

A	<p><u>用心細讀聖詠，使之成為你個人的禱聲</u></p> <ul style="list-style-type: none"> <li>聖詠是祈禱，是讚歌(<i>psalmos</i> (GK), <i>mizmor</i>(HB), song)，在禮儀中助人欽崇上主。詩詞般的字句能觸動人心，暢快人靈，讓人心靈深處未經修飾的想望，獲言詞優美的表達。所以要用時間閱讀，明白作者寫作技巧和表達方法，並反覆細看，才能明其真義，使聖詠成為自己的禱告。</li> </ul>	QS2p13
B	<p><u>基本寫作技巧簡介</u></p> <ul style="list-style-type: none"> <li>重覆法(<b>repetition</b>) 和平行對比法(<b>parallelism</b>) 的目的在強調和使人留意。重覆法例子: (a)「聖! 聖! 聖! 萬軍的上主!」(依 6:3)；(b)詠 19:8-10 都指上主的教訓。</li> <li>平行對比法通常以押韻、節奏、和疊句 (<b>refrain</b>)，藉發聲來表達；聖詠的平行對比法卻在意義上做功夫，不依賴聲音，反而著重心領神會。用不同方法重覆表達同一意義，使讀者留神。例: 詠 2:1。</li> <li>形象法(<b>imagery</b>) - 聖言降生成人意味著天主願意用人的身體 - 用觀感和有形可見的一切 - 去與人溝通。故此，聖詠常用形象去帶出一些無形和捉摸不到的觀念。例：詠 1:1，6；18:3。</li> <li>擬人法 (<b>personification</b>) - 為傳達某概念，將抽象或不是人的事物或觀念描述為人。例：詠 85:10-11；18:4-6。</li> <li>一定要明白寫作技巧的運用，才能正確接收聖詠要傳達的訊息而不犯只看字面意義的毛病。例：詠 18:7-16。</li> </ul>	<p>QS2p13</p> <p>QS2p13</p> <p>RS2p1 (Q1)</p> <p>QS2p14</p> <p>RS2p2-3</p> <p>RS2p3 (Q5)</p> <p>RS2p3 (Q6)</p>
D	<p><u>如何用聖詠祈禱</u></p> <ul style="list-style-type: none"> <li>用聖詠祈禱如彈奏別人音樂作品，要花些時間才能把握音律、節奏、和神韻；但純熟後，聖詠能漸漸溶入、引領、和推動人的祈禱，並帶出新的意境。</li> </ul>	QS3P19

D	<p><u>如何用聖詠祈禱(...續上)</u></p> <ul style="list-style-type: none"> <li>建議用下述方法讓聖詠溶入你個人的祈禱生活中。</li> <li>時辰祈禱禮。(誰能按 note 10, QS3P20 搜集資料，下月回報?)</li> <li>收錄喜愛的聖詠、詩句、心得於記事簿中，時常攜帶翻看。</li> <li>詠唱聖詠。</li> <li>頌讀聖言(Lectio Divina) - 見 Advent 祈禱咭。</li> <li>請每組在分組討論時選用一個方法(或自創方法)。從二月至六月，在分組討論後，我會每次抽問 3-4 組的進度和結果，藉此帮助大家善用聖詠。</li> </ul>	<p>QS3P20-21, RS3P1</p> <p>QS3P21</p> <p>QS3P21</p> <p>QS3P21-24</p>
E	<p><u>用聖詠祈禱的演變</u></p> <ul style="list-style-type: none"> <li>撒羅滿聖殿和充軍後聖殿初期，聖殿內每天有兩次祈禱時間：早上和晚上，見詠 92:1-2。也藉此祝聖兩者之間(即整天)的所有時間。這每天兩次的禮儀，後演變成每天三次，見詠 55:18。留意黃昏禮在先；按猶太習俗，新的一天從日落開始，跟著才是清晨，然後中午。</li> <li>黃昏祈禱聖詠：4:4, 6:6, 134:1, 141:2; 清晨祈禱聖詠：5:4, 59:17, 88:13; 中午祈禱聖詠：37:6</li> <li>在耶路撒冷的猶太人面向聖殿祈禱，在其它地方的猶太人則面向耶路撒冷。他們打開窗面向耶路撒冷祈禱。故此，天使加俾額爾可能是從南方進入童貞女瑪利亞家中；之前他曾在聖殿向匝加利亞顯現。</li> <li>重建聖殿後，在聖殿和會堂內，聖詠被用來回應讀經。後來因為基督徒也這樣做，猶太會堂便停止答唱詠。</li> <li>用聖詠祈禱時，祈禱者與聖詠所述人仕(如窮人、弱者、被迫害者)、以色列、和全人類一起祈求；無論是現在、過去或將來的都一起祈求；在祈求的同時已獲應允和轉化之恩；不但在妙身的頭 - 基督 - 領導之下祈求，也在妙身內和主一起祈求，因為他降生成人，與人一起，承擔著全人類的一切喜與樂、苦與悲。</li> </ul>	<p>David p.195</p> <p>David p.195</p> <p>列上 8:44，多 3:1，達 6:11，David p.195-6</p> <p>David p.196</p> <p>SN1</p>

聖詠#2：認識聖詠(二)  
SPECIAL NOTES

1. Referring to Psalm 22 (My God, my God, why have you forsaken me?), BXVI said:

*Even in the days of the Old Covenant, those who prayed the Psalms were not just individual subjects, closed in on themselves. To be sure, the Psalms are deeply personal prayers, formed while wrestling with God, yet at the same time they are uttered in union with all who suffer unjustly, with the whole of Israel, indeed with the whole of struggling humanity, and so these Psalms always span past, present, and future. They are prayed in the presence of suffering, and yet they already contain within themselves the gift of an answer to prayer, the gift of transformation.*

*On the basis of their belief in Christ, the Fathers took up and developed this fundamental theme, which modern scholarship calls “corporate personality”: in the Psalms, so Augustine tells us, Christ prays both as head and as body...as the one who unites us all into a single common subject and incorporates us all into himself...as “body”, that is to say, all of our struggles, our voices, our anguish, and our hope are present in his praying.*

(BXVI, *Jesus of Nazareth*, Part II, p.215)

Referring to the doxology of Psalm 150 (Praise God in his sanctuary, praise him in his mighty firmament!), St. JP II said:

*Thus between heaven and earth a channel of communication is established in which the action of the Lord meets the hymn of praise of the faithful. The liturgy unites the two holy places, the earthly temple and the infinite heavens, God and man, time and eternity.*

*During the prayer, we accomplish an ascent towards the divine light and together experience a descent of God who adapts himself to our limitations in order to hear and speak to us, meet us and save us.*

(JP II, *General Audience*, Feb 26, 2003.)