

The Chiastic Structure of the Song

雅歌的交叉结构

The Song of Songs is a chiasm. The chart on page 10 places the corresponding sections opposite each other. Catch-words tie the corresponding sections together quite well, but the chiasm is not perfectly balanced. Corresponding parts are of unequal length. In some sections the linguistic parallels are weaker. Notice especially part I', which has the same basic elements as part I, but in different order.

雅歌是一首呈现交叉结构的诗歌。上述结构图向我们展现了两部分彼此对照的段落。其中的关键词让各段落得以对合适，然而，交叉结构也未完美平衡。对应的各段经文长度不尽相同。某些段落的语言特征对照相对较弱。我们特别注意到，段落 I' 与段落 I 的内部基本元素相同，但是前后顺序却并不相同。

The following three examples illustrate the chiastic matchup of sections. Parts A and A' are the opening and closing sections of the song. Notice their close parallelism:

以下三例表明了各段落之间的交叉对照。段落 A 与段落 A' 分别是雅歌的开头与结尾部分，请注意它们之间的相似与对应。

A	1:4	Take me away with you; 愿你吸引我.....跟随你
A'	8:14	Come away, my lover 我的良人哪，愿你快来

In some corresponding sections the parallel phrases are identical:

有些对应段落中的对应短语完全相同：

F	2:6	His left arm is under my head 他的左手托住我的头
		and his right hand embraces me. 他的右手拥抱着我

F'	8:3	His left arm is under my head 他的左手托住我的头
		and his right hand embraces me. 他的右手拥抱着我

At the midpoint of the book, the echoing cries of the lovers mark the turning point of the chiasmic structure:
在这卷书的正中央, 这对爱人之间彼此对应的呼喊标志着雅歌交叉结构的转折点:

K	4:16	Let my lover come into his garden. 愿我的良人进入他自己的园中
K'	5:1	I have come into my garden, my bride. 我的新妇啊, 我进了我的园中

The appearance of the woman's brothers and of her vineyard in both the first and the last chapters of the Song and the reference to her youthful immaturity in chapter 8 are further evidence of the chiasmic structure.

这卷书的首尾两章都谈到了女子的兄弟和她的葡萄园, 第8章还谈到了她尚未发育成熟, 这些都是表明雅歌呈现交叉结构的证据。

A fuller comparison of the parallel sections will be made at appropriate places of the commentary.
我们将在注释部分的适当位置对这些对应段落作进一步的比较。

The Characters

角色

A secondary question concerning the structure of the Song involves the number of characters in the story. The Hebrew text does not label the speeches of the characters as a modern play script does, but it is usually possible to divide between the speeches of the various characters on the basis of the masculine, feminine, or plural endings of the Hebrew words and by the content of the speeches.

关于雅歌结构的第二个问题是, 故事到底涉及几个角色。希伯来语文本并未像当代剧本那样注明各角色的台词, 但我们通常可以根据希伯来词的阴阳或复数字尾以及对话内容来区分不同角色所说的话。

One view is that there are two main characters in the story, the man and the woman who are in love. Another view interprets the story as a love triangle involving the woman, her shepherd lover, and the villain of the story, the king who wants to take her away to his harem. There is little evidence to support this latter view. It requires some very forced interpretations of the text. For example, it interprets verses 1:9–11 as the crude comments of the king, and 1:13, 14 as the sincere words of the woman for her absent shepherd lover. It is much more natural to interpret this as an exchange between two lovers. This commentary, therefore, follows the two-character interpretation. The love-triangle interpretation will be further rebutted at appropriate places in the commentary.

一种观点认为, 该故事共有两位主角, 即相爱的一男一女。另一种观点将该故事诠释为一段三角爱情关系, 人物包括一名女子, 她所爱的牧羊人, 以及故事中的反派人物——那位想要将她纳入后宫的君王。支持第二种观点的证据实在匮乏。想要这种观点成立, 就不得不对经文作些强解。比如, 该观点将 1:9-11 诠释为那位君王的粗鲁言论, 将 1:13,14 诠释为女子对她所爱的那位未到场的牧羊人所说的真心话。然而, 将这些内容诠释为两位爱人之间的交流则显得更为自然。因此, 本注释书赞成二主角诠释法, 三角爱情关系诠释法将在本书适当位置受到笔者进一步的反驳。

The Song is basically a two-actor play, but it also has a group of speakers similar to the chorus of a Greek drama. This group of friends and onlookers is sometimes addressed as the daughters of Jerusalem. The brothers of the woman also participate in the action and apparently speak at one point in chapter 8.

雅歌基本上是一部二人戏, 但其中也包括了一群说话者, 有点类似于古希腊戏剧的合唱团。这群朋友及旁观者有时称为耶路撒冷的众女子。女主角的兄弟也参与了活动, 另外, 他们明显在第8章的某处也开口说了些话。

对雅歌的诠释

There are four basic interpretations of the Song, each with a number of variations. The four basic approaches are established by answering two questions: Is the Song primarily about man and woman, or is it about God and his people? Is the Song based on real people, or are its characters and events literary creations? The four possibilities are illustrated by the following chart.

对于雅歌的诠释法，基本分为四种，且每种皆可细分。这四种基本诠释法得以建立是要回答两个问题：雅歌主要是关乎男女之事还是上帝及其百姓之事？雅歌的内容是真人真事还是文学创作所虚构的角色与事件呢？以下图表向我们展示了四种可能的答案。

	REAL EVENTS 真实事件	IMAGINARY EVENTS 虚构事件
ABOUT MAN AND WOMAN 男女之事	DIDACTIC-MORAL—a real event in Solomon's life teaches about human love. 教育-品行诠释法——所罗门生活中的某个真实事件，教导如何对待人类的爱情。	MORALISTIC—a literary form teaches true values about marriage and love. 道德观诠释法——一种文学形式，教导关于婚姻与爱情的真实价值。
ABOUT GOD AND MAN 上帝及其百姓之事	TYPICAL—a real event in Solomon's life points to the love of God and the people. 预表诠释法——所罗门生活中的某个真实事件，指向上帝及其百姓之间的爱。	ALLEGORICAL—a parable or allegory describes the love of God and his people. 寓意诠释法——一则比喻或寓言，描绘上帝及其百姓之间的爱。

The historical Solomon with his many wives does not provide a very suitable model for either ideal marriage or the love of God for his people. If some other anonymous human lovers provide the basis for the story, their identity is a total mystery to us. It, therefore, does not seem profitable to pursue the issue of whether the events described in the Song are based on real-life events or are literary creations. As in the story of the good Samaritan, it does not make any essential difference whether the characters in the story are based on real people or are literary figures. The point of the story is the same in either case. In this commentary it is assumed that the characters in the Song are literary characters, and the events are ideal events, not real incidents in the life of Solomon.

历史上真实的所罗门拥有许多妻子，因此无论是对于理想的婚姻而言，还是对于上帝对他百姓的爱而言，他都不是一个合适的榜样。若是另有两位匿名爱人为该故事提供了基本角色，那么他们的身份对我们而言也完全就是个谜。因此，对于雅歌中所描述的事件是基于真实事件还是文学创作这一问题，若是刨根问底似乎就毫无意义。正如好撒玛利亚人的故事，其中的角色到底是基于真实人物还是文学形象，这一点并不会带来多少本质上的不同，无论哪一种情况，故事所要表达的要害都不会有所改变。本注释书认为雅歌中的角色是文学角色，事件为虚构事件而非所罗门生活中的真实事件。

The other decision, however, between a natural, sexual interpretation or a spiritual, allegorical interpretation, is much more critical.

然而，另一项决断——即，我们到底要采用一种自然的、关乎两性的诠释法，还是要采用一种属灵的、寓意式的诠释法——则更为关键。

The typical/allegorical approach, which sees the Song as entirely or primarily about the relationship of God and his people, dominated the interpretation of the Song in both the church and synagogue from the beginning of the Christian era until the 19th century. There were many variations on this theme: the man and woman symbolized God and Israel, Christ and the church, or Christ and the soul. Some detected the transition from God's choice of Israel to his love for the church in the course of the Song. Others believed that they could trace a step-by-step recapitulation of the history of Israel or the church. Some even discovered the virgin Mary in the book. Some commentators were satisfied to develop a few basic lessons from the Song, but more sought a deeper meaning in every detail of the poem. But in one form or another, for nearly 2,000 years, the spiritual approach to the Song reigned, almost without a rival. The Targum, most Jewish commentators, nearly all the church fathers, Catholic and Jewish mystics, the Reformers, and most Protestant commentators, including Lutherans, all held to the figurative

interpretation.

预表/寓意诠释法——将雅歌的内容完全或主要视为对于上帝及其百姓之间的关系的描述，该诠释法从基督教早期直到 19 世纪在教会及犹太会堂中都占主导地位。这一主题被分为不同版本：男女象征着上帝及以色列，或基督与教会，或基督与灵魂。有些人发现，随着雅歌行文的推进，上帝对以色列的拣选逐渐转变为他为教会的爱。另一些人则认为，他们可以从其中追述以色列或教会历史的逐步重现。有些人甚至在书中发现了圣母玛利亚。一些注释家满足于从雅歌中总结出一些基本的教导，但更多的人则在该诗歌的每个细节中探究更深的含义。对雅歌的属灵诠释法以这样或那样的形式盛行了近 2000 年的时间，几乎无人能敌。塔古姆、多数犹太注释家、几乎所有教父、天主教和犹太神秘主义者、改教家、多数新教注释家、包括路德宗，都坚持这种比喻诠释法。

For nearly two millennia Theodore of Mopsuestia in the East and Jovinian in the West were almost the only advocates of the literal approach. This approach was condemned by the Council of Constantinople in A.D. 533. Interest in the literal or “natural” interpretation, however, began to revive in the 18th century. This trend was due at least in part to the growing tendency to debunk prophecy and to seek the most natural life-setting for the poetry of Scripture. As this approach gained ground, Solomon and Pharaoh’s daughter or two idealized lovers were the most common identifications of the two lovers in the Song. A variant of this approach, which we may safely disregard, is the so-called cultic approach which claims that the Song is a collection of poems from heathen sexual cults which have been sanitized for use by Israel. Proponents of this view compare the Song with the crassly sexual songs of the Tammuz and Ishtar cults. A recent twist on this approach is provided by women’s liberation advocates, who have adopted the Song as a sexual liberation manifesto of sorts.

在近两千年的时间里，字面诠释法的提倡者几乎只剩东方的摩普绥提亚之狄奥多和西方的约维尼安。该诠释法于公元 533 年在君士坦丁堡会议上受到谴责。然而，这种字面或“自然”诠释法于 18 世纪再次受到了人们的关注。这种趋势之所以得以形成，至少部分原因是由于越来越多的人倾向于证明预言有错，并且试图为圣经中的诗歌寻求“最符合自然的生活环境”。随着这种方法的普及，所罗门和法老的女儿、或两位理想化的爱人便成了雅歌中的两位爱人最常见的身份。我们可以放心地忽略这种方法的一种变体——即所谓的异端法，该方法声称雅歌是一部源自异教徒性崇拜仪式的诗集，它在得到净化后便供以色列人使用。这种观点的支持者将该诗歌拿来与搭模斯和伊什塔尔崇拜仪式中所使用的那些粗俗的性歌曲作比较。最近，妇女解放运动的倡导者也将字面诠释法扭曲，视雅歌为某种性解放宣言。

But there was another influence which contributed to the strong swing toward the literal interpretation, which has made it the dominant interpretation in the 20th century. As the allegorical approach to Scripture receded from favor, there was an increased emphasis on the principle that we are to interpret a passage of Scripture in the literal sense unless there is compelling reason in the text or in the larger context of Scripture to do otherwise. Undoubtedly the need to oppose the lax sexual morality of our times with the sound teaching of Scripture has also contributed to the recent emphasis on the frank, but pure, praise of human sexuality found in the Song. Conservative Protestant Bible scholars, such as Edward Young, have led the way in advocating a return to the literal interpretation as the starting point in the exposition of the Song.

但是，还有另一股势力促成了向字面诠释法的剧烈转变并使其成为 20 世纪的主要诠释法。随着寓意诠释法逐渐淡出人们的视线，人们越来越强调这样一个原则，即，除非某段经文或者其更大的圣经背景为我们提供令人信服的理由，否则我们就该按字面义诠释这段经文。我们这个时代的性道德越发松弛，我们当然应当用正确的圣经教导予以反对，毫无疑问，这也促成了最近有人开始强调雅歌对于坦率而纯洁的人类两性关系的赞美。保守派新教圣经学者，如爱德华·杨就带头倡导回归字面诠释法并将之作为诠释雅歌的起点。

But is this adequate reason to abandon the view which was the near-unanimous verdict of the church for almost 2,000 years? The weight of tradition against the sexual interpretation is impressive. But it must be remembered that the allegorical interpretation established its dominance during the centuries when human sexuality was depreciated and celibacy was exalted. The Song was a favorite book of the ascetics and monastics, but their commentaries cleansed the Song of every reference to real human sexuality. Origen wrote ten volumes on the allegorical interpretation of the Song, leading some observers to comment that his extreme antisexual asceticism led him to perform the same operation on the Song which he had performed on himself. The contemporary biographer of Bernard of Clairvaux, the most zealous preacher of the Song, tells of the time young Bernard had an arousing experience after exchanging admiring glances with a young lady. He promptly dunked himself in a icy pond until the feeling subsided, and he resolved to become a monk. These circumstances of church history make it easy to understand how it came to pass that every hint of sexual love was allegorized out of the Song, and it was made into a parable of the life of the spirit, unstained by sex and sin. In reaction to this, the pendulum has swung sharply in the other direction, and the natural, sexual interpretation now predominates.

但是，这就足以让人放弃这项近两千年来教会几乎一致认同的裁决吗？传统极力反对那些关于两性的诠释。但我们必须记住，寓意诠释法在人类性欲遭贬低、独身主义受高举的几个世纪里才确立了其主导地位。雅歌是苦行僧和修士

最喜爱的书卷，但他们的注释清除了雅歌中所有提及人类真实性欲的内容。俄利根就雅歌写下了十卷寓意式诠释，以至于一些观察者评论说，他极端反对性欲的苦行主义导致他把阉割雅歌的手术用在了自己身上。克莱尔沃的伯纳德是最热心的雅歌传教士，一位与他同时代的传记作者告诉我们，年轻的伯纳德在与一名年轻女士交换爱慕的目光后感到兴奋不已，于是他就立刻将自己浸泡在一片冰冷的池塘里，直到这种感觉消退，此后他便立志成为一名修士。教会历史中的这些情况让我们很容易理解，为何雅歌中的每一处关于性爱的暗示都遭到了寓意化的清除，且又被编成了一段关乎属灵生活的、未被性和罪恶所玷污的比喻。对此，“钟摆”却急剧转至另一方向，现在，自然的、关于性的诠释则占据了主导地位。

Choosing between these two poles of interpretation or finding the proper balance between them is the major challenge which confronts every interpreter of the Song. Neither approach is without problems. Each offers valuable insight.

在这两种极端的诠释之间做出选择，或在两者之间找到某种适当的平衡，是每位雅歌诠释者所面临的主要挑战。这两种方法都存在问题，每种却都提供了有价值的见解。

After listing the strengths and weaknesses of each approach, this introduction briefly describes the middle road which is followed in this commentary. After the readers have completed their study of the text of the Song, we will return to a further evaluation of the issue in the conclusion of this commentary.

在列出每种方法的优点和缺点之后，该引言会简要描述本注释书所遵循的中间道路。在读者完成对于雅歌文本的研读之后，我们将在本注释书的结论部分对此问题作进一步的评估。

Arguments in Favor of the Spiritual Approach

赞成属灵诠释法的论据

1. The great weight of tradition supports the spiritual approach.
1. 传统支持属灵诠释法的影响力巨大
2. Other passages of Scripture, such as Psalm 45, use the male-female relationship as a figure for the love of God and his people.
2. 其它经文，诸如诗篇第 45 篇，使用男女关系作为比喻来描绘上帝及其百姓之爱。
3. Compared to the king, the woman in the story is the poorer member of the pair. She, therefore, is a suitable type of the church as the bride of Christ.
3. 比起那位君王，故事中的女子是两者中较贫困的一方。因此，这位女子恰可预表基督的新娘。
4. The spiritual interpretation is the only suitable interpretation of the Song, since the sexual interpretation would attribute unworthy sentiments to the Holy Spirit.
4. 属灵诠释法是诠释雅歌唯一合宜的方式，因为关于两性的诠释会将那些无价值的感觉归于圣灵。
5. The characters in the text are not real people since the female friends of the woman are sometimes referred to with masculine grammatical forms.
5. 文中的角色并非真实人物，因为当这卷书在谈到女子的女性朋友时，有时会以阳性语法形式称呼。
6. The male lover in the text cannot be a literal man since he is referred to both as King Solomon and as a shepherd.
6. 在这卷书中，爱人中的男方不可能是一位真实的男性，因为他既被称为所罗门王，又被称为牧羊人。

Arguments in Favor of the Natural View

赞成自然诠释法的论据

1. “Interpret the text literally unless there is compelling reason in Scripture to do otherwise.” Even the weight of tradition cannot set aside this basic rule of interpretation, especially since the negative views of human sexuality which held sway in the church for centuries were a significant factor in the dominance of the allegorical approach.
1. “除非圣经为我们提供令人信服的理由，否则我们就应该按字面义来诠释文本。”即便传统影响力巨大，我们也不能将这条诠释的基本准则抛之脑后，尤其鉴于：对人类性欲的消极看法约有若干世纪曾在教会中占据主导地位，这在极大程度上导致了寓意诠释法的主导地位。

2. In Ephesians 5, an alleged parallel to the Song, the relationship of man and woman is the central message of the passage. The love of Christ and the church is the model, not the message. The relationship of man and woman, therefore, could also be central to the Song.
2. 以弗所书第 5 章有一段所谓对应雅歌的经文，其中的男女关系是那段经文所承载的核心信息。基督与教会之间的爱是模范，而非信息本身。因此，男女关系也可能是雅歌的核心信息。
3. The style of Psalm 45 is significantly different from that of the Song. In Psalm 45 a narrator describes the groom and the bride. The man and woman do not make speeches of mutual admiration in strong sexual terms as they do in the Song. In the Song, unlike Psalm 45, the woman is the central figure. She takes the lead in seeking the man. Psalm 45, therefore, does not form a very good parallel to the Song.
3. 诗篇第 45 篇的风格与雅歌截然不同。在诗篇第 45 篇中，叙事人描绘了新郎与新娘，且男女之间并未像在雅歌中那样以热烈的性用语互相表达爱慕之情。与诗篇第 45 篇相反，在雅歌中，女方是主角，她先开始寻找男方。因此，诗篇第 45 篇并未与雅歌形成很好的对应。
4. If the man in the Song is polygamous Solomon acting as a type of Christ, then the Christ-figure in the poem is less pure than the woman who represents the church.
4. 如果在雅歌中那位作为基督预表的男子是一夫多妻的所罗门，那么在该诗歌中，基督的形象就不如那位代表教会的女人纯洁了。
5. If human sexual love is an unfit subject for the Holy Spirit to include in Scripture, it is certainly unfit to be used as an illustration of the love of Christ and the church.
5. 如果人类的性爱这一话题不宜让圣灵将其纳入圣经，那么把它用来比喻基督及其教会当然也就不合适了。
6. Female characters in the Song can be referred to by masculine forms since this usage is not unusual in Hebrew grammar (GK 144a, 145pt).
6. 雅歌可以用阳性形式称呼女性角色，因为这种用法在希伯来语语法中并非稀有 (GK 144a, 145pt)。
7. In love poems it is not unusual for the hero to be referred to as either a king or a shepherd. “Pastoral poetry” has been a genre of love poetry even in English literature. Furthermore, it is not unusual for an oriental king to be called a shepherd.
7. 在爱情诗歌中，英雄或被称为君王，或被称为牧羊人，都是平常之事。即使在英语文学中，“田园诗”也是一种爱情诗歌的体裁。再者，一位东方的君王被称为牧羊人也是平常之事。
8. The language of the Song is more explicitly sexual than is necessary for it to serve as a type of divine love. The only language in Scripture which matches it in directness is found in the negative contrast between divine faithfulness and Israel’s spiritual adultery in Ezekiel 16 and 23.
8. 雅歌的语言明显带有性意味，但未必是要用作上帝之爱的预表。就其直白程度而言，圣经唯一与之匹配的语言位于以西结书第 16 章及第 23 章，那里谈到了神的信实和以色列的属灵奸淫之间的灰暗对照。
9. The names of people and places in the Song are not stylized, symbolic names like those found in such allegories as Pilgrim’s Progress. Allegories usually have a plot or a story line. The Song does not.
9. 雅歌中的人物与地点的名字并不像《天路历程》的那些寓言那样风格化且具象征意义。寓言通常具有情节或故事线，而雅歌却没有。
10. The figurative interpretation has led to wildly different interpretations of the same points of the text. This reveals the highly subjective nature of this approach.
10. 比喻诠释法导致了对于同一处文本截然不同的解释。这表明这种方法具高度主观性。
11. The New Testament never refers to the Song as a type of divine and human love.
11. 新约从未将雅歌称为上帝与人类之爱的预表。
12. Human sexuality is praised in both of the other writings of Solomon, namely, Ecclesiastes and Proverbs. In view of this, why should it be thought strange that Solomon would devote a whole work to this subject, which played a prominent but tragic role in his own life. If Ecclesiastes provides the corrective to the materialistic errors of Solomon’s lifestyle, should it be surprising if he wrote the Song to serve as a corrective to the sexual errors of his life?
12. 人类的性爱在所罗门的其余两部作品中——也就是传道书与箴言中——都得到了称赞。鉴于这点，若是所罗门用一整卷书来谈论这一在他的人生中既重要又悲哀的话题，这又有何不可呢？若是传道书旨在纠正所罗门物质主义的错误生活方式，那么，若是他写下雅歌旨在纠正他错误的性生活，这又有何不可呢？
13. Finally, in Proverbs 1–9 we meet two pairs of women. Lady Wisdom and a faithful wife correspond to each other, as do

the temptress Folly and the adulteress. In Proverbs 1–9 there is a constant interplay between warnings against spiritual adultery and literal adultery. Why should it be thought unlikely that the Song contains a similar, but more subtle, interplay between the love of man and woman and the love of God and his people.

13. 最后，在箴言第 1-9 章中，我们看到了两组女子。智慧女士与忠心的妻子彼此对应，同样，勾引男人的愚昧女士与淫妇也彼此对应。在箴言第 1-9 章中，作者对属灵意义上的奸淫和字面意义上的奸淫都发出了警告，且这两项警告相互作用。那么，若是雅歌也包含了类似的、但却更为微妙的、男女之爱与上帝及其百姓之爱两者之间的相互作用，那又有何不可呢？

Conclusion

结论

Both a purely sexual and a purely spiritual approach to the Song fail to account for all its depths. Neither interpretation by itself eliminates all the problems. In its interpretation of the text this commentary presents the insights and applications of both of these approaches to the Song. In each section we begin with a literal interpretation of the text, followed by the application of its statements both to male-female love and divine-human love.

无论是纯粹关于性的诠释还是纯粹属灵的诠释法都不能展现雅歌本身的深度。任何一种诠释本身都无法消除所有的疑问。本注释书在对雅歌文本的诠释中同时展现了这两种方法对于雅歌的见解及应用。在每一段经文中，我们都会首先诠释文本的字面义，随后将其陈述应用于男女之间的爱与神和人之间的爱。

The Song declares that human sexual love is good. It must be, if it is to serve as a type of divine love. In one sense human marriage is the original point of reference of the Song. But in another, more profound sense, God's love for his people is the original point of reference. Divine love is the pattern for human love, both our love for God and our love for others. As we experience marriage now, even the best marriages are poor copies of a perfect original, Christ's love for his bride. We cannot speak of human love without speaking of the divine love which is the pattern for human love. The Song of Songs leads us to speak of both. The Song originated not in a pagan society, but among God's people. More specifically, it was given to them by the God who is love. As we study this Song we will ponder the mystery and beauty of love between man and woman, but our sight will also rise above this to the love of God and his people.

雅歌宣称人类的性爱是一件美好之事。如果它预表着上帝之爱，那它就一定是一件美好之事。从某种意义上而言，人类的婚姻是雅歌的原始参照点。但从另一种更深的意义上而言，上帝对他百姓的爱才是原始参照点。神的爱是人类之爱的模式，包括我们对神的爱以及我们对他人的爱。正如我们现在所经历的婚姻一样，即使是最好的婚姻，也不过是基督对他新娘完美之爱的残缺复制品。我们无法在不谈论上帝之爱的情况下谈论人类之爱，前者是人类之爱的模式。雅歌引导我们兼顾两者。这卷书并非源自异教社会，而是诞生于神的百姓中间。更具体地说，这卷书是神赐给他们的，而神就是爱。当我们学习这首诗歌时，我们会思想男女之爱的奥秘与美好，但我们的目光也会越过这一点，去看上帝及其百姓之间的爱。

Suggestions for Studying the Song

关于学习雅歌的几点建议

Before you begin your study of the Hebrew text, read the whole Song of Songs in an English translation. As you read, develop your own answers to the following questions. Continue to ponder these questions as you study the Hebrew text. When you finish your study, return to these questions. As you study the conclusion of this commentary, draw up your own conclusions about the Song of Songs on the basis of your answers to these questions.

在你开始学习希伯来语文本之前，请先阅读雅歌全文的中文译本。当你阅读时，就以下问题自己逐步作答。当你学习希伯来语文本的时候，请继续思考这些问题。而当你完成学习的时候，请回到这些问题。当你学习这篇注释书的结论时，请根据你自己对这些问题的回答，写出你自己得出的关于雅歌的结论。

1. Who is speaking in each section?
Where are the divisions between the speeches?
1. 每段经文中的说话者是谁?
所说的话在何处断句?
2. Are there two main characters or three?
2. 共有两位主角还是三位主角?
3. How much plot is there?
What is the literary structure of the Song?
3. 共有多少情节?
雅歌有着怎样的文学结构?
4. How many of the details of the Song should I interpret?
Are some of them just part of the color of the text which do not require specific interpretation?
4. 我应该诠释多少雅歌中的细节呢?
它们中的一些是否只是为了给文本增色, 所以不需要特地加以诠释呢?
5. How explicitly sexual is the language of the Song?
Is it about the emotion of love or about lovemaking?
5. 雅歌关于两性的语言到底有多露骨?
这些语言是关于爱情还是关于性爱呢?
6. What are the main types of imagery and picture language which the poet uses?
6. 诗人所使用的意象和画面语言有哪些主要类型?
7. Does the cultural distance between me and the singer of this song make it difficult for me to understand and appreciate certain parts of the Song?
How can I and my students overcome this barrier?
7. 我和这首诗歌的演唱者之间的文化距离是否使我难以理解和欣赏这首歌的某些内容呢?
我和我的学生如何才能克服这一障碍呢?
8. Now the big question: Is the Song about the love of man and woman, about God and his people, or both?
8. 现在, 最大的问题来了: 雅歌是在讲述男女之间的爱, 上帝及其百姓之间的爱, 还是两者都是呢?

Commentary

注释

TITLE: 1:1

标题 1:1

שִׁיר הַשִּׁירִים אֲשֶׁר לְשֹׁלֹמֹה:¹

¹The Song of Songs which is Solomon's

1 所罗门的歌，是歌中之歌。

The evidence for and against Solomonic authorship of the Song is discussed in the introduction. There is no compelling reason to depart from the tradition which accepts Solomon as the author. We, therefore, interpret לְשֹׁלֹמֹה as an attribution of authorship.

笔者已在引言中谈及那些支持和反对所罗门作为雅歌作者的相关证据。传统接受所罗门为这卷书的作者，我们并没有充足的理由背离这项传统。因此，我们将 לְשֹׁלֹמֹה 诠释为作者身份的归属。

In the Song the relative marker אֲשֶׁר occurs only in this heading. In the poetry of the Song שֶׁ is the only relative marker used. This difference in usage may be due to the dialect of the poetry, rather than to different dates of composition for the prose heading and for the poetry of the Song. In fact, if שֶׁ is an indicator of late Hebrew as critics claim, it is strange that אֲשֶׁר would appear in the heading but not the poetry. This would make the heading older than the text.

在雅歌中，关系代词记号 אֲשֶׁר 只出现于该标题中，שֶׁ 则是雅歌这首诗歌中的专用关系代词记号。这种特别的用法可能得归因于雅歌所使用的方言，而非由于雅歌由写于不同时期的散文标题与诗歌正文构成。事实上，如果 שֶׁ 是晚期希伯来语的指示器（正如某些批评家所宣称的那样），那么 אֲשֶׁר 出现在标题中而非正文中就显得很奇怪，因为这样一来，标题就要早于正文。

The term “Song of Songs” is to be understood as a form of superlative construction, “the best of songs,” rather than as a description of the Song as a collection made up of individual songs.

“歌中之歌”当被视作一种最高级结构——“歌中最佳”，而非由一系列独立的诗歌组成的诗歌合集。

SECTION A: 1:2–4a: Anticipation—take me away

段落 A: 1:2–4a: 期盼——愿你吸引我

יִשְׁקֶנִי מִנְשִׁיקוֹת פִּיהוּ כִּי־טוֹבִים דִּדְיָהּ מִיָּין:²

לָרִים שְׁמֹנֶיֶה טוֹבִים שָׁמֶן תוֹרֵק שְׁמֶה עַל־כֵּן עֲלָמוֹת אֶהְבּוּד:³

The Woman

女子

²Let him kiss me with the kisses of his mouth,
for your lovemaking is better than wine.

³Your perfumes are fragrant.
Your name is like perfume poured out,
therefore the maidens love you!

⁴Draw me after you—let us run!
Let the king bring me into his chambers.

2 愿他用口中的热吻与我亲嘴，
因为你的热爱比酒更美。

3 你的膏油香气芬芳；
你的名字如同倒出来的膏油；
所以众童女都爱你。

4 愿你吸引我，
我们必快跑跟随你。
王领我进入他的内室。

The opening words of the song do not seem appropriate to a first meeting of the lovers, the setting for the first scene suggested by many commentators. The opening scene seems to place us in *medias res* with the love between the man and woman already an established fact.

许多注释家都将雅歌的这段开场白视为第一幕的背景，不过这些内容对于爱人间的初次见面而言，似乎有些欠妥。这样的开场似乎是将这对男女之间的爱情作为一项既定事实、以中途拦腰法向我们展开叙述。

In her eagerness she asks him to kiss her with “the kisses of his mouth.” Some commentators suggest that “kisses of the mouth” contrast with “nose kisses” which were also part of their culture, but most likely this is simply an intensive expression, “kiss me again and again” or “kiss me passionately.” The word **נִיחַ**, which is translated “lovemaking,” is not the generic

Hebrew word for love (**אַהֲבָה**), but a plural word which refers to caresses or other expressions of love (Ez 16:8; Pr 7:18). Throughout the Song the woman expresses her desire to be kissed, to be touched, to be held. Their love is not an ethereal, platonic love.

女子热切要求他以“他口中的热吻（“吻”为复数）”与她亲嘴。有些注释家认为“口中的热吻”与他们的另一种“鼻吻”文化相对，不过这里很可能就是一种加强程度的表达方式而已，意为“反复亲吻我”或者“热情地亲吻我”。

נִיחַ一词被译为“做爱”（新译本译为“热爱”），并非通常用以表示“爱情”的希伯来语**אַהֲבָה**，而是一个表示爱抚或其它爱情表达方式的复数词（以西结书 16:8；箴言 7:18）。整卷诗歌充斥着这名女子愿被亲吻、被抚摸和被拥抱的诉求，他们之间的爱并非一种虚无缥缈的、柏拉图式的爱情。

The shift in person in the woman’s address to her lover, from the third person to the second person, is not unusual in Hebrew grammar (GK 144p).

女子对其爱人的称呼由第三人称转为第二人称，这在希伯来语的语法中并不少见（GK 144p）。

The pleasing quality of their love is expressed by comparing its effect to that which wine and perfume have on the senses. Throughout the Song the intoxicating power of love is compared to the intoxicating power of wine. In ancient Israel both men and women wore perfumes. Her praise, therefore, moves easily from the literal fragrance of her lover’s perfume to the figurative fragrance of his character.

他们的爱情令他们感到愉悦，其愉悦感被比作酒和香水给人带来的感官享受。贯穿整卷诗歌，爱的醉人力量常被比作酒所具有的醉人力量。在古代以色列，男女都会涂抹香水。因此，她对爱人身上所散发的香水味的赞美，很容易

就从字面义变成了比喻义，即，字面意义上的香味成了他的个人特征所散发出的“香味”。

The perfumes are scented oils. The expression **שֶׁמֶן תוֹרָק** is very difficult. Many commentators take Turaq as a place name and simply leave it untranslated, oil of Turaq. If this is correct, the name would be similar in derivation to “cologne” in English, which is also derived from a city name. Others take **תוֹרָק** as a verbal form from the root **רִיק**, pour out or empty, and render “Your name is oil which is poured out” (hophal 3sf) or “You, as to your name, are poured out like oil” (hophal 2sm). The problem is that **שֶׁמֶן** is usually masculine, and the second person construction is awkward. The Septuagint has a participle, implying the reading **מִוֹרָק**, but this is probably simply a free rendering into Greek. The reading in the apparatus of the BHS from the Dead Sea Scrolls, **מִרְקָחָה מִוֹרָקָה**, means “perfume poured out,” but it is based on a conjectural restoration by the editor. It seems best to stick with the MT and to render **תוֹרָק** as a proper name or a second person verb. In spite of the difficulty the point of the comparison is clear: their love is as alluring as the fragrance of exotic, expensive perfume.

他们所用的香水是香气芬芳的膏油。**שֶׁמֶן תוֹרָק**这一短语翻译起来颇有难度。不少注释家将**תוֹרָק**视为某个地名，于是便将此短语直接译为“图拉克的膏油”。如果该译法正确，那么这个名字就其词源而言就像英语中的“古龙香水”，后者同样也是源于某个地名。其他注释家则视**תוֹרָק**为某个动词形式，其词根为**רִיק**，意为倾倒或清空，故译为“你的名字如同倒出来的膏油”（hophal，第三人称阴性单数），或者“至于你的名字，你就如同倒出来的膏油”（hophal，第二人称阳性单数）。但问题在于，**שֶׁמֶן**一词通常而言总为阳性，而第二人称的用法又有些尴尬。七十士译本则使用了一个分词，这就意味着他们读到的词儿可能是**מִוֹרָק**，但我们也无法排除希腊文不过是采用了意译而已。BHS的评论性注释中含有源自死海古卷的文本“**מִרְקָחָה מִוֹרָקָה**”，意为“倒出来的香水”，但该文本也不过是根据编辑者的猜测所恢复的文本。据此看来，我们最好还是与马所拉抄本同步，并将**תוֹרָק**译为某个专有名字或第二人称动词。尽管此处文本颇有难度，但其比喻的要点仍是清晰的：他们的爱就像昂贵的异国香水味儿那样叫人着迷。

The syntax of **לְ** at the beginning of verse 3 is a bit unusual. Literally, it reads, “as for fragrance your oils are good.”

第3节开头处的**לְ**的句法有些不太常见。其字面义译为，“至于香味，你的膏油真是不错。”

The common biblical idiom according to which a person’s name stands for everything about that person is present also in these verses. Her lover’s name is a reminder to her of everything he means to her. We are reminded of the hymn, “How sweet the name of Jesus sounds / In a believer’s ear!”

一个人的名字代表了一个人的所有，这种具有圣经特色的用法同样也体现在这几节经文中。她爱人的名字提醒着她——他于她之所是。我们想到了一首赞美诗所唱的，“耶稣的名字在信徒的耳中是多么地甜蜜！”

It may seem strange that the woman is happy that all the other young women are as smitten by her lover as she is, but this is simply a way of expressing how wonderful he is. She is not alone in her opinion. Everyone else thinks he is great too. They all wish they were in her place. The word translated “maidens” is the word **עַלְמָה**, which means “virgin.”

当这名女子看到其他年轻女子也都像她一样被她的爱人所迷住的时候，她却喜笑颜开，这在我们看来似乎有些奇怪，但这也无非就是在表明这名男子极具吸引力而已。并非只有她这么看，别人也都这么看他。她们都希望自己才是她。

被译为“童女”的这个希伯来词是“**עַלְמָה**”，意为“处女”。

This section introduces us to the controversy about the number of characters in the song. According to one interpretation two men are involved in verse 4, the woman’s lover with whom she hopes to run away and King Solomon, the villain who is

trying to force her into his harem. According to the second interpretation only one man is involved, her lover, whom she calls “the king” either because he is a king or because this is an affectionate name for a lover. He is her “Prince Charming.” The latter interpretation is followed in this commentary.

这段内容让我们看到了有关诗歌角色数目的争议。有一类诠释认为第 4 节中包含了两个男性角色，一个是她希望与之私奔的爱人，另一个是试图强迫她进入后宫的恶棍所罗门王。另一类诠释则认为，这里只有一位男性角色，即她的爱人，她之所以称他为“王”，要么因为他就是一位国王，要么因为这是一种对于爱人的亲密称呼。她是她的“白马王子”，本注释书认同第二种诠释。

Those who think that the woman is trying to escape from the king follow the reading of the MT הָבִיאָנִי, “the king has brought me.” This is understood as an appeal to her shepherd lover to help her escape. Most contemporary versions, however, including the NIV, follow the Syriac and Symmachus, “let the king bring me,” (הָבִיאָנִי). This reading, which makes all of verse 4 a wish, fits the context best.

有些人认为这名女子是在竭力逃离这位王，他们的根据是马所拉抄本中的 “בִּיאָנִי” 一词：“王已带我”。他们认为该词表明这名女子正在呼唤她那位牧羊的爱人，求他帮她脱离困境。然而，多数当代译本，包括 NIV，都采用了叙利亚语译本及辛马库译本的译文，译为“愿王带我”（הָבִיאָנִי，祈愿式完成式，Joüon 2:365，§ 112.k），这样，第 4 节便被译为某种愿望，且更贴合语境。

Our translation disregards the masoretic accents in verse 4 which yield the rendering, “Draw me. Let us run after you.” This rendering increases the difficulty caused by the shift in number from singular to plural.

“愿你吸引我，我们必快跑跟随你”，新译本对第 4 节的译文遵循马所拉抄本的重音停顿（GK § 15g, 21），但本注释书并未遵循马所拉抄本，选择译为“愿你吸引我跟随你——让我们快跑”！在这节经文中，单数切换为复数本就为理解行文造成了一定难度，但第一种译法则是在此基础上又增加了难度。

Those who interpret the text figuratively understand the lover to be Christ the King. The woman is his bride, the church. The other virgins are the individual members of the church, as are the five women in Jesus’ parable of the ten virgins. It is the church which prays, “Draw us to thee.” The perfume is the wonderful works of God, which delight his followers. The kisses are the gospel.

那些比喻诠释者则将这位爱人理解为君王基督，而这位女子就是他的新娘，教会。其余童女是教会的个体成员，就像耶稣的十童女比喻中的五名女子那样。“愿你吸引我们跟随你”是教会的祷告。这香水是上帝奇妙的作为，使跟随他的人生喜乐。热吻则是福音。

SECTION B: 1:4b: Wishes of the friends

段落 B:1:4b: 朋友的祝愿

אֲנִי־לָהּ וְנִשְׂמְחָה בָּךְ נִזְכֶּרָה לְדָוִד מִיָּשָׁרִים אֶהְבֹּדָה⁴

The Friends

朋友

⁴We rejoice and are happy because of you.

We celebrate your lovemaking more than wine.

How right they are to love you!

4 王啊！我们要因你欢喜快乐；

我们要提说你的爱，胜过提说美酒；

她们爱你是合理的。

The woman’s friends rejoice with her. Their words are addressed to the man, her lover. They agree with the woman that everyone ought to love her man. Those who follow the figurative interpretation take these words as strong evidence that it is not a normal earthly love affair which is being described here, but a unique case, the love of the church for Christ, a love which is shared by all its members. In this love there is no jealousy.

这名女子的朋友与她一起欢喜快乐。她们向她的爱人，向这位男子说话。她们同意这名女子的看法，认为哪个女子

都会对他动心。那些比喻诠释者将这些话视为一项强有力的证据，用以证明此处所指并非世俗意义上通常的爱情，而是一种特殊情况，即教会对基督的爱，一种所有会众共同拥有的爱，这种爱里没有嫉妒。

Some advocates of the figurative interpretation ascribe this verse to the woman, not to her friends. They explain the plural forms as natural for the church and its members. It may be that only the last line of the verse belongs to the woman. If so, she is repeating her approval of her friends' love for her man, which she first stated in verse 3.

一些比喻诠释者则视这节经文出自该女子之口，而非她朋友之口。他们认为，教会及其会众以复数形式出现，再自然不过。在这节经文中，可能只有最后一行是这名女子在说话。若是如此，那么她就是在重复认可她的朋友对她男人的爱，这点她也已在第3节中表明。

The word מִישְׁרִים, which we have translated “how right,” has caused considerable controversy. Other suggested translations are “the upright love you” and “they love your uprightness or your manliness.” Some of the Jewish commentators thought that it was the name for a type of wine, “because of your smooth (?) wine they love you.”

我们将 מִישְׁרִים 一词译作“合理的”。不过此词早已引起不少分歧，有些人将最后一句话译作“正直的人爱你”，“她们爱你的正直”或“她们爱你的男子气概”。有些犹太注释家则视此词为某种酒名，故译作，“因为你醇和（？）的酒，他们就爱你。”

SECTION C a: 1:5, 6: My own vineyard

段落 C a: 1:5, 6: 我自己的葡萄园

שְׁחֹרָה אֲנִי וְנֹאֶה בָּנוֹת יְרוּשָׁלַם כְּאֶהְלִי קֶדָר כִּירִיעוֹת שְׁלֹמֹה:

אֶל־תִּרְאוּנִי שְׁאֲנִי שְׁחֹרָחֶרֶת שֶׁשָּׁזַפְתָּנִי הַשֶּׁמֶשׁ

בְּנֵי אִמִּי נִחְרֹוּ־בִי שֶׁמֶנִּי נִטְרָה אֶת־הַכֶּרְמִים כֶּרְמִי שְׁלִי לֹא נִטְרָתִי:

The Woman

女子

⁵Black am I, but lovely,
O daughters of Jerusalem,
like the tents of Kedar,
like the tent curtains of Solomon.

⁶Do not stare at me because I am dark,
because the sun gazed on me.

My mother's sons were angry with me.
They made me take care of the vineyards.

My vineyard which is mine I have not taken care of.

5 耶路撒冷的众女子啊！

我虽然黑，却是秀美，
如同基达的帐棚，
好像所罗门的幔幕。

6 你们不要因为我黑，就盯着我，
因为太阳把我晒黑了。

我母亲的儿子生我的气；
他们叫我看守家里的葡萄园，
我自己私人的葡萄园，我却没有看守。

The woman expresses a feeling of insecurity or even unworthiness about her relationship with her lover. The woman's dark tan would be appealing in our culture, but in the past a light, untanned skin was a mark of wealth and leisure for a woman. The woman's dark skin marked her as a poor working girl who had been out in the sun too long. The plural verb at the beginning of verse 6 indicates that she feared “catty” comments about her dark skin from the other women, not from her lover. The city girls

were perhaps both jealous and scornful of the allure which the country girl's dark beauty held for her lover. She retorts that though dark, she is beautiful nevertheless.

女子对于她与她爱人之间的关系表现出一种不安全感，甚至是一种不配感。在我们的文化中，皮肤黝黑的女性很受欢迎，但在过去，皮肤浅色、未被晒黑的女性才是富裕、悠闲的标志。这名女人皮肤黝黑，表明她是一名长期在烈日下工作的可怜女工。第 6 节开头的复数动词表明，她害怕其他女人对她皮肤黝黑所发表的“恶毒”评论，但这些评论并非来自她的爱人。城里人也许既嫉妒又瞧不起这位乡下姑娘的黝黑动人对于她爱人的吸引力。她反驳说，虽然她皮肤黝黑，但她却是秀美。

It is a sad commentary on our fallen condition that physical beauty produces jealousy or insecurity as often as happiness and satisfaction. Never satisfied, light-skinned people flock to far-away beaches and tanning parlors and bake themselves to become darker, while some dark peoples apply skin-lightening cosmetics.

外表的美丽经常带来嫉妒或不安全感，正如它也常常给人带来快乐和满足一样，这是人类犯罪堕落后的悲哀。浅肤色的人永不知足，他们千里迢迢涌向海滩，或是去店里晒日光浴，把自己烤上一圈，让肤色更加黝黑些；反之，那些深肤色的人则会给自己抹上美白化妆品。

The verb שזף, which we have translated “gazed on me,” may mean “scorched or burned me.” The point is the same in either case.

שזף 一词及其代词词尾，直译为“盯着我”，意思可以是“把我晒黑了或晒伤了”。两者要表达的意思并无差别。

She compares her darkness to the black goat-hair tents of the Arab nomads of Kedar. Some commentators suggest that the words “tent curtains of Solomon” reflect a misreading by the masoretes. Salmah was the name of an Arab tribe, related to Kedar. This reading creates a very good parallel with Kedar, but it is not supported by any ancient manuscripts.

她将自己的黝黑比作阿拉伯游牧民族基达的黑色山羊毛帐篷。有些注释家认为“所罗门的幔幕”系马所拉文士误读。他们认为所罗门一词应读作“撒尔玛”，而后者正是某阿拉伯部落的名字，且与基达有亲缘关系。这种解读与基达一词相得益彰，但是并无任何古代手稿对此予以支持。

The woman's brothers play a mysterious role in the story. Here they force her to work in the family vineyards. There is no indication of why they are angry with her, unless it is their disapproval of her love affair. The effect of their hostility is to hinder her efforts to be with her lover. In the woman's reference to her neglect of her own vineyard, which is made emphatic by the double possessive, she shifts to a figurative use of the term “vineyard.” It is clear in later parts of the Song that “her vineyard” is her body. Her brothers' hostile acts have interfered with her efforts to make herself attractive to her lover.

这名女子的兄弟们在故事中所扮演的角色颇具神秘色彩。这节经文告诉我们，他们强迫她在他们大家庭的葡萄园内工作。经文并未提及他们为何向她发怒，除非他们并不赞成她的恋情。他们心怀敌意，想要阻碍她和她的爱人走到一起。当女子以双重所有格强调自己未能看守自己的葡萄园时，她将“葡萄园”一词转作了比喻义。很明显，在雅歌后文中，“她的葡萄园”就是指她自己的身体。她想要让自己在自己的爱人面前变得更具吸引力，但是她的兄弟对她的敌对行为却扰乱了她的步伐。

The verb form נָתַרְו is an unusual pointing of the niph'al of חָרַה in place of the ne normal נִתְרַו.

חָרַה 的 niph'al 动词形式 נָתַרְו，其元音标注并不寻常，通常而言，其词首辅音与元音应该是 ne，即该词通常应读作 נִתְרַו。

Adherents of the spiritual approach interpret the woman's darkness as the low status of the church in the eyes of the world or as a reference to the Jews' scorn for the Gentiles. More often, however, her darkness is interpreted as a picture of sin, which makes us unworthy of God's love.

属灵诠释者将女子的黝黑诠释为教会在世人眼中的低下地位，或是犹太人对外邦人的蔑视。然而，更多的时候，她的黝黑则被诠释为罪的象征，因为罪使得我们不配得到神的爱。

For figurative interpreters the woman's brothers represent all those who keep believers away from God, such as persecutors, worldly people who entangle believers, complainers in the church, rebels like Korah, or even those who entangle church and state.

对于比喻诠释者而言，女子的兄弟们则代表所有那些叫信徒与上帝分离的人，比如逼迫者，纠缠信徒的世俗之辈，教会中那些发怨言的人，像可拉那样的叛逆者，甚至是那些将教会与国家混为一谈的人。

SECTION C b: 1:7, 8: *Escape to the country*

段落 Cb: 1:7, 8: 逃往乡下

הַגִּידָה לִי שְׂאֵהָבָה נִפְשִׁי אֵיכָה תִרְעָה

אֵיכָה תִרְבִּיץ בַּצֹּהֲרִים שְׁלָמָה אֶהְיֶה כְּעֹטָיָה עַל עֲדָרֵי חֲבֵרֶיךָ:

אִם-לֹא תִדְעִי לָךְ הִיפָּה בְנָשִׁים צְאִי-לָךְ בְּעֶקְבֵי הַצֹּאן

וְרָעִי אֶת-גְּדִיתֶיךָ עַל מִשְׁכְּנוֹת הָרָעִים:

The Woman

女子

⁷Tell me, you whom my soul loves,
where you pasture your flock
and where you rest your sheep at noon.
Why should I be like a veiled woman
beside the flocks of your companions?
7 我心所爱的啊！求你告诉我，
你在哪里放羊？
中午你在哪里使羊群躺卧休息。
我为什么在你众同伴的羊群旁边，
好像蒙着脸的女人呢？

The Man or The Friends

男子或朋友

⁸If you do not know, most beautiful of women,
follow the tracks of the flock,
and pasture your young goats
by the dwellings of the shepherds.
8 你这女子中极美丽的，你若不知道，
只管跟随羊群的脚踪去，
把你的山羊羔牧放在牧人帐篷的旁边。

This section raises a host of questions. Why doesn't the woman know where her lover's flock is? What is the pasture? Why go there at noon? Why is she veiled? Is she veiled, or is this a mistranslation? Who are the companions?

这段内容引来不少问题。为何女子不知她的爱人的羊群在何处？那是一片怎样的草地？为何要在中午放羊？她为何蒙着脸？她确实蒙着脸吗？还是说此处翻译有误呢？她的众同伴是谁呢？

The woman asks her lover where he keeps his flocks. It seems she wants to join him there, but why does she want to go there if he is already with her? No obvious answers appear in the text, but the retreat to the pastoral quiet of the country probably symbolizes escape to a romantic rendezvous. She wants to meet her lover there. Noon is the time when the shepherds' siesta gives an opportunity for such a meeting.

女子问她的爱人，他在哪里放羊。看起来，她想要往他那里去，但是，若他早已和她在一起，那她又为何想要往他那里去呢？文本并未给出明确答案，但是，退至宁静的乡村田园可能象征着逃往一场浪漫的约会。她想要在那里与她的爱人会面。中午是牧羊人的午休时间，于是这段时间也正好为这样的会面提供了机会。

Since the woman addresses the question to her lover, it seems most natural that he answers her. Some, however, suggest that the answer is that of the friends or of onlookers who are telling her where her lover is. Their answer, "Follow the sheep tracks," does not seem very helpful. It seems to be a rebuke, "You should know how to get there. It's obvious to anyone who can see." Suddenly, without explanation the woman herself has become a shepherdess who has her own flock of goats. If she is

going to the pasture to graze her own goats, the romance of the occasion is dampened considerably, unless grazing is symbolic of romance.

既然这名女子向她的爱人提问，那么他回答她的问题就再自然不过了。然而，有些人却认为回答问题的人是她的朋友或旁观者，是这些人把她爱人的所在地告诉了她。“跟随羊群的脚踪”，这回答似乎并不具有什么建设性，却更像是一种责备，“你难道不知道怎么去那地方吗？你是没长眼睛吗？”忽然间，在行文未作任何解释的情况下，女子自己却成了一位牧羊女，并且手里还有了自己的羊群。如果女子是要去给自己的羊群放牧，那么这种场合的浪漫氛围就会大打折扣，除非放牧象征着浪漫。

The greatest difficulty is the phrase translated “like a veiled woman.” **עטה** is not the normal word for a veil. The verb **עטה** means “wrap,” so a literal translation would be “like one who wraps herself.” Veiling is sometimes a symbol of mourning (2 Sa 15:30) or the mark of a prostitute (Ge 38:15), but in those passages different Hebrew roots are used (**חפה**, **צעף**). The simplest explanation of the veiling or wrapping is that she doesn’t want to be identified meeting her lover in the country. The Septuagint translates **עטה** “delouse” in Jeremiah 43:12, and the NEB, therefore, renders our verse, “that I may not be left picking lice” among the herds. However, this meaning seems far-fetched in this verse. By metathesis some ancient versions read **טעה**—wander, “like a wandering woman.” This makes good sense in the context. In any case, it seems that there is something disreputable about the woman’s appearing at the shepherds’ meeting place. Her fears may be like those of Boaz when Ruth spent the night next to him at the threshing floor.

“好像蒙着脸的女人”，该短语最难翻译。**עטה**一词通常并非用以表示蒙脸，该动词意为“包裹”，所以字面义应译为“好像自己把自己裹起来的女人”。蒙脸有时象征着哀恸（撒母耳记下 15:30），有时则是妓女的标志（创世记 38:15），但是那些经文都使用了别的希伯来语词根（**חפה**, **צעף**）。而这里之所以说到蒙脸或将自己包裹起来，最简单的解释就是，她不希望别人看到她在乡下与她的爱人会面。在耶利米书 43:12 中，七士士译本将**עטה**译为“除虱”，所以新英文圣经将我们的经文译作了“好叫我不在羊群中独自除虱”。然而，这种译法在这节经文中显得极为牵强。一些古代版本藉语音易位将**עטה**一词读作**טעה**——徘徊，“好像徘徊的女人”，这种译法与语境非常贴合。无论如何，女子出现在牧羊人会面地，这一点似乎并不光彩。她的恐惧可能就像路得在打谷场上与波阿斯过夜时波阿斯心里的恐惧一样。

Note the form of the superlative expressed by **ב** in verse 8.

请注意第 8 节用**ב**的介词短语所表达的形容词最高级形式。

In the spiritual approach this scene is usually interpreted as a time when the woman has become inattentive to her lover and concerned with herself and her flock. Her goats represent the weak members or the hypocrites who join the church, who are more hindrance than help. However, it is difficult to square this interpretation with the apparent eagerness of the woman to meet her lover. It seems best to find just one main point in this scene: in spite of difficulties the lovers want to escape to the country, but are concerned that their meeting not seem improper.

属灵诠释法者通常认为女子此时开始对她爱人有些疏忽，且把注意力更多地放在自己和自己的羊群上。她的羊群代表软弱的会众或者那些教会中的假冒为善者，他们更像绊脚石而非帮助。然而，我们很难让该诠释与女子明显渴望与她爱人相见的心情相契合。看来我们最好还是满足于在这一幕中找到一个要点即可，该要点即：尽管困难重重，这对爱人却仍想逃至乡下，但是，他们担心他们的会面是否不太合适。

If the man is Solomon, what is he doing herding sheep? Some commentators claim he is in disguise to win the country girl. It seems best to see the description of shepherd and shepherdess as simply part of the figurative language of love poetry, as it is even in the love poems of such English poets as Marlowe and Raleigh.

如果这名男子是所罗门，那么他放羊做什么呢？一些注释家声称他这是在乔装打扮，为要赢得这位乡下姑娘的芳心。

不过，我们最好还是把这些对于牧羊人和牧羊女的描述简单视为爱情诗歌中比喻语言的一部分，就像马洛和罗利这类英国诗人在他们的爱情诗歌中所写的那样。

This scene does seem to be a time of stress and tension, but whatever its meaning, it quickly passes, and the lover expresses his desire for the woman, and she responds in kind.

这一幕所反映的时期似乎充斥着压力与紧张，但无论它要表达何意，它都迅速过去了，接着，女子的爱人表达了他对她的渴望，她也以同样的方式回应。

SECTION D: 1:9–14: *Most beautiful of women*

段落 D: 1:9–14: 女子中最美丽的

לְסִסְתִּי בָּרֶכְבִּי פָּרְעָה דְּמִיתִיךָ רַעֲיָתִי:⁹

נָאוּוּ לְחַיִּיךָ בַּתָּרִים צִנְאָרְךָ בַּחֲרוּזִים:¹⁰

תּוֹרִי זָהָב נַעֲשֶׂה־לְךָ עִם גְּקֻדּוֹת הַכֶּסֶף:¹¹

עַד־שֶׁהִמְלַךְ בְּמִסְבּוֹ נֶרְדִּי נָתַן רִיחוֹ:¹²

צָרוֹר הַמָּר דּוֹדִי לִי בֵּין שְׂדֵי יָלִין:¹³

אֲשַׁפֵּל הַכֶּפֶר דּוֹדִי לִי בְּכַרְמֵי עֵין גֶּדִי:¹⁴

The Man

男子

⁹My darling, I compare you

to a mare among the chariots of Pharaoh.

¹⁰Your cheeks are beautiful with earrings.

Your neck with strings of jewels.

¹¹We will make you earrings of gold with ornamentation of silver.

9 我的佳偶啊！

我把你比作套在法老车上的骏马。

10 你的两腮因耳环显得秀丽；

你的颈项因珠链显得华美。

11 我们要为你制金耳环，用银珠点缀。

The Woman

女子

¹²While the king was at his couch,

my nard gave off its fragrance.

¹³My lover is to me a sachet of myrrh

spending the night between my breasts.

¹⁴My lover is to me a cluster of henna blossoms

from the vineyards of En Gedi.

12 王正坐席的时候，

我的哪达香膏散发芬芳的香味，

13 我以我的良人为一袋没药，

挂在我的胸怀之中。

14 我以我的良人为一束凤仙花，

开放在隐基底的葡萄园里。

The man's praise of the woman is unusual both in grammar and content. Literally translated it reads, "To my mare in chariots of Pharaoh I compare you." However, it seems probable that the ם is not the possessive suffix "my," but an archaic mark of the construct like those found in Psalm 110:4 (WO 127, 128, GK 90f). This interpretation is reflected in the translation above. The mare was not harnessed to the chariot, but was a distraction to the stallions who were drawing Pharaoh's chariots. Egyptian historical records report an occasion when such a strategy was used to disrupt the chariotry of an opposing army. This interpretation makes it clear how comparison of a woman to a horse could be a flattering picture, rather than the insult it would be in our culture.

男子对女子的赞美之词在语法和内容上都不常见。内容按字面义可直译为：“我将你比作法老马车队伍里的我的母马。”然而，ם 似乎并非人称代词后缀“我的”，而是一种早期附属形态的记号，如诗篇 110:4 (WO 127, 128, GK 90f)。NIV 的译文就体现了该诠释方案，并且母马并未被套在马车上，而是要叫法老拉马车上的种马分心。埃及历史记录中就记载了这种策略，目的是要扰乱敌军战车。这种诠释清楚地表明，把女人比作母马在这里很可能是一种恭维，而不是我们文化中是一种侮辱。

Those who favor a spiritual interpretation exercise considerable creativity here. The church is like a horse because it pursues Christ. The jewelry the woman receives represents spiritual gifts, such as the Law, godly teaching, and the knowledge of Scripture. Her cheeks symbolize modesty, and her neck represents the teachers of the church who connect the body to Christ, its head. The "we" in verse 11 alludes to the Trinity.

那些属灵诠释者将他们非凡的创造力注入这些经文之中。教会因为追随基督而像一匹母马。女子收到的首饰则代表了属灵的恩赐，比如律法、敬虔的教导、圣经知识等。她的两腮象征着谦逊，她的颈项代表教会中的教师，他们将教会这具身体与基督——教会的头——连在一起。第 11 节中的“我们”则暗指三位一体。

Some of the Hebrew terminology for the gifts of jewelry which the man gives are of uncertain meaning, but the point is clear: his precious gifts express his great love for her. The form נָאֵר is the piel (pilel) of נָאָה, a variant of the regular form נָאֵר.

关于男子所赠的首饰礼物，其中的一些希伯来术语含义不明，但作者所表达的要点仍是清晰的：他赠她珍贵的礼物，以此表达他对她的挚爱。נָאֵר 一词是 נָאָה 的 piel (pilel) 词干，通常来说它读作 נָאֵר。

The word רַעֲיָתִי, translated "my darling," is the man's most frequent name for the woman in the Song. It is the word for "friend" and is thus an approximate equivalent of our term "girlfriend." I have translated it "darling" because "girlfriend" is not usually used as an intimate term of address in English.

רַעֲיָתִי 一词被译为“我的佳偶”，这是男子在这首诗歌中对女子最常用的称呼。此词意为“朋友”，因此大致就相当于我们所使用的“女朋友”一词。笔者则将之译为“亲爱的”，因为“女朋友”在英语中并不是一种亲密的称呼。

It seems clear in this section that the king is the woman's true love, not an unwanted third leg of a love triangle.

这段内容似乎清楚地告诉我们，王是女子的真爱，而非三角爱情关系中那位令人厌恶的第三者。

While the king is reclining at his banquet couch (בֶּטֶח), the woman is leaning against him, and her perfume gives off a beautiful fragrance. Nard is an aromatic oil which is made from the valerian plant which grows high in the mountains of India. However, the Old Testament "nard" may have been made from camel grass, a fragrant grass that grows in Arabia and North Africa.

当王斜靠在他的宴会长榻 (בֶּטֶח) 上时，女子则靠在他的身旁，她的香水芬芳四溢。哪达香膏是一种芳香油，由生长在印度高山上的缬 (xié) 草植株制成。然而，旧约中的“哪达香膏”则可能由骆驼草制成，骆驼草是一种生长在

阿拉伯和北非的芳香草。

Her lover is also like perfume to her. Myrrh is an aromatic gum made from sap from a bush which grows in Arabia, Africa, or India. Such perfume was worn on a necklace, so that it could give off its fragrance. When the woman compares her lover to such a pouch of perfume lying between her breasts, she alludes to their closeness. She has him close to her heart. The henna plant has yellow-blue or pink flowers, like the clusters of the lilac. It was valued not only for its odor, but for an orange cosmetic dye which was produced from it. En Gedi is a beautiful oasis on the shores of the Dead Sea, a great spot for a getaway.

同样，她的爱人对她而言也如香水一般。没药是一种芳香胶，由生长在阿拉伯、非洲或印度的灌木汁液制成。人们将这种香水涂于项链之上，好让它散发香味。女子将其爱人比作置于她两乳之间的一袋香水，这是在暗指他们之间的关系非常亲密。她将他放于她的心上。凤仙花的花朵呈黄蓝色或粉色，与丁香花相似。它香气扑鼻，且还可用以制成一种橙色的化妆染料，这些都是它的价值所在。隐基底位于死海岸边，这片美丽的绿洲可是人们度假的好去处。

According to the spiritual interpretation the woman's perfume is her good works. The king's table represents the means of grace or the gracious presence of God. The myrrh was connected with Christ's passion. The bag of perfume and the woman's breasts represent the Glory of the Lord between the cherubim, Christ between the Old and New Testaments, or the northern and southern kingdoms of Israel.

根据属灵诠释者的说法，女子的香水就是她的好行为。王的餐桌代表了施恩具或者上帝恩慈的临在。没药与基督的受难相关。那袋香水以及女子的两乳则代表了主在基路伯中间的荣耀、新旧两约之间的基督或者以色列南北两国。

SECTION E: 1:15–2:2: Our house

段落 E: 1:15–2:2: 我们的家

הֲנֵה יָפָה רְעִיתִי הֲנֵה יָפָה עֵינֶיהָ יוֹנִים: ¹⁵

הֲנֵה יָפָה דוּדֵי אֶף נְעִים אֶף-עֶרְשָׁנוּ רַעְנָה: ¹⁶

קָרוֹת בְּפִינוּ אֲרָזִים רְהִיטָנוּ בְּרוֹתִים: ¹⁷

אֲנִי חִבֵּצְלַת הַשָּׁרוֹן שׁוֹשַׁנַּת הָעֲמָקִים: ^{2:1}

בְּשׁוֹשַׁנָּה בֵּין הַחוּחִים כֵּן רְעִיתִי בֵּין הַבָּנוֹת: ²

The Man

男子

¹⁵How beautiful you are, my darling!

How beautiful! Your eyes are doves.

15 我的佳偶啊！你很美丽；

你很美丽。你的眼好像鸽子的眼睛。

The Woman

女子

¹⁶How beautiful you are, my lover!

How charming!

Yes, our bed is fresh.

¹⁷The beams of our house are cedar;

our rafters are fir.

16 我的良人，你很英俊，你很可爱。

我们的床榻是青绿的树木；

17 我们房屋的栋梁是香柏树，

房屋的椽子是松树。

The Woman

女子

^{2:1}I am a crocus of Sharon,
a lily of the valleys.
2:1 我是沙仑平原的水仙花，
是谷中的百合花。

The Man

男子

²Like a lily among thorns,
so is my darling among the girls.
2 我的佳偶在女子中，
正像荆棘里的百合花。

The lovers make a quick exchange of compliments. She is beautiful. Her eyes are like doves. The point of comparison may be their quick, fluttering movements or their iridescence. Those who favor a spiritual interpretation naturally saw an allusion to the Holy Spirit and to purity.

女子的爱人迅速以赞美之词予以回应。她美丽动人，她的眼睛好像鸽子。此处的比喻点可能是眼睛如同鸽子一般的快速闪动，或是它们都具有迷人的特质。那些属灵诠释者自然将此处视为某种对于圣灵以及纯洁的暗示。

Verse 16 is the only time the man is called “beautiful.” Otherwise the term refers to the woman.

男子仅在第 16 节中被称为“英俊”的良人（希伯来语的英俊与美丽的词根相同）。其它地方该词都被用以描述女子。

Their bed is compared to a pile of fresh green boughs. The word translated “rafters” (רָחִיט) is of uncertain meaning. It may refer to paneling or wainscoting.

他们的床榻好比一堆青绿的树枝。רָחִיט 一词被译为“椽子”，但是此词意义不明，可能是指镶板或护壁板。

It is often difficult to determine a precise equivalent of plant names in the Bible. The word translated “fir” (ברוש) may refer to a type of pine, cypress, or juniper.

我们通常很难对圣经中的植物名称给出精确定义。ברוש（亚兰语，其变体为 בְרוֹת）一词被译为“松树”，可能是指一种松树、柏树或杜松。

The text refers to their “houses” in the plural, but this is probably simply an intensive term, indicating the largeness of the dwelling (WO 120).

文本在提及他们的“房屋”时使用了复数，但这可能只是一种加强词意的表达方式，用以表明住所的规模之大（WO 120）。

This romantic scene creates problems for those who see a straight-line plot in the Song with the couple’s marriage coming later in the book. This scene, however, suggests either that they are already married when they speak these words (which we accept) or have engaged in sex before marriage (an interpretation we do not accept). Since later scenes in the Song imply that they are not married, it seems clear that the Song is a cycle of love scenes, not arranged in chronological order.

这浪漫的一幕给那些认为雅歌是按时间顺序叙事的人带来了麻烦，因为在他们看来，这对男女在本书的后文才步入婚姻的殿堂。然而，这一幕表明，当他们说这些话时，他们要么已经结婚（我们接受这种诠释），要么在婚前发生了性行为（我们不接受这种诠释）。由于雅歌后来的一些场景暗示他们尚未结婚，所以很明显，雅歌是一系列爱的画面的循环，这些场景并未按时间顺序推进。

In figurative interpretations the lovers’ house represents the church, the Temple, the Scriptures, heaven, monastic cloisters, or Mary’s womb. The cedar reminds some commentators of the cedar of the Temple.

比喻诠释者认为这对爱人的房屋代表教会、圣殿、圣经、天堂、修道院或者玛利亚的子宫。香柏树让一些注释家想到了圣殿所使用的香柏木。

The woman compares herself to two types of flowers. The root meaning of **חבצלת** suggests that the first flower is most likely a bulb plant like a crocus, narcissus, hyacinth, or daffodil, not a rose, as older translations suggest. Sharon is a region in the central coastal plain of Israel. The “lily” may be the lotus or the red anemone.

女子将自己比作两种花。从**חבצלת**的词根来看，第一种花很可能是一种类似于番红花、水仙花、风信子或水仙花的鳞基植物，而非一些旧译本所说的玫瑰。沙仑地区位于以色列沿海平原的中心地带。“百合花”则可能是莲花或红色海葵。

The woman’s comment in 2:1 can be interpreted as a modest claim, “I’m just a wildflower, a poor country girl.” Her lover responds, “You may be nothing but a lily, but all the other girls are thorns by comparison.”

女子在 2:1 中的说法可被诠释为一种谦逊的自我评价，“我只是一朵野花，一位贫穷的乡下姑娘。”她的爱人则回答说，“你也许不过是一朵百合花，但其它的女孩相比之下就是荆棘而已。”

Some interpreters assign 2:1 to the man, and apply the title Rose of Sharon to Christ. The lily among thorns represents the church among the Gentiles or the Jews.

有一些诠释者认为 2:1 出自男子之口，且用沙仑玫瑰指代基督。荆棘里的百合花则代表了位于外邦人或犹太人中间的教会。

SECTION F: 2:3–7: *He embraces me*

段落 F2:3–7: *他拥抱我*

כַּתְּפוֹתַי בְּעֵצֵי הַיָּעָר כֵּן דֹּדִי בֵּין הַבָּנִים³

בָּצִלּוֹ חֲמִדְתִּי וַיִּשְׁבְּתִי וּפְרִיּוֹ מִתּוֹק לְחִכִּי:

הֵבִיאָנִי אֶל־בֵּית הַיָּיִן וְדָגְלּוֹ עָלַי אֶהְכָּה:⁴

סִמְכוּנִי בְּאַשְׁשִׁישׁוֹת רַפְדּוּנִי בַּתְּפוּחִים כִּי־חֹלֶת אֶהְכָּה אָנֹכִי:

שָׁמְאָלוּ תַחַת לְרֹאשִׁי וַיִּמְיְנוּ תַחֲבִקְנִי:⁶

הַשְׁבַּעְתִּי אֶתְכֶם בָּנוֹת יְרוּשָׁלַם בַּצְּבָאוֹת אוֹ בְּאִילֹת הַשָּׁדָה⁷

אִם־תִּעְרֹו וְאִם־תִּעְוְרוּ אֶת־הָאֶהְכָּה עַד שְׁתַּחֲפֹץ:

The Woman

女子

³Like an apple tree among the trees of the forest

is my lover among the boys.

I desire to sit in his shade,

and his fruit is sweet to my palate.

3 我的良人在男子中，

好像树林里的一棵苹果树；

我欢欢喜喜地坐在它的荫下，

它的果子香甜合我口味。

⁴He has brought me to the banquet hall,

and his banner over me is love.

4 他带我进入酒室，

含情脉脉地望着我。

⁵Strengthen me with raisins,
refresh me with apples,
for I am lovesick.
5 求你们用葡萄饼增补我力，
用苹果恢复我的精神，
因为我因爱成病。

⁶His left arm is under my head,
and his right arm embraces me.
6 他的左手托住我的头，
他的右手拥抱着我。

⁷Daughters of Jerusalem,
you must swear to me by the gazelles
or by the does of the field:
that you will not arouse or awaken love
until it so desires.
7 耶路撒冷的众女子啊！
我指着田野的羚羊、
母鹿恳求你们，
不要激动，不要挑动爱情，
等它自发吧。

In comparison to all the other young men, her lover is like an apple tree next to the wild trees of the forest. The sweetness of his love is like the sweet taste of fruit. In the culture of the Song, eating fruit or going to the garden is a frequent symbol for sexual love. Sitting in the shade is a symbol of protection and relaxation. In the Song it is the man who gives protection and shelter.

与其他年轻男子相较，她的爱人就像森林里野树旁的一棵苹果树，他的爱如同果实般甜美。就雅歌时代的文化而言，品尝果实或进入园子常常象征着性爱。坐在荫下则象征着保护与放松。在雅歌中，提供保护与庇护的是这位男子。

In modern Hebrew תפוח means apple, but it is uncertain what fruit is referred to. The apricot, citron, and quince have been other suggestions.

在现代希伯来语中，תפוח一词意为苹果，但我们不太确定果实具体所指为何。有人认为是杏子、香橼（yuán）或柑橘。

Note the double verb in verse 3, “I have desired and I have sat.” In English we have to subordinate the second verb, “I have desired to sit.”

在第3节中，我们注意到了两个动词，“我渴望，我坐”，英语译文不得不使第一个动词依附于第二个动词，“我渴望坐。”（הָיִיתִי, *piel*, 强烈渴望，参 Halot, Holladay）

In verse 4 the “banquet hall” is literally “the house of wine,” a place where festive parties are held. Other ancient versions read the plural imperative, “bring me to the banquet hall,” rather than the indicative “he brought me to the banquet hall.” The difference between these two readings has considerable impact on efforts to trace the story line of the song. If the woman has already been “brought to the banquet hall,” it is likely that they are already married. If the verb is read as a wish, their marriage is still in the future. This is parallel to the situation in 1:4.

第4节的字面译文“酒室”可意译为“筵宴所”，指的是举办节日聚会的场所。有些古代译本将第4a节译为复数祈使式，“请（你们）将我带入筵宴所”，而非陈述语气——“他带我进入筵宴所”。两种解读之间的差异对于追溯该诗歌的情节推进有着巨大的影响。如果女方已被“带入筵宴所”，那么这就意味着他们很可能已经结婚。如果该动词被解读为愿望，那么他们就还未结婚。后者与1:4的情况相互对应。

“His banner over me is love” is one of the most popular lines in the Song, but its meaning is uncertain. The root לָגַל usually refers to a military unit or its insignia. The ancient versions, however, translate it as a verb in this verse, “he assigned

love to me.” Others translate “his look on me is love.” In any case, the phrase is a celebration of his love for her. (See 6:4 and 6:10 for further discussion of this difficult root.)

“以爱为旗在我以上”（第 4b 节，和合本）是雅歌最有名的经句之一，但它的意义不太明确。⁸ דגל 这个词根通常指代某个军事单位或其标志。然而，一些古代译本将本节中的此词译为动词，“他将爱给了我。”另一些则译为“他看我的眼神就是爱。”无论如何，这个短语都是在庆贺他对她的爱。（6:4 和 6:10 将对此难解词根作进一步讨论。）

The word translated “raisins” (אַשִׁישׁוֹת) is of uncertain meaning. The ancient versions thought that it referred to a type of perfume or flowers. The King James Version interpreted it as flagons of wine. It seems likely, however, that it refers to raisins or cakes of raisins. Raisins were thought of as a food which promoted sexual vitality, and they thus were used in the idolatrous cults of Israel (Hos 3:1). The woman is asking for strength and vitality, since she has been overcome by the power of love. Since the verb is plural, the woman’s request seems to be addressed to her friends rather than to her lover, or it may simply be a wish addressed to no one in particular.

被译为“葡萄饼” (אַשִׁישׁוֹת) 的原词意义不明。一些古代译本认为该词指代某种香水或花朵儿。钦定本译作酒壶。然而，这个词似乎指的是葡萄干或葡萄饼。葡萄干曾被视为某种促进性能力的食物，因此它们被用于以色列的偶像崇拜之中（何西阿书 3:1）。女子希望她的力量和精力得以增加，因为她已被爱的力量所征服。这里使用的是复数祈使式，所以女子似乎是在请求她的朋友而非她的爱人，或者她也可能并不是在向某个特定的人物提出愿望。

In verse 6 she rejoices in her lover’s embrace. This line is repeated in 8:3.

在第 6 节中，她在她爱人的怀抱中欢喜快乐。8:3 重复了这节经文。

As so often in the Song, in situations that seem to be approaching intimacy the scene fades out, as love scenes did in old romantic movies. The intimate love of the couple takes place “off-camera” beyond the gaze of the audience. The intimate scene is interrupted and dissolved by the words of the refrain in verse 7.

二人似乎越发亲密，但这种亲密却又逐渐消退，雅歌经常出现这番情景，正如浪漫老电影中的爱情画面。这对男女之间的亲密之爱发生于“镜头外”，观众的视线无法触及。第 7 节的副歌将亲密的场景打断并使之消退。

Again and again in the Song as intimacy approaches, the scene breaks off, and the story reverts again to an earlier stage of love. This is similar to the literary technique found in Revelation, which repeatedly arrives at the brink of Judgment Day, only to revert again to earlier times. As the scene is becoming too intense, it is interrupted, to be resumed later.

随着这对男女之间的关系越发亲密，诗歌中的场景却屡次被打断，接着故事又重新回到了爱情的早期阶段。这种文学手法与启示录所采用的文学手法相似，后者反复触及审判日的边缘，随之又回到更早的阶段。当场面变得过于激烈时，它就会被打断，稍后又得以继续。

In the last verse of the section the woman makes her friends swear that they will not hinder her love by premature action. In speaking to her friends she may be speaking to herself, “Cool it!” Her words seem to serve as a brake on the preceding love scene. Like all young lovers, the couple must learn to wait.

在这段内容的最后一节中，女子让她的朋友起誓，叫他们不要因为不成熟的行动而搞砸了她的爱。当她向她的朋友说这些话时，她也可能是在对自己说：“冷静点！”她说的这些话似乎对之前那些爱的画面起到了抑制作用。正如所有年轻的恋人一样，这对男女也必须学习等待。

These lines, which serve as a refrain that divides major units of the Song, are repeated in 3:5 and 8:4. We will consider their meaning and function more fully at 8:4.

这些经文作为副歌对雅歌的几个主要部分作了划分，3:5 及 8:4 也同样重复了这些话。我们会在 8:4 中进一步思考它们的含义及功能。

SECTION G: 2:8–13: Let us go to the country

段落 G: 2:8–13: 我们去乡下吧

⁸ קוֹל דּוֹדִי הִנֵּה-זֶה בָּא מִדֶּלֶג עַל-הַהָרִים מִמִּפְּץ עַל-הַגְּבְעוֹת:

⁹ דּוֹמָה דּוֹדִי לְצִבִּי אוֹ לְעֶפְרָה הָאֵילִים

הִנֵּה-זֶה עֹמֵד אַחֵר כְּתֹלְנוּ מִן-הַחִלּוֹת מִצִּיץ מִן-הַחֲרָפִים:

¹⁰עֲנֵה דוּדִי וְאָמַר לִי קוֹמִי לָךְ רַעֲיָתִי יָפְתִי וּלְכִי-לָךְ:

¹¹כִּי-הִנֵּה הִסְתִּיו עֶבֶר חֲנָשִׁים חִלְף הַלָּךְ לּוֹ:

¹²הַנָּצְנִים גָּרְזוּ בְּאַרְץ עֵת הַזִּמְרִיר הִגִּיעַ

וְקוֹל הַתּוֹר נִשְׁמַע בְּאַרְצָנוּ:

¹³הִתְאַנָּה חֲנֻטָּה פָּגִיהַ וְהַגָּפְנִים סָמְדָר נָתְנוּ רִיחַ

קוֹמִי לְכִי רַעֲיָתִי יָפְתִי וּלְכִי-לָךְ:

The Woman

女子

⁸Listen! My lover!

Look! Here he comes, leaping on the mountains,
bounding over the hills.

⁹My lover is like a gazelle
or a young stag.

Look! There he is standing behind our wall,
gazing through the windows,
peering through the lattice.

8 听啊！

这是我良人的声音，
他蹕山越岭而来。

9 我的良人像羚羊，
像小鹿。

看哪！他站在我们的墙後；
从窗口观看，从窗格往里面探视。

The Man

男子

¹⁰My lover responded and said to me,
“Arise, my darling, my beautiful one,
and come.

¹¹See! The winter is past.

The rains are over and gone.

¹²Flowers appear on the earth.

The season of singing has come,

The cooing of the turtle dove is heard in our land.

¹³The fig tree forms its early fruit.

The vines are in blossom, they spread their fragrance.

Arise, come, my darling;
my beautiful one, come.”

10 我的良人对我说：

“我的佳偶啊！你起来吧。

我的佳丽啊！你来吧。

11 因为冬天已过，
雨水止息，已经过去了。

12 地上百花齐放，
百鸟齐鸣的时候已经来到；
斑鸠的声音在我们境内也听见了。

13 无花果树的果子渐渐成熟，
葡萄树开花发香，
我的佳偶啊！你起来吧。
我的佳丽啊！你来吧。”

A new cycle of love songs begins with another invitation to meet in the country.

新一轮的爱之歌始于又一次欲于乡下会面的邀请。

The woman eagerly awaits her lover. He is compared to a gazelle or a young buck. These animals are common sexual symbols in the culture of the Song, especially the gazelle which often appears in artwork associated with the fertility goddess Asherah.

女子焦急地等待她的爱人，而他就好比羚羊或小鹿。就雅歌时代的文化而言，这些动物常常象征着性，其中羚羊尤其是，它们常常出现在涉及生育女神亚舍拉的艺术作品中。

The excitement of the lovers is mutual. He bounds across the mountains and peers into the house, eager to enter. He is outside, looking in, yet the woman refers to *our* wall. Is this a home the couple shares, or her family home?

这对爱人彼此心潮澎湃。他跳着穿越山岭，两眼窥视屋内，急着想要进屋。他站在外头，看着里头，但女子却称那堵墙为*我们的*墙。这房屋是这对爱人的共有财产吗？还是属于她的家人呢？

In verse 8 note the so-called nominal exclamation—the noun קוֹל is used as an exclamation, “Listen.”

注意第 8 节中所谓的名词性感叹词——קוֹל 一词被用作感叹词，意即“听啊”。

There are quite a few rare words in verses 8 and 9. The word עֵפָר, stag, occurs only in the Song. It may refer to a chamois or ibex. The noun כְּתֵל, wall, is common in Aramaic, but occurs only here in biblical Hebrew. The verbal root צוּץ, which normally means “blossom,” here seems to have the unique meaning “peer.” The root חָרַךְ, lattice or window, is also a *hapax*. These and other rare words in the section give it an exotic, romantic color.

第 8 节和第 9 节中包含一些罕见词。עֵפָר 一词意为小鹿，仅出现于雅歌中，它也可指岩羚羊或野生山羊。כְּתֵל 一词意为墙壁，在亚兰语中很常见，但该圣经希伯来语中仅出现于此处。动词词根 צוּץ，通常意为“开花”，这里似乎具有“凝视”这一特殊意义。词根 חָרַךְ，意为窗格或窗子，也是一个出现频率只有一次的词。这些词及其它罕见词为这段内容增添了些许异域风情和浪漫色彩。

Allegorical interpreters see the wall and the lattice as the sin that stands between Christ and his people.

寓意诠释者将墙壁和窗格视为挡在基督及其百姓之间的罪。

In spring, the season of love, the man twice invites his lover, “Come away with me.” Notice how verses 10 and 13 form matching brackets, enclosing his speech.

在春天这个爱的季节，男子两次以“你来吧”邀请他的爱人。我们注意到，第 10 节与第 13 节前后呼应，将男子所说的话囊括起来。

In verses 10 and 13 notice four occurrences of the so-called ethical dative לְךָ. This prepositional phrase, literally translated “for yourself” seems to strengthen the preceding imperatives and to express the interest which the subject has in the action

expressed by the imperative (WO 681). This form is usually left untranslated in English versions.

在第 10 节和第 13 节中，我们注意到，所谓的心性受格 **לְךָ** 共出现了四次。该介词短语的字面义为“对你自己而言”，似乎是在强调该短语前的祈使语气，表明说话者关注祈使句所传达的动作。该短语通常在中文译本中不作翻译。

In Israel the winter is the rainy season. The rainy season is followed by four or five months of no rain, but immediately after the rainy season is over, the land is briefly blanketed with flowers. Spring is also the season of singing; the cooing of turtle doves, the love birds *par excellence*, adds to the romantic atmosphere. The fig and the grape vine, two plants which symbolize fertility, form their fruit at this time. Allegorical interpreters see the spring as the time of spiritual opportunity and renewal.

以色列的冬天是雨季，雨季过后则是四五个月的无雨期。但雨季刚结束时，大地却会暂时被鲜花覆盖。春天也是歌唱的季节；出类拔萃的爱情鸟——斑鸠的咕咕声，更是增添了几份浪漫。无花果和葡萄树，这两种象征生育的植物此时已经结出果实。寓意诠释者将春天视为属灵与更新之刻。

The invitation of the man contains quite a few unusual words and constructions. The nouns **סְתִיּוֹ**—winter or rainy season, **פֶּגַע**—early fig, and **נִצָּן**—blossom (cf. GK 85u, n1) occur only here in biblical Hebrew. The verb **חִנֵּט**, which means “to make spicy, to ripen, or to change color,” is used of embalming in Genesis 50:2, 6. The word **סְמִדָּר**, grape blossom or tiny grape, occurs only in the Song. The root **זָמַר**, translated “singing” above, may mean “pruning”; most of the ancient versions translate it thus. Perhaps the writer intends readers to think of both meanings.

男子的邀请中包含一些罕见的词语和结构。**סְתִיּוֹ**——冬季或雨季，**פֶּגַע**——初熟的无花果，**נִצָּן**——开花（参 GK85u, n1），这几个圣经希伯来语名词只出现于此处。动词 **חִנֵּט**——使变辣、使成熟或使颜色发生改变，创世记 50:2,6 中，该词意为防腐。**סְמִדָּר**——葡萄花或小葡萄，该词只出现于雅歌中。词根 **זָמַר**，上述引文译为“鸣唱”，也可译为“修剪”，多数古代译本都译为后者，但也有可能作者想让读者同时思考这两种含义。

SECTION H a: 2:14: *Let me see you!*

段落 Ha:2:14: *让我遇见你！*

יֹונָתִי בְּתִגְיִי הִסְלַע בְּסִתְּרֵי הַמְּדִרְגָּה¹⁴

הִרְאֵינִי אֶת־מְרָאֶיךָ הַשְּׁמִיעֵינִי אֶת־קוֹלְךָ

כִּי־קוֹלְךָ עָרַב וּמְרָאֶיךָ נָאֻהָ:

The Man

男子

¹⁴My dove in the clefts of the rock,
in the hiding places on the mountainside,
let me see your appearance.
Let me hear your voice,
for your voice is sweet,
and your appearance is lovely.
14 我的鸽子啊！在岩石的穴中，
在悬崖石的隐密处，
让我看看你的容貌；

让我听听你的声音；
因为你的声音甜美，
你的容貌秀丽。

The dove nesting in the rocks symbolizes the woman's inaccessibility. Her lover is eager to see her. The noun מְרֹאֶה, which the NIV translates “face,” really means “appearance” and refers to form and figure as well as face.

鸽子在岩石中筑巢，它们象征这名女子难以触及。她的爱人迫切想要与她相见。名词 מְרֹאֶה，新译本译为“容貌”，原意为“外表”，既可指形态和身材，也可指面貌。

SECTION H b: 2:15: *Foxes in our vineyard*

段落 H b: 2:15: 我们葡萄园中的狐狸

חֲזוּ-לָנוּ שׁוּעָלִים שׁוּעָלִים קְטָנִים: 15

מִהֶבְלִים כָּרְמִים וְכָרְמֵינוּ סָמָדָר:

The Man or The Woman

男子或女子

15 Catch for us the foxes,
the little foxes that ruin the vineyards,
our vineyards that are in bloom.
15 要为我们捉拿狐狸，
就是毁坏葡萄园的小狐狸，
因为我们的葡萄园正在开花。

This section seems to dangle precariously without much attachment to the surrounding context. It is not clear who the speaker or addressees are.

这段内容似乎与其语境并无过多关联，故而有些摇摇欲坠。我们不太清楚此处说话者或听众的身份。

In Israel during the dry summer, foxes and other animals eat the ripening grapes to get moisture, thus depriving the owners of the enjoyment of the vineyard.

在以色列，狐狸和一些别的动物会在干旱的夏季偷吃成熟的葡萄以获得水分，它们也因此偷走了葡萄园主的喜乐。

The vineyards clearly represent the love of the couple. The foxes, therefore, represent something or someone who would damage that love. On a more literal level, the foxes represent other young men who are pursuing the woman, who, thus, could come between the couple. “Fox” then is roughly equivalent to the English use of “wolf” for a sexually aggressive man. On the allegorical level the foxes are interpreted as the sneaky enemies of the church, the hypocrites who seek to destroy it.

葡萄园明显代表了这对男女之间的爱。因此，这些狐狸就代表了那些破坏这份爱的人或事。从字面义而言，这些狐狸代表了其他追求这名女子的年轻男子，他们可能会夹在这对爱人中间搞些小动作。“狐狸”差不多就类似于英语“恶狼”一词的用法，专门形容那些破坏男女关系的男子。而从寓意层面而言，狐狸则被视为教会中那些鬼鬼祟祟的仇敌，那些试图破坏教会的假冒为善者。

Perhaps it is best to leave the interpretation fairly wide open. The foxes are anything that can damage their love. It is probably the woman who is appealing for protection from these threats.

也许，我们最好还是对此处的诠释保持相当的开放度。狐狸是任何可能伤害这对男女之爱的事物。这名女子很可能是在呼求保护，好让自己免受这些威胁。

SECTION I a: 2:16, 17: *My love is mine. He browses among the lilies*

段落 I a: 2:16, 17: 我的良人属我，他在百合花中细赏

לִדְוִי לִי וְאֲנִי לוֹ הָרְעָה בְּשׁוֹשַׁנִּים: 16

The Woman

女子

¹⁶My lover is mine and I am his.

He browses among the lilies.

¹⁷Until the day breathes and the shadows flee,

turn, my lover, and be like a gazelle

or like a young stag on the mountains of Bether.

16 我的良人属我，我也属他，

他在百合花中细赏。

17 我的良人啊！等到天起凉风，

日影消逝的时候，愿你归来，

好像崎岖山上的羚羊或是小鹿。

The woman again affirms their mutual love. When she says that each lover “owns” the other, she reminds us of the similar assertion of “mutual ownership” on the part of husband and wife which is found in 1 Corinthians 7:2–5.

女子再次确认了他们之间的爱情。她称他们互相“属于”彼此，这也让我们想到了哥林多前书 7:2-5 对于夫妻关系“互属彼此”的主张。

Since the woman is represented by the lilies and the man by the gazelle, the invitation to him to browse in the flowers is an intimate invitation. The time when the day breathes (that is, the breeze blows) and the shadows flee is apparently dawn. The deer browses throughout the night and flees away at dawn.

既然百合花象征着女子，羚羊则象征着男子，那么邀请他在花丛中细嚼（רָעָה，反身用法）就是某种亲密的邀请。日子呼吸（即天起凉风）、阴影（צֶלַל）消逝的时候显然指的是黎明（新译本则指黄昏）。小鹿通常会在夜间咀嚼食物，天亮则会离开。

There is, however, disagreement among the commentators about whether the time in question is dawn or dusk, and whether it is the time that the deer comes or flees. Perhaps the section is intended to be cryptic and mysterious.

然而，具体时间指的到底是黎明还是黄昏，而此时小鹿到底是过来还是离开，注释家们对此意见不一。这段内容可能就是为了保持一些神秘感。

The phrase “mountains of bether” has perplexed commentators throughout the ages. Many translations take it as the name of a place, perhaps the same as the Bithron mentioned in 2 Samuel 2:29. Others have thought it was the name of a plant, the betel nut, or of an animal. In the parallel expression in 8:14 the word *bether* is replaced by “spices.” The root בְּתֵר seems to mean “divide” or “separate.” Many translations, therefore, render it with expressions like “the craggy or rugged mountains.” Luther and others interpreted the “mountains of separation” as barriers that stand between the lovers. Those who see the Song as being filled with explicit sexual references interpret this expression as a reference to the woman’s breasts or sexual organs. Verse 17 seems to be a continuation of the invitation of verse 16, rather than a lament about absence. Therefore, it seems best to understand the verse as an invitation to love, parallel to 4:6, 7 and 8:14. Because of uncertainty as to its meaning, the translation above simply transliterates the term.

长久以来，注释家们对“崎岖山”（mountains of bether）这个短语一直深感困惑。不少译本将它视为一处地名，认为它可能就是撒母耳记下 2:29 提到的毕伦。另一些人认为它指的是槟榔果或某种动物。在 8:14 这节对应经文中，*bether* 一词由“香草”一词取代。词根 בְּתֵר 似乎意为“使……分开”。因此，许多译本将此短语译为“崎岖山”。路德及一些人将“分开之山”诠释为树立在两位爱人之间的阻碍。那些视雅歌处处清楚涉及两性的人则认为该短语象征着女性的乳房或性器官。第 17 节似乎是在接续第 16 节的邀请，而非哀叹爱人的离去。因此，我们最好将这节经文理解为爱的邀请，与 4:6,7 和 8:14 对应。由于其含义不明，和合本只是将其音译。

Note how the parallel expressions in 2:8 and 2:17 and in 2:10 and 2:13 bracket the subsections of this part of the poem like

enclosing parentheses.

请注意 2:8 和 2:17 、 2:10 和 2:13 中的对应短语，它们像括号一样，将这部分诗歌小段落囊括起来。

SECTION I b: 3:1–5: At night

段落 I b: 3:1–5: 夜里

¹עַל־מִשְׁכְּבִי בַלַּיְלוֹת בִּקְשָׁתִי אֶת שְׁאֵהָבָה נִפְשִׁי

בִּקְשָׁתִיו וְלֹא מָצָאתִיו:

²אָקוּמָה נָא וְאֶסֹבְבָה בְּעִיר בִּשְׁנָקִים וּבְרַחֲבוֹת

אֲבַקֶּשֶׁה אֶת שְׁאֵהָבָה נִפְשִׁי בִּקְשָׁתִיו וְלֹא מָצָאתִיו:

³מִצְאוּנִי הַשֹּׁמְרִים הַסֹּבְבִים בְּעִיר אֶת שְׁאֵהָבָה נִפְשִׁי רְאִיתָם:

⁴כִּמְעַט שְׁעַבְרָתִי מֵהֶם עַד שֶׁמָצָאתִי אֶת שְׁאֵהָבָה נִפְשִׁי

אֶחָזֵתִיו וְלֹא אֶרְפְּנוּ

עַד־שֶׁהִבִּיאתִיו אֶל־בֵּית אִמִּי וְאֶל־חֶדֶר הַוָּרְתִּי:

⁵הַשְּׁבַעְתִּי אֶתְכֶם בָּנוֹת יְרוּשָׁלַם בְּצַבָּאוֹת אוֹ בְּאֵי־לוֹת הַשָּׂדֶה

אִם־תָּעִירוּ וְאִם־תִּעְוְרוּ אֶת־הָאֵהָבָה עַד שֶׁתִּחַפְּצוּ:

The Woman

女子

¹All night long on my bed

I looked for the one my soul loves;

I looked for him but I did not find him.

我夜间躺在床上，

寻找我心所爱的，

我寻找他，却找不到他。

²I will get up now and go around the city,

through its markets and squares;

I will look for the one my soul loves.

I looked for him but I did not find him.

我说：“我要起来，走遍全城，

在街上，在广场上，

寻找我心所爱的。”

我寻找他，却找不到他。

³The watchmen found me

as they made their rounds in the city.

“Have you seen the one my soul loves?”

城中的守卫巡逻的时候，

找着我；

我就问他们：“你们有没有看见我心所爱的？”

试读本

⁴I had hardly passed them
when I found the one my soul loves.
I held him and would not let him go
till I had brought him to my mother's house,
to the room of the one who conceived me.
我刚刚离开他们，
就遇见我心所爱的；
我把他拉住，不让他走，
等到我带他到我母亲的家，进到怀我者的内室。

⁵Daughters of Jerusalem,
you must swear to me by the gazelles
and by the does of the field:
that you will not arouse or awaken love
until it so desires.
耶路撒冷的众女子啊！
我指着羚羊、田间的母鹿恳求你们，
不要激动，不要挑动爱情，
等它自发吧。

In this section of the Song the words are relatively easy, but the interpretation is hard. At the end of chapter 2 the woman seemingly was rejoicing in her lover and inviting him to stay with her till morning. Now she is searching for him through the night. Since she seems to expect him to spend the night with her, this section poses a difficulty for interpreters who say the couple is not yet married. To get around this difficulty many commentators interpret these verses as a dream in which the woman experiences her fear that she will lose her groom before their wedding.

雅歌这段内容的用词相对简单，但诠释起来却也不是易事。在第2章的结尾处，女子似乎与她的爱人陶醉于欢乐的气氛之中，邀请他一起待到了第二天早上。现在她却整夜都在寻找他。她似乎期盼与他一同过夜，这就给那些认为这对男女尚未结婚的诠释者带来了困难。为了解决这一难题，许多注释家将这些经文诠释为一段梦境，在此梦境中，女子经历了某种恐惧，她害怕在婚礼前失去她的新郎。

Naturally, those who follow a spiritual interpretation see the woman's search as the believers' search for God.
当然，那些属灵诠释者认为，女子寻找的行为象征着信徒寻求上帝。

Who are the mysterious watchmen, and what is their role? They are interpreted as the watchmen of the church, that is, its teachers. Here they seem to be indifferent to the woman's plight. Later they take a more hostile stance (5:7).

这些神秘的守卫是谁呢？他们扮演着怎样的角色呢？他们被诠释为教会的守望者，即，教会中的教师。在这里，他们似乎并不太关心女子的窘境，但他们在后文中的态度却更为敌对（5:7）。

The woman, however, finds her lover without the watchmen's help. But why does she take him to her mother's house? Is this the same house where she was in her own bed at the beginning of the scene? If it is, she must be an unmarried girl living at home. Why did she expect her lover to join her there?

然而，女子在没有守卫协助的情况下找到了她的爱人。只不过，她又为何要带他进入她母亲的家中呢？这个家与这一幕开头的房子——即她的床所在的房子——是否是同一间房呢？如果是的话，那么她肯定就是一个住家的未婚女子。她为何期盼她的爱人与她在那里会和呢？

Some commentators rather ingeniously explain that the mother is dead, and like Isaac and Rebekah in Genesis 24:67, the couple is moving into the mother's home at the time of their marriage, but on the literal level of the story it is highly unlikely that the woman's brothers would cede the property to her. Some Christian allegorists explain that there is really no problem since the mother and the daughter both represent the church, which is both the mother and the daughter of believers.

一些注释家相当巧妙地解释称其母亲已经过世，像创世纪 24:67 中的以撒和利百加一样，这对爱人在结婚的时候搬进了母亲的家，但是，从该故事的字面义来看，女子的兄弟却不太可能将房产让渡与她。一些持寓意诠释法的基督徒解释称，这并非什么大问题，因为母亲和女儿都代表了教会，教会既是信徒的母亲，也是信徒的女儿。

The refrain is repeated from 2:7. Here it again divides sections by interrupting a scene of potential intimacy, in which the man has entered the bedroom of the woman's house. The basic point of the scene seems clear: in spite of intense desire the couple must wait.

此处的副歌重复了 2:7 的内容，它在这里再次将某个潜在的亲密画面打断（在这一幕中，男人进入了女子家中的卧室），并以此来划分段落。这一幕所要表达的要点似乎很清晰：尽管这对男女欲望强烈，但他们必须等待。

Two grammatical notes on this section:

看一下这段内容中的两个语法点：

The phrase translated “at night” in verse 1 is literally “in the nights.” The plural is the so-called plural of composition, and is translated “all night long.”

第 1 节中的“夜间”，其字面义是“几个夜间”。这种复数就是所谓的“成份型复数”（Joüon § 136b），因此译作“整晚”。

The first three verbs in verse 2 are the long form of the imperfect, sometimes called the cohortative. Here they indicate resolution, but the long form is often identical in meaning with the regular form of the imperfect.

第 2 节的前三个动词是未完成式的延长型，有时也被称为鼓励式。它们在此处表示决心，然而，延长型在意义上往往与一般型并无二致。

SECTION I c: 3:6–11 *Who is this?*

段落 I c: 3:6–11: 那人是谁？

מִי זֹאת עֹלָה מִן־הַמִּדְבָּר כְּתִימָרוֹת עֶשֶׂן

מְקַטְרֶת מֹור וּלְבוֹנָה מִפֶּל אֲבָקֶת רוּכָל:

הִגָּה מִטָּתוֹ שֶׁלִּשְׁלֹמֹה נְשִׁים גְּבָרִים סָבִיב לָהּ מִגְבָּרֵי יִשְׂרָאֵל:

כָּלֶם אֲחֻזֵּי חֶרֶב מְלֻמְדֵי מִלְחָמָה

אִישׁ חֶרֶבוֹ עַל־יָרְכוֹ מִפֶּסֶד בְּלִילוֹת:

אֶפְרַיִם עֹשֶׂה לוֹ הַמֶּלֶךְ שְׁלֹמֹה מַעְצֵי הַלְבָּנוֹן:

עֲמוּנָדָיו עֹשֶׂה כֶּסֶף רַפִּידָתוֹ זָהָב מְרֻכָּבוֹ אֲרָגָמֹן

תּוֹכוֹ רְצוּף אֶהָבָה מִבְּנוֹת יְרוּשָׁלַם:

צִיֹּנָה וְרֵאִינָה בְּנוֹת צִיּוֹן בְּמֶלֶךְ שְׁלֹמֹה בְּעֶטְרָה שֶׁעֲטָרָהּ־לוֹ אֲמוֹ

בְּיוֹם חֲתָגָתוֹ וּבְיוֹם שְׁמִחַת לָבוֹ:

The Friends and other bystanders

朋友以及其他旁观者

⁶Who is this coming up from the wilderness

like columns of smoke,

perfumed with myrrh and incense,

made from all the powders of the merchant?

6 那从旷野上来，

好像烟柱；

用商人贩卖的各种香粉、没药和乳香薰过的，

是谁呢？

⁷Look! Solomon's bed which is his.

Sixty heroes surround it,

the most heroic of Israel,

7 看哪！是所罗门的御轿，
四周有六十个勇士，
都是以色列中的勇士。

⁸all of them wearing the sword,
all trained in battle,
each man with his sword at his side,
against the terrors of the night.

8 个个手拿武器，
能征惯战；
各人腿上配有利剑，
以防夜间的袭击。

⁹The palanquin King Solomon made for himself
of wood from Lebanon.

9 所罗门王用黎巴嫩木，
为自己做了一乘华轿。

¹⁰Its posts he made of silver;
Its base of gold.
Its seat was upholstered with purple.
Its interior was inlaid with love
by the daughters of Jerusalem.

10 他用银子做轿柱，
用金子做轿底，
用紫色料子做轿的座垫；
内部所铺设的，
是耶路撒冷众女子的爱情。

¹¹Come out, you daughters of Zion,
and look at King Solomon wearing the crown,
the crown with which his mother crowned him
on the day of his wedding,
on the day his heart rejoiced.

11 锡安的众女子啊！
你们出来看看所罗门戴着的冠冕，
就是在他结婚的日子，
在他心里喜乐的时候，
他母亲给他戴上的。

The word “this” in verse 6 is feminine so it cannot refer to Solomon. This militates against the interpretation that Solomon is the groom who is here coming to claim his bride. This leads to the interpretation that the bride in this scene is being brought to Solomon in his sedan chair which has been sent to get her. In the parallel question in 6:10 and 8:5 it is clearly the woman who is the subject of the question “Who is this coming from the wilderness?” Others translate the מִי זוֹת in verse 6 as “What is this?” in the belief it refers to the conveyance described in the following verses. Most proponents of both interpretations agree that this is the wedding scene of the Song.

第6节中的“那”（字面义，“这”）是个阴性代词，因此不可能指代所罗门。这就和认为所罗门是来接亲的新郎的这种说法产生了矛盾。于是以下诠释便应运而生：在这一幕中，新娘被带到了所罗门用来接她的轿子里。6:10和8:5中所提出的问题与此处互相对应，但很明显，在那里，“那从旷野上来的是谁呢”这问题所涉及的对象就是这名女子。

还有人把第6节的 מִי זוֹת 译为“这是什么”，他们认为，该代词指代以下经文中所描述的交通工具。这两种诠释的多数支持者都认同这里所描绘的是雅歌中的婚礼画面。

In the allegorical approach the wilderness is interpreted as the sinful world from which the church escapes by coming to

Christ. The perfume represents the festiveness of the occasion.

寓意诠释者认为，旷野就是这个罪恶的世界，教会因来到基督这里而逃离了那地。香水则代表了该场合下的喜庆氛围。

The word for pillars תִּמְרוֹת is a rare word, found only here and in Joel 3:3.

意为烟柱的 תִּמְרוֹת 一词极为罕见，仅在此处与约珥书 3:3 中出现。

There are many linguistic difficulties in the description of the conveyance in which the woman may be riding. The word מִטָּה in verse 7 is the normal word for “bed” or “couch.” Here it seems to refer to some type of litter on which a person is carried. In verse 9 it is called an אֶפְרָיִן. This word is usually translated “palanquin” or “sedan chair,” but some claim that it is a fixed structure, like a pavilion, in which Solomon is waiting to meet the bride. Many commentators claim that this is a Greek or Persian word, which is evidence for the late date of the Song. But if the name originated in India, Sanskrit may be the ultimate source from which Persian, Hebrew, and Greek all received it as a loan word.

对于女子可能坐着的这一交通工具，这里的描述不乏语言上的难点。第 7 节中的 מִטָּה，通常意指“床”或“榻”。

这里可能是指某种抬人的轿子。在第 9 节中，它则被称为 אֶפְרָיִן，此词通常译作“轿子”。但也有人声称它是某种固定的结构，如凉亭，所罗门可能在这里等待与新娘会面。许多注释家声称这是一个希腊词或波斯词，以此作为雅歌成书较晚的证据。但是，如果该名字源于印度，那么梵语可能才是源头，而波斯语、希伯来语以及希腊语不过都是借用了这个词而已。

The word רִפְיָה occurs only in verse 10. Suggested translations are “base,” “back,” “headrest,” “bolster,” and “canopy.” Since it is made of metal, it seems most likely that it refers to a solid part of the structure. The purple cloth used to decorate the cushions was the most expensive cloth in the ancient world, since it was made from a very costly dye, produced from shellfish.

The word אֶהָבָה in verse 10 looks like the common word for “love.” But because all of the parallel words are materials, such as wood, silver, gold, and cloth, it has been suggested that this is a rare word for a type of leather.

רִפְיָה 一词仅出现于此处第 10 节。可能译为“基座”、“背部”、“头枕”、“垫枕”和“顶罩”。因它由金属制成，所以似乎最有可能指的是该结构的稳固部分。用来装饰靠垫的紫色布料是古代最为昂贵的布料，因它由一种极其昂贵的染料制成，而这种染料则从贝类中提取。第 10 节中的 אֶהָבָה 一词看起来很像常见的“爱情”一词。但是，由于其它并列的词语都表示材料，如木头、银、金和布匹，故有人认为此词为某个罕见词，表示某种皮革材料。

It is unclear why the daughters of Jerusalem were the artisans for this part of the palanquin; perhaps this effort reflects their approval of the marriage. Their participation in wedding preparations may be reflected also in the “we” of 1:11.

我们不太清楚为何耶路撒冷的众女子是制作轿子该部分的工匠；也许她们这样做是为了表明他们对这段婚姻的认可。她们参与婚礼的准备工作这一点也可能反映在 1:11 中的“我们”一词中。

It goes without saying that allegorical interpreters have a field day interpreting the various parts of the palanquin. Generally the bed is interpreted as the gospel on which the church rests.

不言而喻，寓意诠释者在解读轿子各部分的构造时相当卖力。一般来说，轿子被诠释为教会得以安息的所在——福音。

Both Jewish and Christian commentators interpreted the warriors as the teachers of God’s Word. Their sword is the Word. For others they represent the angels who guard the church. Sixty warriors is a contingent twice as big as David’s corps of mighty men.

犹太及基督教注释家都将勇士诠释为教导上帝话语的教师。他们的剑就是神的话语。另一些人则认为他们代表守护教会的天使。这个小分队拥有六十名勇士，其人数是大卫特种部队的两倍。

The reader’s understanding of the role of Solomon in this section is a key to the interpretation of the Song as a whole. Every time Solomon appears in the Song it is as the owner of something. In the other two references to Solomon his tent

curtains (1:5) and his vineyard (8:11, 12) are mentioned, but he does not participate in the action. Here Solomon is identified as the owner of the palanquin. In fact, his ownership of the bed is emphasized by a double possessive construction (v. 7).

读者对于所罗门在这段内容中所扮演的角色的理解是诠释整首诗歌的关键。在雅歌中，所罗门每次都是以某物的拥有者这一身份出现。其它两处涉及所罗门的经文则提到了他的幔幕（1:5）和葡萄园（8:11,12），但他在那里均未参与活动。在这里，所罗门的身份是轿子的主人。事实上，此处用了一个双重所有格结构来强调他对轿子的所有权（第7节）。

This is the only scene in the Song in which Solomon is named as an active participant. He has either arrived on the bed or sent it to fetch the woman. The daughters of Zion are invited to admire him as he wears the crown which he received from his mother on his wedding day. The perfect verb in verse 11 is translated as a past tense, allowing the possibility that Solomon's wedding day may already be in the past. In this case, he is not the groom in the story, but he may simply be present here in some other function such as a wedding guest, perhaps as the wealthy "uncle" who lent the couple his limo for the day.

这是雅歌中唯一一处所罗门作为积极参与者出现的场景。他要么已经在轿子上，要么已差人用轿子去接女子了。当他戴上他母亲在他婚礼上为他准备的冠冕时，锡安的众女子也受邀去瞻仰他。第11节中的完成式动词在NIV中被译为过去式，表明所罗门的婚礼可能已经过去。若是如此，那么他就并非故事中的新郎，而可能只是以其他身份在此现身，比如作为婚礼嘉宾，又或许作为把自己的豪华轿车借给这对爱人的某位有钱“大叔”。

Those who believe that the Song is based on real events, of course, see Solomon as the real groom of the bride. Others interpret "Solomon" as a nickname for the groom, like "Prince Charming." The three places in which the lover is called "king" would be understood in the same fashion (1:4, 12; 7:5). Adherents of a typical interpretation stress the appropriateness of "Solomon" as a name for Christ (2 Sa 7; Ps 72). A few deny that Solomon is mentioned at all. They believe "Solomon" is a misreading for "the perfect one," the Shulammite, his bride. This seems far-fetched in light of the masculine forms that occur in these verses.

那些认为雅歌是基于真实事件的人当然视所罗门为新娘的真正新郎。另一些人则将“所罗门”解释为新郎的昵称，就像“白马王子”一样。在雅歌中共有三处，这位爱人被称为“王”，我们可以用同样的方式来理解这些称号（1:4,12; 7:5）。预表诠释者强调用“所罗门”这个名字来称呼基督十分恰当（撒母耳下7；诗篇72）。一些人则完全否认这里提到了所罗门。他们认为“所罗门”是错别字，应该是“完美者”，即书拉密，他的新娘。鉴于这些经节中出现的不少阳性形式，这种说法就似乎有些牵强。

Another possibility is that Solomon appears here as a guest, not as the groom. Verses 7 to 11 then are not the answer to the question of verse 6, but an interruption that momentarily diverts attention from the answer to that question, which begins only in 4:1. Solomon with his wealth and prestige, momentarily draws attention from the guest of honor, but in 4:1 she receives her due. If this is the case, Solomon, the author of the Song, introduces himself in an ironic, self-satirizing way. Throughout the Song he appears as the wealthy owner of almost everything. He is a foil to the humble lovers of the story. According to this view, Solomon, the author, is introducing himself into the story the way medieval painters sometimes inserted themselves into the crowd at the foot of the cross or in Pilate's judgment hall. Mark's reference to the young man who fled naked (Mk 14:52) may be a similar self-satire by a biblical author.

另一种可能性是，所罗门在这里的身份是客人，而非新郎。因此，第7-11节并非第6节这个问题的答案，而是打断读者，让他们的注意力暂时从4:1这一答案上有所转移。所罗门以他的财富和声望，暂时吸引了贵宾的注意，但在4:1中，她就来到了聚光灯下。如果是这样的话，雅歌的作者所罗门是在以一种讽刺的、自嘲的方式介绍自己。在整首雅歌中，他的身份总是一名几乎拥有一切的大财主。他是故事中的这对卑微爱人的陪衬。据此观点，作者所罗门将自己融入到故事中的做法，就像中世纪画家有时将自己的身影插入十字架底部或彼拉多审判大厅内的人群中一样。马可提到的那个赤身逃跑的年轻人（马可福音14:52）可能就是圣经作者的这类自嘲。

Another crucial question is "What is the nature of this scene?" There is nothing to indicate that it is a wedding, except the reference to the crown Solomon received on the day of his wedding. The scene does, however, have some similarity to Jesus' parable of the wedding in Matthew 25.

另一个关键问题是，“这一幕的本质是什么？”除了诗歌提到所罗门在婚礼当天收到的冠冕之外，没有任何迹象表明这是一场婚礼。然而，这一幕却与马太福音第25章中耶稣的婚礼比喻有一些相似之处。

Various church fathers interpreted this scene as the incarnation, as the marriage of Christ and the church, as Israel watching the rise of the church, as the angels watching the journey of the soul, and as the assumption of Mary.

教父们将这一幕诠释为道成肉身，或基督与教会的婚姻，或以色列目睹教会的兴起，或天使观看灵魂之旅，或玛利亚升天。

"Natural" interpreters see this as a relatively independent song of praise for the bride and groom. The couple are "king" and

“queen” on their wedding day. Compare this to some of our customs which treat the couple royally on their wedding day.

“自然”诠释者则认为这是一段相对孤立的赞歌，其内容是在赞美新娘和新郎。这对爱人在他们的婚礼上就是“国王”和“女王”。较之我们的一些习俗，我们在新婚夫妇的婚礼上也会像对待王室一般对待他们。

SECTION I d: 4:1–7: Beautiful from top to bottom

段落 I d: 4:1–7: 全然美丽

¹הֲנִי יָפָה רַעֲיָתִי הֲנִי יָפָה עֵינָיִךְ יוֹנִים מִבַּעַד לְצַמְתֶּךָ

שְׁעָרֶךָ כְּעֶדֶר הָעֵזִים שֶׁגָּלְשׁוּ מֵהָר גִּלְעָד:

²שִׁנָּיִךְ כְּעֶדֶר הַקְּצוּבוֹת שֶׁעָלוּ מִן־הַרְחָצָה

שְׂכָלָם מִתְאַיִמוֹת וְשִׁכְלָה אֵין בָּהֶם:

³כַּחוּט הַשָּׁנִי שֶׁפָּתַתְךָ וּמִדְּפָרִיד נָאוּהָ

כְּפֶלֶח הָרִמּוֹן רִקְתָּךְ מִבַּעַד לְצַמְתֶּךָ:

⁴כְּמִגְדֵּל דָּוִד צִוְּאָרְךָ בְּנוֹי לְתַלְפִּיּוֹת

אֶלֶף הַמָּגֶן תְּלוּי עָלָיו כֹּל שְׁלֹטֵי הַגְּבוּרִים:

⁵שָׁנִי שְׁדִיךְ כְּשָׁנֵי עֶפְרַיִם תְּאוֹמֵי צִבְיָה הָרוּעִים בְּשׁוֹשָׁנִים:

⁶עַד שִׁיפּוֹת הַיּוֹם וְנָסוּ הַצִּלְלִים

אֶלֶךְ לִי אֶל־הָרַם הַמּוֹר וְאֶל־גְּבַעַת הַלְּבוֹנָה:

⁷כִּלְךָ יָפָה רַעֲיָתִי וּמוֹם אֵין בָּךְ:

The Man

男子

¹Look at you. You are beautiful, my darling!

Look at you. You are beautiful!

Your eyes are doves behind your veil.

Your hair is like a flock of goats

which flows down from Mount Gilead.

²Your teeth are like a flock,

ready to be sheared, which comes up from the washing.

Each is a twin; not one of them is left by itself.

³Your lips are like a scarlet cord.

Your mouth is lovely.

Your temples behind your veil are like

the halves of a pomegranate.

⁴Like the tower of David,

your neck is built with elegance;

a thousand shields hang on it,

all of them equipment of warriors.

⁵Your two breasts are like two fawns,
twins of a gazelle, that browse among the lilies.

- 1 我的佳偶啊！
你很美丽；
你很美丽。
你的眼在面纱後面好像鸽子的眼睛；
头发如同从基列山下来的山羊群。
- 2 你的牙齿像新剪毛的一群母羊，
刚刚洗净那样洁白整齐；
牠们成双成对，没有单独一只的。
- 3 你的嘴唇像一条朱红线，
你的小嘴美丽；
你的两颊在面纱後面，
如同切开的石榴。
- 4 你的颈项像大卫的城楼，
建造得十分整齐、雅观；
其上悬挂着一千个盾牌，
都是勇士的武器。
- 5 你的两乳像双生的母羚羊，
是在百合花中吃草的一对小鹿。

⁶Until the day breathes and the shadows flee,
I will go to the mountain of myrrh
and to the hill of incense.

- 6 等到晚风徐来，日影消逝的时候，
我要亲自到没药山，
要往乳香冈去。

⁷You are altogether beautiful, my darling,
and there is no flaw in you.
7 我的佳偶啊！你全然美丽，
毫无瑕疵。

If the preceding section is the couple's wedding, this section follows rather naturally as a song of praise to the bride. If the preceding section about Solomon is an interlude, these verses answer the question of 3:6.

如果上一段内容是在讲述这对爱人的婚礼，那么这段内容自然就是随后对这位新娘的赞美。如果上一段关于所罗门的内容只是一段插曲，那么这些经文就是在回答 3:6 的提问。

The comparison “eyes like doves” apparently refers to the fluttering movement or the iridescence of the eyes. The veil is a sign of modesty, and perhaps also of inaccessibility. In the figurative interpretation the eyes represent the teachers who guide the church.

眼睛如同鸽子，这里显然是在说眼睛如同鸽子一般快速闪动，或说它们如鸽子般迷人。面纱象征着谦逊，又或许象征着难以触及。而比喻诠释者则认为，眼睛代表了那些带领教会的教师。

The emphasis on the beauty of the woman's hair reminds us of 1 Corinthians 11:15, in which the woman's long hair is her crowning glory. In our culture comparing a woman's hair to a flock of goats would not be flattering. The point of comparison is apparently the flowing motion and the dark color. The verb גַּלַּל is of uncertain meaning. “Flowing down” is a guess based on the context. Mount Gilead is a territory east of the Jordan, which was good for herding. Goats are mentioned because they are animals that climb the heights. Allegorists interpret the hair as the best members of the church, closest to the Head.

女子的秀发得以凸显，这让我们想到了哥林多前书 11:15 称女子的长发为其巨大荣耀的说法。在我们的文化中，将女子的头发比作山羊群可没法讨好别人，故此处明显是将山羊群的流动飘逸及其乌黑亮丽用作了比喻点。גַּלַּל 一词意

义不明，译作“下来”是基于语境所作的猜测。基列山位于约旦河东部，适于放牧。这里之所以提到山羊是因其爬高的本领。寓意诠释者认为头发是教会中最好的会众，因头发离头最近。

The point of comparing teeth to a flock of sheep is apparently whiteness. Since shorn sheep are neither white or beautiful, it seems that the passive participle of קצב should be translated “to be shorn” rather than “shorn.” The symmetry of the teeth is expressed by the fact that each one has its twin. When there was no dental care, it must have been fairly common to lose a tooth. A full set of teeth was a mark of beauty. For allegorists the teeth are the doctors of the church who chew on the meat of doctrine.

很明显，牙齿和母羊群之间的相似点就是它们的洁白度。因为剪好毛的羊群既不洁白也不漂亮，所以קצב的被动分词应该译作“将要被剪”，而不是“被剪好了的”。牙齿互相对称，好比双胞胎。牙齿若是未被好好护理，那么掉个一颗也是司空见惯。牙齿若是完整，也是一种美丽的记号。寓意诠释者认为牙齿就是教会的医生，他们咀嚼着教义这块肉。

The point of comparing the lips to a red cord is obvious. The word מִדְּבָר is not the common word for “mouth.” Since it comes from the same root as the verb “to speak,” it is sometimes translated “speech,” but since all the parallel nouns are parts of the body, “mouth” seems to be a good guess at its meaning.

嘴唇与红线之间的相似之处显而易见。מִדְּבָר一词并非“嘴巴”的常用词。由于此词与动词“说话”的词根相同，有时候它被译为“演说”。然而，由于其它所有对应的名词都表示身体的各个部分，所以猜测此词意为“嘴巴”似乎并无不妥。

The pomegranate is a red fruit, so the point of comparison is probably the rosiness of the temples or cheeks. Allegorists suggest that as a fruit which is ugly on the outside, but sweet within, the pomegranate is an apt symbol of the church in the eyes of the world. Krey sees it as a symbol of holy pride.

石榴是一种红色水果，所以它们的相似处可能在于太阳穴或两颊也会泛红。寓意诠释者认为，石榴作为一种外丑内甜的水果，象征世人眼中的教会再合适不过。克雷认为它象征着某种圣洁的骄傲。

Comparing a woman’s neck to a fortified tower is another comparison that might not go over so well in our culture. Some suggest that a long neck was considered appealing in the culture of the Song, or that the symbolism is of aloofness and chastity. It is more likely that the point of comparison is not the size of the tower, but its ornamentation, the shields that decorate it. The woman is wearing a wide metal necklace, which resembles the rows of shields hung on the tower.

在我们的文化中，将女人的脖子比作坚固的塔楼，这似乎也行不通。有些人认为，雅歌时代的文化以长脖子为美，或者说，长脖子在那个时代象征着冷傲与贞洁。这里的比喻点似乎并非塔楼的尺寸，而更可能是其装饰，即那些装饰塔楼的盾牌。这名女子戴着一条宽大的金属项链，样子好比挂在塔楼上的一排排盾牌。

The word תְּלִפְיֹת is unique; conjectures as to its meaning include “with elegance,” “to the heights,” “in rows or courses,” “as an arsenal,” and “with turrets.” Apparently its meaning was already obscure when the Septuagint was translated, since it simply transliterated the term. The root שָׁלַט, rendered “equipment,” is also of uncertain meaning. At times it seems to refer to various weapons, at other times, perhaps, to jewelry.

תְּלִפְיֹת一词非常特别；人们猜测此词可能意为“优雅”、“高处”、“成排或成线”、“武器”或“塔楼”。显然，其词义在圣经被翻成七十士译本期间便已模糊不清，因为后者只是音译了这个词而已。同样，“武器”的词根שָׁלַט也意义不明。它有时似乎指代各种武器，有时又可能指代珠宝。

Allegorical interpreters emphasize the nursing function of the breasts. Interpretations included the two Messiahs of the Jews and the two testaments. But the comparison to fawns, which are soft and cute, make it likely that the reference is sexual, rather than maternal. Compare Proverbs 5:18, 19.

寓意诠释者强调两乳的哺乳作用。有人将它们诠释为犹太人的两个弥赛亚，也有人将它们诠释为两约。但因其与柔软可爱的小鹿相较，这就更像一种关于性特征的描绘，而非关于母性的表述。请对比箴言 5:18,19。

Verse 6 may cast light on the cryptic “mountains of bether” in 2:17. Going to the mountain of myrrh and the hill of incense

seems to refer to making love. Commentators who take a more graphic approach to the language of the Song see these phrases as direct references to the woman's sexual organs. Allegorists interpret the mountain of myrrh as a reference to Mount Moriah, the Temple Mount in Jerusalem. "Until the shadows flee" is interpreted as a reference to "faithfulness unto death."

第6节可能给2:17中神秘的“比特山”带来了一丝光照。去没药山和乳香冈似乎是指做爱。提倡以更为生动的画面来解读雅歌的注释家认为这些短语直接指代这名女子的性器官。寓意诠释者则将没药山诠释为耶路撒冷的圣殿山摩利亚山。“日影消逝（字面义，直到影子消逝）”则被诠释为“忠心至死”。

Unless verse 6 refers to the sexual organs (which I do not believe it does) this description of the woman's beauty centers on her face and stops when it gets to her breasts. The subsequent description of her beauty in chapter 7 describes the lower parts of her body, as well. This may be part of the intensifying of the Song.

第6节若不是指代性器官（笔者并不相信这种解读），那么这段对该女子美貌的描述就是以其脸部为中心，且止于她的两乳。而在随后的第7章中，对她美貌的描述又聚焦于她的下半身。雅歌中的这些画面可能会让人感到脸红。

The section ends as it begins with praise of the woman's perfect beauty. This is parallel to the perfection of Christ's bride in Ephesians 5:25-27. If the figurative approach is followed, it is wiser to see all the features together as representing the woman's perfect beauty, rather than trying to find distinct interpretations for each body part.

这段内容以赞美女子的全然美丽收尾。这与以弗所书5:25-27中基督新妇的全然美丽互相对应。如果遵循比喻诠释法，那么，让我们将女子所有的特征共同视为她全然美丽的象征，而非力图对其身体的每个部位作出不同的诠释，这才更为明智。

SECTION J: 4:8-15: *Spices and Wine, Milk and Honey*

段落 J: 4:8-15: 香料与酒，奶与蜜

אֲתִי מִלְּבָנוֹן כָּלָה אֲתִי מִלְּבָנוֹן תְּבוֹאִי⁸

תְּשׁוּרִי מֵרֹאשׁ אֶמְנָה מֵרֹאשׁ שָׁנִיר וְחֶרְמוֹן

מִמַּעֲנוֹת אֲרִיֹּת מִהַרְרֵי נְמָרִים:

לִבְבִתִּי אֶחָתִי כָלָה לִבְבִתִּי בָּאֶחָד מֵעֵינֶיךָ⁹

בָּאֶחָד עֵנֶק מִצִּוְרֶיךָ:

מֵה־יָפוּ דִדֶּיךָ אֶחָתִי כָלָה מֵה־טָבוּ דִדֶּיךָ מִיָּין¹⁰

וְרִיחַ שְׁמֶנֶיךָ מִכָּל־בִּשְׂמִים:

נִפְתַּת תִּטְפְּנָה שְׂפָתוֹתֶיךָ כָלָה דָּבֵשׁ וְחֶלֶב תַּחַת לְשׁוֹנֶךָ¹¹

וְרִיחַ שְׁלֵמָתֶיךָ כָּרִיחַ לְבָנוֹן: ס

גֵּן נָעוּל אֶחָתִי כָלָה גֵּל נָעוּל מֵעֵין חֲתוּם:

שְׁלֹחֶיךָ פָּרְדָּס רְמוֹנִים עִם פָּרִי מְגֵדִים כְּפָרִים עִם־נֶרְדִּים:

נֶרְדַּךְ וְכַרְכֹּם קִנָּה וְקִנְמֹן עִם כָּל־עֵצֵי לְבוֹנָה¹⁴

מֵר נֹאֲהָלוֹת עִם כָּל־רֵאשֵׁי בִשְׂמִים:

מֵעֵין גִּנִּים בָּאֵר מִים חַיִּים וְנִזְלִים מִן־לְבָנוֹן:

⁸With me from Lebanon, bride,
with me from Lebanon, come.
Descend from the top of Amana,
from the top of Senir and Hermon,
from the lions' dens
and the mountains of the leopards.
8 我的新妇啊！与我同去黎巴嫩山。
与我前往黎巴嫩山。
从亚玛拿山顶，
从示尼珥和黑门山顶，
从狮子洞，
从豹子山俯望。

⁹You have stirred my heart, my sister, bride;
you have stirred my heart
 with one, just one of your eyes,
 with one jewel of your necklace.
9 我的妹妹，我的新妇啊！
你夺去了我的心。
你用你的眼神、
用你项链上的一颗珍珠夺去了我的心。

¹⁰How delightful is your lovemaking,
 my sister, bride!
How much better is your lovemaking than wine,
and the fragrance of your perfume than any spice!
¹¹Your lips drip like a honeycomb, bride.
Honey and milk are under your tongue.
The fragrance of your garments
 is like the fragrance of Lebanon.

10 我的妹妹，我的新妇啊！
你的爱情多麼美丽。
你的爱情比酒更好。
你膏油的香气胜过一切香料。
11 我的新妇啊！你的嘴唇滴蜜，
好像蜂房滴蜜；
你的舌下有蜜有奶；
你衣服的香气好像黎巴嫩山的香气。

¹²You are a garden enclosed, my sister, bride.
You are a spring enclosed, a sealed fountain.
¹³Your plants are an orchard,
pomegranates with choice fruits,
henna with nard,
¹⁴nard and saffron, calamus and cinnamon,
with every kind of incense tree,
myrrh and aloes with all the finest spices.
You are a garden fountain,
a well of water flowing and streaming down from Lebanon.
12 我的妹妹，我的新妇，是上了门的园子，

是上了锁的水井，是封闭了的泉源。

13 你所栽种的是一所石榴园，

有极美的果子，

有凤仙花和哪达树。

14 有哪达和番红花，菖蒲和肉桂，

以及各种乳香树、没药和沉香，与各种精选的香料。

15 你是园中的泉源，

是活水的井，是从黎巴嫩山流下来的溪水。

If the preceding sections depict the couple's wedding, this section follows rather naturally as the couple's honeymoon escape. The problem with this interpretation is that the man seems to be summoning the woman from Lebanon, rather than asking her to go away to Lebanon with him.

如果上一段内容描绘了这对爱人的婚礼，那么这段内容描绘的则是他们的蜜月之旅。这种诠释的问题在于，男子似乎是从黎巴嫩呼唤这名女子（מִלְבָּנוֹן），而不是让她和他一同去往黎巴嫩。

Lebanon, Amana, Senir, and Hermon all seem to be names for Mount Hermon on the northeast border of Israel. Over 9,000 feet tall, it is by far the highest mountain known to the Israelites. It seems unlikely that it has a literal geographic significance here. It probably represents a remote, romantic location. Allegorists see this northern mountain as a symbol of the evil world (Israel's enemies usually attacked from the north) and the wild animals as symbols of the ungodly nations from whom the church escapes when she comes to Christ.

黎巴嫩、亚玛拿、示尼珥似乎都是指位于以色列东北边境的黑门山。这座山高 900 多英尺，是目前为止以色列境内最高的山。这里似乎不太可能是在谈论字面意义上的地理特征，它很可能象征某个遥远的、浪漫的地点。寓意诠释者认为这座北方的山象征着邪恶的世界（以色列的仇敌通常从北方发动进攻），那些野兽则象征着那些不敬虔的国民，而当教会来到基督这里，她就逃离了这些野兽。

The verb לִבֵּב comes from the same root as the noun “heart.” It has been rendered “dishearten,” “steal my heart,” or “arouse sexually.” I have rendered with the more general “stir the heart.”

动词 לִבֵּב 与名词 “心” 源自同一词根，不同译法如下：“使灰心”、“偷走我的心”或“引起了我的性欲”。笔者采用了较为平常的译法：“搅动我的心”。

The language of verse 10 is very similar to that of 1:2. The reference to spices and wine, milk and honey is repeated in 5:1, where it is clearly sexual.

第 10 节所用的语言与 1:2 相似。5:1 也再次提到了香料与酒、奶与蜜，那里明显指代两性之事。

In the ancient Near East “sister” was a common name for a lover or girlfriend, but allegorists see it as a symbol of a chaste relationship. The word כַּלָּה, bride, seems to refer to the woman as one who has been set apart for her husband. It is striking that it occurs without a possessive suffix.

在古代近东地区，用“妹妹”一词指代爱人或女朋友很是平常，但是，寓意诠释者认为该词象征着一一种纯洁的关系。כַּלָּה 一词意为“新娘”，似乎指这名女子，即她的丈夫所独有的这名女子。但这个词并无所有格后缀，这点很特别。

The locked garden and the spring are both symbols for the woman's sexuality. This interpretation is reinforced by 4:16 and 5:1. The fountain is also a sexual symbol in Proverbs 5:15. Allegorists see the garden and waters as symbols of spiritual nourishment.

上了门的园子以及上了锁的水井都象征着女子的性特征。4:16 及 5:1 强化了这一诠释。在箴言 5:15 中，泉源也象征着女子的性特征。寓意诠释者则认为园子与水都象征着属灵的滋养。

The word גַּל, translated “spring” in verse 12 is of uncertain meaning; it usually means “wave.” Perhaps it is a mistake for גַּן, the regular word for “garden,” as the textual apparatus suggests.

גַּל 一词被译为“水井”，但其意义不明，通常指“波浪”。也许这里是个笔误，原词可能是 גַּן，即“园子”的常用词，正如 BHS 的文本评论性注释所指出的那样。

This garden is an exotic place like Eden. The word translated “orchard” is the source of our English word “paradise.” The

root שֶׁלֶח is of uncertain meaning. It usually means “shoots” or “channels.” Here it is translated “plants.” Henna and myrrh are discussed in 1:13, 14.

这个园子是一处像伊甸园般的异域场所。第 13 节中的“园”正是英语“乐园（paradise）”一词的来源。词根 שֶׁלֶח 意义不明，通常指“嫩芽”或“水道”，新译本译为“所栽种的”。凤仙花和没药已在 1:13, 14 中讨论过。

The exotic spices of the Bible are very difficult to identify with precision. The ancients were often less precise in their distinction of plant species than modern botanists are. The same names are often used for different plants at different times. For this reason the sources often contain contradictory information about these plants.

我们很难对圣经中的这些异国香料给出精确定义。通常来说，古人对植物种类的区分不如当代植物学家那样精确。同样的名字常常会在不同时期用来表示不同的植物。因此，有关这些植物的资料常常包含着相互矛盾的信息。

Nard is an aromatic ointment made from the roots of the spikenard or valerian plant, grown in the Himalayas of India. Some authorities claim that the nard spoken of in the Old Testament was made from camel grass, which grows in the deserts of Arabia or North Africa.

哪达是一种芳香油，由生长在印度喜马拉雅山脉的甘松或缬（xié）草的根制成。一些权威人士声称，旧约提到的哪达是由骆驼草制成的，这种草生长在阿拉伯或北非的沙漠之中。

Saffron is produced from the crocus flower, or perhaps from the tumeric root. It was used as an aromatic, as a dye, and as medicine. For the allegorist, saffron symbolizes love, and its three stigmas symbolize love for God, self, and neighbor or love for the Trinity.

藏红花（新译本译为番红花）源于番红花或姜黄根，被用作芳香剂、染料及药物。对于寓意诠释者而言，藏红花象征着爱，它的三个柱头象征着对上帝、对自己和对邻舍的爱或对三一神的爱。

Calamus is a sweet cane with a ginger-like smell. Perhaps the variety referred to here is an Indian grass, similar to lemon grass. For the allegorist, it symbolized the sweetness of instruction.

菖蒲是一种甜甘蔗，气味与姜相似。也许这里所指的品种是一种印度草本，与柠檬草相似。对寓意诠释者而言，它象征着教导的甜蜜。

Cinnamon is an aromatic oil made from the bark of a tree which is native to Sri Lanka. For the allegorist it symbolized repentance or the warm inner heart of God.

肉桂是一种芳香油，由一种源自斯里兰卡的树皮制成。对寓意诠释者而言，它象征着悔改或上帝温暖的心。

Aloes is not the succulent plant sometimes used to treat burns, but a perfume made from the bark of the eaglewood, a tree native to India and East Africa. Since aloes was used for Jesus' burial, it reminded the allegorists that we must follow Christ in his death and resurrection.

沉香并非那种有时用于治疗烧伤的多肉植物，而是一种由源自印度和东非的沉香树皮制成的香水。耶稣被埋葬时也用了沉香，这提醒着寓意诠释者：我们必须在基督的死亡与复活上跟随他。

The whole scene, with all its exotic features, depicts the love of the couple as a romantic escape.

这充满异域风情的一整幕，将这对男女之间的爱绘作了一趟浪漫之旅。

SECTION K: 4:16: *Come into your garden*

段落 K: 4:16: *进入你自己的园中*

עֹרִי צֶפֶן וּבֹאִי תִימָן הַפִּיחִי גְנִי יִזְלוּ בְּשִׁמְיִי¹⁶

יְבֹא לֹדִי לְגַנּוֹ וְיֹאכַל פְּרִי מִגְדָּיו:

The Woman

女子

¹⁶Arise, north wind, and come, south wind!

Blow on my garden, that its spices may spread abroad.

Let my lover come into his garden

and eat its choice fruits.

试读本

16 北风啊！兴起。南风啊！吹来。
吹进我的园里，让其中的香气散播出来。
愿我的良人进入他自己的园中，
享用他佳美的果子。

In 4:16 the woman invites the man to “come into his garden,” that is, to enjoy her love. In the next verse he responds, “I have come.” Here their relationship reaches its consummation.

在 4:16 中，女子邀请男子“进入他自己的园中”，也就是，享受她的爱。在下一节中，他如此回应到，“我进了我的园中。”如此，他们的关系就圆满了。

In the Hebrew text as arranged by the BHS, 111 lines come before 4:16 and 111 lines follow 5:1. Here we clearly have arrived at the center point of the chiastic structure of the psalm. The question is whether these verses also mark the central point of their love story chronologically, that is: Is this their wedding night, which is preceded by courtship and followed by married life, or is it simply the emotional high point and structural center of the Song, which then is a non-chronological celebration of the theme of love? The second interpretation seems most plausible.

在 BHS 编排的希伯来语文本中，4:16 前共有 111 行，5:1 后亦共有 111 行。很明显，在这里，我们触及到了整首诗交叉结构的中心。问题是，这些经节是否也在时间上标志着他们爱情故事的中心点，也就是说：这是他们的新婚之夜，之前是求爱，之后是婚姻生活，还是说，这仅仅是他们情感的高潮以及雅歌结构的中心，而不是在按时间顺序庆祝他们之间的爱情呢？第二种解释似乎最为合理。

The reference to the north and south winds probably is intended to do nothing more than add to the romantic atmosphere. The wind is needed to spread the fragrance of the spices. Winds from both the north and the south may allude to the change of seasons and of temperatures which is necessary for many plants to thrive. Figurative interpreters see the wind as an allusion to the Holy Spirit.

诗歌提到北风和南风可能只是为了增加浪漫的气氛。香料的香气四散需要借助风的力量。来自北方和南方的风可能暗示着季节和气温的变化，这是许多植物茁壮成长所需的必要条件。比喻诠释者认为风暗示着圣灵。

The fruits of the garden are clearly the love of the woman which the man enjoys. Some commentators see an allusion to the Garden of Eden, in which God united man and woman. Some interpreters think God, who unites man and woman, is the speaker of the invitation to the wind. The lovers are being invited to enjoy a divine banquet prepared for them by God. This is an appealing thought, but it does not seem to fit the context and the style of the Song.

园中的果子显然是指男人所享受的、女人的爱。一些注释家认为这里是对伊甸园的暗示，因在伊甸园内，上帝将男人和女人结合在一起。另一些注释家则认为，将男人和女人结合在一起的上帝才是那位向风发出邀请的说话者。这对爱人受邀享用上帝为他们预备的神圣筵席。这个想法很有趣，但似乎与雅歌的语境与风格并不匹配。

SECTION K': 5:1a: *I have come into my garden*

段落 K': 5:1a: *我进了我的园中*

אֶבְאֵתִי לְגַנִּי אֶחָתִי כָלָה אֶרִיתִי מִוְרֵי עֵם-בְּשָׁמִי^{1a}

אֶכְלֵתִי יַעֲרִי עֵם-דְּבָשִׁי שְׁתִּיתִי יַיִן עֵם-חֶלְבִּי

The Man

男子

¹I have come into my garden, my sister, bride;

I have gathered my myrrh with my spice.

I have eaten my honeycomb with my honey;

I have drunk my wine with my milk.

1 我的妹妹，我的新妇啊！我进了我的园中；

我采了我的没药与香料；

我吃了我的蜂房与蜂蜜；

我喝了我的酒和奶。

Now the man has enjoyed the woman's love. Note the repetition of the possessive “my” which occurs eight times in 16 words.

现在，男子享受了女子的爱。我们注意到，所有格“我的”在这段话的16个希伯来语词中共出现了8次。

In the chiasmic structure of the poem these words echo 4:8–15, especially verses 10, 11, which also refer to wine, spice, honey, and milk.

就这首诗歌的交叉结构而言，这些话对应了4:8-15的内容，尤其是第10、11节，那里同样提到了酒、香料、蜜和奶。

These sections are clearly the sexual pinnacle of the Song. The language is erotic and sensual, yet restrained. There is no crudity or visual stimulation. In describing sex the Bible uses terms like “knowing,” “coming into the garden,” “eating honey,” “eating fruit,” “drinking wine and milk,” and “gathering spices.” The strong sexual instincts God has placed in us are handled with care.

显然，这些段落就是雅歌描绘性爱的高潮。这里的语言关乎性爱与感官，但又克制有度。此处并无粗俗的描绘或视觉刺激。在描绘性爱时，圣经所使用的是“知道”、“进入园中”、“吃蜜”、“吃果子”、“喝酒与奶”以及“采香料”等术语。上帝赋予我们强烈的性本能，但它们在此处被予以谨慎对待。

SECTION J': 5:1b: *Eat and drink*

段落 J': 5:1b: 吃喝

אָכְלוּ רַעִים שְׁתוּ וְשָׁכְרוּ דֹדִים:

The friends?

朋友？

Eat, friends! drink!

and be intoxicated with lovemaking!

朋友们！你们要开怀吃喝；亲爱的啊！你们要不醉无归。

Here the main problem is identifying the speaker and those being addressed. It hardly seems appropriate that either the bride or groom would invite their guests to join them in making love, but this seems to be the literal meaning of the text, since the normal meaning of שָׁכַר is not “drink,” but “be drunk,” and the common meaning of דֹּדִים in the Song is “lovemaking” not “lovers.” It thus appears that the NIV translation, “Drink your fill, O lovers,” is euphemistic.

这里的主要问题是，到底谁是说话者，谁是听众。新娘或新郎邀请他们的客人和他们一起做爱似乎根本不可能，但这似乎却是文本的字面义，因为שָׁכַר通常的意思并不是“喝”，而是“喝醉”，且在雅歌中，דֹּדִים通常的意思是“做爱”，而非“亲爱的”。这样看来，NIV 将这句话译为“喝饱吧，哦，爱人们”实属委婉。

If the bride and groom are inviting their friends to share the experience of love, their words must be interpreted as an exclamation of joy, “We hope you find love like the love we have found.”

如果新娘和新郎是在邀请他们的朋友分享他们爱的经历，那么他们的这些话就必须被诠释为某种喜乐的欢呼，“我们希望你们得到我们所得到的爱。”

Another viewpoint interprets the words as the friends' wedding wish for the man and woman. A few see the words as the voice of God, blessing the couple, or as the words of the poet, who here interjects himself into the scene.

另一种观点认为，这些话是这对男女的朋友们为他们的婚礼所致的祝福。有些人则认为这句话是上帝在祝福这对夫妇，或是出于诗人，他在此处将自己插入了这一幕中。

The interpretation which sees these verses as words of congratulations addressed to the bride and groom seems most plausible.

将这些话视为对新娘和新郎的祝福，这样的诠释似乎最为合理。

SECTION I' a: 5:2–9: *At night ... the watchmen*

אָנִי יְשָׁנָה וְלִבִּי עַר קוֹל דָּוִד דּוֹפֵק²
פִּתְחֵי־לִי אֲחֹתִי רַעֲיָתִי יוֹנָתִי תַמָּתִי
שְׂרָאשִׁי נִמְלֵא־טָל קִנְצוֹתַי רְסִיסֵי לַיְלָה:
כִּפְשָׁתִי אֶת־כֶּתֶנִּיתִי אֵיכָכָה אֶלְבָּשָׁנָה³
רַחֲצָתִי אֶת־רַגְלִי אֵיכָכָה אֶטְנַפֵּם:
דָּוִדִי שָׁלַח יָדוֹ מִן־הַחֹר וּמַעֲי הָמוּ עָלָיו:
קָמָתִי אָנִי לִפְתּוֹחַ לְדָוִדִי וַיְדִי נִטְפוֹ־מֹור⁵
וְאֶצְבְּעֹתַי מֹור עֵבֶר עַל כַּפּוֹת הַמִּנְעוּל:
כִּפְתַּחְתִּי אָנִי לְדָוִדִי וְדָוִדִי חָמַק עֵבֶר נִפְשִׁי יִצְאָה בְּדַבָּרוֹ⁶
בִּקְשָׁתִיהוּ וְלֹא מִצְאָתִיהוּ קִרְאָתִיו וְלֹא עָנָנִי:
מִצְאָנִי הַשְּׁמָרִים הַסִּבְבִּים בָּעִיר הַכּוֹנִי פָצְעוּנִי⁷
נִשְׂאוּ אֶת־רַדִּידִי מֵעָלִי שְׁמָרֵי הַחֲמוֹת:
הַנִּשְׁבַּעְתִּי אֶתְכֶם בָּנוֹת יְרוּשָׁלַם⁸
אִם־תִּמְצְאוּ אֶת־דָּוִדִי מִה־תִּגִּידוּ לוֹ שְׁחֹלַת אֶהְבֶּה אָנִי:
מִה־לְדוֹדְךָ מְדוּד הִיפָּה בְּנָשִׁים מִה־לְדוֹדְךָ מְדוּד שְׂכָכָה הַנִּשְׁבַּעְתָּנוּ:⁹

The Woman

女子

²I was sleeping but my heart was awake.
A sound! My lover is knocking:
“Open to me, my sister,
my darling, my dove, my perfect one,
because my head is soaked with dew,
my locks with the dampness of the night.”
2 我身虽然睡卧，我心却醒。
这是我的良人的声音，他敲着门说：
“我的妹妹，我的佳偶，我的鸽子，我的完全人哪！
求你给我开门；因为我的头满了露水，
头发给夜露滴湿。”

³“I have taken off my robe,
why should I get dressed again?
I have washed my feet,

why should I get them dirty again?"

⁴My lover thrust his hand through the hole;
my heart began to pound for him.

⁵I arose to open for my lover,
and my hands dripped with myrrh,
my fingers with flowing myrrh,
on the handles of the lock.

⁶I opened for my lover,
but my lover had left;
he was gone.

My soul went out at his departure.

I looked for him
but did not find him.

I called him
but he did not answer me.

3 我回答：“我脱了外衣，
怎能再穿上呢？
我洗了脚，
怎能再弄脏呢？”

4 我的良人从门孔里伸进手来，
我的心因他大为激动。

5 我起来，要给我的良人开门；
我的两手滴下没药，
指头滴下没药，
滴在门闩上。

6 我亲手给我的良人开门，
我的良人却已转身走了；
我发现他走了，差点昏倒；
我到处找他，
却找不见，
我呼叫他，
他却不回答。

⁷The watchmen found me
as they made their rounds in the city.
They beat me, they bruised me;
they took away my cloak from me,
those watchmen of the walls!

7 城中的守卫巡逻的时候，
找着我；
他们打了我，伤了我；
看守城墙的人夺去了我身上的外衣。

⁸Daughters of Jerusalem, you must swear to me—
if you find my lover—
what will you tell him?
—that I am sick with love.

8 耶路撒冷的众女子啊！我嘱咐你们：
你们若遇见我的良人，
你们要告诉他什么呢？
你们要告诉他，我患了相思病。

⁹What makes your lover better than any other lover,
most beautiful of women?

What makes your beloved better than any other lover,
that you make us swear in this way?

9 你这女子中最美丽的啊！

你的良人比别人的良人有什么更可爱之处呢？

你的良人比别人的良人有什么更可爱之处呢？

以致你这样嘱咐我们呢？

In these verses we find the woman abruptly hurled from the pinnacle of joy into perplexing despair. The basic course of events is simple. The man comes to the woman's house at night and asks her to let him in. She refuses with the excuse that it would be too much bother to get up and let him in. He leaves, she changes her mind and runs after him, the watchmen of the city beat her up and rob her, she meets her friends and asks their help.

在这些经节中，我们发现女子突然从喜乐的顶点跌落到了令人困惑的绝望之中。事情大体来说很简单。夜晚，男子来到女子的家，希望她让他进屋。她拒绝了，她的借口是她起身让他进屋这件事太过麻烦。于是他便离开了，但她却改变了主意去追他。城里的守卫对她拳脚相向并抢夺一空。接着，她遇到了她的朋友，请求她们的帮助。

But what is the relationship of these events to what precedes and follows? What is the motivation for the actions of the various characters? Mysteries and unsolved questions abound.

但是，这些事和上下文有何关系呢？这些角色的行为又分别出于怎样的动机呢？这里充满了未解之谜。

Where and when does the scene take place? If the man and woman have just gotten married, why is he coming to her house? Has she run away and gone home to mother? Is she locking him out of his own house? Many commentators are so perplexed by the scene that they treat the whole thing as a bad dream.

这一幕发生于何处，发生于何时呢？如果这对男女刚刚结婚，那么他为何要来到她的家中呢？她是逃回了自己的娘家吗？还是把他锁在了他自己的家外呢？许多注释家都对这一幕深感困惑，以至于他们干脆把整件事视为一场噩梦。

If she is so much in love with him, why does she refuse to let him in? Is she indifferent? Is she confused because she has just been awakened from a deep sleep? Why does she change her mind and chase after him? Why does he take off? Was she just teasing when she refused to come to the door? Did he take her joke seriously and go off in a huff?

如果她深爱着他，那么她又为何拒绝他进入呢？她不在乎他吗？她是否因为刚从深睡眠中醒来而有些神志不清呢？后来她又为何改变主意去追赶他呢？他又为何离去？她拒绝开门是在开玩笑吗？他是把她的玩笑当真然后气冲冲地离开了吗？

Who are the watchmen, and why do they beat her up? Questions abound.

守卫是谁呢？他们为何要对她拳打脚踢呢？谜团重重。

The section is clearly a parallel to 3:1–5. The main differences here are the lover's effort to come to the woman, her indifference, which contrasts with her eagerness in chapter 3, and the hostility of the watchmen. This incident ends in tension without the happy reunion which completed the earlier incident.

这段内容明显与 3:1–5 相对应。而这里的主要不同之处在于，女子的爱人试图就近她，但她却心不在焉，这与她在第 3 章中表现出来的心急如焚对照鲜明，另外，守卫的仇恨也与此前截然不同。整件事在紧张的气氛中收尾，这对男女也没有像之前那样完满重聚。

All interpreters agree that this scene represents a temporary lapse in the relationship. Figurative interpreters naturally interpret the rift either as Israel's separation from God during the exile or the separation of an individual believer from God during a time of backsliding. The woman's refusal to get up to let her lover in is then interpreted as spiritual indifference like that condemned in the letters in Revelation 2 and 3. The dew on the man's head represents the difficulties Christ endured to seek the believer.

所有诠释者都认同这一幕代表了他们的关系出现了短暂的裂缝。比喻诠释者自然认为这种裂缝要么代表以色列在被掳期间与上帝之间的分离，要么代表个体信徒在属灵下滑期与上帝之间的分离。女子拒绝起来去为她的爱人开门于是就被诠释成了某种属灵上的冷漠，好像启示录第 2 章和第 3 章所谴责的那样。男子头上的露水则代表基督在寻找信徒时所忍受的困苦。

According to this approach, the man (that is, God or Christ) leaves in order to test the woman or because he recognizes that her repentance is insincere. But the text implies that he left because he couldn't get the lock open.

按照这种诠释法，这名男子（即，上帝或基督）离开是要试炼女子，或是因为他意识到她的悔改并不真诚。但是，行文暗示我们，他之所以离开时因为他开不了门。

Why was the woman's hand dripping with myrrh as she opened the door? Had she perfumed herself to meet him, or had he left the myrrh on the door handle when he attempted to get in? Some commentators interpret the myrrh as true repentance which leads the woman to chase after her lover. Some see it as repentance which Christ provides to the believer, because he put the myrrh on the door handle for her. But if the myrrh represents true repentance, why does the man refuse to return to her? Others see the myrrh as a symbol of phony repentance which causes Christ to turn away in disgust (Rev 3:17).

当这名女子开门的时候，为何双手滴着没药呢？是她喷了香水来迎接他呢？还是他在想要进门时把没药留在了门把手上呢？一些注释家将没药诠释为真正的悔改，这样的悔改让女子去追赶她的爱人。有些人认为这是基督为信徒带来的悔改，因为男子将没药抹在门闩上。然而，如果没药代表真正的悔改，那么为何男子拒绝回到她身边呢？另外一些人则认为没药象征着虚假的悔改，这叫基督感到厌恶，于是他便转身离去（启示录 3:17）。

Most interpret the watchmen as enemies who stand between the repentant soul and God, such as bad leaders in the church, or Samaritans, or Babylonians. The cloak which they steal represents the aids to true religion. Surprisingly, others interpret the watchmen as good angels, who take away the veil of carnal desire from the woman, but this seems difficult to justify in the context. At the end of the incident, she is defenseless, wounded, without her clothing, without her lover's protection. Furthermore, the garment they take away from her is not the type of veil that might be worn by a prostitute, but a cloak, a garment that might be worn by any woman.

大多数人将守卫视为夹在悔改者与上帝之间的仇敌，如教会中的邪恶领袖，或撒玛利亚人，或巴比伦人。他们夺去的外衣象征着那些对于真教会的帮助。叫人吃惊的是，另一些人将守卫诠释为善良天使，他们夺去了女子肉欲的面纱，但是这样的诠释在该语境下实在难以自圆其说。最后，女子手无寸铁，遍体鳞伤，没了衣服蔽体，也失去了爱人的保护。另外，他们所夺走的是一件哪个女子都有可能穿在身上的外衣，而非那种可能由妓女穿戴的面纱。

Concerning verse 8, commentators debate whether the woman is making her friends swear to tell the man she is lovesick for him in the hope that this will get him to return ("What will you tell him?—[tell him] that I am sick with love!") or she does not want them to tell him since this will embarrass her ("What will you tell him—that I am sick with love?"). According to the

second interpretation, הֲמָ is asking a rhetorical question which expects a negative answer (WO 327). In doing this it functions

as a substitute for אִם, which is the usual introductory word in a prohibition following an oath. This was necessary to avoid

confusion since the first part of the line uses אִם in its most common sense, "if." A fuller form of oath occurs with the "refrain" in chapters 1, 3, and 8.

对于第 8 节，注释家各执一词，有些人认为女子让她的朋友发誓，是要让她们告诉男子：她为他患了相思病，希望这样能将他挽回（“你们要告诉他什么呢？——[你们要告诉他]我患了相思病！”）。有些人则认为，她不想让她们告诉他，因为这会让她给感到尴尬（“你们要告诉他什么呢？——难道是我患了相思病吗？”）。按照第二种诠释，

הֲמָ 是在提出反问并预期否定的回答（WO 327），如此一来，הֲמָ就代替了אִם的功能，后者通常会引导一段禁止型誓

言。因为这节经文的第一部分在使用אִם时采用了此词更为常见的释义——“如果”，所以在这里为避免引起混淆而换

用הֲמָ就显得很有必要。以该“副歌”所呈现的更为完整的誓言形式出现于第 1、3、8 章之中。

Verse 9 is interpreted as a reference to the prophets or nations asking Israel about their loyalty to God, or as believers questioning each other about their faith.

诠释者认为，第 9 节是先知或其他国民在就以色列对上帝是否忠心向他们提出疑问，或者是信徒们彼此之间就他们的信心提出疑问。

Overall, it seems best to interpret the scene as a symbolical representation of the truth that "true love never runs smooth." Love has not only its "ups," but also its "downs," and strife between lovers is often not easy to mend. It is best not to try to

remove all the confusion and uncertainty that is prevalent in the scene, because this tension and ambiguity may be a literary device intended to picture the confusion that often abounds during a quarrel as the two lovers try to figure out why their partners are acting so strange. Like Job, believers, too, may wonder why God seems to have abandoned them.

总体来看，我们似乎最好还是这样诠释：这一幕象征着“真爱总不会一帆风顺”这一事实。爱情不仅有“起”，也有“落”，爱人之间的冲突往往不容易弥合。我们最好不要试着去消除弥漫在这一幕中的所有谜团与不确定性，因为这种张力和模糊可能就是一种文学手法，旨在展现当两位爱人想要弄清他们的伴侣为何举止如此奇怪之时常常会有满心困惑。像约伯一样，信徒们可能也想知道为何上帝似乎已将他们抛弃。

Not surprisingly, the section has a number of minor translation problems.

这段内容涉及不少细微的翻译问题，这点不足为奇。

In verse 2 **כִּי**, which usually introduces a relative clause, means “because.” In the same verse (and in verse 11) **קִנְצוֹת** is misspelled in the BHS, which includes an extra dagesh in the **ל**. Notice that the apparatus of BHS corrects the misspelling, but the main text leaves the misspelling exactly as the copyist of the Leningrad text made it. This is the regular policy of the editors of the BHS Hebrew text. They give you what the scribe of their manuscript wrote—errors and all.

在第2节中，通常用以引入关系从句的**כִּי**在这里意为“因为”。在这节经文（以及第11节）中，**קִנְצוֹת**是BHS的一处误标，**ל**中多了一个dagesh。我们注意到，BHS的评论性注释纠正了拼写错误，但它的主要文本却保留了拼写错误，照抄了列宁格勒文本抄写员的拼写错误。这是BHS希伯来语文本编辑的常规操作。他们会将抄写员写下的东西——错误以及所有——一并给你。

In verse 3 **אֵיכָכָה** (“how” or “why”) is an unusual form which occurs only here and in Esther 8:6.

在第3节中，**אֵיכָכָה**（“怎么”“为何”）是一种罕见的形式，仅出现于此处以及以斯帖记8:6。

Verse 4 has created a lot of discussion. Literally it reads, “My lover thrust his hand from the hole.” This is usually understood to mean that he stuck his hand through the latch hole in an unsuccessful attempt to unlock the door. Others understand the phrase to mean he withdrew his hand from the latch hole. Proponents of a graphic sexual approach to the Song see explicit sexual references in the thrusting of the hand through the hole and in the dripping myrrh, but there is no reason to import such references into the Song.

第4节惹来了不少争议。它的字面义是，“我的爱人从门洞里伸进手来。”人们通常将这句话理解为：男子将手伸进门闩的洞中尝试开门，但他没能成功，于是他的手就卡在了洞中。另一些人认为他是在将自己的手从门洞中收回。提倡以生动的性画面诠释雅歌的人认为，从门洞中伸进手来以及滴下没药这些画面都明显指代性画面，然而，我们并没有什么理由把这种想法强加给雅歌。

Literally translated, the last part of verse 4 reads, “My bowels made a noise (or were stirred) for him.” The literal rendering of the King James Version, “My bowels were moved for him,” will hardly do in modern English. The NIV’s, “My heart began to pound for him” successfully bridges the cultural gap. Note the textual variant in the apparatus, which reads, “My heart beats *within me*.”

第4节后半部分按字面义直译为，“我的内脏因他发出了声响”或“我的内脏因他而搅动”。钦定版采用了直译，“我的内脏因他而移动”，这种译法很难转译为当代英语。NIV则译为，“我的心开始因他而跳动”，这种译法成功清除了文化差异。我们注意到了评论性注释下的异文，“我的心在我里面跳动”。

Note the emphatic pronoun **אֲנִי** in verses 5 and 7.

请注意第5和第6节中起到强调作用的代词**אֲנִי**。

In verse 6 the verb **בָּרַח** which usually means “speak” seems to be a verb of motion, “go away,” “depart.”

在第6节中，动词**בָּרַח**通常意为“说话”，这里似乎是一个表示动作的动词，意为“走开”、“离开”。

¹⁰דודי צח ואדום דגול מרבבה:

¹¹ראשו כתרם פז קוצותיו תלתלים שחרות פערב:

¹²עיניו כיונים על־אפיקי מים

רחצות בחרב ישובות על־מלאת:

¹³לחיו כערוגת הפשם מגדלות מרקחים

שפתותיו שושנים נטפות מור עבר:

¹⁴ידיו גלילי זהב ממלאים בתרשיש

מעיו עשת שן מעלפת ספירים:

¹⁵שוקיו עמודי שש מיסדים על־אדני־פז

מראהו כלבנון בחור כארזים:

¹⁶חפו ממתקים וכלו מחמדים

זה דודי וזה רעי בנות ירושלם:

^{6:1}אנה הלך דודך היפה בנשים אנה פנה דודך ונבקשנו עמך:

The Woman

女子

¹⁰My lover is radiant and ruddy,
outstanding among ten thousand.

¹¹His head is the best gold, the purest gold;
his locks are wavy, black as a raven.

¹²His eyes are like doves by streams of water,
they are washed in milk, set in sockets.

¹³His cheeks are like a bed of spice, towers of perfumes.
His lips are lilies dripping with liquid myrrh.

¹⁴His arms are rods of gold set with chrysolite.
His stomach is like polished ivory
decorated with sapphires.

¹⁵His thighs are pillars of marble
set on bases of pure gold.
His appearance is like Lebanon,
choice as cedars.

¹⁶His palate is sweetness;
he is completely desirable.
This is my lover,

this is my friend, O daughters of Jerusalem.

10 我的良人红光满面，
是万人中的表表者。

11 他的头像精金，
他的头发如棕树枝厚密，
像乌鸦那么黑。

12 他的眼好像溪水旁的鸽子，
在奶中洗净，
塑得合式。

13 他的两颊如香花畦，又如香草台；
他的嘴唇像百合花，滴下没药汁。

14 他的双手像金管，镶嵌着水苍玉；
他的躯体如象牙块，周围包着蓝宝石。

15 他的双腿像大理石柱，安放在精金的座上；
他的容貌如黎巴嫩山，像佳美的香柏树。

16 他的口甜蜜；
他全然可爱。
耶路撒冷的众女子啊！
这就是我的良人，我的朋友。

The Friends

朋友

6:1 Where has your lover gone,
most beautiful of women?
Where did your lover turn,
that we may look for him with you?
6:1 你这女子中极美丽的啊！
你的良人到哪里去了？
你的良人转到哪里去了？
让我们与你去寻找他吧！

Apparently the woman is still looking for her vanished lover. She describes him to her friends. Such descriptions of the beauty of a man are rare in ancient poetry. He is described from head to foot. The friends express their willingness to help her find him.

很显然，这名女子仍在寻找她那位消失的爱人。她向她的朋友说出了他的样貌。这种对男子美貌的描绘在古诗中非常少见。她从头到脚地描绘了这名男子的样貌。朋友们则表示愿意帮她寻找。

In the chiastic structure this section is parallel to the description of Solomon's carriage in 3:6-11, although this is one of the weaker parallels. Naturally, Christian interpreters have associated this section with the majestic description of the royal groom, Christ, in Psalm 45.

从交叉结构来看，这段内容对应的是 3:6-11 对所罗门的轿子的描绘，尽管这样的对应似乎较弱。基督徒诠释者自然就将这段内容与诗篇第 45 篇联系在了一起，后者庄严地刻画了那位王室新郎——基督。

Though the basic point of this comparison is clear, the section contains a large number of rare and difficult words.
尽管这一整段比方的要点非常明确，但是其中也包含了大量的罕见词与疑难词。

Verse 11 contains two special words for gold, **כֶּהָם** and **זָהָב**. The exact meaning of these terms is uncertain. **כֶּהָם** may refer to a certain type of gold, to gold from a certain place, or to some type of jewelry. **זָהָב** likewise may refer to pure or solid gold, to gold from a certain place, or perhaps to some other precious mineral. Most likely these are simply rare words for gold.

第 11 节中含有两个表示金子的词，**כֶּהָם** 和 **זָהָב**。我们并不太清楚它们的准确含义。**כֶּהָם** 可能指某种金子，或某地的金子，或某种珠宝。同样，**זָהָב** 可能指纯金或足金，或某地的金子，或是一些其它的稀有矿石。它们很有可能就是表示金子的罕

试读本

见词。

His eyes are white like milk, like sparkling gems in their settings. They flit like doves. The words “by streams of water” are probably simply a poetic complement to the word “doves,” not a description of his eyes.

他的眼睛如奶一般洁白，像闪闪发光的宝石。它们像鸽子般快速飞过。“溪水旁”这个短语可能只是诗歌对于“鸽子”一词的补充说明，而不是对眼睛的描绘。

In verse 13 the word “towers” is repointed by many as a piel participle מְגַדְלוֹת, “growing.” מְרִחֵק, “perfumes,” is a hapax.

在第 13 节中，“台（字面义，塔楼）”一词被许多人重新标注，改成了 piel 分词 מְגַדְלוֹת，意为“生长”。מְרִחֵק，意为“香水、香气”，新译本意为“香草”，是一个出现频率只有一次的词。

In verse 13 יָד, which is usually translated “hand,” appears to correspond to the English word “arm” as it often does. תְּרִשִּׁישׁ is a gemstone of uncertain identity, perhaps yellow jasper, chrysolite, or aquamarine.

在第 14 节中，יָד 一词通常译为“手”，在这里似乎对应的是“手臂”，此词常有此用。תְּרִשִּׁישׁ 是一种宝石，但我们不太清楚具体是哪种宝石，有可能是一种黄色的碧玉、贵橄榄石或海蓝宝石。

In verse 14 עֲשֶׂת is a hapax which may mean “plate,” “box,” “polished,” or “bright.” סָפִיר may be lapis lazuli, an opaque blue stone, rather than the sapphire.

在第 14 节中，עֲשֶׂת 是一个出现频率只有一次的词，可能意为“板”、“盒”、“擦亮的”或“明亮的”。סָפִיר 可能是青金石，一种不透明的蓝宝石，而非蓝宝石。

In verse 16 the plurals מְמַתְּקִים and מְמַמְדִּים express quality (WO 120, 121) (GK 85g, n1).

在第 16 节中，מְמַתְּקִים 以及 מְמַמְדִּים 这两个复数表示质量（WO 120,121）（GK 85g, n1）。

SECTION I' c: 6:2, 3: I am his, he is mine

段落 I' c: 6:2, 3: 我属于他，他属于我

לְדוּדִי יָרַד לְגַנּוֹ לְעֲרוּגוֹת הַבָּשָׂם לְרִעוֹת בְּגָנִים וְלִלְקֹט שׁוֹשְׁנִים:

אֲנִי לְדוּדִי וְדוּדִי לִי הָרֶעָה בְּשׁוֹשְׁנִים:

The Woman

女子

²My lover has gone down to his garden,
to the beds of spices,
to browse in the gardens
and to gather lilies.

2 我的良人下到自己的园中，
下到香花畦那里，
在园内细赏，
采摘百合花。

试读本

³I am my lover's and my lover is mine;
he browses among the lilies.
3 我属我的良人，我的良人也属我；
他在百合花中细赏。

These verses echo the coming together of the lovers in the garden at the end of chapter 4 and their meeting in 2:16. Throughout the Song love is described as enjoyment of a garden. The garden is filled with delicious fruit. The garden is a quiet, restful place by a gentle stream. It is a private, safe place. This peaceful garden may remind us of Eden, but man and woman can never return to that earthly paradise. Nudism and sexual openness can never restore the innocence that was lost there. The cherubim's flaming swords block the way to all who try to regain paradise without God. As beautiful as they may be, our happiest moments in most intimate earthly union make us long for that other paradise, which is our real home. There is something better, something more enduring of which present joys are a pale reflection.

这几节经文与第 4 章末尾两位爱人一同来到园中的情节相互对应，也与 2:16 他们相遇的情节相互对应。在整卷雅歌中，爱情常被比作园中的享乐。这座园内充满了美味的果子。这座园子挨着一条缓缓流淌的小溪，是一处宁静的栖身之地，也是一处私密的安全之所。这座宁静的园子也许让我们想到伊甸园，但是，世上的男女却再也无法回到那片地上的乐园。裸体主义和性开放永远也无法恢复那里所失去的纯真。基路伯熊熊燃烧的火剑挡下了所有那些不需要神却妄图重回乐园的人们。我们在人间最亲密结合中的最幸福时刻或许尚存几分美好，但它们仍叫我们渴望另一片乐园，那才是我们真正的家。那里更为美好也更为长久，与它相比，现在的欢乐不过是它苍白的倒影。

The verb “browse” or “pasture” again pictures the lover as a gazelle or deer grazing on tender plants.

“细赏（细嚼）”或“吃草”再次将这位爱人比作吃着嫩草的羚羊或鹿。

The man and woman belong to each other. This truth is stated directly of husband and wife in 1 Corinthians 7:4. Compare 2:16.

这对男女属于彼此。丈夫和妻子的关系便是如此，哥林多前书 7:4 直白地阐明了这一点。请对比 2:16。

Allegorical interpreters refer the man's descent to the garden to Christ's descent to earth.

寓意诠释者认为这名男子下到园中就好比基督降到地上。

SECTION I' d: 6:4–10: *You are beautiful*

段落 I' d: 6:4–10: 你如此美丽

יִפָּה אֶת רַעֲיָתִי כְּתֹרֶצֶה נְאוּהָ כִּירוּשָׁלַם אֵימָה כְּנֹדָגְלוֹת:

הֶסְבִּי עֵינָיו מִנְּגִדֵי שָׂהָם הָרְהִיבֵנִי

שָׁעָרָה כְּעֶדֶר הָעֵזִים שָׁגְלָשׁוּ מִן־הַגִּלְעָד:

שָׁנִיף כְּעֶדֶר הָרְחִלִים שָׁעְלוּ מִן־הַרְחָצָה

שָׁכְלָם מִתְאִימוֹת וְשָׁכְלָה אֵין בָּהֶם:

כְּכָלֶח הָרִמּוֹן רִקְתָּהּ מִבַּעַד לְצִמְתָּהּ:

וְשִׁשִּׁים הָמָה מְלָכוֹת וְשִׁמְנִים פִּילִגְשִׁים וְעַלְמוֹת אֵין מִסְפָּר:

אֶחָת הִיא יוֹנָתִי תִמְתִּי אֶחָת הִיא לְאִמָּה בָּרָה הִיא לְיֹלְדָתָהּ

רְאוּהָ בָנוֹת וְיִאֲשְׁרוּהָ מְלָכוֹת וּפִילִגְשִׁים וְיִהְלִיָּהּ:

מִי־זֹאת הַנְּשָׁקָפָה כְּמוֹ־נֶשֶׁחַר

יִפָּה כְּלָבָנָה בָּרָה כְּחִמָּה אֵימָה כְּנֹדָגְלוֹת:

The Man

男子

⁴You are beautiful, my darling, as Tirzah,
lovely as Jerusalem,
awesome [as troops] with banners.

4 我的佳偶啊！你美丽如得撒，
秀丽如耶路撒冷，
威武如展开旗帜的军队。

⁵Turn your eyes away from me;
for they arouse me.
Your hair is like a flock
of goats descending from Gilead.

⁶Your teeth are like a flock of ewes
coming up from the washing.
Each has its twin, not one of them is alone.

⁷Your temples behind your veil
are like the halves of a pomegranate.

⁸Sixty are queens,
and eighty concubines,
and virgins beyond number;
⁹but one-of-a-kind is my dove, my perfect one;
she is the only daughter of her mother,
favored by the one who bore her.
The girls saw her and called her blessed;
the queens and concubines also praised her.

5 请你转眼不要看我，
因为你的眼使我心动！
你的头发如同从基列山下来的山羊群。

6 你的牙齿像一群母羊，
刚刚洗净上来那样洁白整齐；
牠们成双成对，没有单独一只的。

7 你的两颊在面纱後面，
如同切开的石榴。

8 虽有六十位王后，
八十位妃嫔，
并有无数的宫女（“童女”而非宫女）；

9 唯独我的鸽子，
我的完全人，是独一的；
是她母亲独一的宝贝，
是生养她者的宠儿。
众女子看见她，都称她为有福；
王后妃嫔见了，也都赞赏她，说：

The Friends

朋友

¹⁰Who is this that appears like the dawn,
beautiful as the moon, clear as the sun,
awesome [as the stars] in procession?

10 “那出现如破晓的晨光，美丽如月亮，
灿烂如日头，
威武有如展开旗帜的军队的是谁呢？”

Suddenly, the man bursts out in praise of his beloved. His praise of the woman is very similar to 4:1-7. Here, however, he also compares her to two cities. Tirzah was the capital of the northern kingdom of Israel for a short time. It was not a very famous city, nor is its location especially beautiful. It was probably chosen for this comparison because its name contains the Hebrew root which means “pleasing.” Indeed, the ancient versions do not translate it as a city name, but as an adjective “pleasing.” In the same way the name Jerusalem contains the Hebrew root which means “perfect.”

男子突然之间开始对他的爱人大加赞美。他的赞美之辞与 4:1-7 相似。然而，他在此处也将她比作两座城邑。得撒曾是北国以色列的首都。该城作首都的时间不长，既非闻名之都，也非美丽之地。诗人之所以选此城作比喻，可能是因为它名字所包含的希伯来语词根意为“令人愉悦”。事实上，一些古代版本并未将其译作某座城邑的名字，而是译作了形容词——“令人愉悦”。同样，耶路撒冷这个名字也包含了意为“完美”的希伯来语词根。

The last word in verse 4, translated “as troops with banners,” is a niph'al, feminine plural participle, “bann'ered.” It appears without a noun. Most commentators understand it as an allusion to ranks of an army, parading with flags. Others understand it as a reference to any sort of spectacular sight or even to a mirage.

第 4 节的最后一词是一个 niph'al 的阴性复数分词，意为“展开旗帜的”，被译为“展开旗帜的军队”。此词并未与名词组合出现。多数注释家认为这里暗指那些举着旗帜游行的军队阵列。还有一些人则认为这里指代某种壮观的景象，甚或海市蜃楼。

The man asks the woman to turn aside her eyes since they arouse him. The hiph'il of **הִרְבִּה** literally means “cause to be fierce.” The other comparisons in verses 5 through 7 are discussed in chapter 4.

男子要求女子将她的目光移开，因为这会让他心动。**הִרְבִּה** 的 hiph'il 词干，字面义为“使.....猛烈”。第 5-7 节中的其它比喻已在第 4 章中讨论。

The appearance of a large harem of women creates a problem since their presence seems intrusive to the pure love of the man and woman. Concubines are secondary wives in the harem who have a lesser status than wives of the first rank. The virgins may be prospective future additions to the harem. Many commentators see this as a reference to the early years of Solomon's reign, before his harem grew to its later extravagant size. However, it may well be that this harem does not belong to the groom. Rather, it forms a contrast with his monogamous marriage. He is simply saying that of all the beautiful women he knows, his bride is the most beautiful. With her by his side he seeks no other. All the other women envy her great happiness to have such a man.

一大群后宫的出现引发了一些难题，因为她们的出现似乎干扰了这对男女之间的纯洁之爱。妃嫔是后宫第二等的妻子，她们的地位低于那些第一等的妻子。童女则可能是未来后宫的潜在队伍。许多注释家认为这里指的是所罗门统治的早期，即，此时他的后宫尚未发展到后来那般壮大的规模。然而，这些后宫很有可能并不属于新郎。相反，这与他一夫一妻的婚姻形成了鲜明的对比。他只是在表明，在他认识的所有漂亮女子中，他的新娘最为美丽。有她在他身边，他就不再想要别人。所有别的女子都羡慕她幸福地拥有着这样一名男子。

Allegorical commentators sometimes interpret the women as the other nations of the world, who are only in Christ's kingdom of power, not in his kingdom of grace.

寓意注释家有时会将这些女人诠释为世上的其余国民，他们只是身在基督权能的国度之中，而非他恩典的国度之中。

In verse 8 note how the pronoun **הִיא** is equivalent to a linking verb.

在第 8 节中，请注意代词 **הִיא** 等同于系动词。

The onlookers are astonished at the beauty of the bride. Similar admiring questions appear in 3:6 and 8:5. The comparison of the woman to the heavenly bodies reminds us of the similar description of the church in Revelation 12. The Hebrew words for “sun” and “moon” are not the common words, but rarer, poetic words.

旁观者惊讶于这位新娘的美貌。类似表示赞美的提问也出现于 3:6 和 8:5 中。将这位女子比作天体，这让我们想起启示录第 12 章中对于教会的类似描述。这里用来表示“太阳”和“月亮”的希伯来词并非常用词，而是较为罕见的诗歌用词。

The last part of the comparison in verse 10 is identical to the last part of verse 4. It literally reads “awesome as bannered ones.” The word “stars” does not appear in the Hebrew, but it is supplied by analogy from the preceding phrases. The first and last lines of the section thus end with identical words—the first time describing troops in procession, the second time describing stars in procession.

第 10 节的最后一部分比喻和第 4 节的最后一部分比喻相同。其字面义是“像展开旗帜的某种事物一样威武”。此处的“军队”（NIV 用了“星星”一词）一词并未出现于希伯来文本中，该词的补充与第 4 节类似。如此，这一段的第一行和最后一行以相同的用词结尾——列队行进的军队。

SECTION H' a: 6:11, 12: A Puzzling Interlude

段落 H' a: 6:11, 12: 令人费解的插曲

אֶל-גִּנַּת אֲגוּז ירדתי לראות באבי הנסל¹¹

לראות הפֶּרֶחַה הגֶּפֶן הנָּצוּ הָרְמָנִים:

לֹא יָדַעְתִּי נַפְשִׁי שְׁמַתְנִי מִרְפָּבוֹת עַמִּי-נְדִיב:¹²

The Woman or The Man

女子或男子

¹¹I went down to the grove of nut trees
to look at the new growth in the valley,
to see whether the vines had budded
or the pomegranates had blossomed.

11 我下到核桃园去，
看看谷中青绿的植物，
看看葡萄树发芽没有，
石榴树开花没有；

¹²Before I realized it, my desire set me
among the chariots of my willing people.

12 不知不觉之间，
我的心把我置于我尊贵的民的车中。

The last verse of this section is the most difficult in the Song.

这段内容的最后一节是整卷雅歌中最具难度的经文。

In the Song it has been the man who goes down to the garden to enjoy its fruits. The garden has represented the woman. This suggests that the man is the speaker of verse 11. Later in the Song, however, the woman is the owner of a vineyard, so it is difficult to say with certainty who is speaking here. Some commentators interpret verse 11 as the woman's admiration of the garden the man has planted.

在雅歌中，下到园中享用果子的总是这位男子，而园子则代表着这位女子。这点向我们表明，第 11 节的说话者是男子。然而，雅歌的后文却告诉我们女子是葡萄园的主人，所以我们很难确定这里的说话者到底是谁。一些注释家认为，在第 11 节中，是女子在赞美男子所载种的园子。

The word אֲבִי, translated “new growth,” is of uncertain meaning. It may refer to blossoms or new fruit.

אֲבִי这个词，此处被译为“青绿的植物”，然其词义不明，可能是指花朵或初熟的果实。

Verse 12 is extremely difficult. All the words are common, but it is very hard to put them together.

第 12 节的难度极大。其中每个词都是常见词，但放在一起后就让人感到异常费解。

לֹא יָדַעְתִּי / נַפְשִׁי / שְׁמַתִּי / מְרָכְבוֹת / עַמִּי / -נָדִיב

Literally translated, word by word, the verse reads, “I did not know/ my soul/she set me/ chariots/my people/noble or willing.” Or the last two words may be a personal name, Amminadab.

若是逐字直译，其样式则如下：“我不知道/我的心/她把我放在/车/我的百姓/尊贵的或乐意的。”或者说，最后两个词是某个人名——亚米拿达。

The first two words **לֹא יָדַעְתִּי** are usually interpreted to mean “before I knew it.”

前两个词 **לֹא יָדַעְתִּי**，通常被诠释为“在我知道以前”（新译本译为，“不知不觉之间”）

The feminine noun **נַפְשִׁי** (my soul or my desire) is usually taken as the subject of the following feminine verb **שְׁמַתִּי**, yielding the reading, “my soul or my desire placed me.” The apparatus of the BHS suggests reading a form of the verb **שָׂמַח**, “rejoice,” but there is no manuscript evidence for this.

נַפְשִׁי这个阴性名词（我的心或我的愿望）通常被视为跟在它后面的阴性动词**שְׁמַתִּי**的主语，两者放在一起意为“我的心或我的愿望将我放于……”，BHS 的评论性注释建议将动词读作**שָׂמַח**（喜乐）的动词词型，但是没有任何手稿支持这种说法。

The plural noun “chariots” then would be the so-called accusative of specification, “in the chariots.” This, however, leaves the plural unexplained—how can a person be in more than one chariot? The NIV’s “among the chariots” is a suggested solution, but it is hard to see why one would be among chariots, rather than in one. The simplest solution is to picture the speaker riding in a chariot in a procession of chariots.

那么，“车”这个复数名词就是所谓的指定型直接受格，意为“在诸车之内”。但这并未解释该词为何为复数——一个人怎么可能位于多辆车内呢？NIV 译为“在诸车之间”，提议以此作为解决方案，但是一个人为何会在多辆车之间而不是一辆车之内呢？这点仍让人感到困惑。最简单的解决方案就是想象说话者正在行进的车队中乘着其中一辆车。

The next word, **עַמִּי**, is pointed as “my people” in the Hebrew text. It could, however, be pointed to read “with me” (**עִמִּי**), or if the **י** is not the first singular possessive suffix, but is the so-called paragodic **י**, which marks an old form of the construct (see the comments on page 28), **עַמִּי** could simply be “people” or the long form of the preposition “with.” The phrase could then be translated “among the chariots of a noble people,” “among the chariots, the prince with me,” or “in a chariot with a prince.” The whole sentence would read, “Before I knew it, my desire placed me in a chariot with a prince, or among the chariots of a/my noble people.” According to any of these interpretations the speaker is the woman. It seems best to take the sentence as the woman’s expression of joy at the royal welcome she receives. Speckhard sees it as an expression of the woman’s humility at the honor she is receiving, like that of the “sheep” at Christ’s throne in Matthew 25.

下一个词 **עַמִּי**，希伯来语文本将其标注为“我的百姓”。然而，这个词也可被标注为“与我在一起”（**עִמִּי**）；又或者，**י**并非第一人称代词后缀，而是所谓的附加 **י**，即某种早期附属型标志（见 1:9），那么 **עַמִּי** 可能仅意为“百姓”或“在一起”。这样一来，这个短语就可译为“在尊贵百姓的车中间”，“在车中间，那位王子与我在一起”，“和一位王子在一辆车内”。而整个句子则如下，“在我知道以前，我的愿望就将我置于一辆车内，一位王子与我在一起（或将我置于我的尊贵百姓的车中间，或将我置于尊贵百姓的车中间）”。无论按上述哪种诠释，说话者都将是那名女子。我们最好还是将这句话理解为当女子受到隆重迎接时所展现的喜乐之情。斯佩克哈德认为这里向我们表明的是女子接受尊荣时所展现出来的卑微，正如马太福音第 25 章中基督宝座旁的“绵羊”所展现出来的那样。

This, however, is far from certain. The syntax of the verse remains puzzling. The expression may be an idiom whose meaning is lost or a play on the name Amminadab, but none of the people in the Old Testament with this name is particularly

notable. The most reasonable claim a commentator can make is “My translation is less absurd than a lot of others I have seen.”

然而，我们还是无法确定这样的译法。这节经文的句法仍叫人感到困惑。这句话可能只是一句我们已不明其义的习语，又或是关于亚米拿达这个名字的文字游戏（只是旧约中叫这个名字的人也没有哪个特别显赫的）。注释家们最合理的说法无非就是，“较我所见过的许多其他译文而言，我的译文不算那么荒诞。”

Among the attempts at making sense of the text are:

译者都尝试着想让这句话听起来合理些，举例来说如下：

KJV: 钦定版	Or ever I was aware, my soul made me like the chariots of Amminadab. NKJV: ... the chariots of my noble people. 在我知晓以先，我的心叫我喜爱亚米拿达的车。 新钦定版：.....我尊贵百姓的车。
RSV: 修订标准版	Before I was aware, my fancy set me in a chariot beside (עַם) my prince. 在我知晓以先，我的想象将我置于一辆车内，我的王子在我身旁。
Luther: 路德	<i>Meine Seele wußte es nicht, daß er mich zum Wagen AmmiNadibs gesetzt hatte.</i> (He takes נַפִּישׁ as the subject of the first verb as the Septuagint does.) 我的心不知道，他将我放在了亚米拿达的车里。 (和七十士译本一样，他认为נַפִּישׁ是第一个动词的主语。)
Beck: 贝克:	I was not aware my longing had made me like the chariots of my noble people. 我竟不知我的渴望已让我爱上了我尊贵百姓的车。
Jerusalem Bible: 耶路撒冷圣经:	... on the chariots of my people, as their prince. (This takes the man as the speaker.)在我百姓的车上，作为他们的王子。（该译法以男子为说话者。）
Living Bible: 活泼真道圣经:	Before I realized I was stricken with terrible homesickness and wanted to be back among my own people. (This attempt has the advantage of being unhindered by the words of the Hebrew text.) 在我意识到以前，我已被可怕的思乡之情所缠绕，我想要回到我自己的百姓中间。（该译法的优点是它不受希伯来语文本的内容所束缚）

Other renderings which depart freely from the Hebrew text:

其它一些相对脱离希伯来语文本的译文如下：

NAB: 新美国圣经	my heart made me the blessed one of my kinswomen (apparently emending to a participle of בִּרְךְ and בֵּת עַמִּי, “daughter of my people”). 我的心让我成了我的女亲族中蒙福的那一位（显
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	然，这里将“车”改成了ברך的分词，将עמי־נדיב改成了בת עמי，“我百姓的女儿”）。
NEB: 新英文圣经	I did not know myself. She made me feel more than a prince reigning over myriads (רַבְּבַת) of his people. 我不认识我自己。她让我感觉我已胜过那统管千万 (רַבְּבַת) 百姓的王子。

The Septuagint and Vulgate do not provide much help. They do, however, seem to give evidence that they had essentially the same text as we do. The Septuagint has, “My soul did not know. He placed me chariots Amminadab.” The Vulgate has, “I did not know. My soul disturbed me because of the chariots of Amminadab.”

七十士译本和武加大译本并未对此提供多少帮助。然而，就证明他们和我们拥有基本相同的文本这点而言，他们似乎也确实提供了证据。七十士译本的译文如下：“我的心不知道。他将我安置在亚米拿达的车上。”武加大译本则如下，“我不知道。我的心因亚米拿达的车而搅扰我。”

Some of the church fathers interpreted Amminadab as a name of Christ, “the willing one of my people.” The chariot which carried him was the gospel. This interpretation was reinforced by the Vulgate, which rendered with a Latin word meaning “a four-horse chariot.” Other church fathers took Amminadab as the Antichrist.

有些教父将亚米拿达诠释为基督的名字，意为“我百姓的那位乐意者”，而载他的车则被视为福音。这点在武加大译本中得到了强化，它使用了一个表示“四马战车”的拉丁词。另一些教父则将亚米拿达视为那位敌基督者。

SECTION H' b: 7:1–10a: *Beautiful from bottom to top*

段落 H' b: 7:1–10a: 全然美丽

(6:13–7:9 in the English Bible)

(中文圣经 6:13–7:9)

¹יְשׁוּבֵי שׁוּבֵי הַשּׁוּלְמִית שׁוּבֵי שׁוּבֵי וְנִחְזָה-בָּהּ:

מֵה־תִּחְזוּ בַשּׁוּלְמִית כְּמַחֲלַת הַמַּחֲנִים:

²מֵה־יָפוּ פָעֲמֶיהָ בְּנָעָלִים בַּת־נָדִיב

חֲמוּקֵי יִרְכִיף כָּמוֹ חֲלָאִים מַעֲשֵׂה יָדֵי אָמֹן:

³שָׁרָף אֵגֶן הַסֶּהַר אֶל־יַחֲסֹר הַמָּוֶג

בְּטִנָּה עֲרַמַּת חֲטִים סוּגָה בַּשּׁוֹשָׁנִים:

⁴שְׁנֵי שָׁדָיֶיהָ כְּשְׁנֵי עֶפְרַיִם תְּאֵמִי צְבִיָּה:

⁵צִנּוֹאָרָהּ כְּמַגְדֵּל הַשֵּׁן עֵינֶיהָ בְּרִכּוֹת בְּחֻשְׁבוֹן עַל־שַׁעַר בַּת־רַבִּים

אִפֹּף כְּמַגְדֵּל הַלְּבָנוֹן צוּעָה פָּנֶי דַּמִּישָׁק:

⁶רֹאשָׁהּ עָלֶיהָ כְּכַרְמֶל וְדֹלֶת רֹאשָׁהּ כְּאַרְגָּמָן מְלֹךְ אֲסוּר בְּרֹהֲטִים:

⁷מֵה־יָפִית וּמֵה־נִּעְמָת אֶהְיָה בַּת־עֲנוּגִים:

זאת קומתך דמתה לתמר ושדיך לאשפלות:⁸

אמרתי אלה בתמר אחזה בסנסניו⁹

ויהיו-נא שדיך פאשפלות הגפן

וריס אפך כתפוחים:

... ונחפך כגין הטוב¹⁰

The Friends

朋友

Note: Verse numbers follow the Hebrew, not the English

注意：此处节数遵从希伯来语圣经，而非中文圣经

¹Turn back, turn back, O Shulammite;

Turn back, turn back, that we may look at you!

1 回来吧，回来吧，书拉密女啊！

回来吧，回来吧，让我们看看你。

Woman (or The Man?)

女子（或男子？）

Why would you look at the Shulammite

as at the dance of Mahanaim?

你们为什么要看书拉密女，

像看两队兵跳舞呢？

The Friends (or The Man?)

朋友（或男子？）

²How beautiful are your feet in sandals,

O prince's daughter!

The curves of your thighs are like a necklace,

the work of the hands of a craftsman.

³Your navel is a round mixing bowl;

it never lacks blended wine.

Your belly is a mound of wheat

encircled by lilies.

⁴Your two breasts are like two fawns,

twins of a gazelle.

⁵Your neck is like an ivory tower.

Your eyes are the pools in Heshbon

by the gate of Bat Rabbim.

Your nose is like the tower of Lebanon

overlooking Damascus.

⁶Your head rises above you like Mount Carmel.

The flowing hair of your head is like purple;

the king is captivated by its curls.

2 王女啊！

你的脚在鞋中多么美丽；
你大腿的曲线美如珠玉，
是巧匠手里的杰作。
3 你的肚脐如圆杯，
永不缺乏调和的酒；
你的肚腹像一堆麦子，
周围有百合花。
4 你的两乳像一对小鹿，
像双生的母羚羊。
5 你的颈项如象牙塔；
你的眼像希实本城内，
巴特·拉并门旁的水池；
你的鼻子好像黎巴嫩的高塔，
居高临下朝着大马士革。
6 你的头在你身上像迦密山；
你头上的秀发是紫黑色的；
君王的心竟给这些发辮系住了。

The Man

男子

⁷How beautiful you are and how pleasing,
O love, with delights!

⁸Your height is like that of the date palm,
and your breasts like clusters of fruit.

⁹I said, “I will climb the date palm;
I will take hold of its fruit-stalks.”

May your breasts be like the clusters of the vine,
the fragrance of your breath like apples,

^{10a}and your mouth like the best wine—

7 亲爱的啊！使人喜悦的啊！你多麼美丽，多麼可爱。

8 你的身量像一棵棕树；你的两乳如树上累累的果子。

9 我说：“我要爬上这棵棕树，我要抓住它的果子。”愿你的两乳如一挂一挂的葡萄串；你鼻子的香气如苹果芬芳；

10 你的口像美酒。

The scene seems to shift abruptly from the preceding. There is no obvious connection.

行文陡然之间由上一幕转到了这一幕，且两者之间并无明显关联。

It is obvious that the emphasis of this section is on the beauty of the woman. It is, however, not always clear who is praising her beauty, her friends or her lover. In 7:1b (Hebrew numbering) the man may be asking the friends, “Why do you want to look at my beloved?” or the woman may be asking modestly, “Why do you want to look at me?” The reply in the following verses is definitely addressed to the woman. This supports the interpretation that she is the questioner in verse 1 and that the friends are answering her in verses 2 through 6. Her lover then picks up the chorus of praise in verse 7 (Hebrew).

显然，这段内容以浓墨重彩勾勒出了女子的美貌。然而，说话者的身份对我们而言却不甚明了，是她的朋友在说话吗？还是她的爱人在说话呢？在 7:1b（节数按希伯来语圣经）中，也许是男子在问朋友们，“你们为何要看我的爱人呢？”又或许是女子谦逊地问到，“你们为何要看我呢？”而后文则是对女子的回应。这对“她是第 1 节中的提问者，而朋友则在第 2-6 节中回答她的问题”这样的说法给出了有力的支持。随后，她的爱人便在第 7 节中继续哼起了副歌。

The woman is addressed as the Shulamite. Three interpretations have been offered of this name: (1) Shulam is the village the woman comes from. It is the same as the village in the Jezreel Valley which is also called Shunem. (2) “Shulamite” means the “woman belonging to Solomon.” (3) It means “the peaceful one” or “the perfect one.” The last seems most likely.

这名女子被称为书拉密女。对于这个名字，人们提出了三种诠释：（1）女子来自书拉密这个村庄，也就是耶斯列

谷中的书念这个村庄。(2)“书拉密”的意思是“那位属于所罗门的女子”(3)意为“那和平者”或“那完全者”。最后一种诠释似乎最为合理。

In 7:1 notice how the definite article marks the vocative and how a $\bar{\text{ל}}$ clause following an imperative introduces purpose or intended result.

请注意，在 7:1 中，定冠词如何被用作了呼格，祈使句后的 *waw* 从句又如何引入了某个目的或某种预期的结果。

“The dance of Mahanaim” has caused much discussion. The word “mahanaim” means “two camps” and is also the name of a city east of the Jordan. The most likely explanation is that this expression refers to a dance named after the city or to a dance in which the participants lined up in two rows opposite each other. This dance may well have been an occasion when young men admired young women, but there is no need to conclude that there was anything indecent about this dance, as many commentators do. The young lady is simply expressing surprise that others are so eager to admire her beauty.

“两队兵（和合本，玛哈念）跳舞”这个短语引发了不少讨论。“玛哈念”这个词意为“两队兵”，也是约旦河东的一座城邑的名字。最有可能的解释是，该短语指代某种以此城邑命名的舞蹈，或者某种由两排舞者相对起舞的舞蹈。借这种舞蹈所提供的机会，那时的年轻男子很有可能在此过程中表达他们对年轻女子的欣赏。但我们没有必要像许多注释家那样断定这种舞蹈会有什么不雅之处。这位年轻女子不过是对别人竟会如此渴望欣赏她的美貌这一点表示惊讶而已。

In the Song extended praise for the woman’s beauty usually comes from her lover. Here, however, it fits the flow of thought well if it is the friends who echo his high opinion of her as they respond to the question which she asked them in verse 1. On the other hand, the intimate terms of the praise would seem to be more appropriate in the mouth of her lover. It may be that he is the questioner of verse 1, and that he answers his own question in verses 2 to 6.

在雅歌中，对这位女子美貌的赞美通常来自她的爱人。然而，如果这里是朋友在回答她在第 1 节中提出的问题并以此呼应男子对她的高度赞美，那么这样的思路也无不顺畅。而另一方面，亲密的赞美之词似乎更贴合她爱人的口吻。也有可能他才是第 1 节的提问者，第 2-6 节则是他对自己的提问所作的回答。

An unusual feature of the praise is that the woman is here addressed with a royal title, “daughter of a prince,” whereas previously in the Song she has been described as a poor country girl. This is further warning against taking the names attributed to the lovers too literally. Here again some of the comparisons would not be as flattering in our culture as they were in the Shulammitte’s.

这部分赞美之词有个不同寻常的特征，即，这名女子被冠以王室的头衔——“王女”，而她在雅歌的前文中则被描绘为一名贫穷的乡村女孩。这也更进一步提醒我们，切勿将这对爱人的名字看得过于字面化。另外，我们还得说，这里的一些比喻在我们的文化中可不会像在书拉密女的文化中那样招人待见。

Her beautiful feet have naturally reminded allegorical interpreters of Isaiah 52:7 and Ephesians 6:15. The word translated “feet” (פְּעָמַיִם) often means “steps.” Thus, the terminology of verse 2 may have been chosen to continue the reference to dancing begun in verse 1.

她美丽的脚丫子自然让那些寓意诠释者想到了以赛亚书 52:7 及以弗所书 6:15。译为“脚”一词的希伯来词 (פְּעָמַיִם) 通常意为“步伐”。因此，第 2 节的措辞可能是为了继续第 1 节中所谈到的舞蹈这个话茬。

In verse 2 מַמְּוִק is a *hapax* of uncertain meaning; the root חֲמַק appears to mean “turn” or “curve.” The word may, therefore, refer either to the shape of her legs or to their movement as she dances—“the curves of your thighs” or “the movement of your hips.” The word יָרְכֶיךָ refers to the area above the knees and below the waist. It includes the thighs, hips, and buttocks. חֲלָאִים is a *hapax*, which may be a variant form from חֲלִי, which means “necklace.” The point of comparison may be the curving shape of the strands of the necklace or their swaying movement.

第 2 节中的 מַמְּוִק 是一个出现频率只有一次的词，其义不明；词根 חֲמַק 似乎意为“转”或“使弯曲”。因此，这个词可能是在描绘她的大腿曲线，或是她跳舞时的身姿——“你大腿的曲线”或者“你髋部的扭动”。יָרְכֶיךָ 这个词指的是膝盖以上腰部以下的身体部分，包括大腿，髋部和臀部。חֲלָאִים 也是一个出现频率只有一次的词，可能是 חֲלִי

词的变体，意为“项链”。这里的比喻点可能是项链弯曲的条状或它们摇晃的样子。

The root שָׁרָר (v. 3) refers to the umbilical cord in Ezekiel 16:4. Here “navel” seems to be the likely meaning. Those interpreters who find graphic sexual references in the Song interpret שָׁרָר as vulva. The alleged basis for this interpretation is Arabic etymology, the order of the body parts in this song, the reference to moisture, and previous uses of “drinking wine” as a sexual euphemism. There is no need to introduce this meaning.

词根 שָׁרָר (第3节) 在以西结书 16:4 中指脐带，这里则可能指“肚脐”。那些认为雅歌充满性画面的诠释者将 שָׁרָר 诠释为阴户。据称，他们是基于阿拉伯语词源、雅歌中身体部位的顺序、与水之间的联系以及前文将“喝酒”用为性委婉语才得出了这样的结论。这样的引入实在没有必要。

The description of her navel as a large, round wine bowl strikes us as peculiar, but it is no more peculiar than some of the other descriptions which follow. In verse 3 סָהָר, translated “round,” is a *hapax* of uncertain meaning. The use of the definite article with it is puzzling. Literally translated the phrase reads: “your navel, mixing bowl, the round.” מִזְגָּה, which is translated “blended wine,” is also a *hapax*, apparently related to the root מָסַךְ, “mix.”

她的肚脐被比作一盏又大又圆的酒碗，这样的说法在我们看来实在有些奇怪，但更奇怪的还在后头。在第3节中，סָהָר，译为“圆”，其义不明，是一个出现频率只有一次的词，且它定冠词的用法也是令人费解。该短语的字面义为：

“你的肚脐，搅拌的碗，那圆圆的。” מִזְגָּה，译为“调和的酒”，也是一个出现频率只有一次的词，显然与词根 מָסַךְ 有关，后者意为“混合”。

Even if one rejects the interpretation of שָׁרָר as vulva, these lines are the most sexual in the Song. This is, therefore, the appropriate point to deal with the general issue of the degree of sexuality in the language of the Song. In this section, which is intensified from previous descriptions of the woman, the friends or the man describe parts of the woman’s body not normally seen in a society in which women’s fashions were not very revealing. Some cite this as evidence for the theory that some sort of sensual dance is being portrayed here. Egyptian paintings portray the women as slim and rather scantily dressed, but there is no evidence that such fashions were adopted even by the upper classes of Judah. While Judean dress may not have been as conservative as modern Islamic dress, neither the explanation of a sensual dance or scanty dress seems in place here. The powers of imagination are sufficient to account for the vivid descriptions of the unseen parts.

即便我们拒绝将 שָׁרָר 诠释为阴户，这段内容也是雅歌中最具性意味的经文。因此，到了这个节骨眼儿上，我们也正好来谈一谈这个常见的问题，即关于雅歌所使用的性语言尺度的问题。比起前文，这段经文对女子的描绘明显更为强烈。朋友或男子开口描述女子身体的某些部位，这种情况在一个暴露尚未成为女性风尚的社会中并不常见。一些人以此作为证据，表明这里提及的舞蹈正是某种性感的舞蹈。埃及绘画中的女性身材苗条，穿着相当暴露，但我们没有证据表明以色列人承袭了这种风尚，即便犹太上层阶级中也没有这样的证据。虽然犹太人的穿着可能并不像当代伊斯兰教那样保守，但我们也无法就此认定这里是在谈论性感的舞蹈或暴露的穿着。我们丰富的想象力足以应对那些不可见的生动画面。

There has been a tendency by many recent commentators to imagine all kinds of oblique genital references in the Song. To be sure, the Song contains many references to actions leading to sexual arousal, such as kisses and caresses. Certainly it contains euphemisms and double entendres which imply sexual relations. But the Song is written in the subtle, hinting style of an old-time romance, not the gross directness of modern X- and R-rated movies.

最近不少注释家都倾向于认为雅歌暗涵各种关于生殖器的描述。可以肯定的是，雅歌多处提及唤醒性爱的行为，比如亲吻与爱抚。当然，它也包含了一些暗示性关系的委婉语和双关语。但它所采用的是一种微妙的、暗示风格的旧时代浪漫，而非当代 X 级、R 级电影中的那种粗鄙与露骨。

The commentator has essentially three options in dealing with the powerful sexual imagery of the Song. He can pretend it is not there, as many of the older commentators did. But this leaves his readers with a false impression of the Song. Or he can

warm up his imagination, get out his magnifying glass, and find genital references in almost every section. This approach has become standard in many recent commentaries. This runs the risk, not only of destroying the romance of the Song, but of creating offense and even sexual temptation.

对于雅歌中那些炽烈的性画面，注释者基本上采取了三种对待方式。他可以假装它不存在，正如许多从前的注释家那样，但这样的做法也给他的读者留下了虚假的印象。或者他可以发挥他那天马行空般的想象力，拿出兜里的放大镜，在几乎每段内容中都搜出一些描绘生殖器的画面。第二种方法在最近的许多注释中早已成为行业标杆。但它也带来了风险，它不仅破坏了雅歌的浪漫，还会招来冒犯，甚至是性诱惑。

The third option is the middle road which acknowledges the sensual nature of the language of the Song, but retains the discrete indirectness of the Song. The language of the Song is neither the language of the street nor the language of an anatomy manual. It is the language of romance. There may be euphemistic references to sexual relations, but there are no sure genital references except in the imagination of some commentators. Although the Song is by far the most frankly sexual book in the Bible, it does not forget that our “unpresentable parts” are “treated with special modesty” (1 Co 12:23).

第三种方式就是采取折中的态度，既承认雅歌的语言带有性意味，又保持它的若即若离。雅歌的语言既非街头用语，也非人体解剖手册用语。雅歌或许委婉地提到了性关系，但我们并未看到确切的关于生殖器的用语，倒是一些注释家的想象力为我们提供了不少这方面的素材。尽管雅歌是圣经中描写两性最为直接的书卷，但它也并未忘记“我们身上那些不俊美的肢体”，为让它们“得着俊美”（哥林多前书 12:23）。

Every reader and every commentator of the Song faces a special problem. The Song challenges us to contemplate and celebrate the gift of sexuality which God made for men and women, but the sin which remains at work in our members makes it difficult for us to do that without sinning. Different individuals may have different degrees of sensitivity or susceptibility in this matter. As Fox says, “Readers, like young lovers, have a problem knowing how far to go” (Fox, p. 298). Commentators and readers alike must handle this issue with care.

雅歌的每位读者与注释家都得面对一个特殊的问题。雅歌挑战我们思考上帝为男女所造的性这份礼物并为之欢呼，但是罪仍在我们的肢体中工作，这也让我们难以在不犯罪的情况下思考又欢呼。在这个问题上，不同的个体可能有着不同的敏感度或易受影响度。正如福克斯所说，“好像年轻的恋人，读者也不太清楚自己的底线在哪里”（福克斯，第 298 页）。注释家和读者都必须谨慎地看待这一问题。

Getting back to the text—the point of the comparison of the stomach to a heap of wheat (v. 3) may be the rounded shape or the tan color. The word **בֶּטֶן** has approximately the connotation of the English word “belly.” It sometimes refers to the womb.

让我们回到文本，肚腹与一堆麦子之间的相似点可能在于圆鼓鼓的形状或者棕黄的颜色。**בֶּטֶן**一词与中文的“肚腹”一词词义相近，有时也指子宫。

The description of the breasts is similar to that in 4:5.

这里对两乳的描绘与 4:5 相似。

The main point of comparing the neck to a tower of ivory is likely color and smoothness, rather than height.

脖子与象牙塔之间的相似点可能主要在于颜色或光滑度，而非高度。

The comparison of eyes to shimmering pools is common. Heshbon is a city east of the Jordan. It is not known what this geographic reference adds to the comparison. Perhaps a very famous pool was located there. If this was a deep man-made reservoir, perhaps its still, deep waters are the basis of the comparison. *Bat rabbim* may mean “daughter of many” or “daughter of nobles,” but it is not known what this term adds to the comparison.

眼睛比作闪闪发光的水池，这种说法很常见。希实本位于约旦河东，我们不太清楚该地理位置对此比喻究竟起到了怎样的作用。有可能那里有一口闻名遐迩的水池。如果那是一口人造的深水池，那么可能其中静谧深邃的水流就是比喻的要点。*巴特拉*并可能意为“许多的女儿”或“尊贵人的女儿”，但我们也并不清楚此词在该比喻中的用处。

“The tower of Lebanon” may refer to one of the mountains towering over Damascus, rather than to a man-made structure. In either case, description of a woman’s nose as “towering” strikes us as strange. Perhaps a dignified, lofty bearing is the point of this comparison and of the following comparison of her head to Carmel, a high mountain overlooking the Mediterranean Sea at the western end of the Jezreel Valley.

“黎巴嫩的高塔”可能是指大马士革境内某座高耸入云的山，而非某座人造建筑。但无论如何，用“高耸”来形容一名女子的鼻子确实让我们感到奇怪。接着，她的头则被比作了一座俯瞰地中海、位于耶斯列山谷西端的高山——迦密山。也许这些比喻的要点在于某种尊贵、挺拔的姿态。

דָּלָת occurs elsewhere in the Old Testament only in Isaiah 38:12, where it refers to threads in a weaver’s warp. Here it

refers to the curls of the hair which hang down. “Purple” was a very expensive dye which ranged in color from red to violet to blue-black. It was sometimes used to dye hair. The root **רָהַט** usually refers to water courses or to beams. Here it appears to refer to cascading curls. Some translations take the word **מֶלֶךְ** with “purple” that is, “royal purple.” This rendering removes the reference to the lover as “king.”

在旧约的别处，**רָהַט**只出现于以赛亚书 38:12 中，在那里，它指的是织布的卷布。而在这里，它则指代垂下来的卷发。“紫黑色”是一种非常昂贵的染料，颜色可从红色到蓝紫色再到蓝黑色，有时它可用以染发。词根**רָהַט**通常指水道或横梁，这里似乎是指层层叠叠的卷发。有些译文将**מֶלֶךְ**一词与“紫黑色”放于一处，意为“尊贵的紫黑色”。该译法去掉了将这位爱人称为“王”的这种叫法。

The word “king” does not have the definite article. Some commentators, therefore, translate “a king” and take the line as a general reference to her attractiveness, “even a king would be held captive by your beauty,” rather than as a reference to her lover. However, since the omission of the definite article is common in Hebrew poetry, I have translated “the king” and understand the term as a reference to her lover.

“王”这个词并未附着定冠词。因此，一些注释家便将此词译为“一位王”，他们认为这句话就是在表明女子颇具魅力而已，即，“甚至一位王都要为你的美貌而倾倒”，而不是指着她的爱人所说。然而，定冠词的省略在希伯来诗歌中并不少见，故此笔者便将此词译为“这位王”，认为这里指的是她的爱人。

As might be expected, allegorical interpreters exercise a lot of imagination in assigning significance to various parts of the woman’s body. The thighs are the practical virtues, temperance and holiness, which carry us along on our journey. The navel is the Sanhedrin or the holy preachers of the church who sustain the life of God’s children. The belly is the multitude of the faithful. The neck is preachers and teachers through whom nourishment passes to the laity. The eyes are the Doctors who watch out for the church. The nose is the teachers who detect the stench of heresy.

正如我们所预料的那样，寓意诠释者再次发挥出了他们超凡的想象力，将数项重大意义加在这名女子身体的各个部位之上。大腿是美好的德行、节制与圣洁，在我们人生的旅途中支撑着我们前行。肚脐是公会，或是教会中那些圣洁的讲道人，他们维系着上帝儿女的生命。肚腹是那些忠心的会众。脖子是讲道人和教师，平信徒藉他们获得所需的营养。眼睛则是那些守望教会的博士们。鼻子则是那些能嗅出异端邪说之恶臭的教师。

Verses 7 to 9 are clearly the words of the woman’s lover. The comparison of the woman to a fruit tree and of lovemaking to picking fruit has appeared previously in 4:16. The date palm is a tall, stately tree whose fruit is hard to obtain.

第 7-9 节显然是这名女子的爱人在说话。女子被比作一棵果树，做爱被比作摘果子的说法在之前的 4:16 中早已出现过。棕树高大而庄严，要摘它的果子可不容易。

In verse 7 “with your delights” is repointed by some to read “daughter of delights,” **בֵּת עֲנוּגִים**.

在第 7 节中，有些人对“使人喜悦的”这个短语作了重新标注，读为“充满喜乐的女子啊”，**בֵּת עֲנוּגִים**。

It is uncertain to which section verse 10 belongs. Some translations interpret it as the conclusion of the comparison begun in verse 9. This problem is discussed in the next section.

我们不太确定第 10 节到底属于哪一段。有些译本认为这句话是对从第 9 节开始的这一比喻所做的总结。我们将在下一段内容中讨论这一问题。

SECTION G': 7:10b-14: Come my lover ... fragrance ... blossoming

段落 G': 7:10b-14: 我的良人哪，来吧.....香气.....开花

הוֹלֵךְ לְדוּדִי לְמִישְׁרִים דּוֹבֵב שְׁפָתַי יְשָׁנִים: ^{10b}

אֲנִי לְדוּדִי וְעָלִי תְּשׁוּקָתוֹ: ¹¹

לָכֶה דּוּדִי נִצָּא הַשָּׁדָה נְלִינָה בַּכְּפָרִים: ¹²

נִשְׁכַּמָּה לְכַרְמִים נִרְאָה אִם פָּרְחָה הַגָּפֶן¹³

פֶּתַח הַסִּמְדָר הַנִּצֹּחַ הָרְמוּנִים

שָׁם אָתָּן אֶת־דִּדִּי לָךְ:

הַדּוֹדָאִים נִתְּנוּ־רִיחַ וְעַל־פֶּתְחֵינוּ כָּל־מִגְדִּים¹⁴

חֲדָשִׁים גַּם־יְשָׁנִים דּוּדִי צָפְנָתִי לָךְ:

The Woman

女子

^{10b}—flowing to my lover,

gliding smoothly over the lips of sleepers.

书拉密女说：“直流入我良人的口里，轻轻流过唇齿之间。”

¹¹I belong to my lover,

and his desire is for me.

11 我属我的良人，

他也恋慕我。

¹²Come, my lover,

let us go out to the fields,

let us spend the night in the villages.

¹³Let us go early to the vineyards.

We will see if the vines have budded,

if their blossoms have opened,

if the pomegranates are in bloom

—there I will give my love to you.

¹⁴The mandrakes send out their fragrance,

and at our door is every delicacy,

new as well as old,

that I have stored up for you, my lover.

12 我的良人哪！来吧！

让我们往田间去；

让我们在凤仙花丛中（在村里）过夜吧。

13 我们早晨起来往葡萄园去，

去看葡萄树发芽没有，

花朵开放没有；

也看看石榴开花没有。

我在那里要把我的爱给你。

14 风茄正在散发香气；

在我们的门旁有各样佳美的果子，

新的旧的都有。

我的良人哪，这些都是我为你保存的。

It is difficult to make a connected sentence of verse 10 as it appears in the Hebrew text. The possessive pronoun in the phrase “your mouth” is feminine. This and the ך which begins the clause suggest that this verse is addressed to the woman and

试读本

completes the praise which was the theme of the preceding verses. However, **וְיָ** is usually the woman's term of address for the man, so it appears that she is addressing him in this verse. Some translations repoint the first word with the masculine suffix so that the whole verse can be spoken by the woman. A more likely solution is that the change of speaker occurs in mid-verse. When the man says her kisses are sweeter than wine, the woman breaks in and says, "Yes, and they flow just for you." This interruption is indicated by the dash in the translation.

我们很难将希伯来语文本中的第 10 节连成一句完整的句子。“你的口”这个短语中的所有格为阴性，加上该从句以 **waw** 开头，这两点表明这节经文是在说给这名女子听，并且也正好为前几节的赞美画上完美的句号。然而，**וְיָ** 通常是女子对男子的称呼，所以在这节经文中，似乎是她在向他说话。一些译本用阳性后缀对第一个词重新作了标注，这样一来，女子就成了这整节经文的说话人。一种更可信的解决方案是，在这节经文的中间部分，说话者的身份发生了切换。当男子表明她的吻比酒还甜时，女子插嘴说到：“是的，它们只为你而流。”新译本用“书拉密女说”表明女子在这里打断了男子说话。

There are three additional problems of translation in verse 10. Several interpretations have been suggested for the word **לְמִישָׁרִים**. Most likely it is an adverbial expression “smoothly.” Other suggestions are “new wine,” “fine wine,” or “for manliness or strength.” The *hapax* **בִּבְבֹּ** is usually understood to mean “move gently.” Others suggest that it means “murmur” or “cause to speak”—“causing the lips of sleepers to speak.” It is difficult to make sense of the last two words “lips of sleepers.” How can sleepers drink wine? Does drinking wine make them murmur in their sleep? It seems most likely that the meaning here is “those about to go to sleep.” The wine is being drunk as a “nightcap.” Many modern translations follow the ancient versions in reading “gliding over my lips and teeth”—**שִׁפְתֵי וְשִׁנַּי**.

第 10 节中另有三处难题。人们对 **לְמִישָׁרִים** 一词的诠释可谓五花八门。它很有可能是一个副词短语，意为“丝滑地”。其它的说法还有“新酒、“好酒”或“给以男子气概、给以力量”。人们通常认为 **בִּבְבֹּ** 这个出现频率只有一次的词意为“柔和地移动”，也有人认为此词意为“嘟囔”或“使开口说话”——“使睡觉者的嘴唇说话”。最后两个词“睡觉者的嘴唇”，让人有些摸不着头脑。睡觉的人又怎能喝酒呢？还是说喝酒使得他们在睡觉时嘴里发出嘟囔声呢？这里似乎很有可能指的是“那些正要入睡的人”，而这种酒就是一种“睡前酒”。许多当代译本都沿袭了一些古代版本的做法，译为“轻轻流过唇齿之间”——**שִׁפְתֵי וְשִׁנַּי**。

The mutuality of the love in 7:10 is paralleled in 6:3. The man's strong desire for the woman is expressed by the rare word **תְּשׁוּקָה**, which expresses woman's desire for man in Genesis 3:16.

7:11 所展现出来的这对爱人之间的亲密互动与 6:3 互相对应。男子对女子的热烈渴望体现在 **תְּשׁוּקָה** 这个罕见词上，创世纪 3:16 用这个词来表示女人对男人的恋慕。

The description of love as a retreat to the country is found in 1:7, 8; 2:13; 4:8; and 6:11. Verse 7:12 is a close parallel of 6:11.

将爱情描述为一场退至乡下的旅程，这种说法已在 1:7, 8、2:13、4:8 以及 6:11 有所涉及。7:12 与 6:11 形成了密切的对应。

The plant name **דִּוְלָאִים** is similar to the word for lovemaking which occurs throughout the Song. It could be translated “love-apples.” The plant is commonly identified with the mandrake or mandragora, which was used as a love potion or fertility drug (Ge 30:14–16). Since the mandrake known in modern Europe is a narcotic rather than a stimulant, perhaps some other plant is meant. Here it is clear that it is the aphrodisiac qualities of the plant which are of interest. Reference to a desire for children is totally absent from the Song, something highly unusual for a biblical description of marriage.

דִּוְלָאִים 这一植物名与整卷雅歌中反复出现的那个表示做爱的词极为相似。它可以被译为“爱的苹果”。这种植物通常被认为是曼德拉草或风茄，是一种春药或生育用药（创 30:14-16）。由于曼德拉草在当代欧洲被视为某种麻醉剂而非刺激物，所以这里也可能指其它植物。此处明显涉及这种植物的壮阳特性。雅歌完全没有提到对孩子的渴望，这在

圣经对婚姻的描述中绝非寻常。

“Delicacies old and new” refers to love of every sort. Commentators were quick to note the parallel to Matthew 13:52.

“Delectable fruit” (דגל) was a term for the lady’s love also in 4:12, 13.

“各样新旧的果子”指代各种各样的爱。一些注释家迅速指出此处与马太福音 13:52 有所对应。在 4:12, 13 中，“极美的果子” (דגל) 这个词也被用以表示这名女子的爱。

“Doors” (v. 14) is the poetic or generalizing plural, a common construction in Hebrew (GK 124c, e).

“门” (第 14 节) 这个词使用了诗歌或归纳的复数形式，这在希伯来语中很常见 (GK 124c, e)。

The last line reemphasizes the point that her love is reserved exclusively for her lover.

最后一节经文再次向我们强调，她的爱只为她的爱人一人存留。

SECTION F': 8:1–5a: *He embraces me*

段落 F': 8:1–5a: 他拥抱我

מי יתנה כֶּאֱחָ לִי יוֹנֵק שְׂדֵי אִמִּי¹
אֲמַצְאָה בַּחוּץ אֲשָׁקָה גַם לֹא־יְבוּזוֹ לִי:
אֲנַהֲגָה אֲבִיאָה אֶל־בֵּית אִמִּי תִלְמִדִנִי²
אֲשָׁקָה מִיֵּין הָרֶקֶחַ מַעֲסִים רַמְנִי:
שְׁמַאלוֹ תַּחַת רֹאשִׁי וַיִּמְיֵנו תַּחֲבֻלָּתִי³
הִשְׁבַּעְתִּי אֶתְכֶם בָּנוֹת יְרוּשָׁלַם⁴
מִה־תַּעֲרִירוּ וּמִה־תַּעֲרְרוּ אֶת־הָאֵהָבָה עַד שְׁתַּחֲפֹץ:
מִי זֹאת עֲלָה מִן־הַמִּדְבָּר מִתְרַפֶּקֶת עַל־דֹּדָה⁵

The Woman

女子

¹I wish that you were as a brother to me,
who was nursed at my mother’s breasts!

I would meet you in public,
and I would kiss you,
but no one would despise me.

²I would lead you,
I would bring you to the house of my mother
—she has taught me.

I would give you spiced wine to drink,
the juice of my pomegranates.

- 1 但愿你像我的兄弟，
像吃我母亲奶的兄弟。
这样，我在外面遇见你，

就可以吻你，
不会被人藐视。

- 2 我要引领你，
领你到我母亲家里去；
从小她就教导我。
我要给你喝石榴汁酿的香酒。

³His left arm is under my head
and his right arm embraces me.

- 3 他的左手托住我的头，
他的右手拥抱着我。

⁴Daughters of Jerusalem, you must swear to me
that you will not arouse or awaken love
until it so desires.

- 4 耶路撒冷的众女子啊！
我恳求你们，不要激动，
不要挑动爱情，等它自发吧。

The Friends

朋友

^{5a}Who is this coming up from the wilderness,
leaning on her lover?

- 5 那从旷野上来，
靠在她爱人身旁的是谁呢？

The woman longs for the freedom to show her affection for her lover openly in public and for the ability to take her lover into her house, where she can offer her love to him. It was socially acceptable for her to kiss her brother in public, but not her lover. This, plus the fact that she wants to bring her lover to her mother's house, suggests that the couple is not married in this scene. This raises problems for those who see the Song as a story with a consecutive narrative. However, it is possible that husband and wife could not show physical affection in public even after marriage, as is the case in some Middle Eastern societies today. In this case the scene would not have to predate their marriage.

女子渴望在公开场合自由地展现她对她爱人的爱慕之情，她也盼着自己可以将她的爱人带到她的家中，她要在那里把她的爱献给他。在公开场合亲吻她的兄弟合乎当时的社会风俗，但亲吻她的爱人就不是这么一回事儿了。加上她想把她爱人带到她的母亲家，这两点表明这对男女在这一幕中尚未成婚。这对于那些认为雅歌是按时间顺序叙事的人而言就是个麻烦。然而，也有可能丈夫和妻子即使在结婚后也未能在公开场合中表现出身体上的亲热，正如当今一些中东社会中的情况那样。若是如此，这一幕就未必发生在他们成婚之前。

As often in the Song, drinking wine and eating fruit are symbols of making love.

正如雅歌一贯的作风，喝酒与吃果子都象征着做爱。

Christian interpreters often saw “brother” as an indication of the incarnation of Christ, our brother.

基督徒诠释者常常认为“兄弟”指的是我们的兄弟——基督——的道成肉身。

Verse 1 reads literally, “Who will give you as a brother to me?” “Who will give” is a common Hebrew idiom for expressing a wish. Hence the translation above, “I wish you were a brother to me.” A third person plural verb is a common way of expressing an indefinite subject in Hebrew. Hence the translation of בְּרוּנִי as “no one would despise me.” Note the similarity in

sound between the Hebrew verb forms, אֶשָּׁקְךָ, “I would kiss you,” and אֶשְׂתֵּךְ, “I would give you drink.”

第1节的字面义是，“谁可将你赐我，如同赐我一位兄弟呢？”“谁可赐”是一个希伯来习语，用以表示某种愿望。因此译文如上，“但愿你像我的兄弟。”第三人称复数动词在希伯来语中常常用以表示某个不定主语，因此我们可以

将 בְּרוּנִי 译为“没有人会藐视我”或“不会被人藐视”。在这里，我们注意到了两个相似的希伯来语动词， אֶשָּׁקְךָ “我

要亲吻你”， וְיִקַּח, “我要给你喝”。

It is difficult to determine the significance of the phrase “she has taught me.” What did her mother teach her and what is its relevance here? Some commentators interpret the verb as a second person masculine, addressed to her lover, “You have taught me to love; so now I will give you my wine.”

我们很难确定“从小她就教导我”这个短语的意义。她都教了她些什么呢？和这里的内容有何关联呢？有些注释家将这个动词诠释为第二人称阳性动词，即指着她的爱人说，“你已教我如何去爱；所以我现在把我的酒给你喝。”

Verse 8:3 repeats 2:6. In each case these words introduce the oath which is discussed in the next paragraph.

8:3 重复了 2:6 的内容，且这两节都引出了一段誓言。下面，我们就会对这些誓言稍作探讨。

The oath in 8:4 is a variant of 2:7 and 3:5. In the two previous occasions the oath was sworn in the name of the gazelles and does of the field. Here the animals are not mentioned.

8:4 中的誓言是 2:7 与 3:5 的变体。在前两种情况下，女子都是指着羚羊和田间的母鹿发誓。这里却并未提及动物的名字。

The meaning and use of this oath remains puzzling. In each case the oath concludes a section in which the woman has described the couple's intimacy. In chapter 2 the couple was in the banquet house, drinking wine and eating apples and raisins, just before this oath was given. In 3:5 the woman had just found and embraced her lost lover and brought him to her mother's house. Here in chapter 8 the context again speaks of finding her lover and bringing him to her mother's house where they can drink together. The following verse returns to the shade of the apple tree, alluded to in chapter 2. In each case the woman has done something to arouse and waken love just before she turns to her friends and tells them not to be too quick to rouse or waken love. This oath, therefore, seems to be a device to break off a scene in which their love is becoming more intense. It allows the Song to revert back to an early stage of their love and start over again. A similar literary device is found in Revelation, which several times comes up to the brink of Judgment Day before backing off and starting over again. The fact that this device occurs throughout the Song strengthens the impression that the Song does not have a chronological plot which goes in a straight line from beginning to end. It also shows that the Song has a conscious literary arrangement.

这种誓言的意义和用法仍然叫人费解。每次誓言都让女子对于两人亲密关系的描述戛然而止。在第 2 章中，正当这对男女在筵席上喝酒、吃苹果和葡萄干之际，女子就突然发出了誓言。在 3:5 中，女人方才找到了她所丢失的爱人，拥抱他，将他带到了她的母亲家中。第 8 章的语境再次告诉我们，她找到她的爱人，将他带到她母亲的家里，在那里，他们可以一起喝酒。下面一节再次提到了苹果树的树荫，暗指第 2 章。每一次，女子都采取了一些行动来唤醒爱情，但紧接着她就转向她的朋友，告诉她们不要太快唤醒爱情。因此，这种誓言似乎是一种写作手法，当他们的爱情变得愈发热烈，作者就使用这种手法来中断眼前的场面。这让雅歌再次回到他们爱情的早期阶段，重新开始。我们在启示录中也看到了类似的写作手法，当审判日近在咫尺之际，它又屡次遭到打断，时间再次回到从前。这种手法贯穿整卷雅歌，这也更加让我们觉得，雅歌并未按照某种从头到尾的线性时间顺序展开叙述。并且，这也表明雅歌拥有精心的文学设计。

The oath in 5:8 serves a similar function of changing the scene, but it is unclear whether it is intended to hasten or slow down love.

在 5:8 中，誓言起到了类似的切换场景的作用，但是，我们不太清楚它是要加速还是减缓爱情的节奏。

For the third time the woman's appearance is introduced with the question “Who is this?” (See 3:6 and 6:10.) Here she is not coming alone but is leaning on her lover. Here the question seems to be a reflection on what precedes, rather than an introduction of what follows. However, it seems almost detached from the context. This may relate to the fact that chapter 8 of the Song seems to be a “curtain call” in which the major characters and themes of the drama are called back for one last appearance.

第三次，女子随着“这是谁”这一问题的引入而出场（见 3:6 和 6:10）。此处，她并未独自前来，而是靠在她的爱人身旁。这里的提问似乎是对于前文的回应，而不是在引入后文的内容。然而，这里的内容貌似几乎脱离了语境，这可能是由于雅歌的第 8 章似乎是这卷书的“谢幕”的缘故，在这一章中，该剧的主要人物再度被召集，这是他们的最后一次出场，主题也再度被提及，这是它们的最后一次露面。

SECTION E': 8:5b-7: *The wealth of our house*

段落 E': 8:5b-7: *我们家的财产*

שִׁימֵנִי כַחֲוֹתָם עַל־לִבְךָ כַחֲוֹתָם עַל־זְרוּעֶךָ⁶

כִּי־עֲזָה כַּמָּוֶת אֶהְבֶּה קָשָׁה כְּשֹׂאֹל קִנְאָה

רִשְׁפִּיהָ רִשְׁפִּי אֲשֶׁ שְׁלֵהֶבְתִּיהָ:

מִיָּמִים רַבִּים לֹא יוֹכְלוּ לְכַבּוֹת אֶת־הָאֶהְבָּה וְנִהְרֹת לֹא יִשְׁטָפוּהָ

אִם־יִתֵּן אִישׁ אֶת־כָּל־הוֹן בֵּיתוֹ בְּאֶהְבָּה בּוֹז יְבוֹזוּ לוֹ:

The Woman

女子

^{5b}Under the apple tree I roused you;
there your mother was in labor with you,
there she was in labor and gave birth to you.
我在苹果树下唤醒了你；
在那里你的母亲怀了你；
在那里生育你的为你受生产的痛苦。

⁶Place me like a seal over your heart,
like a seal on your arm;
for love is as strong as death,
its passion as relentless as the grave.
Its flames are flames of fire, a mighty blaze.

⁷Many waters cannot quench such love;
rivers cannot wash it away.
If a man were to give all the wealth
of his house for love,
he would be utterly scorned.

- 6 求你把我放在你心上如印记，
把我带在你臂上如戳印；
因为爱情像死亡一般的坚强；
嫉妒如阴间一般的坚稳；
它的烈焰是火的烈焰，
是非常猛烈的火焰。
- 7 爱情，众水不能熄灭，
洪流不能淹没；
如果有人拿自己家里所有的财产去换取爱情，
就必被藐视。

Verse 5b is a statement of the woman to the man since the second person objective suffixes are masculine, but it does not seem to connect smoothly to either the preceding or following context. Just after she has told her friends not to rouse love, the woman rouses the love of the man under the same apple tree where his mother conceived him or gave birth to him. The apple tree may merely represent a romantic place for lovers to meet as in the song “Don’t Sit under the Apple Tree with Anyone Else but Me.” (Compare 2:3 where the woman sits in the shade of the apple tree, which represents her lover.)

第 5b 节是女子在对男子说话，因为第二人称宾语后缀为阳性，但是这句话似乎与上下文的关系不大。女子刚刚告诉她的朋友不要叫醒爱情，自己却马上在苹果树下叫醒了男子的爱情，并且，男子的母亲曾在这颗苹果树下怀他或生他。苹果树可能只是象征着爱人见面的浪漫场所而已，正如《不要和除了我以外的任何人坐在苹果树下》这首歌中所唱的那样。（对比 2:3，女人坐在苹果树的树荫下，在那里，苹果树则象征她的爱人。）

However, “under the apple tree” does not appear to be a very romantic place in this verse. It is the place where his mother was in labor, not the place where she conceived him (which is what the NIV suggests). The verb **חבל** which appears in both clauses of the verse means “give birth in pain.” There is no clear evidence it refers to the act of conception, although some cite Psalm 7:14 as evidence of this usage. It is unclear why the man was born under an apple tree and why the lovers would return there for their own lovemaking. Some commentators suggest that the pain of childbirth is mentioned as a reminder that since the Fall even the purest love produces pain.

然而，在这节经文中，“苹果树下”似乎不是什么非常浪漫的场所。这是他母亲分娩的地方，而不是她怀他的地方（这是新译本的看法）。在这节经文的两个分句中都出现的动词 **חבל** 意为“在痛苦中分娩”。我们没有明确的证据表明此词表示受孕，尽管有些人引用诗篇 7:14 作为这种用法的证据。我们也不清楚为何这名男子会出生在一棵苹果树下，以及这对爱人又为何要回到那里做爱。一些注释家认为，作者提到分娩的痛苦是为了提醒人们，自从人类犯罪堕落以来，即便最纯洁的爱也会带来痛苦。

As it reads, verse 5 creates a difficulty for allegorical interpreters since it has the woman (Israel) arousing the love of the man (the LORD) at the place where he was born. Christian interpreters could apply it to Christ’s love for the church from the time he was born to his mother, Israel or Mary.

第 5 节给寓意诠释者带来了困难，因为在这里，我们看到女子（以色列）在男子（耶和华）出生的地方叫醒了男子的爱。基督徒诠释者可能会把它应用到基督对教会的爱上，自他母亲以色列或玛利亚生他之后，他便这样爱着教会。

Many modern interpreters follow the Syriac in reading the pronominal suffixes as feminine and rendering 8:5 as the words of the man to the woman. This fits more easily with the allegorical interpretation, which sees Christ as loving the church from her birth (compare Ezk 16). But it is better to remain with the more difficult wording of the masoretic text.

许多当代诠释者遵循叙利亚语圣经，将人称代词后缀诠释为阴性，如此一来，8:5 就是男子在对女子说话。这和寓意诠释法更为贴合，即基督从教会出生起就爱着她（对比以西结书第 16 章）。不过，我们最好还是继续维持马所拉抄本中较难的用词。

In verse 6 the woman continues to celebrate her love for the man and his love for her. A man usually wore his personal seal on a cord around his neck or on a ring on his hand. It was his most intimate object since it bore his personal identifying mark. She asks him to “wear her” as close to him as his seal. In our culture such closeness is often symbolized in a similar way, by exchanging rings or by wearing a lover’s ring or a charm on a chain around the neck.

在第 6 节中，女子继续庆贺他们彼此之间的爱情。那时的男人通常会把他的私人印章用绳子系在脖子上或戴在戒指上。这是他最私密的物品，因为上面带有他的个人身份标记。她要求他“将她戴在身边”，就像戴他的印章一样。我们的文化通常也以类似的方式来表征这种亲密的关系，比如交换戒指，给爱人的脖子戴上戒指或项链。

Love is as relentless as death or the grave in pursuing the one it desires (see the similar thought in Pr 30:16). Like a blazing fire it cannot be put out. It is a priceless treasure which money cannot buy.

爱情在追求它的对象时就如死亡或坟墓一般坚强（箴言 30:16 也有类似的概念），如同烈焰一般不能被熄灭。爱情是无价之宝，钱财不能买到。

שָׂאוֹל is the place of death. It may refer to the grave, to the condition of death, or occasionally to hell. Here the parallelism suggests that it is used as a synonym of “grave,” but the English expression “relentless as hell” conveys some of the force of the Hebrew expression.

שָׂאוֹל 表示死亡之地，它可以指代坟墓，死亡的状况，或偶尔指代地狱或阴间。这里与死亡一词的对应关系表明它在这里用作“坟墓”的同义词，但是，“如阴间一般的坚稳”这种译法也算传达出了该希伯来短语所蕴含的一些力量。

קִנְיָה is often translated “jealousy,” but it can be various intense feelings. Here “passion” seems fitting.

קִנְיָה 通常译为“嫉妒”，但它也可以表示其它强烈的感受。在这里，“激情”似乎更为合适。

The basic issue in this verse is whether love is actually being compared to death or whether “strong as death” and “relentless as hell” are simply emphatic expressions meaning “extremely strong” and “very relentless.” In English vernacular, too, “hell” can be used either as a comparison (hotter than hell) or as a mere emphatic (colder than hell). Probably both comparison and intensity are intended.

在这里，爱情是否真的被比作了死亡，还是说，“像死亡一般坚强”和“像阴间一般坚稳”只是某种强烈的表达方

式，表明爱情“极其坚强”和“非常坚稳”，这是这节经文带来的一个基本问题。在英语方言中，“阴间”既可以用作比较词（比阴间更热），也可以只是用作强调词（比阴间更冷）。也许这里既有对比又有强调之义。

The exact meaning of the term **רֶשֶׁף** is uncertain, though “flames” seems the likely meaning. Literally translated, the phrase reads, “its flames flames of fire.” There has been considerable discussion of the last two letters of **שְׁלֵהֲבַתִּיהָ**. Is **יה** simply an intensive ending, or is it the short form of the divine name (Yah)? If it is a form of the divine name, does it simply function as a superlative, “the greatest blaze,” or should it be translated literally, “the blaze of the LORD”?

尽管**רֶשֶׁף**一词可能意为“火焰”，但我们并不太清楚它的确切含义。按字面义，这里的短语直译为“它的火焰、火的火焰”。人们对**שְׁלֵהֲבַתִּיהָ**这个短语中的最后两个字母众说纷纭。**יה**只是一个强调型字尾呢，还是上帝名字（Yah）的缩写呢？如果它是上帝名字的一种形式，那么它只是作为最高级而使整个短语被译为“最猛的烈焰”呢，还是说，整个短语应该被直译为“耶和华的烈焰”呢？

Read as “the blaze of the LORD” the phrase is an affirmation that love is from God. Such an affirmation is somewhat out of character in the Song, but it may be a subtle statement of the theological foundation that underlies the book. If so, it is a fine literary touch. It seems more likely to me that this is not the divine name, and that the LORD appears nowhere in the Song by direct mention, but is present everywhere by implication, just as he is in Esther.

若是读作“耶和华的烈焰”，那么这个短语就是在肯定爱是从神而来。这样的肯定有些不太符合雅歌的特点，但它有可能是在对支撑这卷书的神学基础作出微妙陈述。若是如此，这就是一项不错的文学手法。但在我看来，更有可能的是，它并非上帝的名字，耶和华这个名字在雅歌中未被直接提及，而是以一种被暗示的方式存在于整卷书中，正如在以斯帖记中那样。

Verse 7 may contain another subtle literary touch. The statement that money can't buy love may be a self-satire by Solomon, who had to learn this truth the hard way, as Ecclesiastes declares.

第7节可能包含另一种微妙的文学手法。金钱不能买到爱情，这句话可能是所罗门的自嘲，他不得不以艰难的方式学习这一真理，正如传道书所宣称的。

This strong affirmation of love would make an apt conclusion to the book. It is somewhat surprising that the poet continues with cryptic verses which raise new problems.

这卷书若是在这里以这种对爱的强烈肯定收尾，那也算恰到好处。但有些令人惊讶的是，诗人继续写下了一些神秘的经文，而它们也给我们带来了一些新的问题。

SECTION D': 8:8, 9: *Her brothers ... decorated with silver*

段落 D': 8:8, 9: 她的兄弟.....以银装饰她

אָחוֹת לָנוּ קְטָנָה וְשָׁדַיִם אֵין לָהּ⁸

מַה-נַּעֲשֶׂה לְאַחֲתָנוּ בַּיּוֹם שֶׁיִּדְבַר-בָּהּ:

וְאִם-חֹמֶה הִיא נִבְנְהָ עָלֶיהָ טִירַת כָּסֶף

וְאִם-דֶּלֶת הִיא נַצּוֹר עָלֶיהָ לֹוֶם אֲרָז:

The Brothers

兄弟

⁸We have a little sister;

she has no breasts.

What shall we make for our sister

on the day she is spoken for?

⁹If she is a wall,

we will build towers of silver on her.
and if she is a door,
we will enclose her with panels of cedar.

- 8 我们有一个小妹妹，
她的两乳还未发育完全；
有人来提亲的时候，
我们当为她怎样办理呢？
- 9 她若是墙，
我们就要在她上面建造银塔；
她若是门，
我们就要用香柏木板围护她。

This section abounds with difficulties. Who is speaking? Since brothers of the woman appeared in 1:6 and the Song seems to have a chiasmic structure, it seems most natural to see this section, which speaks of a young sister, as the return appearance of her brothers. The brothers, who in the beginning were hostile to her love and made her work in the vineyard, now are reconciled to her. Thus the “plot” of the Song is working toward final resolution.

这段内容多有疑难之处。这里的说话者是谁呢？因为女子的兄弟曾出现于在 1:6 中，加之雅歌似乎呈现交叉结构，所以这段谈论小妹妹的经文很自然地会被视为她兄弟的再现。那些起先反对她的爱情又叫她在葡萄园里作工的兄弟，现在却已与她和好。因此，雅歌的“情节”正在朝着矛盾冲突最终得以解决的方向发展。

However, a number of other interpretations have been proposed. Some commentators believe the woman is speaking here and expressing the hope that her younger sister will find love too, but 6:9, which speaks of the woman as an only daughter, seems to militate against this view. Others suggest the friends, a group of suitors, or the man as the speaker. Christian interpreters who believe that the groom is the speaker of verse 8 identify the younger sister as the Gentiles or as new believers whom Christ brings into his family.

然而，有人也提出了不少其它的诠释方案。一些注释家认为这里的说话者是这名女子，她希望她的小妹妹也可以找到爱情。但是，既然 6:9 称这名女子为独生女，那这样的解释似乎就行不通了。还有些人则认为朋友、一群求婚者或者这名男子才是说话者。有些基督徒诠释者认为新郎是第 8 节的说话者，他们认为这位小妹妹象征着外邦人或是那些被基督领养的新的信徒。

If the brothers are speaking, when does this scene take place? If their sexually immature sister is the same woman who appears in the love scenes throughout the Song, this scene must be a flashback. The chiasmic structure of the Song permits such a non-chronological arrangement.

如果兄弟是说话者，那么这一幕发生于何时呢？如果他们那位性特征尚未成熟的妹妹就是在整卷雅歌的各段爱情画面中所出现的那名女子，那么这一幕就必定是倒序了。雅歌的交叉结构允许这种不按时间顺序的设定。

What are the brothers promising? What do they mean by calling their sister a wall and a door? Some believe the flat wall and closed door refer to sexual immaturity and express their reluctance to let her marry. Others think that the two phrases together mean that they have kept her closed up to protect her chastity, but now is the time to open the door to set her free. Somewhat reluctantly, they are releasing her to follow her love, and they are adorning her for her marriage. Some feel they promise to defend her if anyone speaks against her, rather than for her. Or perhaps these words are good-natured teasing of the bride.

这些兄弟都承诺了些什么呢？他们为何将他们的妹妹称为墙和门呢？一些人认为，平整的墙和紧闭的门指代性特征尚未成熟，所以他们是在说他们并不情愿让她结婚。另一些人认为，这两个短语合在一起意味着他们曾把她关在家里，以此保护她的贞洁，但现在是时候把门打开，让她得自由了。虽有些不情愿，他们还是放了她，让她去追寻她的爱情，现在，他们正在装点她的婚姻。有些人觉得，他们承诺，若是有人对她指指点点，他们就会为她辩护。又或许，这些话只是对新娘善意的调侃。

The decoration with silver echoes 1:11.
这里的银饰对应 1:11。

SECTION C': 8:10–12: *My own vineyard*

段落 C': 8:10–12: 我自己的葡萄园

אֲנִי חוֹמָה וְשָׁדַי כַּמְגִדָּלוֹת¹⁰

אֲזָ הָיִיתִי בְּעֵינָיו כְּמוֹצֵאת שְׁלוֹם:

כָּרֶם הָיָה לְשִׁלְמָה בְּבַעַל הָמוֹן נָתַן אֶת-הַכָּרֶם לְנֹטְרִים¹¹

אִישׁ יָבֹא בְּכַרְיוֹ אֶלָּף כֶּסֶף:

כָּרְמִי נָשְׁלִי לְפָנַי הָאֶלֶף לָהּ שְׁלֹמָה¹²

וּמֵאֲתָיִם לְנֹטְרִים אֶת-כָּרְיוֹ:

The Woman

女子

¹⁰I am a wall, and my breasts are like towers.

Thus I have become in his eyes
like one bringing contentment.

10 我是墙，我的两乳像其上的塔；
我在他的眼中像寻得安乐的人。

¹¹Solomon had a vineyard in Baal Hamon;
he let out his vineyard to tenants.
Each was to bring for its fruit
a thousand shekels of silver.

¹²But my vineyard which is mine is before me.
The thousand shekels are for you, Solomon,
and two hundred are for those who tend its fruit.

11 所罗门在巴力。咱们有个葡萄园；
他把这葡萄园租给看守的人，
各人要为葡萄园所得的果子付一万一千四百克银子。
12 我自己的葡萄园却在我面前，
所罗门哪，一万一千四百克归给你，
二千二百八十克归给那些看守果子的人。

Verse 10 is clearly the woman's response to the taunt about her breasts. She rejects the brothers' claim that she is a low wall or a flat door. Her breasts are towers, and her lover is pleased with her.

第 10 节明显是女子在回应他人对她两乳的奚落。她不同意她兄弟认为她是一面矮墙或一扇平整的门的说法。她的两乳是塔楼，她的爱人对她很满意。

The resumption of the theme about the woman's work in a vineyard supports the claim that there is a chiasmic connection between this scene and chapter 1.

女子在葡萄园工作得以重提，就此而言，这一幕与第 1 章之间存在某种交叉结构的联系这一说法也得到了支撑。

Verses 11 and 12 again raise the question of whether Solomon is the woman's true love or a contrast to him. If Solomon wrote the Song using the same hard-won wisdom which he used to write Ecclesiastes, it would be natural for him to use his own conduct as the contrast to true love, just he uses his futile efforts to find happiness in possessions as the foil to true wisdom in Ecclesiastes 1 and 2. The appearance of Solomon in chapter 3 also seems to use Solomon as a contrast to the groom.

所罗门究竟是女子的真爱还是她爱人的反面呢，第 11、12 节再次引发了这样的问题。如果所罗门用他写传道书时那种饱含血泪的智慧写下了雅歌，那么他自然也会用自己的行为举止来对比她的真爱，正如在传道书第 1、2 章中，他用他白费心力在财富中寻找幸福这一点来衬托真正的智慧一样。所罗门在第 3 章的露面似乎也是将他用作了新郎的反面。

Solomon's vineyard seems to be distinct from the woman's. He has a great vineyard (his harem), but her vineyard (her body) is her own (compare 1:6), and she is proud and happy to keep it for her lover alone. "Baal hamon" means "lord or husband of a crowd." This too may be a satiric reference to Solomon's harem. Solomon must hire keepers for his vineyard, but the woman tends hers alone. Solomon's vineyard is a business transaction of give and take, make the best deal. As far as the woman is concerned, Solomon can keep his wealth. She won't compete for a place in the royal harem as Esther did. No amount of money can buy her love (compare 8:7).

所罗门的葡萄园似乎不同于那名女子的葡萄园。他有一座巨大的葡萄园（他的后宫），但她的葡萄园（她的身体）却属于她自己（参 1:6），她为自己可以仅为自己的爱人保留这座葡萄园而感到骄傲和快乐。“巴力哈们”意为“众人的主或众人的丈夫”，这也可能是对所罗门后宫的讽刺。所罗门必须要雇人看守他的葡萄园，妇人却只能独自看守自己的葡萄园。所罗门的葡萄园是一笔付出与索取的交易，为要获得最大的收益。而对这名女子而言，所罗门的财富可以自己留着给自己用。她不会像以斯帖那样在王室后宫争夺一席之地，再多的钱也买不到她的爱（参 8:7）。

Other interpreters see these verse as the words of the man, saying that he would rather have his own vineyard (the woman) than Solomon's great harem. This approach harmonizes well with the earlier sections of the Song in which the man calls the woman his vineyard, but "giving the vineyard" seems to be more appropriate to the woman.

另外一些诠释者则认为那名男子才是这节经文的说话者，他在表明他宁愿拥有自己的葡萄园（这名女子），也不愿拥有所罗门的众多后宫佳丽。该说法与雅歌前几段的内容非常吻合，在那些段落中，男子将女子称为他的葡萄园，然而，“给出这座葡萄园”这样的台词似乎更适合这名女子。

A third interpretation identifies Solomon as the woman's lover and as a type of Christ. Christ rents his vineyard to tenants who must care for it so that it produces fruit for him. The formerly negligent tenants will now do a good job and will receive their reward (compare 1:6).

第三种诠释法则认为所罗门就是这名女子的爱人，并将他视为基督的预表。基督把他的葡萄园租给租户，租户必须照管好葡萄园，好让葡萄园为他结果子。先前失职的租户现在将会做好他们手头的工作，并会得到他们的奖赏（参 1:6）。

SECTION B': 8:13: *The last call to love*

段落 B': 8:13: 最后对爱的呼唤

הַיּוֹשֶׁבֶת בְּגָנִים תְּכָרִים מְקַשִּׁיבִים לְקוֹלָהּ הַשְּׂמִיעִינִי¹³

The Man

男子

¹³You who dwell in the gardens
with friends in attendance,
let me hear your voice!

13 你这住在园中的啊！

我的同伴都在细听你的声音；
愿你使我也听见。

The man issues a final invitation for the woman to share her love with him. The role of the friends who join them in their celebration of love forms a loose parallel with 1:4.

男子向女子发出了最后的邀请，让她将她的爱分享给他。朋友与他们一同庆贺爱情，他们的角色大致与 1:4 形成了对应。

Another interpretation sees this verse as an invitation from the friends to the man. This follows the Septuagint which reads the participle as masculine. This forms a stronger parallel to the speaking of the friends in 1:4b, but it is better to stay with the Hebrew text.

另一种诠释法则认为这节经文是朋友对男子所发出的邀请，这是参照了七十士译本，将第一个分词读作阳性分词。这与 1:4b 中朋友的台词形成了更为清晰的对应，但是我们最好还是保持希伯来语文本原来的样子。

SECTION A': 8:14: *Run away with me*

段落 A': 8:14: 与我同去

The Woman

女子

¹⁴Run away, my lover,
and be like a gazelle
or like a young buck
on the mountains of spices.

14 我的良人哪！

愿你快来，（也可译作“去吧”）
像羚羊或小鹿，
在香草山上！

The woman reciprocates with an invitation to love, which echoes her invitations early in the book (2:17, 1:4). Thus the Song ends in *medias res* as it began. The Song is an open-ended, never-ending story. The picture fades out with the gazelle grazing happily on the mountains. The scene has the same connotation as the familiar scene in an old Western movie, as the hero rides off into the sunset with the girl to live happily ever after.

女子以爱的邀请作为回应，这与她在前文中的邀请遥相呼应（2:17,1:4）。因此，雅歌的结尾就像它的开头一样，采用了中途烂腰法。雅歌讲述的是一段结尾开放式的、永无止境的故事。画面随着羚羊在山上愉快地吃草而逐渐淡出。这一幕与我们所熟悉的西部老电影中的场景——英雄男主和女孩一起骑着骏马奔向日落，从此过上了幸福的生活——有着异曲同工之妙。

Conclusion

结论

We have reached the end of a long, winding trip through the Song of Songs. We have run into a lot of difficulties along the way. Our study has given new credibility to our opening claim, “The Song is the most challenging book of the Bible.”

我们终于结束了漫长而曲折的雅歌之旅。一路上我们遇到了不少困难。在本注释书的开篇，我们曾说，“雅歌是圣经中最具挑战性的一卷书”，我们的这番学习也让这句话更加可信。

Nevertheless, our study has been rewarding. The Song, like Revelation, is a difficult book, but, like Revelation, it is a very beautiful book. The Song’s picture of divine love and human love is an inspiring one. It should move us to thank God each day for the love we have received from him and for the love we have received from our husband or wife. The Song’s beautiful portrayal of love should motivate us to strive each day to make our love for God and our love for our spouse more like the love pictured here. These twin lessons of the Song shine through, regardless of the view a reader holds about some of the exegetical difficulties we have met along the way.

然而，我们的学习还是有收获的。雅歌是一卷与启示录类似的难解书卷，但它也是一卷与启示录类似的美妙书卷。雅歌所描绘神之爱与人类之爱向我们展现了一幅鼓舞人心的画面。它应当激励我们因从他那里得到的爱、因从我们的丈夫或妻子那里得到的爱而向他每日献上感恩。雅歌所描绘的美好的爱情应当激励我们每日竭力爱我们的神、爱我们的配偶，并叫我们的爱与这里所描绘的更为相像。无论读者对于我们在这段阅读过程中所遇到的一些解经难点持何种观点，雅歌所教导的这两样功课都是清晰可见的。

Nevertheless, now is a good time to look back over the whole book and to reconsider our solutions to some of the major questions of interpretation. We would be wise not to be too dogmatic about these conclusions, but it is better to reach a conclusion, however tentative, and to teach the book from that point of view, rather than to hang suspended among all the options. Recognizing that in many cases there are other valid viewpoints which do not conflict with Scripture, I will now restate some of the major questions with which we wrestled in the introduction and exposition, summarize my answers to those questions, and give the readers a final opportunity to compare their conclusions with mine.

然而，现在是时候让我们回顾一下整本书并对一些关于重要诠释问题的解决方案予以重新考虑了。不必得出过于教

义化的结论对我们来说比较明智，但是，无论我们的结论多么具有试验性，我们最好还是要得出一个结论，并依此观点教导这卷书，而不是在各种选项之间游移不定。笔者清楚在许多情况下，其它一些有效的观点与圣经并不相互冲突，所以我现在将重申我们在引言和注释中所挣扎的一些主要问题，总结一下我对这些问题的回答，给读者最后一次机会，让他们可以把他们的结论与我的结论作些比较。

How many characters are there in the book?

这卷书共涉及几位角色？

My view is that there are only two main characters in the story, the man and the woman who are in love. They are ideal literary characters, not real historic individuals. Solomon, the author of the Song, is present in the Song, not as the hero nor as the villain in a love triangle, but only as the narrator-observer, who occasionally inserts himself into the scene in a self-deprecating way.

我认为这卷书中仅有两位主角，即相爱中的两位男女。他们是虚构的文学角色，而非真实的历史人物。雅歌的作者所罗门既不是以英雄的身份、也不是以三角爱情关系中的恶棍身份出现在这卷书中，而不过是以一位叙事旁观者的身份时不时地将自己以一种自嘲的方式插入戏剧场景之中。

The Song is, therefore, basically a two-actor play, but it also has a number of minor characters: a group of friends and onlookers, sometimes addressed as the daughters of Jerusalem, and the brothers of the woman, who participate in the action at the beginning and end of the Song.

因此，雅歌基本上就是一部二角戏剧，但它同时也拥有不少配角：一群朋友与旁观者，有时被称为耶路撒冷的众女子，有时被称为女子的兄弟，他们参与了雅歌首尾部分所涉及的活动。

How much plot is there?

歌中共有多少情节？

What is the literary structure of the Song?

雅歌的文学结构为何？

The Song is not a chronological story that follows a romance from beginning to end. It is a “mood piece” that calls on us to reflect on certain basic aspects of the experience of love—the highs and the lows, the joys and the sorrows. Following a form common in Semitic literature, it does not finish off the parts of an outline one by one: IA, IB, IIA, IIB, etc. Instead, it circles around a number of themes several times: 1, 2, 3, 2, 3, 1, 2, 3, etc. Other biblical examples of this circling style are found in Proverbs, James, 1 John, and Revelation.

雅歌并未按时间顺序从头至尾铺设故事情节。它是一首“情调小曲儿”，它让我们重新思考爱情这项体验的某些基本样貌——高潮和低谷、欢乐与悲伤。它遵循闪语文学中的常见形式，并未采用逐一完成大纲各部分的叙述方式：IA、IB、IIA、IIB 等等，而是围绕一些主题多次循环：1，2，3，2，3，1，2，3 等等。圣经还有其它这类循环叙述风格的例子，我们可以在箴言、雅各书、约翰一书和启示录中看到。

Although the Song does not follow chronological order, it is arranged according to a very strict order. The scenes are arranged chiastically, as was illustrated in the outline on page 10 in the introduction. The high point of the celebration of the couple's love is in the middle of the book.

尽管雅歌并未按时间顺序叙事，它的结构却井井有条。它各部分场景的排列呈现交叉结构，正如我们在引言中所展现的。而对于这对爱人之间的爱情的庆贺，则在这卷书中的中间部分达到了高潮。

How many of the details of the Song should I interpret?

关于雅歌中的细节，我该诠释到何种地步呢？

If the Song is, in fact, a “mood piece,” interpreters should not get too hung up on precise interpretations of details. In each scene the teacher should stress the general mood or feeling the author is trying to create and show how the details contribute to that mood. Trying to come up with specific significance for every detail can easily lead to becoming bogged down in subjectivism.

如果雅歌实际上是一首“情调小曲儿”，那么诠释者就不该过份纠结于如何精确诠释每个细节。在每一幕中，教师都应该强调作者想要营造的总体情绪或感觉，并表明那些细节如何促成了那样的情绪。试图为每个细节都赋予具体的意义很容易让人陷入主观主义的泥潭。

What special problems does the language of the Song cause for the teacher?

雅歌的语言给教师带来了那些具体的难题？

Is the language of the Song sexually explicit? Is it about the emotion of love or about lovemaking? The language of the Song is certainly not as ethereal as some allegorical commentators believed. It celebrates quite frankly the beauty of the male and female bodies a good God created. Teachers should bring out this aspect of the Song as they present it. But the Song does not display what Fox dismissed as “the genital focus” of some modern commentators. It does not describe sexual intercourse as the crude Mesopotamian fertility hymns do. Though it is frank in its description of human sexuality, it is more sensuous than sensual, more romantic than erotic. The Song’s “chaste earthiness” reflects both the goodness of God’s creation of male and female and the restraint which is necessary in our discussion of human sexuality since the advent of sin. The teacher’s presentation should reflect both of these needed emphases.

雅歌的语言是露骨的性语言吗？它是在说爱情还是在说性爱呢？雅歌的语言当然不像一些寓意注释家认为的那样缥缈。它直白地赞美上帝所造的男女身体之美。教师在讲解雅歌的时候，应该要提及雅歌所展现的这一方面。但雅歌也并不像一些当代注释家所说的那样“专注于生殖器之上”，福克斯也拒绝了他们的这种看法。它也没有像粗俗的美索不达米亚生育赞歌那样描述性交过程。尽管它也坦率地描述了人类的性行为，但它重感觉多于感官，重浪漫多于性欲。雅歌“纯洁的世俗”既反映了上帝所造男女的美好，也反映了自罪恶出现以来我们在讨论人类性行为时所必需保有的克制。教师的讲解应当同时反映出这两大要点。

The exotic imagery and pastoral picture language of the Song present some problems for a reader or teacher in a 20th-century urban environment. The teacher should help students bridge the gap by presenting the literal interpretation of the text and, if necessary, its cultural significance in biblical times. Students should then suggest equivalents from our culture as part of the class discussion.

在 20 世纪的城市化背景下，雅歌所具有的异国画风和田园色彩的语言特色为读者或教师都带来了一些难题。教师应当通过呈现文本的字面诠释以及在必要时补充圣经时代的文化意义来帮助学生填补沟壑。而作为课堂讨论的一部分，学生则应从我们的文化中找出相应的对等文化。

Is the Song about the love of man and woman or God and his people?

雅歌是在说男女之爱还是在说上帝及其百姓之爱呢？

Neither a purely sexual nor a purely spiritual approach to the Song accounts for all its depths and all its details. Neither interpretation eliminates all the problems and difficulties. Because of this tension the interpreter would be wise to present the insights and applications of both of these approaches to the Song. This is the way we generally proceed whenever we encounter a legitimate exegetical question in a text. We state both possibilities, give the evidence for each, show that both interpretations are scriptural, and perhaps state our preference in this case. Teachers should follow the same procedure in the Song.

无论是纯粹诉诸两性关系还是纯粹诉诸属灵意义都无法将雅歌的所有深度和所有细节展现出来。两种诠释法都无法消除所有的难题。由于这种张力，诠释者应当明智些，将这两种方法对于雅歌的见解和应用都加以展示。每当我们在某段文本中遇到某个正当的解经问题时，我们通常就会采取这样的方案。我们呈现两种可能性，并为每种可能性提供

证据，表明两种诠释法都符合圣经，亦或在某种情况下说出我们偏向于哪种观点。教师在诠释雅歌的过程中应该遵循这种流程。

Certainly, on the literal level the Song leads readers through all the agonies and the ecstasies of a growing love, scenes of fervent passion and quiet intimacy, the pain of separation and misunderstandings that get blown all out of proportion, and the joy of reconciliation and deepening love. But this does not exhaust the significance of the Song.

诚然，就字面义而言，雅歌带领读者经历了爱情成长过程中的所有喜怒哀乐，一幕幕狂热的激情与安静的亲密，分离和误解带来的剧痛，以及和解与爱情的加深所带来的喜悦。但这并非雅歌的全部意义。

The Song declares that human sexual love is good. It must be, if it serves as a type of divine love. In one sense, human marriage is the original point of reference in the Song. But in another, more profound sense, God's love for his people is the original point of reference. Divine love is the pattern for human love, both our love for God and our love for others. As we experience marriage now, even the best marriages are poor copies of a perfect original, Christ's love for his bride. We cannot speak of human love without speaking of the divine love which is the pattern for human love. The Song of Songs leads us to speak of both. The Song originated not in a pagan society, but among God's people. More specifically, it was given to them by the God who is love. The Song causes us to celebrate the mystery and beauty of love between man and woman, but it also raises our eyes to behold the love of God for his people and their love for him. To lead the students to such a celebration and a practice of such love is the goal of the teacher of the Song.

雅歌宣称人类的性爱是一件美好之事。如果它预表着上帝之爱，那它就一定是一件美好之事。从某种意义上而言，人类的婚姻是雅歌的原始参照点。但从另一种更深刻的意义上而言，上帝对他的百姓的爱才是雅歌的原始参照点。神的爱是人类之爱的模式，包括我们对神的爱以及我们对他人的爱。正如我们现在所经历的婚姻一样，即使是最美好的婚姻，也不过是基督对他新娘完美之爱的残缺复制品。我们无法在不谈论上帝之爱的情况下谈论人类之爱，前者是人类之爱的模式。雅歌引导我们兼顾两者。这卷书并非源自异教社会，而是诞生于神的百姓中间。更具体地说，这卷书是神赐给他们的，而神就是爱。雅歌引导我们庆贺男女之爱的奥秘与美好，但它也让我们的目光越过此事，注视上帝对他百姓的爱以及他们对他的爱。引导学生如此庆贺、如此实践这样的爱，就是教导雅歌的教师所怀揣的目标。

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