

THE DEAD SEA SCROLLS

死海古卷概说

Timothy H. Lim 著 傅有德 唐茂琴 译

通识教育
双语文库

A VERY SHORT
INTRODUCTION

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译者序

不知为什么，许多重大的考古发现都带有异乎寻常的偶然性。

清末，官拜“祭酒”的王懿荣在对着处方查看中药时，突然发现一味中药“龙骨”上面刻有许多花纹，他认定那是一种文字。随后，他搜集了许多从河南、陕西、甘肃等地贩运来的“龙骨”，在悉心研究考察后，发现它们都源自河南安阳的小屯村，而这个地方正是殷（商）代的国都。于是，殷墟甲骨文发掘面世。甲骨文的发现改变了中国文字的历史，也在很大程度上改写了中国早期文明的历史。

无独有偶，1947 年春，在巴勒斯坦死海西北岸、库姆兰南部的恩－斐施哈，3 位放羊的男孩因为寻找走失的羊而闯入一个洞穴，发现了一些陶罐，其中装有手抄本的羊皮纸经卷。他们把经卷带到伯利恒廉价出售，后来引起美国、以色列学者的关注，接着开始了对古卷的探寻。到 1952 年，总共有 11 个洞穴被考古学家们先后打开，八九百部古卷抄本在隐藏了 2,000 年后重见天日，是为死海古卷。人们公认，死海古卷是 20 世纪全球最惊人、最激动人心的发现。

自发现之日起，死海古卷本身就成了一个传奇，一个难解的谜。死海古卷发现后不久，世界的眼球即被它吸引，学者们争吵不休，媒体们沸沸扬扬，人们亦津津乐道。学者们为争

取一睹古卷真容而争吵不休，为争取平等研究古卷的权利而争吵不休，而这一吵就是 40 年。其间各种猜测、流言甚至人身攻击不绝于耳。整理欤？保护欤？研究欤？垄断欤？阴谋欤？1991 年 10 月底，以色列文物局宣布实行新的使用权政策，终于打破了少数学者垄断多数死海古卷原始资料使用与研究权的坚冰。这对全世界的学者无疑是一个天大的喜讯。然而，从此，新的争吵又开始了。这八九百部古卷并非卷卷完整，卷卷清楚。实际上，连一份完整的古卷抄本也没有。除了 3 卷抄本（《大以赛亚书卷》、《哈巴谷书注释》、《宗团规则》）几近完整外，其余大部分是残片，有 25,000 片之多。除了语言上的困难，这些残片如何拼凑？又如何解释？年代？版本？字迹？篇章？宛若天书一般。而学者们冥思苦想时的灵光一闪却也总会遭到持不同观点的同行的质疑。孰是孰非？文本如何说？历史文献如何说？考古证据又如何说？还有自从死海古卷发现之初就萦绕人们心头、为之激动、为之不安的那些谜团是否已经清清楚楚、明明白白了呢？诸如耶稣诞生、基督教产生之类的问题是否果如《新约》所说，是否果如传统宗教、历史书所说？那些经卷究竟为何人所记，又记载何人呢？早期基督徒？犹太人？哪一派？

死海古卷仿佛一团神秘的迷雾，若隐若现，扑朔迷离。无数的人在谈论它，但问题仿佛总是多于答案，或者答案总是不止一个。雾失楼台，月迷津渡，我们仿佛迷失在其中，然而这种迷失本身却令人着迷，因为迷失中含着可能，含着真实，含着智慧。本书就是以这样引人入胜的方式述说、评论了自古卷发现之时直至近日（2005 年）发生的形形色色令人着迷的事情。有趣的事件，有趣的论战，即便本应是枯燥的、纯学术的犹太历史与思想传统研究、基伯特－库姆兰考古研究、古文书学、文本考证、文献学、语言学和古代的圣经注解等等，作者也是那么饶有趣味地娓娓道来。无论对 2,000 多年前的历史重构还

是围绕古卷发生的故事，人们总是有争议；各种理论的出现总是有可能，两个，三个，甚至多个，别人的，作者的。而这一切却不是新闻报道的耸人听闻或小说家的故弄玄虚，一切听起来都是那么有根有据，严谨致密，条理清楚，引人入胜而又不失学术风范。

对于中国人，即使是中国的知识分子，死海古卷依然是相对陌生的。我们或许多多少少听说过“死海古卷”，知道那似乎是上个世纪最伟大的考古发现之一，也曾听说那部风靡一时的《达·芬奇密码》似乎与“死海古卷”有千丝万缕的联系。但死海古卷究竟讲的是什么？是怎么发现的？那是什么样的抄本？抄写者是谁？抄写于何时？为什么让它们沉默了2,000年？抄写它们的人哪里去了？它们和犹太教、基督教的关系如何？对于诸如此类的问题，就知者寥寥了。但是，我们相信，对于这样重大的发现，这样重要的文献，中国学者和学生们渴望知之更多，也应该知之更多。

如果想知道死海古卷的原貌，最好的办法是学习希伯来语，直接阅读、研究原文本；退而求其次，则可以阅读译本。死海古卷已经有了不少好的英文全译本（所谓全译本是指目前已有把握破译了的古卷全译本，本书作者在附录中也作了推荐）。国内自50年代起也零零散散地有一些关于“死海古卷”的报道，上世纪90年代，山东的王神荫主教还翻译了西奥多·加斯特（Theodore H. Gaster）的英译本《死海古卷》。然而，对于一般的读者和研究者，若想短时间内兴致盎然地踏上轰动半个多世纪、至今依然风光无限的死海古卷之旅，那么，本书作者提摩太·H. 林绝对是个美妙至极的向导。你的好奇与乐趣正是他所期待的，也是我们在翻译本书时内心所体验到的。而这，也正是我们乐于翻译本书的主要原因。

译者之一傅有德曾经在英国牛津大学希伯来与犹太研究中

心的研究生班学习，其时提摩太·H. 林曾经担任过他的辅导教师（Tutor）。林博士是加拿大华人，在英国牛津大学获得博士学位，成为当今死海古卷研究的著名专家，恐怕也是世界华人中绝无仅有者。这也是我们为什么愿意翻译此书的另一个原因。

书中涉及很多《圣经》和圣经时代后期的人名、地名，以及专业术语，翻译起来格外繁难，误译之处，敬请方家指正。翻译过程中参考了王神荫主教译的《死海古卷》（商务印书馆2003年版），外语教学与研究出版社的编辑周渝毅女士热情约稿，认真负责，促成了本书的翻译和出版。在此表示诚挚的谢意。

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Chapter 1

The Dead Sea Scrolls as cultural icon

1

Many people have heard of the Dead Sea Scrolls, but few know what they are or the significance they have for our understanding of the Old Testament or Hebrew Bible, ancient Judaism, and the origins of Christianity. Since their discovery in 1947, and especially from 1991 when all the remaining, unedited scrolls were released to the world at large, there has been a surge of publications, ranging from the popular to the technical. The technical works are inaccessible to most people apart from specialists, and the popular books vary in quality, from the sensational blockbusters (often involving a Vatican conspiracy theory) to the sound and reliable.

In this Very Short Introduction to the Dead Sea Scrolls, I will discuss the discovery, the controversies and personalities involved in the scholarly debates, the legal actions, the politics, and the vested religious interests. Moreover, I will introduce traditional and specialist studies of Jewish history and thought between 200 BCE and 70 CE, the archaeology of the Khirbet Qumran (the area where the scrolls were discovered), palaeography ('study of old handwriting'), textual criticism, philology, linguistics, and ancient biblical exegeses. There will also be a discussion of the most recent scientific techniques, often neglected by introductory textbooks. In keeping with the aims of this series, the treatment of each topic will necessarily be brief and selective;

the intention is to whet your appetite and to pique your interest rather than to provide a comprehensive introduction to the Dead Sea Scrolls.

A newspaper headline in *The Independent* on 12 November 2004 read ‘Afghanistan wants its “Dead Sea Scrolls of Buddhism” back from UK’. The article, written by Nick Meo, reported that Dr Sahyeed Rahneen, the Minister for Culture and Information of Afghanistan, was attempting to restore the collection of the Kabul Museum and would be formally requesting the return of the Kharosti scrolls from the British government. The Kabul Museum had been ransacked during the war that ousted the Taliban government and the collection of sixty fragments of scrolls, written on birch bark and in the ancient script of Kharosti, disappeared into the antiquities market before resurfacing at the British Library in 1994 (Figure 1).

Notable is the way the newspaper headline used ‘the Dead Sea Scrolls’ to signify a collection of ancient manuscript finds. The Kharosti texts are Buddhist scrolls dating to the 1st century CE and have no historical connection to Judaism. They are significant for the study of the early development of Buddhism and the search for the historical Buddha. The comparison, suggested by the staff of the British Library, was intended to underscore their great antiquity and importance. The peculiar usage of the name in a national newspaper is evidence that the Dead Sea Scrolls have taken on a symbolic status. They are no longer just the scrolls of a Jewish sect

Buddhist ‘Dead Sea Scrolls’ uncovered by British Library

BY DALYA ALBERGE, ARTS CORRESPONDENT

1. A newspaper headline in *The Times* on 6 June 1996 using the ‘Dead Sea Scrolls’ symbolically to represent ancient and important discoveries

that lived by the Dead Sea, but represent any important discovery of ancient manuscripts.

In transcending, so to speak, the historical context of Second Temple Judaism (515 BCE to 70 CE), the Dead Sea Scrolls have become a cultural icon. Popular fiction, such as the bestseller *The Da Vinci Code* by Dan Brown, peppers its narrative with references to them in order to add intrigue and mystery to the story. Or again, in an earlier novel called *The Mandelbaum Gate*, published in 1965 by Muriel Spark, the well-known author of *The Prime of Miss Jean Brodie*, the fiancé of the main character works as an archaeologist excavating Khirbet Qumran. How did the scrolls become so popular?

The media and the scrolls

The reasons for the popularity of the Dead Sea Scrolls are not far to find. From their initial discovery by two Bedouin shepherds in 1947 to the ‘battle for the scrolls’ in the late 1980s and early 1990s, the media have always been involved in reporting the finds, the politics, the personalities, and the academic squabbles, to an interested public. Some of the reporting trades on sensationalism, with or without the backing of one or more academics; other reports offer sound coverage of the latest developments in scrolls research; and there is, moreover, a whole range of other types of publicity between these poles. In any case, the involvement of the media – newspapers, television, and radio – have ensured that the public, especially in the United Kingdom, United States, Canada, and Australia, would have read or heard about the Dead Sea Scrolls.

Early in my own academic career, I experienced first hand the role the media played in popularizing the scrolls. In 1991, I had just finished my doctorate on the scrolls in Oxford and had become the Kennicott Hebrew Fellow at the Oriental Institute. It was during that time that access was being sought to the remaining unedited scrolls from Cave 4, in what has been described as ‘the battle for the