

SONGS OF THE SABBATH SACRIFICE. Each song in the Songs of the Sabbath Sacrifice, a liturgical cycle consisting of thirteen related compositions, is dated to one of the first thirteen Sabbaths of the year. The title is adapted from the headings that introduce each part of the cycle (e.g., *la-maskil shir 'olat ha-shabbat ha-shevi'it be-shesh 'asar la-hodesh*, "For the sage. Song of the sacrifice of the seventh Sabbath on the sixteenth of the month"). Since the Songs of the Sabbath Sacrifice is largely concerned with invoking and describing the praise of angelic priests in the heavenly temple, the composition also is known as the Angelic Liturgy. [See Angels.] Ten fragmentary copies of the Songs of the Sabbath Sacrifice are extant, eight from Cave 4 at Qumran (Songs of the Sabbath Sacrifice^{a-h} 4Q400-407), one from Cave 11 at Qumran (11Q17), and one from Masada (Mas1k).

Date and Provenance. The date and origin of the Songs of the Sabbath Sacrifice are difficult to establish. The manuscripts from Qumran are written in late Hasmonean and early Herodian scripts and the Masada fragment in a fully developed Herodian hand. [See Paleography.] Thus on paleographical grounds, it is likely that the Songs of the Sabbath Sacrifice was composed not much later than approximately 100 BCE. How much earlier the text might have been composed depends on whether it is a composition of the Qumran community itself or a pre-Qumran text adopted and copied by the community. Unfortunately, the evidence concerning the provenance of the composition is ambiguous. Although no definitive conclusion is possible, on balance a pre-Qumran origin seems most likely. Three types of evidence are available: the distribution of copies of the Songs of the Sabbath Sacrifice, internal evidence, and the relationship between the songs and other clearly sectarian literature from Qumran.

The finding of a copy of the Songs of the Sabbath Sacrifice at Masada, in addition to those at Qumran, might indicate that the text circulated among a variety of Jewish communities, although it also is possible that a refugee from the destruction of Qumran by the Roman army in 68 CE took a copy of the Songs of the Sabbath Sacrifice to Masada. Internal evidence is similarly ambiguous. Although the headings in the Songs of the Sabbath Sacrifice assume the solar calendar used at Qumran, that calendar also is presupposed in other works preserved but not composed by the Qumran community, such as *Jubilees* and *1 Enoch*. Moreover, there is no distinctively sectarian rhetoric in the Songs of the Sabbath Sacrifice, nor any reference to peculiarly sectarian forms of organization. Even the use of the term *maskil* in the heading of the songs is not decisive. Although the Qumran community used the word as a technical term for a functionary ("the Instructor") who had both pedagogical and liturgi-

cal roles (see Rule of the Community from Cave 1 at Qumran, 1QS iii.13, ix.12; Rule of the Blessings 1Q28b i.1, iii.22, v.20), the term also appears, in both sectarian and nonsectarian literature, in a nontechnical sense (the "wise," CD xii.21; Hodayot^a from Cave 1 at Qumran 1QH^a xii.11; Dn. 11.33, 12.3; *1 En.* 100.6, 104.12). One linguistic feature, at least, appears to be inconsistent with Qumran sectarian practice: the frequent use of the term *Elohim* for God. Among documents of clear Qumran authorship the term *Elohim* is extremely rare, except in quotations from scripture. Finally, two texts that display unmistakably Qumran sectarian language, Berakhot^{a-b} (4Q286-287) and the Songs of the Sage^{a-b} (4Q510-511), also contain passages that are very similar to and almost certainly dependent upon the Songs of the Sabbath Sacrifice. One plausible explanation for this pattern of relationships is that the Songs of the Sabbath Sacrifice originated outside of and probably prior to the emergence of the Qumran community but was appropriated by the Qumran community and influenced the composition of the sectarian texts Berakhot and Songs of the Sage from Cave 4 at Qumran. [See Berakhot; Songs of the Sage.] As a parallel, one might cite not only the influence of the book of *Jubilees* on Qumran literature but also that of Sapiential Work A (4Q415-418), an apparently pre-Qumran text that influenced the development of the Qumran theological vocabulary in the Rule of the Community and the Hodayot. [See Hodayot; Rule of the Community.]

If the Songs of the Sabbath Sacrifice originated as a non- or pre-Qumran text, then one should probably seek its origin in the priestly scribal circles that produced works such as *Jubilees* or Aramaic Levi. [See Levi, Aramaic.] In those texts, too, the comparison of priests with angels is a characteristic motif. A date for the composition of the Songs of the Sabbath Sacrifice some time in the second century BCE is plausible, although there is no evidence to preclude an earlier date.

Form and Content. Despite the fragmentary condition of the manuscripts, the content of many of the individual songs and the overall structure of the cycle are relatively clear. Each of the thirteen songs begins with the standardized heading, identifying it as a composition for the sage/instructor and giving the number and date of the Sabbath. After the heading comes the call to praise, introduced by the imperative *hallelu* ("praise"), followed by a direct object (an epithet for God) and a vocative (an angelic title). The body of each song differs in both style and content, depending on its place within the work as a whole.

Distinctive features of content and style differentiate three large sections within the composition: songs 1-5, songs 6-8, and songs 9-13. Although much of the mate-

rial in songs 1–5 is lost, enough is preserved to indicate that these songs describe the establishment of the angelic priesthood and its duties, as well as recounting the praise these heavenly priests offer to God. Eschatological and predestinarian themes appear at the end of the fifth song. As far as can be determined, the only references to a human priesthood and worshipers, as well as the only first- and second-person grammatical forms, occur in this section. Poetic parallelism characterizes the style of this section.

The central section, songs 6–8, is strikingly different, characterized by formulaic and repetitious literary structures in which the number seven is highlighted. The sixth and eighth songs are dominated by long formulaic accounts of the praises and blessings offered by angels identified as the “seven chief princes” and the “seven deputy princes,” respectively. The seventh song consists of two sections. In the first, the call to praise with which every song opens is expanded into a series of increasingly elaborate calls to praise addressed to each of seven angelic councils. The second part of the song describes how the heavenly temple itself bursts into praise, concluding with a description of the inner shrine of the heavenly temple, the throne of God, and the praises that are uttered by multiple chariot thrones (*merkavot*), together with their attendant cherubim and wheels (*ofannim*). [See Throne.] The seventh Sabbath song, the midpoint in the sequence of thirteen, provides both a climax of praise and an anticipation of the final section of the cycle (songs 9–13), in which a progressive description of the heavenly temple and the praise uttered by its various parts culminates in a description of the divine chariot throne and of the angelic high priests (songs 12–13). [See Heaven.]

The first part of the final section is badly broken, but it appears that the description of the heavenly temple and its praise begins in the ninth song with the outer temple, its vestibules, and nave, then moves in the tenth song to a description of the veil that separates the outer area from the inner shrine. The end of the eleventh song describes the inner shrine, concluding with references to the multiple chariot thrones that praise God. The twelfth song contains an elaborate description of the chariot throne, which bears the glory, the presence of God, followed by an account of the praise of angels as they enter and leave the heavenly temple. Finally, in the thirteenth song there is an account of the priestly angels and the sacrifices they offer. In contrast to the poetic but discursive style of songs 1–5 and the use of formulaic repetition in songs 6–8, the songs in the last section are largely nominal and participial sentences containing sequences of elaborate construct chains, apparently an attempt to create a numinous style.

Purpose and Function. The heading of the individual compositions, “Song of the Sabbath Sacrifice,” might suggest that the texts were designed as liturgical accompaniments for the Musaf (“additional”) sacrifice of the Sabbath (cf. 2 *Chr.* 29.27–28; *Sir* 50.22–28; *Tam.* 3.8, 7.3–4) or an offering of praise as a substitute for the sacrificial act. The problem, however, is that the cycle of Songs of the Sabbath Sacrifice consists of only thirteen songs, not fifty-two (cf. Psalms^a xxvii from Cave 11 at Qumran, 11Q5). Although it has been suggested that the songs might have been repeated quarterly, the date formula in the headings (e.g., “the first [Sabba]th on the fourth of the first month,” 4Q400 1.i.1) appears to refer to a yearly system of counting. Some thematic correspondence also exists between the Sabbath songs and the festival cycle of the first quarter of the year. The first Sabbath song, which occurs during the Week of Consecration for the priesthood, is concerned with the establishment of the angelic priesthood. The description of the chariot throne in the twelfth Sabbath song, which is exegetically dependent on *Ezekiel* 1, occurs on the Sabbath immediately following Shavu’ot. At least in the rabbinic period, the synagogue reading for Shavu’ot included all or part of *Ezekiel* 1 plus *Ezekiel* 3.12.

If the cycle of Sabbath songs was specific to the first quarter of the year, then its function is best understood not as cultic but as the means for a communion with angels in the act of praise, in short, as a form of communal mysticism. [See Mysticism.] Communion with angels in worship is a motif already present in biblical literature (e.g., Psalm 148, *Prayer of Azariah and the Song of the Three Young Men*). It particularly is associated with the Sabbath in the book of *Jubilees* (*Jub.* 2.17–24) and in the nonsectarian collection of daily prayers from Qumran known as the Words of the Luminaries^a and ^b (4Q504–506). [See Words of the Luminaries.] In the synagogue liturgy, too, communion with the angels by means of the recitation of the Qedushah was originally practiced on Sabbaths and certain holidays, not in the weekday liturgy. Communion with the angels is a motif that occurs in several of the Qumran sectarian documents (e.g., in the Hodayot, the Rule of the Community, and the Rule of the Blessings). Presumably, as it was used within the Qumran Community, the Songs of the Sabbath Sacrifice provided a liturgical mechanism for experiencing such communion.

The Songs of the Sabbath Sacrifice differs from many other expressions of common praise with the angels, however, in its preoccupation with the specifically priestly function of the angels. The songs are more similar to literature of the Second Temple period in which the priesthood of Levi is compared with the angels of the

presence (*Jub.* 31.14) and in which Levi himself is granted access in a vision to the uppermost heaven where the angels offer priestly service before God (Testament of Levi 3). The Songs of the Sabbath Sacrifice provides the means by which those who read and heard it could receive not merely communion with angels but a virtual experience of presence in the heavenly temple among the angelic priests. Although there is no evidence that the document was restricted to members of the priesthood, the text readily may be understood as a means of enhancing the sense of priestly identity through its vivid description of the Israelite priesthood's angelic counterparts. Within the Qumran community this function would have been particularly significant. Since the Qumran community considered the Jerusalem Temple to be polluted, the priestly members of the Qumran community could not participate in the sacrificial service. [See Sacrifice.] Reciting the Songs of the Sabbath Sacrifice and experiencing the sense of presence in the heavenly temple would have provided a means of validating their identity as priests despite their separation from the Temple in Jerusalem. [See Priests.]

Significance and Relation to Other Literature. Although the only texts that show literary dependence on the Songs of the Sabbath Sacrifice are sectarian documents from Qumran (Berakhot^{a-b} and Songs of the Sage^{a-b}), the Songs of the Sabbath Sacrifice contains motifs, literary features, and concepts that are related to other liturgical traditions, apocalypses, and mystical writings. As noted above, the liturgical practice of communion with the angels is a feature of the synagogue service and of Christian worship, although the characteristic feature of those traditions, the Qedushah or Trisagion based on *Isaiah* 6.3, does not occur in the Songs of the Sabbath Sacrifice. References in the New Testament to angelic worship (*Col.* 2.18), either as the mystical practice of joining in angelic worship or as the veneration of angels, might also be illuminated by the Songs of the Sabbath Sacrifice. The descriptions of the heavenly temple and its angelic attendants in the Songs of the Sabbath Sacrifice bear comparison with accounts in apocalypses, especially *I Enoch* 14 and *Revelation* 4–5. The motifs of "silence in heaven" (*Rev.* 8.1) and of an animate heavenly altar (*Rev.* 9.13–14) have striking parallels in the Songs of the Sabbath Sacrifice (see 4Q403 1.i.40–46 and 4Q405 20.ii.21–22 12–13). Finally, the exegetical development of *Ezekiel* 1 and 10 as the basis for an ecstatic description of the divine chariot throne has many parallels with traditions of Merkavah speculation in later Jewish literature. Although it is unlikely that there is a direct line of development from the Songs of the Sabbath Sacrifice to later Heikhalot mysticism, the similarities between Heikhalot hymn-

nody and the vocabulary, style, and literary features of the Songs of the Sabbath Sacrifice warrant closer investigation.

[See also Psalms, Book of, *article on* Apocryphal Psalms; Psalms, Hymns, and Prayers.]

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SONGS OF THE SAGE. Songs of the Sage^a (4Q510) and Songs of the Sage^b (4Q511) are remnants of copies from the late first century BCE (Herodian script), representing two exemplars of an extensive collection of liturgical texts in Hebrew. Extant are fragments from eleven of the approximately twenty-one original columns. Only a few of them, however, exhibit any overlapping text (see 4Q510 1 and 4Q511 10). There are only 7 fragments re-