



NOAM MIZRAHI (Tel Aviv):

נועם מזרחי (תל אביב):

*Das Sabbatopferlied Nr. 7 und der
liturgische Aufforderungszyklus aus
Qumran*

**שירת עולות השבת, שיר ז', ומחזור
הזימונים**

noam.m.mizrahi@gmail.com

Research Seminary in Ancient Hebrew Language and Literature, Halle – Tel Aviv

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The Songs of the Sabbath Sacrifice, Song VII, and the Cycle of Summons

Noam Mizrahi

Tel Aviv University

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מזמור צ"ו

- 1 שִׁירוּ לַיהוָה שִׁיר חֲדָשׁ
שִׁירוּ לַיהוָה כָּל־הָאָרֶץ:
- 2 שִׁירוּ לַיהוָה בְּרִכּוֹ שְׂמוֹ
בְּשִׁרְוֹ מִיּוֹם־לַיּוֹם יִשׁוּעָתוֹ:
- 3 סִפְרוּ בְּגוֹיִם כְּבוֹדוֹ
בְּכָל־הָעַמִּים נִפְלְאוֹתָיו:
- 4 כִּי גָדוֹל יְהוָה וּמְהֻלָּל מְאֹד
נִזְרָא הוּא עַל־כָּל־אֱלֹהִים:
- 5 כִּי | כָּל־אֱלֹהֵי הָעַמִּים אֱלִילִים
וַיְהִיזֶה שָׁמַיִם עֲשֵׂה:
- 6 הוֹדִיָּה דָר לִפְנֵי
עַז וְתִפְאֶרֶת בְּמִקְדָּשׁוֹ:
- 7 הָבוּ לַיהוָה מִשְׁפָּחוֹת עַמִּים
הָבוּ לַיהוָה כְּבוֹד וְעֹז:
- 8 הָבוּ לַיהוָה כְּבוֹד שְׂמוֹ
שְׂאוּ־מִנְחָה וּבֹאוּ לְחַצְרוֹתָיו:
- 9 הִשְׁתַּחֲנוּ לַיהוָה בַּהֲדַר־תְּקֹדֶשׁ
חִילוּ מִפְּנֵי כָל־הָאָרֶץ:
- 10 אִמְרוּ בְּגוֹיִם | יְהוָה מֶלֶךְ
אֶף־תִּכְוֹן תִּבְל בַּל־תִּמּוֹט
יִדִין עַמִּים בְּמִישְׁרִים:
- 11 יִשְׁמְחוּ הַשָּׁמַיִם וְתִגַּל הָאָרֶץ
יִרְעֶם הַיָּם וּמְלֹאוֹ:
- 12 יַעֲלִז שְׂדֵי וְכָל־אֲשֶׁר־בּוֹ
אֲז יִרְנְנוּ כָל־עַצְיֵי־עֵר:
- 13 לִפְנֵי יְהוָה | כִּי בָא
כִּי בָא לְשֹׁפֵט הָאָרֶץ
יִשְׁפֹּט־תִּבְל בְּצֶדֶק
וְעַמִּים בְּאִמּוֹנָתוֹ:

מזמור ק"ן

- 1 הָלְלוּ יְהוָה |
הָלְלוּ־אֱל בְּקִדְשׁוֹ
הָלְלוּהוּ בְּרִקִיעַ עֹזוֹ:
- 2 הָלְלוּהוּ בְּגְבוּרָתוֹ
הָלְלוּהוּ כְּרַב גְּדֻלוֹ:
- 3 הָלְלוּהוּ בְּתִקְעַ שׁוֹפָר
הָלְלוּהוּ בְּנִבְל וּכְנֹר:
- 4 הָלְלוּהוּ בְּתֶף וּמְחֹל
הָלְלוּהוּ בְּמִנִּים וְעִגְב:
- 5 הָלְלוּהוּ בְּצִלְצְלֵי־שְׁמַע
הָלְלוּהוּ בְּצִלְצְלֵי תְרוּעָה:
- 6 כָּל הַנְּשָׂמָה תִּהְלֵל יְהוָה
הָלְלוּ־יְהוָה:



PAM 42.807 Mus. Inv. 155

I i

I ii

403. 4QShirot 'Olat HaShabbat^d

'שירי עולת השבת': פתיחת שיר ז ('מחזור הזימונים')

נוסח הפנים: 4Q403 1i 31-40

כתבי-יד מקבילים: [4Q404.3-4; 4Q405 C [=frgs. 4+5+6]

- 30 למשכיל שיר עולת השבת השביעית בששעשרה לחודש הללו אלוהי מרומים הרמים בכול
31 אלי דעת יקדילו קדושי אלוהים למלך הכבוד המקדיש בקודעו לכול קדושו ראשי תושבחות
32 כול אלוהים שבחו לאלוהי ת]שבחות הוד כי בהדר תשבחות כבוד מלכותו בה תשבחות כול
33 אלוהים עם הדר כול מלכ]ותו רוממו רוממו² למרום אלוהים מאלי רום ואלוהות כבודו מעל
34 לכול מרומי רום כיא הו]אל אל אל] לכול ראשי מרומים ומלך מלכ] לכול סודי עולמים {ברצון}
35 {דעתו} לאמרי פיהו יהו מ]לאכי קודש] למוצא שפתיו כול רוחי עולמים] בר]צון דעתו כול מעשיו
36 במשלחם רננו מרנני]ם רננו באלוהי פלא והגו כבודו בלשון כול הוגי דעת רנות פלאו
37 בפי כול הוגי] בו כיא הו]אלוהים לכול מרנני {דעת} עד ושופט בגבורתו לכול רוחי בין
38 הודו כול אלי הוד למ]ך ההוד כיא לכבודו יודו כול אילי דעת וכול רוחות צדק יודו באמתו
39 וירצו דעתם במשפטי פיהו והודותם במשוב יד גבורתו למשפט]י שלומים* זמרו לאלוהי] עז
40 במנת רוח רוש ל]מזמו]ר בשמחת אלוהים וגיל בכול קדושים לזמרות פלא בשמחת עול]מיים]
41 באלה יהללו כול י]סודי קודש] קדושים עמודי משא לזבול רום רומים וכול פנות מבניתו ...

* שלומים [ש]לומם 4Q404

Sigla

- א A partially preserved letter
א A heavily damaged letter of which only a tiny trace is preserved
י, י A letter that materially can be read in more than one way (e.g., as either *wāw* or *yod*), and its decipherment depends on grammatical or contextual considerations
[אבג] A certain restoration, based on an overlapping manuscript
[אבג] A conjectural restoration
{אבג} A deletion made by the ancient scribe

הליטורגיה בקומראן, שירי עולת השבת והשיר לשבת השביעית

מבחר ביבליוגרפיה

נועם מזרחי

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403. 4QShirot 'Olat HaShabbat^d

PLATE XX

Previous discussion: J. Carmignac, “Règle des chants pour l’holocauste du sabbat”; Quelques détails de lecture’, *RevQ* 4 (1963–4) 563–6; C. Newsom, ‘4QSerek Šîrôt ‘Olat Haššabbāt (The Qumran Angelic Liturgy): Edition, Translation, and Commentary’ (Ph.D. Diss., Harvard University, 1982); *Songs of the Sabbath Sacrifice: A Critical Edition*, HSS 27 (Atlanta: Scholars Press, 1985); É. Puech, ‘Notes sur le manuscrit des Cantiques du Sacrifice du Sabbat trouvé à Masada’ *RevQ* 12 (1985–87) 575–83; ‘Review of *Songs of the Sabbath Sacrifice: A Critical Edition*’ *RB* (1987) 604–13; E. Qimron, ‘A Review Article of “Songs of the Sabbath Sacrifice: A Critical Edition” by Carol Newsom’, *HTR* 79 (1986) 349–71. A. Schwemer, ‘Gott als König und seine Königsherrschaft in den Sabbatliedern aus Qumran’, in M. Hengel and A. Schwemer, eds., *Königsherrschaft Gottes und himmlischer Kult* (WUNT 55; Tübingen: J. C. B. Mohr, 1991) 45–118. J. Strugnell, ‘The Angelic Liturgy at Qumran—4QSerek Šîrôt ‘Olat Haššabbāt’, *Congress Volume, Oxford, 1959* (VTSup 7; Leiden: E. J. Brill, 1960) 318–45.

Physical Description

THE leather of 4Q403 is thin, a light buff in colour, staining to a light red. The surface is smooth, subglossy and has a tendency to be lost in many small and large patches. There are clear vertical and horizontal dry lines. The back is coarser in preparation, between buff and light grey in colour. The top margin is preserved to 11 mm in frg. 1 i and to 8 mm in frg. 1 ii. There is a space of 10 mm between vertical dry lines of cols. i and ii of frg. 1. The space between horizontal dry lines measures 3–4 mm. The average height of normal letters (e.g. *dalet*, *reš*) is 1.5 mm. Frg. 1 i is 10.3 cm, or approximately 72 letter-spaces, wide.

Palaeography

The minute hand of 4Q403 is an early Herodian formal hand. The script is slightly more developed than that of 4Q404. The axis and left leg of *ʿalep* are made in a continuous movement, overlapping at the top in an inverted-*v* shape, as in other early Herodian hands. The right arm is often thickened or bent to the left at the top (1 i 1 לנשיא; 1 i 2 פלאה; 1 i 4 פלאיה). *Bet* retains the tick on the right shoulder as in late Hasmonaean scripts, but the base line is drawn as a separate left-to-right stroke (1 i 3 הכבוד; 1 i 21 בשם; 1 i 22 דרך). Medial *kap* retains some rather archaic features. The head is narrow and deeply ticked. The downstroke is often bent sharply in and then out (1 i 3 הכבוד; 1 i 31 הכבוד; 1 i 38 כיא). Final *kap* shows the same sharp tick at the right side of the head (1 i 21 יברך; 1 i 22 דרך). Medial *mem* is made in the Herodian fashion with the left oblique drawn upwards, looping down to form the right downstroke and base. A short stroke is added to the top of the left oblique to complete the letter (1 i 18 לרהמי; 1 i 24 ממיסדי, second *mem*; 1 i 34 מרומים, second *mem*). There are two distinct forms of final *mem* represented in 4Q403. One is the typical late Hasmonaean–early Herodian final *mem* in which the left downstroke frequently breaks through the upper crossbar

(1 i 1 רומם). The other type resembles the older Hasmonaeen medial *mem* and may exhibit semicursive influence. The crossbar usually begins without a tick but bends down and then up, looping into the downstroke which curves in and then out before turning into the base line. The letter is completed with a short left downstroke which begins flush with the crossbar (1 i 31 אלוהים; 1 i 33 למרום אלוהים). *Ayin* is drawn in the early Herodian manner. The right arm is sharply bent at the tip and straight. The left arm is curled inward or thickened at the tip, and the stance is more horizontal than in Hasmonaeen hands (1 i 1 שבעה בשבעה; 1 i 5 שבעה; 1 i 43 רקיע). The right arms of *šin* are frequently bent up or thickened at the tip, in keeping with the late Hasmonaeen–early Herodian style. The middle stroke sometimes breaks through, but the left downstroke seldom breaks through at the bottom (1 i 1 שבעה בשבעה; 1 i 2 שבח, twice; 1 ii 18 למשכיל).

Orthography

The pronominal suffixes are primarily the forms standard in the מ (לו-, הו-, תו-, ו-, קירווחו (1 i 43) for מ, קירווחו מ, and probably קרושו (1 i 31) for קרושו מ. Cf. נפלאותיו (1 i 19). למו (1 i 28), although found occasionally in poetic texts in Biblical Hebrew, is more common in Qumran Literature. The forms פלאה (1 i 2) and פלאיה (1 i 4) occur in parallel expressions. These forms are probably to be interpreted as the standard spellings of the third feminine singular suffix on singular and plural nouns, respectively. Alternatively, if the *alep* of פלא no longer retains its consonantal force, it could be that the scribe is treating פלא according to the pattern of the third-*he* noun, which sometimes takes *yod* before suffixes on the singular noun. See GKC, §93ss.

Yod is *mater lectionis* for long *i* but not for short *i*. Note שניים (1 ii 19: שנים מ) in which both the *yod* of the stem and the *yod* of the plural ending are written. *Yod* is also *mater* for *ê* from *ay*, but generally not for *şere*. Note, however, the sporadic occurrences of אילי (1 i 38; ii 33; and perhaps 1 i 18), which is usually written אלי in 4Q403. Note also the phonetic spelling מראי (1 ii 18) for the construct singular (מ *mar'eh*).¹

Waw is used much more extensively. With occasional exceptions, every vowel originating from *u*, long or short, accented or unaccented, is represented by *waw*, as is *ô* from *aw* and *ô* from *ā*. Note, however, הוות (1 i 4), elsewhere in 4Q403 spelled הוודות; כל (1 i 38), elsewhere in 4Q403 always כול; עו (1 i 39) and עו (1 i 6; cf. also עו, 1 i 9). The form שובועי (1 i 27 and ii 30) is perhaps best understood as שבעה (‘heptad’), with the first *waw* taken either as a retention of an original short *u* in an open unstressed syllable or as a *shewa* pronounced like the vowel in the following syllable. See Qimron, *HDSS*, §200.26.

The quiescence of *he* is reflected in the spellings טוהר טוהרים (1 i 42) and מלך הטוהר (1 ii 26). ראש מ is consistently spelled phonetically (רוש) except in 1 ii 34 (ראוש). Both the compound spelling כיא (1 i 34, 38) and the traditional מ orthography כי (1 i 32) occur in 4Q403. A weakening of *ayin* may be responsible for the apparent confusion of שבע and שבעה (שבעה רנוה, 1 i 5; שבע רזי דעח, 1 ii 27; possible use of שבעה as a multiplicative in 1 i 3). See Qimron, *HDSS*, §200.11.

¹See E. Qimron, *The Hebrew of the Dead Sea Scrolls* (HSS 29; Atlanta, GA: Scholars Press, 1986) §100.34.

For אורחם (1 i 45), אורחום (1 ii 1), and רוקמת (1 ii 1) see NOTES ON READINGS, *ad loc.* For תשבחות (1 i 3), תושבחות (1 i 31), and תשבחות (1 i 32, etc.), see the notes to the orthography of 4Q400.

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PAM 41.775, 41.823, 42.182, 42.807*, 43.485

The seventh Sabbath song is contained in 4Q403 1 i 30–ii 16. In a sequence of thirteen songs the seventh occupies the central position. Not surprisingly, the emphasis on the number seven which characterises the structure and content of the sixth and eighth Sabbath songs is also present in the seventh, though in a different form. Each Sabbath song begins with a call to praise addressed to the angels. In the seventh Sabbath song, however, this call to praise is expanded into seven distinct calls to praise (lines 30–40; superscripted numbers in the TRANSLATION indicate the beginnings of the seven calls to praise). In all probability the angels addressed are the members of the seven angelic councils (4Q403 1 ii 11–12, 22). The structure of the calls to praise is not so highly formulaic as the account of the psalms and blessings of the seven angelic princes in the sixth and eighth Sabbath songs. There is, however, often a strong element of paronomasia based on the imperative which introduces the call to praise. Five, and perhaps six, of the imperatives are related to the primary theme words of the psalms of the seven angelic princes (יגדילו = יקרילו, שבחו, רוממו, שברו, יודו, רננו, רוממו, שבחו, יגדילו). There is no imperative ברכו, however, corresponding to the theme word of the psalm of the first chief prince, since the seventh Sabbath song opens its call to praise with the imperative which is standard for all the songs: הללו. Although there is undoubtedly an intentional connection between the imperatives that summon the angels to praise in the seventh song and the list of psalms in the sixth song, the thematic words do not occur in the same sequence.

After the seven calls to praise addressed to the angels, the animate structures and architectural features of the heavenly temple are called upon to praise (lines 41–6). It is likely that some three or four lines are missing from the bottom of col. i. The conclusion of the seventh Sabbath song in col. ii appears to describe the throne of God in the heavenly *debir*, its attendant angels, and their praise. Verb forms such as ירוצו and apparent nominal sentences (see lines 11–12) suggest that this section is in the indicative rather than the imperative mood. The passage concludes with a description of the praise uttered by the *merkabot*, their *cherubim* and *ophanim*. Schwemer notes the similarity between the sequence of praise in the seventh Sabbath song (beginning with a summons to the angels and concluding with the praise of the *ophanim* and the *cherubim*) and that of the *Qedushah d' Yozer* (Schwemer, 'Gott als König', 98–9). This suggests to Schwemer the possibility that the Sabbath song may actually presuppose the *Qedushah*, even though the formula is not explicitly cited, a possibility strengthened by the use of the epithet מלך הכבוד in line 31 (cf. Isa 6:3).

NOTES ON READINGS

L. i 30 הרמים. This is a better reading than הרבים. The ticked head of *mem* is not as clear as in most instances, and the inward curve of the downstroke is more pronounced than usual. See, however, למשפטי in line 39 and רוממו in line 33. The slanted base line excludes *bet*.

L. i 31 יקרילו. One ought to emend this to read יגדילו 'let them magnify'; see Puech, who suggests that the error was caused by the phonetic similarity between *gimel* and *qop* ('Review', 606). The paronomasia with various forms of קדש in this line undoubtedly facilitated the error (Qimron, 'A Review Article', 368).

L. i 31 בקודשו. One ought to emend this to read בקודש or, following Puech ('Review', 606) בקודשו. A damaged *šin* could easily be misread as *'ayin*, or *'ayin, waw*.

L. i 32 שברו לאלוהי[ת] שבחות. There is not enough space to restore לאלוהי[ת] שבחות.

L. i 33 וְרוֹמְמוֹ רוֹמְמוֹ. A dot over the final *waw* in the second occurrence of רוֹמְמוֹ is probably not a mark of deletion. Cf. the accidental marks over בִּין in line 37 and over *yod* in עוֹ לְאֱלוֹהֵי in line 39.

L. i 34 כִּיָּא הוּא. The legs of *he* are set at more of an angle than usual, rather like *ʿalep*, but the broad head is clearly that of *he*. Cf. המקריש in line 31 above. The traces following *he* fit *waw* but are not certain.

L. i 34–5 בְּרִצְוֹן דַּעַתָּה. This phrase, deleted by the scribe, is a dittography from line 35.

L. i 37 כִּיָּא הוּא אֱלוֹהִים לְכוֹל מְרַנֵּי דַּעַתָּה עַד. The word דַּעַתָּה is deleted and עַד is written in its place. The error may have resulted simply from a metathesis of *ʿayin* and *dalet*, although it is plausible that מְרַנֵּי דַּעַתָּה appeared in line 36 and was incorrectly copied here.

L. i 38 לְמַלְךְ הַהוּר. The *lamed* of מַלְךְ is certain, and the tail of the second letter fits *mem*.

L. i 39 לְמִשְׁפְּטֵי שְׁלוֹמִים. A trace of ink above the *yod* in לְמִשְׁפְּטֵי is probably not a mark of deletion. The style of the *Shirot* strongly favours plural over singular forms.

L. i 39 זָמְרוּ לְאֱלוֹהֵי עוֹ. The mark over *yod* in לְאֱלוֹהֵי is unintelligible as a mark of deletion but must be simply a blot of ink.

L. i 42 רָקִיעַ יְזַן טוֹהַר טוֹהַרִים. The scribe apparently began to write זוהר (cf. Ezek 8:2 כְּמִרְאֵה זוֹהַר), then corrected the text to טוֹהַר. Cf. the overlapping text of 4Q405 6 3 טוֹהַרִים.

L. i 43 וּשְׁבַחְוֹהוּ רֹחֵי אֱלוֹהִים [לְהוֹדוֹת] עוֹלָמִים [עוֹלָמִים]. The lacuna at the beginning of line 43 is approximately 6–7 ls wide. On the photograph there appear to be two traces at the right-hand edge of the leather, but the lower one is merely the shadow of a wrinkle in the leather. The actual trace is too small to be identifiable, though it is compatible with *waw* or *yod*. After the second lacuna *lamed* is clear. The following letter could be *he* or *het*. Next, traces of two vertical descenders are visible before the completely abraded surface which follows.

L. i 44 מַעֲשֵׂי תְבִנְיָתוֹ. The *bet* is damaged but the straight downstroke rules out *kap*. *Pe* is just possible but usually has a downward slanting base line. Only a small trace of the following letter is preserved.

L. i 44–5 קוֹדֵשׁ עוֹלָמִים מִמַּעַל [מִזְוֵל] קוֹדֵשִׁים. Although there is room to restore *lamed* at the beginning of line 45 for מִמַּעַל לְכוֹל, one would expect to see traces of ink on the preserved leather.

L. i 46 כוֹלָ. The head of *lamed* is visible beneath בְּאוֹר in line 45.

TRANSLATION

30. For the instructor. Song of the sacrifice of the seventh Sabbath on the sixteenth of the month.
(1)Praise the God of the exalted heights, O you exalted ones among all the
31. gods of knowledge. (2)Let the holiest of the god-like beings magnify the King of glory who sanctifies by His holiness all His holy ones. (3)O you chiefs of the praises of
32. all the god-like beings, praise the majestically [pr]aiseworthy God. For in the splendour of praise is the glory of His kingship. In it is the praise of all
33. the god-like beings together with the splendour of all [His] king[liness]. (4)And] exalt His exaltedness to exalted heaven, O most god-like of the exalted gods and (exalt) His glorious divinity above
34. all the exalted heights. For H[e is God of gods]of all the chiefs of the exalted heights and King of king[s] of all the eternal councils. {By [His] discerning}
35. {will} At the words of His mouth come into being a[ll the exalted gods]; at the utterance of His lips all the eternal spirits; [by] His discerning [w]ill all His creatures
36. in their undertakings. (5)Sing with joy, you who rejoice with rejoicing among the wondrous god-like beings. And chant His glory with the tongue of all who chant with knowledge; and (chant) His wonderful songs of joy
37. with the mouth of all who chant [of Him. For He is]God of all who rejoice {in knowledge} forever and Judge in His power of all the spirits of understanding.
38. (6)Ascribe majesty, all you majestic gods, to the K[in]g of majesty; for His glory do all the gods of knowledge confess, and all the spirits of righteousness confess His truth.

hierarchy (e.g. ראשי ממונות [4Q403 1 ii 3; 4Q405 23 ii 11]; ראשי ממשלות [4Q401 14 i 6]; ראשי מרומים [4Q403 1 i 34]; ראשי נשיאים [4Q403 1 ii 20]; ראשי עדת המלך [4Q403 1 ii 24]). Others refer to the chiefs in relation to the heavenly sanctuary (ראשי דבירו [4Q403 1 ii 11]; ראשי תבנית [4Q403 1 ii 16]), or the priestly role of the chiefs (ראשי נשיאי כהונת פלא [4Q403 1 ii 21]; ראשי לכושי פלא [4Q405 23 ii 10]; ראשי תבנית אלוהים [4Q403 1 ii 16]; ראשי תרואות [4Q405 23 ii 12]). All but three of these epithets occur in the seventh sabbath song.

L. i 32-3 כי בהדר תשבחות כבוד מלכותו בה תשבחות כול אלוהים עם הדר כול מלכותו. The call to praise is expanded with a כי clause, motivating the praise. In the Psalms such clauses generally recite the mighty acts of God in creation and/or in the salvation of Israel. Here, however, the language has become abstract almost to the point of incomprehensibility. To motivate the hearer to praise the author relies on the texture of the repeated words and sounds themselves. G. Scholem¹⁰ comments on the similar use of language in *Hekhalot* hymns, noting 'the strangely vacuous sublimity and august repetitiousness of their diction'.

The words הדר and הדר are a frequently recurring pair in the liturgical language of Biblical Hebrew (Ps 21:6; 96:6; 104:1; 111:3; Job 40:10). Here the כי clause is verbally linked to the call to praise by the close proximity of הדר תשבחות and הדר מלכותו. For כבוד מלכותו cf. the Biblical Hebrew phrase הדר מלכות (1 Chr 29:25); הדר מלכות (Dan 11:20). The word or prepositional phrase בה presents a problem. Unless בה is an uncorrected error (e.g. for תשבחות), the only conceivable antecedent for the pronominal suffix ה- is מלכותו in the preceding phrase. The nuance of the preposition is perhaps best taken as causal, 'on account of, arising from'.¹¹ Stylistically, the rest of the sentence takes the construct phrase from the preceding clause, הדר תשבחות, and expands each of the terms into parallel construct phrases, forming a chiasmic pattern. Thus,



One might also describe the complex structure of the line by noting that the preposition *bet* occurs in the first and fourth elements, the noun *תשבחות* in the second and fifth, the noun *מלכות* in the third and sixth, and the noun *הדר* in the first and sixth.¹² Cf. the complex poetic techniques of the *Hodayot* analysed by B. Kittel.¹³

L. i 33-4 וְרוֹמְמוֹ רוֹמְמוֹ לְמִרוֹם אֱלֹהִים מְאֹלֵי רוֹם וְאֱלֹהוֹת כְּבוֹדוֹ מֵעַל לְכוֹל מְרוֹמֵי רוֹם. The first part of the fourth call to praise begins with וְרוֹמְמוֹ and includes all the material up through רוֹם in line 34. It is then expanded with a כי clause that extends to כְּבוֹדוֹ in line 36. Following the imperative clause, the phrase introduced by *waw*, וְאֱלֹהוֹת כְּבוֹדוֹ מֵעַל לְכוֹל מְרוֹמֵי רוֹם, contains no verb; yet it can only be construed as a nominal sentence in this context with great difficulty. וְאֱלֹהוֹת כְּבוֹדוֹ is rather to be taken as a second object of the imperative וְרוֹמְמוֹ. Note the alliteration and word play on the root רוֹם which unify the whole sentence. The difficulty in interpreting the sentence lies in determining the first object of וְרוֹמְמוֹ. The task is complicated by the fact that a mark over the final *waw* in the second occurrence of וְרוֹמְמוֹ might be either an accidental blot of ink or a mark of deletion. If taken as a mark of deletion, then וְרוֹמְמוֹ רוֹם must be taken as an imperative with an adverbial cognate accusative (GKC §117 p-r). Since מְרוֹם never appears as an epithet for God in the *Shirot*, the object would have to be אֱלֹהִים, with מְאֹלֵי רוֹם expressing that which God is exalted over. In the second half of the sentence וְאֱלֹהוֹת כְּבוֹדוֹ would be the object, and

¹⁰G. Scholem, *Jewish Gnosticism, Merkabah Mysticism, and Talmudic Tradition*, 2nd ed. (New York: Jewish Theological Seminary, 1965) 21.

¹¹P. Joüon, *Grammaire de l'hébreu biblique* (Rome: Institut Biblique Pontifical, 1923; repr. 1965) §133c.

¹²The graphic presentation is adapted from Schwemer, 'Gott als König', 99.

¹³B. Kittel, *The Hymns of Qumran* (SBLDS 50; Chico, CA: Scholars Press, 1981).

מַעַל לְכוֹל מְרוֹמֵי רוֹם would be parallel to מַאֲלֵי רוֹם. Thus one would have to construe מְרוֹמֵי here as a syncopated *Polel* participle ('those who exalt'), although the phrase מְרוֹמֵי רוֹם elsewhere appears to be a designation of heaven (4Q400 1 ii 4; 2 4), not an angelic epithet. Thus one would translate, 'Highly exalt on high the God (who is) above the lofty gods, and His glorious divinity (exalt) above all who exalt loftiness'. In addition to the difficulty with מְרוֹמֵי רוֹם, this interpretation is somewhat awkward in lacking a vocative for the verb.

If one does not delete the *waw*, two interpretations are possible. One could read a double imperative, 'Exalt, exalt!', though this would leave the same problems in construction discussed above. A better solution is to construe the second רוֹמֹמו as 'His exaltedness', a good parallel to the other abstract quality, 'His glorious divinity', which forms the second object of the imperative. For רוֹמֹמו as a quality of God, cf. רוֹמֹמו אֵל (1QM IV 8) and רוֹמֹמוֹת אֵל (Ps 149:6). Interpreted in this manner, מַאֲלֵי רוֹם would be the vocative (cf. מַעַל לְכוֹל מְרוֹמֵי רוֹם in lines 30–31 above). Finally, מַעַל לְכוֹל מְרוֹמֵי רוֹם and לְמְרוֹמוֹ would be parallel locative expressions, with מְרוֹמֵי רוֹם taken as a term for heaven, as in 4Q400. Thus one should translate, 'Exalt His exaltedness to exalted heaven, you most god-like of the exalted gods, and (exalt) His glorious divinity above all the exalted heights'.

The form אֱלוֹהוֹת is not Biblical Hebrew but occurs in Mishnaic Hebrew and in 4QBerakhot. The use of *lamed* with מַעַל is relatively rare in Biblical Hebrew, found chiefly in Late Biblical Hebrew, where it appears to be synonymous with עַל or מִמַּעַל ל־. See Jonah 4:6; Mal 1:5; 2 Chr 3:4; 24:20.

L. i 34 מַאֲלֵי רוֹם [לְכוֹל מְרוֹמֵי רוֹם] [לְכוֹל מְרוֹמֵי רוֹם] [לְכוֹל מְרוֹמֵי רוֹם]. This sentence is a motive clause, introduced by כִּי, and consisting of two parallel nominal clauses. The restoration of the divine titles [לְכוֹל מְרוֹמֵי רוֹם] and [לְכוֹל מְרוֹמֵי רוֹם] is not certain, but cf. Deut 10:17 הוֹאֵה אֱלֹהִים וְאֵת הָאֱלֹהִים וְאֵת הָאֱלֹהִים and Dan 2:47 הוֹאֵה אֱלֹהִים וְאֵת הָאֱלֹהִים וְאֵת הָאֱלֹהִים. Cf. also אֱלֹהִים and שׁוֹפֵט as divine titles in a similar context in line 37 below.

As in lines 32–3, a key word from the imperative sentence (רוֹמֹמו) is picked up in the motive clause (מְרוֹמֵי רוֹם). In the *Sabbath Shirot*, לְכוֹל מְרוֹמֵי רוֹם refers to the divisions of the angels. Cf. 4Q403 1 ii 19 (סוֹד שְׁנֵי בְמַעֲוֵן פְּלֵא) and 22 (לְשִׁבְעַת סוֹדֵי קוֹדֶשׁ) where the context concerns the heavenly temple. Cf. 1QS II 25 where וּבְנֵי סוֹד עוֹלָמִים is used to refer to the Qumran community.

L. i 35–6 כִּי הוֹאֵה אֱלֹהִים [לְכוֹל מְרוֹמֵי רוֹם] [לְכוֹל מְרוֹמֵי רוֹם] [לְכוֹל מְרוֹמֵי רוֹם]. The כִּי clause which refers to God's authority over the angels is followed by a tripartite reference to the creation of the angelic spirits by the word of God. Although Genesis 1 does not include a reference to the creation of the angels, their creation is frequently mentioned in later Jewish accounts. See, e.g. *Jub.* 2:2–3, where the first act of the newly created angels is to view the works of God and to praise.

Since לְכוֹל מְרוֹמֵי רוֹם and לְכוֹל מְרוֹמֵי רוֹם are parallel expressions, some phrase parallel to כִּי הוֹאֵה אֱלֹהִים should probably be restored in the lacuna. Although the leather is somewhat twisted, the lacuna appears to be about 12–14 mm wide, so restore perhaps כִּי הוֹאֵה אֱלֹהִים and translate, 'at the words of His mouth come into being all the exalted gods; at the utterance of His lips all the everlasting spirits'. For כִּי הוֹאֵה אֱלֹהִים, see 1QH^a I 11 עוֹלָמוֹת.

The third clause is not as similar to the first two in structure or content as those two are to each other, although it does form a third coordinating statement. The sense of the phrase בְּרִצּוֹן דַּעְתּוֹ is fairly clear. It means the intention or desire of God as informed by God's knowledge (cf. בְּרִצּוֹן דַּעְתּוֹ, 'his own will', in CD III 3), but an idiomatic English equivalent is elusive. For a similar notion cf. 1QH^a I 8–10 (אֲתָה יִצְרָתָה כּוֹל רוּחַ . . . כּוֹל [צְבָאוֹתָם חֲכִנְתָּה לְרִצּוֹנָה]).

מַעַל לְכוֹל מְרוֹמֵי רוֹם is better translated as 'creatures' rather than 'works', since the word is modified by מְשַׁלְּחִים, 'their undertakings', and is parallel to כִּי הוֹאֵה אֱלֹהִים. מְשַׁלְּחִים is perhaps equivalent to מְשַׁלְּחֵי יְדֵיהֶם (cf. 1QS IX 23; X 13; cf. also Deut 12:7; 15:10; 23:21; 28:8, 20).

L. i 36 רַנְנוּ מְרוֹמֵי רוֹם [בְּרוֹנוֹן בְּאֱלוֹהֵי פְּלֵא]. A trace of ink above the break indicates a letter after רַנְנוּ and before the following word, ruling out the possibility of reading a double imperative. Read, rather, the participle מְרוֹמֵי רוֹם as a vocative after רַנְנוּ. The traces, though slight, are compatible with *mem*. Cf. מְרוֹמֵי רוֹם in line 37. Though the twisted leather makes accurate measurement difficult, the lacuna is c.9–11 mm wide. Perhaps restore מְרוֹמֵי רוֹם. Cf. the correction in line 37 מְרוֹמֵי רוֹם עַד. That error may have been occasioned by the presence of מְרוֹמֵי רוֹם in line 36. The noun רוֹנוֹן is otherwise unattested.

L. i 36–7 וְהָגוּ כְבוֹדוֹ בְּלִשׁוֹן כּוֹל הוֹגֵי דַעְתּוֹ רְנוֹת פְּלֵאוֹ בְּפִי כּוֹל הוֹגֵי [בּוֹ]. Despite the new imperative (וְהָגוּ), the recurrence of רְנוֹת and מְרוֹמֵי רוֹם in lines 36 and 37 indicates that these lines should be considered an expansion

of the fifth call to praise, not the beginning of the sixth. The material in lines 36–7 could be construed as a verbal sentence ('Chant His glory with the tongue of all who chant of knowledge') followed by a nominal clause ('His wonderful songs are in the mouth of all who chant of Him'). Alternatively, one could take כבודו and רנות פלאו as parallel objects of והגו (see TRANSLATION above). This second alternative emphasises the high degree of parallelism in the passage and is a similar construction to that discussed in the COMMENTS to lines 33–4 above, where ורוממו takes two parallel objects, רוממו and כבודו. אלוהות כבודו usually takes its object with *bet*, it can also take the accusative (Ps 2:1). For כול הוגי בו cf. Josh 1:8 והגית בו יומם ולילה.

L. i 37 מרנני לכול מרנני לְעֵתָּה עַד. This clause and the following one appear to be similar in structure to the כִּי clause in line 34 above. Note the repetition of מרנני.

L. i 37 רוחי בין. Here the angels are said to be subject to the judgements of God. Cf. 4Q400 1 i 5, 15. Cf. also 1QH^a X 35. As a noun בין is not attested in Biblical Hebrew or in Qumran Literature, though it does appear in later Hebrew. It is another example of the preference for masculine rather than feminine noun forms in the *Sabbath Shirot*. For the phrase רוחי בין cf. 4Q405 17 3 רוחי דעת ובינה. Cf. also Isa 11:12.

L. i 38 הודו כל אלי הוד לְמַלְאָךְ הַהוּד. The spelling כל occurs only here. Elsewhere in 4Q403, כול is used. Note the word play between ידה and הוד. Cf. lines 20–21 above.

L. i 38 כִּי לְכַבְּדוֹ יוֹדוּ כֹל אֵילֵי דַעַת וְכֹל רוּחוֹת צַדִּיק יוֹדוּ בְּאַמְתּוֹ. Note the abc/c'ba' chiasm of the line and the way in which the verb ידה recurs in the כִּי clause. The spelling אֵילֵי also occurs in 4Q403 1 ii 33. The use of *bet* after יודו is unusual but perhaps is only a stylistic variant for *lamed*.

L. i 39 וִירְצוּ דַעַתָּם בְּמִשְׁפָּטֵי פִיהוּ וְהוֹדוּתָם בְּמִשְׁפָּטֵי יָדָם. The verb וִירְצוּ must be *Piel*, 'and they make acceptable'. For מִשְׁפָּטֵי פִיהוּ, see Ps 105:5. Cf. also Ps 119:13. וְהוֹדוּתָם is probably to be taken as a second object of וִירְצוּ. מִשְׁפָּטֵי, a verbal noun or perhaps an Aramaicising infinitive, is unattested in Biblical Hebrew or Mishnaic Hebrew, but occurs in 1QS III 1 and frequently in 1QM. In 1QS and 1QM, מִשְׁפָּטֵי means 'return' or 'withdrawal'. When followed by *lamed*, however, מִשְׁפָּטֵי cannot mean 'withdrawal' but must mean 'return' in the sense of recommencing a thing. Cf. Ps 119:79, where יָשׁוּבוּ followed by *lamed* means 'to turn to' or 'to resort to'. For מִשְׁפָּטֵי cf. 1QM IV 12 אֵל שְׁלוֹמֵי. Thus, according to this line, the knowledge and praise of the angels are also informed by God's acts of judgement.

L. i 39–40 זְמַרוּ לְאֱלֹהֵי עֵז זְמַר רֹחַ רוּחַ. The association of the words זְמַר and עֵז recalls Exod 15:2. Cf. עֵז זְמַר in line 6 above. The nuance of the preposition in the phrase רֹחַ רוּחַ is uncertain—with, as? Cf. 4Q403 1 ii 20 וְרוֹמְמוֹהוּ רֵאשֵׁי נְשִׂאִים בְּמִנְחַת פְּלִאִי. In both occurrences the word מְנַחֵת ('sacrificial portion') occurs in a prepositional phrase modifying a verb of praise. Here, as elsewhere in the *Sabbath Shirot* (e.g. 4Q400 2 7 לְשׁוֹן; 4Q403 1 ii 26 וְתַרְוִמָה לְשׁוֹנֵיהֶם) and in other Qumran Literature (1QS IX 4–5, 26; X 8, 14), the language of material offering is applied to offerings of praise. The only other occurrence of מְנַחֵת in Qumran Literature (מְנַחֵת שְׁפָהִי in 1QS X 8) is sometimes considered an error for מְנַחֵת שְׁפָתַי. See the reference in Kuhn.¹⁴ In light of 4Q403 1 i 40 and ii 20, the emendation of 1QS X 8 seems unnecessary. Though the phrase רֹחַ רוּחַ could refer to a single angelic figure, it is unclear why the angels would be exhorted to praise 'with the portion of the chief spirit'. More likely, רֹחַ qualifies מְנַחֵת as 'spiritual' rather than 'material' (cf. the similar use of רֹחַ in 4Q400 1 i 5), and one should translate 'with the choicest spiritual portion'. For the construction with רֹחַ cf. Exod 30:23 (קַח לָךְ בְּשִׁמֵּי רֹאשׁ), referring to the spices used in the holy oil for anointing. Nitzan suggests that the phrase may be a trope on רֹאשֵׁית כְּבוֹדֵי אֲדַמְחָךְ (Exod 23:19; 34:26; cf. Ezek 44:30).¹⁵

L. i 40 לְמִזְמוֹרֵי בְּשִׁמְחַת אֱלֹהִים. The lacuna is about 5–6 ls wide. There is room for a short infinitive plus object (e.g. לְרַנֵּן וּמַר) or for a nominal result clause introduced by *lamed* (e.g. לְמִזְמוֹרֵי) as is proposed here.

L. i 40 וְגִיל בְּכֹל קְדוּשִׁים לְזִמְרוֹת פְּלֵא בְּשִׁמְחַת עוֹלָמִים. It is tempting to emend וְגִיל to וְגִילָה and read an imperative parallel to זְמַרוּ. Even if one retains וְגִיל and construes the sentence as a nominal clause, the parallelism with the preceding hemistich remains strong.

¹⁴H. G. Kuhn, *Konkordanz zu den Qumrantexten* (Göttingen: Vandenhoeck and Ruprecht, 1960) 125.

¹⁵B. Nitzan, *Qumran Prayer and Religious Poetry* (Leiden: E. J. Brill, 1994) 308, n. 111.

בשמחת אלהים [בשמחת עולמים]	ל[מזמור] לזמרות פלא	במנת רוח רוש בכול קדושים	לאלוהי עז	זמרו וגיל
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For שמחת עולמים cf. 1QS IV 7; Isa 35:10; 51:11; 61:7. With this phrase the seventh and final call to praise addressed to the angels concludes. In what follows the animate structures of the heavenly temple are urged to praise.

L. i 41 באלה יהללו כול [נסודי קודש] קדשים. The phrase באלה apparently refers to those who have been exhorted to praise in lines 30–40. יהללו is perhaps to be taken as a jussive rather than an imperfect. See [זמרו], also in line 41, apparently an imperative. Probably restore קודש קדשים. The word immediately preceding begins with a clear *waw* or *yod*. Since in the following phrases architectural features are mentioned (פנות, עמודי), perhaps restore [נסודי], ‘foundations’, here.

L. i 41 עמודי משא לזבול רום רומים. I can find no parallel outside the *Shirot* to עמודי משא. In the Hebrew Bible pillars are identified either according to their material (2 Kgs 25:13 עמודי הנחשת) or to the place in which they stand (Exod 27:17 עמודי החצר). While עמודי משא could mean ‘pillars of lifting’, i.e., structural columns; there may be a double entendre involved. In 11QShirShabb VIII 6 משא has the meaning of ‘an utterance, an uplifting (of praise)’ (יש[מיעו] מקול משא אלהים). Something of the same ambiguity may be found in lines 41–2 immediately following. As Qimron notes (‘A Review Article’, 368), the verb נשא often has the meaning ‘to exalt’, as in Isa 42:2. Qimron further suggests that משא be taken as an Aramaicising infinitive (369).

It is tempting to take זבול as a proper noun for heaven, as in rabbinic literature, but since two other rabbinic names for heaven מעון and רקיע, are clearly taken as common nouns in the *Sabbath Shirot* (both appear as the *nomen regens* in construct phrases), it is probable that זבול too should be taken as a common noun. The only other occurrence of זבול in the *Shirot* is in 4Q405 81 2 מלאכי זבול.

L. i 41 וכול פנות מבניתו. The non-biblical form מבניתו occurs in 1QS XI 8 as a metaphor for the community and in 1QH^a VII 4, 9 as a metaphor for the body. Here, translate probably ‘structure’. The suffix refers back to זבול or, without an explicit antecedent, to the heavenly sanctuary.

L. i 41–2 זמרו [אלוהים] נורא כח. In the lacuna at the beginning of line 42 restore either נורא or [מ]נורא. Both are attested in 4Q405 23 i 13 מורא מלך אלהים נורא על [כול] אלהים. The epithets there refer to God. Here, too, [אלוהים] נורא כח, appears to be the object of [זמרו] and to refer to God.

L. i 42 [כול רוחי דעת ואור] [למשא] יחד רקיע וְזו טוהר טהורים למקדש קודש[ו]. Only about 8 ls of the lacuna in 4Q403 1 i 42 are left unreconstructed when the evidence of 4Q405 6 3 is combined with that of 4Q403. Since one expects a vocative to go with the verb of praise (זמרו), restore, e.g. כול רוחי דעת ואור, ‘all you spirits of knowledge and light’. Cf. 4Q403 1 ii 35 בכול אלי אור and 4Q405 17 3 רוחי דעת ובינה for similar angelic titles. The *lamed* clause can best be understood as expressing the purpose or result of the angelic praise. Cf. למרות פלא in line 40 above. The syntax of the sentence makes it difficult to construe משא here as meaning ‘an utterance of praise’. If משא means ‘uplifting, bearing up’ (cf. 2 Chr 20:25 and 35:3), then the praises of the spirits lift up the firmament itself. Cf. generally Ps 22:4 which speaks of God ‘enthroned on the praises of Israel’. It is quite likely in view of the word play in the *Shirot* that משא has here acquired a metaphorical sense, ‘exalting’.

In the phrase טוהר טהורים the spelling of the second member of the construct phrase reflects the quiescence of *he*. The phrase could be a designation for heaven (see the discussion of Strugnell, ‘Angelic Liturgy’, 325–6), but here the phrase is probably a superlative construction modifying רקיע. See Exod 24:10 וכעצם השמים לטהר. Cf. also Ezek 1:22; 1 Enoch 14:10–11; Rev 4:6.

L. i 43 [ושבחהו] רוחי אלהים [להודות] עולמי [ע]למים. After למקדש קודש[ו] in line 42, which probably brings the sentence to an end, one expects a verb of praise in the lacuna at the beginning of line 43. The lacuna is c.6–7 ls wide, so perhaps restore ישבחהו or the like. Assuming [רוחי אלהים] to be the vocative with the imperative, the following word perhaps introduces a clause of purpose or result (*lamed* plus an infinitive or verbal noun) similar to למשא in the preceding imperative sentence. Thus restore, e.g. להודות, taking the sequence of structures and architectural features beginning with רוש מרומים רקיע as the objects of the infinitive. While להודות normally takes its object with *lamed*, the simple accusative is used in Ps 142:8.

L. i 43 רקיע רוש מרומים. Note the variant text of 4Q405 6 4 [ראשי מרומים]. While the text of 4Q405 might be rendered ‘the firmament of the chiefs of the heavens’, taking ראשי מרומים as an angelic title, the comparison with רקיע רוש מרומים in 4Q403 suggests rather that רוש מרומים and ראשי מרומים are

