**The Human Body in Ritual Worship: Performance and Meaning**

*Introduction*

Ritual worship in the Tabernacle is performed in complete silence.[[1]](#footnote-1) Excluding the guilt sacrifice, which requires confession, the priests perform all other rituals soundlessly, with no incantation, prayer, song, or hymn. To gain a comprehensive understanding of the practice in the Tabernacle, we must pay close attention to the human body as it operates within the sacred space. This includes observing the external visibility of the body, its movement and points of contact with other bodies and objects in the space, and the means of communication utilized.

This article will focus on the human body during one ritual in the Tabernacle – the priests’ ordination, as described in Leviticus 8. This ritual was a singular event that took place during the dedication of the Tabernacle. Its purpose was to prepare the Tabernacle, its vessels, and its priests, for ritual worship. The ritual also served as a rite of passage into priesthood for Aaron and his sons. The events described here are the implementation of the instructions that are recorded in Exodus 29, with a few important differences that I will discuss below.

Much has been written about Leviticus 8 throughout the ages. Scholars have compared the details of this chapter to God's instructions to Moses in Exodus 29 and 40, employing a diachronic approach to examine intertextual aspects of the formation of scriptures.[[2]](#footnote-2) Some researchers used a synchronic approach, examining Leviticus 8 within its wider context of Leviticus 8-10 through the lens of literary criticism.[[3]](#footnote-3) Others relied on functional anthropology theories to explore the theological and sociological meanings of the ritual and its symbols.[[4]](#footnote-4) Most frequently, scholars analyze this section by comparing it to other religious rituals, particularly to rites of passage.[[5]](#footnote-5)

In the extensive literature on the subject, numerous comparisons have been made between the instruction to Moses in Ex. 29 and the execution in Lev. 8. However, one of the differences between the two scriptures has warranted only a little attention.[[6]](#footnote-6) In the introduction to the text in Leviticus, God commands Moses to perform the ordination ritual (vv. 1-4). This directive is a ‘repetitive resumption’ of Ex. 29:1-4, meaning, it repeats a previous statement to bring the reader back to the narrated present. However, the directive in Leviticus is not identical to the instruction in Exodus, since in this instance Moses is instructed to assemble the entire congregation “at the entrance of the Tent of Meeting,” וְאֵת כָּל-הָעֵדָה הַקְהֵל אֶל-פֶּתַח אֹהֶל מוֹעֵד (Lev. 8:3), whereas in Exodus, only Aaron and his sons were to assemble there (Ex. 29:4). We will now look at the importance of this discrepancy between the two texts, and...

*Assembling the entire congregation*

What is the meaning of this new command? ~~To understand the importance of the addition in Lev. 8:3, we must understand exactly what it means~~. The term עֵדָה refers the all the people of Israel,[[7]](#footnote-7) and אֹהֶל מוֹעֵד – the "Tent of Meeting" is the sanctified space of the Tabernacle. This space was divided into two parts, the main sanctuary (קדש) and the inner sanctuary, the Holy of Holies (קדש קדשים). Outside, a courtyard (החצר) surrounds the Tent. The entrance to the Tent is called - פתח האוהל, and the entrance to the courtyard is called “the court gate”, שער החצר.[[8]](#footnote-8) Therefore, the description “at the entrance of the Tent of Meeting” positions the entire congregation inside the sanctified space in the courtyard, in front of the curtain of the Tent of Meeting.[[9]](#footnote-9) The additional instruction to congregate the people exposes the ritual to the public and enables everyone to take part in it.

The difference between Ex. 29, where the ritual takes place only in the presence of Moses, Aaron, and his sons, and Leviticus, where the entire nation is present, is highly significant, as it instills the ritual with an additional layer of meaning.[[10]](#footnote-10) It transforms the ordination ritual from a rite of passage to one that occurs in public. It is a “performance.”   
A “performance” is a Doing. Any action, or sequence of actions, that is done with our body, through the body, and is observed and seen.[[11]](#footnote-11) The performance can take place in any cultural and social context, from everyday actions, reality shows, and sports games, to religious rituals or secular ceremonies.[[12]](#footnote-12) The common denominator is that all these event take place in public, in the presence of an audience. The audience can be physically present in the event, either as passive or active participants, or virtually present by viewing the event in real-time, for example on a screen, or at some later date.[[13]](#footnote-13) I believe that the audience can also be the readers of a performative text, reading it either as stage directions or as a retrospective description.[[14]](#footnote-14) Since every individual experiences and is touched by a performance, there is a system of connections between the performance and the society and culture in which it is performed.[[15]](#footnote-15) As Shepherd wrote: “Performance is not just any form of behavior, but is specifically behavior which works to influence others: communicative behavior.”[[16]](#footnote-16) In fact, performance is an invitation to observe any everyday action as a show, and any show as significant.

Wesley J. Bergen, Reading Ritual: Leviticus in Postmodern Culture ( JSOTSup 417; PTT 7; London: T. & T. Clark, 2005).

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When reading the Ordination Ritual in Lev. 8 as a Performance, we are required to ask: Why did the authors-redactors choose to emphasize the presence of the entire congregation? What is the message they intended to transmit – whether to a physical audience in the narrative reality, or to readers in later generations? And in what manner was this message transmitted?

I would like to answer those questions through the prism of Performance Theory. I will argue that the ritual as it performed, or as it described as preformed, in Lev. 8, includes a didactic message regarding the social-hierarchal power system. [[17]](#footnote-17) To establish this hypothesis, I will consider the main elements of the ordination ritual in Lev. 8, particularly those that differ from the instructions given in Ex. 29.

*The objects used in the ritual*

The instruction at the beginning of Lev. 8 serves as an exposition for the acting characters and the power system that governs their interactions. God commands Moses to prepare the ritual:

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| 1 | And the LORD spoke unto Moses, saying: | א וַיְדַבֵּר יְהוָה אֶל-מֹשֶׁה לֵּאמֹר. |
| 2 | ‘**Take** Aaron and his sons with him, and the garments, and the anointing oil, and the bullock of the sin-offering, and the two rams, and the basket of unleavened bread. | ב **קַח** אֶת-אַהֲרֹן וְאֶת-בָּנָיו אִתּוֹ וְאֵת הַבְּגָדִים וְאֵת שֶׁמֶן הַמִּשְׁחָה וְאֵת פַּר הַחַטָּאת וְאֵת שְׁנֵי הָאֵילִים וְאֵת סַל הַמַּצּוֹת. |

This formulation reflects the authors’ perception of the priests. Aaron and his sons are listed alongside the other components, making them seem no different from the garments or the animals-offerings. This foreshadows their passive function in the ritual and reflects the perception that the priests are merely objects within the divine ritual system.

This approach is accentuated when compared to the instructions in Ex. 29:1-4:

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| **1a** | And this is the thing that thou shalt do unto them to hallow them, to minister unto Me in the priest’s office: | א וְזֶה הַדָּבָר אֲשֶׁר-תַּעֲשֶׂה לָהֶם, לְקַדֵּשׁ אֹתָם לְכַהֵן לִי: |
| 1b - 3 | **Take** one young bullock and two rams without blemish, [**2**](https://biblehub.com/exodus/29-2.htm)and unleavened bread, and cakes unleavened mingled with oil, and wafers unleavened spread with oil; of fine wheaten flour shalt thou **make** them. [**3**](https://biblehub.com/exodus/29-3.htm)And thou shalt **put** them into one basket, and **bring** them in the basket, with the bullock and the two rams. | **לְקַח** פַּר אֶחָד בֶּן-בָּקָר, וְאֵילִם שְׁנַיִם--תְּמִימִם. ב וְלֶחֶם מַצּוֹת, וְחַלֹּת מַצֹּת בְּלוּלֹת בַּשֶּׁמֶן, וּרְקִיקֵי מַצּוֹת, מְשֻׁחִים בַּשָּׁמֶן; סֹלֶת חִטִּים, **תַּעֲשֶׂה** אֹתָם. ג **וְנָתַתָּ** אוֹתָם עַל-סַל אֶחָד, **וְהִקְרַבְתָּ** אֹתָם בַּסָּל; וְאֶת-הַפָּר--וְאֵת, שְׁנֵי הָאֵילִם. |
| 4 | And Aaron and his sons thou shalt **bring** unto the entrance of the Tent of Meeting, | ד וְאֶת-אַהֲרֹן וְאֶת-בָּנָיו **תַּקְרִיב**, אֶל-פֶּתַח אֹהֶל מוֹעֵד; |

Here, Aaron and his sons are separated from the other components of the ritual by a new sentence, with a different syntactic structure and a single verb - “And Aaron and his sons **thou shalt** **bring**”.

*Marking the objects of the ritual*

At the beginning of the performance, Moses brings Aaron and his sons forward and washes them with water (v. 6). Washing with water has various symbolic meanings, including purification, cleansing, and returning to the primordial waters, in the womb.[[18]](#footnote-18) But on the visual dimension, washing also marks the objects of the ritual. Since the priests are the only ‘objects’ that are being handled at the moment, they appear center-stage, drawing all the attention of the onlookers.

The priests are marked not only with water but also by their garments – and by the absence of several garments. Early in the ritual, Aaron and his sons are dressed only in cotton pants, with their upper body left bare.[[19]](#footnote-19)

With these details, the scene begins to unfold before us. The entire congregation gathers excitedly before the entrance of the Tabernacle court, while Aaron and his sons stand silently, half-naked, wearing nothing but cotton pants. Moses first dresses Aaron, one garment at a time: the tunic, the ephod, the breastplate, and the golden diadem (v. 7-9). Throughout the process Aaron is passive, wearing garments that represent his new status and designate him as the High Priest. While Moses dresses Aaron, Aaron’s sons stand to the side, washed and half-naked, observing and waiting.

Moses’ actions toward the priests might have portrayed him as a simple assistant: a valet dressing his masters. But the narrator presents a reversed perspective of the power dynamic between Moses and the priests. Moshe is the one who controls the event, he is the one who acts and leads, both now and later on during the blood rituals.[[20]](#footnote-20) The priests are objectified in the ritual, treated as yet another performance object to be utilized and activated. The washing by Moses and the near-nakedness before the entire congregation express their lack of independence and their inferiority.

This reading correlates with the pattern of the Rite of Passage ceremony according to Victor Turner. The objects of the ritual are undressed, symbolizing the stripping of their honor as part of the current liminal stage. In this stage, the objects are situated between their old and new identity. Before assuming the authority of their new position, they are first returned to their most natural state, in which garments and social representation are meaningless. They stand bare, as a reminder of their humanity, and during the ritual they are humiliated and humbled.[[21]](#footnote-21)

Likewise, Aaron and his sons stand half-naked in the dedication ritual. The purpose of this nakedness is to remind not only the priests, but also the audience of observers (and readers), of their humanity. Furthermore, their nakedness also illustrates their subordinance to the divine.

*The anointing*

Hierarchal markers also appear in the sequence of actions in the ritual described in Leviticus. After Aaron is dressed, Moses takes the consecration oil and "anointed the Tabernacle" (v. 10).

בכתוב בויקרא, לא לגמרי ברור מהי הכוונה באמירה הכללית "המשכן וכל אשר בו". האם משה נכנס אל הקודש ומשך את המשכן מבפנים, או שמא הוא נותר בחצר ומשך את המשכן רק מבחוץ.

מילגרום - הוא נכנס פנימה ואז יצא החוצה ומשח את מזבח העולה (כפי שנאמר מפורשות בשמות מ). כך פלדמן, 77-78. קלינגביל משרטט מסלול מעגלי - משה נכנס לתוך הקודש, משח את קירותיו וכליו - המנורה והשולחן, ואז ההזייה על המזבח היתה על מזבח הקטורת (7 פעמים). לאחר מכן יצא ומיד משח את מזבח העולה ושאר הכלים - הכיור וחפציו, ובכך הוא חזר לנקודת ההתחלה שלו. פירוש זה מסתמך על כך ששני האיזכורים של המזבח לא מגדירים איזה מזבח בדיוק.

He enters the tent, while the congregation, Aaron, and his sons, wait in the courtyard, unable to see his actions. Inside the tent, Moses anoints the Tabernacle and its vessels (v. 10). [[22]](#footnote-22) When he exits, he anoints the Altar and the laver (v.11), which are in the courtyard.[[23]](#footnote-23)

Aaron is anointed only after the Tabernacle and all its vessels.

Lev. 8

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| 10 | And Moses took the anointing oil | י וַיִּקַּח מֹשֶׁה אֶת-שֶׁמֶן הַמִּשְׁחָה |
|  | and anointed the Tabernacle and all that was therein, and sanctified them. | **וַיִּמְשַׁח** אֶת-הַמִּשְׁכָּן וְאֶת-כָּל-אֲשֶׁר-בּוֹ **וַיְקַדֵּשׁ** אֹתָם. |
| 11 | And he sprinkled thereof upon the Altar seven times,  and anointed the Altar and all its vessels, and the laver and its base, to sanctify them. | יא **וַיַּז** מִמֶּנּוּ עַל-הַמִּזְבֵּחַ שֶׁבַע פְּעָמִים **וַיִּמְשַׁח** אֶת-הַמִּזְבֵּחַ וְאֶת-כָּל-כֵּלָיו וְאֶת-הַכִּיֹּר וְאֶת-כַּנּוֹ לְקַדְּשָׁם. |
| 12 | And he poured of the anointing oil upon Aaron’s head, and anointed him, to sanctify him. | יב **וַיִּצֹק** מִשֶּׁמֶן הַמִּשְׁחָה עַל רֹאשׁ אַהֲרֹן **וַיִּמְשַׁח** אֹתוֹ לְקַדְּשׁוֹ. |

Interestingly, this sequence of actions differs from the instruction in Ex. 29, where Aaron is to be dressed and immediately anointed, followed by his sons:

Ex. 29

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| 7 | Then shalt thou take the anointing oil, | ז וְלָקַחְתָּ אֶת-שֶׁמֶן הַמִּשְׁחָה, |
|  | and pour it upon his head, and anoint him. | **וְיָצַקְתָּ** עַל-רֹאשׁוֹ; **וּמָשַׁחְתָּ**, אֹתוֹ. |
| 8 | And thou shalt bring his sons, | ח וְאֶת-בָּנָיו, תַּקְרִיב; |
| 8-9 | and put tunics upon them. And thou shalt gird them with girdles, Aaron and his sons, and bind head-tires on them; | **וְהִלְבַּשְׁתָּם**, כֻּתֳּנֹת. ט **וְחָגַרְתָּ** אֹתָם אַבְנֵט אַהֲרֹן וּבָנָיו, **וְחָבַשְׁתָּ** לָהֶם מִגְבָּעֹת, |

Some scholars consider the sequence of actions, as it appears in Leviticus, to be problematic. They argue that it is implausible to assume that Aaron had to wait for his anointment, and that his sons remained half-naked while they waited to be dressed and anointed.

Table 2 compares the instruction in Ex. 29 to its execution in Lev. 8. As can be seen, Lev. 8 disrupts the sequence of Ex. 29 by adding the description of the anointment of the Tabernacle in vv 10-11, which originally appears in Ex. 40 (9-11).[[24]](#footnote-24) The diachronic approach explains the sequence of events in Leviticus 8 as the result of secondary additions to the text. Since the description of the ritual in Lev. 8 is based on Ex. 29:7-8 and 40:9-13, the anointment of the Tabernacle had to be added in vv. 10-11.

Moreover, Leviticus adds another element, sprinkling blood on the Altar seven times, as inspired by the Day of Atonement rites in Leviticus 16:19, for the cleansing of the Altar.[[25]](#footnote-25)

Lev. 16

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| 19 | And he shall sprinkle of the blood upon it with his finger seven times, | וְהִזָּה עָלָיו מִן-הַדָּם בְּאֶצְבָּעוֹ שֶׁבַע פְּעָמִים |
|  | and cleanse it, and hallow it  from the uncleannesses of the children of Israel. | וְטִהֲרוֹ וְקִדְּשׁוֹ  מִטֻּמְאֹת בְּנֵי יִשְׂרָאֵל |

Some scholars try to explain why the text was added in this place, and not before or after.

Milgrom suggests:

**The author/redactor of Lev. 8 had no choice but to insert the pericope on the anointing of the Tabernacle after the statement […]** Neither could he have interpolated it after the anointing of Aaron and the dressing of the priests (vv. 12-13), since it would have violated his fundamental premise: the anointing of the Aaron should take place in an unconsecrated sanctuary."[[26]](#footnote-26)

Feldman reasons that the sequence changes in Leviticus aim to adapt the commandments to the reality of the story: Anointing the priests requires blood, and blood requires the altar, therefore the altar must be purified first.[[27]](#footnote-27) The choice to introduce the anointing of the altar here (and not before) is to preserve, as much as possible, the order of the divine commandments:

"The primary goal is to fulfill Yahweh's most immediate command. In doing this, however, Moses creates a problem for himself and must pause the ordination ritual in order to perform the consecration procedure."[[28]](#footnote-28)

We can ask: Did the author-redactor really have no choice? Or can the sequence of actions, as it appears in Leviticus, be the result of deliberate intent?

I believe this sequence of events is deliberate, intended specifically for its audience. From the moment that the entire congregation is invited to gather at the Tent of Meeting and take part in the ordination ritual, every action has significance. The leaders of the ritual – whether Moses or the authors of Lev. 8 – are well aware of this fact.

The sequence of actions is symbolic of the hierarchal structure in cultic ritual, and designates clear boundaries between the Tabernacle, the High Priest, and the lay priests. Postponing his anointment until after anointing the Tabernacle and vessels requires the High Priest to wait his turn. Along with all of Israel he watches Moses enter the Tent alone, while he remains in the courtyard; with all of Israel he watches the seven-time sprinkling on the Altar. The order of anointing demonstrates that the position of the High Priest and his sons are secondary to that of the divine dwelling.

However, the message is not intended only for Aaron and his sons, but for the entire congregation as well. This shows that the essence of the priestly position is that of servicemen. All the priests – including the High Priest – are (as?) vessels of the Tabernacle.

The performative dimension of the ritual also illuminates the command to sprinkle the Altar seven times. Scholars propose various theories to explain the added sprinkling: perhaps, due to its importance, the Altar requires “reinforced” purification;[[29]](#footnote-29) maybe it is at greater risk to become impure (since it is exposed in the courtyard);[[30]](#footnote-30) or perhaps the Altar warrants a private ritual since it also functions as an independent Altar.[[31]](#footnote-31) In any case, from a visual stance, the individual treatment focuses the audience’s attention on the Altar and emphasizes its prime importance.

The visual dimension also structures the ritual and its nature. The multiple sprinklings on the Altar intensify the dramatic experience. While the entire audience is waiting to see Moses pour oil on the High Priest’s head, he suddenly disappears into the Tent; when he re-emerges, he does not rush to Aaron, but first stops to sprinkle the Altar seven times. The long pauses before the climax of the anointing creates an element of surprise and adds drama to the ritual.

*Sprinkling on Aaron and his sons*

At this point in the ceremony, Aaron’s sons are still half-naked. The lesson about the hierarchy applies to them as well. Only after their father is anointed, “Moses brought Aaron’s sons.” (13)

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| 13 | And Moses brought Aaron’s sons, | וַיַּקְרֵב מֹשֶׁה אֶת-בְּנֵי אַהֲרֹן |

While the sons are previously dressed, they are anointed with oil toward the end of the ritual. Then Moses mixes the anointing oil and the blood of the consecration offering, and sprinkles Aaron and his sons together.

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| 30 | And Moses took of the anointing oil, and of the blood which was upon the Altar, | וַיִּקַּח מֹשֶׁה מִשֶּׁמֶן הַמִּשְׁחָה וּמִן-הַדָּם אֲשֶׁר עַל-הַמִּזְבֵּחַ |
|  | and sprinkled it upon Aaron, and upon his garments, and upon his sons, and upon his sons’ garments with him, | וַיַּז עַל-אַהֲרֹן עַל-בְּגָדָיו וְעַל-בָּנָיו וְעַל-בִּגְדֵי בָנָיו אִתּוֹ |
|  | and sanctified Aaron, and his garments, and his sons, and his sons’ garments with him. | וַיְקַדֵּשׁ אֶת-אַהֲרֹן אֶת-בְּגָדָיו וְאֶת-בָּנָיו וְאֶת-בִּגְדֵי בָנָיו אִתּוֹ. |

The sprinkling on the priests is reminiscent of the sprinkling on the Altar of the Burnt Offering at the beginning of the ritual (v. 11). Moses sprinkles oil both on the Altar and the priests; however, while Moses sprinkled the Altar seven times, and only with oil –Aaron and his sons are sprinkled with oil mixed with blood, and only once. The similarity between the two sprinklings creates a parallel between the Altar and the priests, which is also present in the physical space and in the hierarchy of sanctity. The sanctified space is divided into various levels, and so are the priests, whose levels of sanctity correlate with the spaces they inhabit. While all priests can be present in the confines of the Tabernacle courtyard, only the High Priest may enter the Holy of Holies.[[32]](#footnote-32) The parallel reappears in the blood rituals, as discussed below.

The mixing of the oil and blood have also a figurative meaning. The blood stains the pristine priestly garments, which are new and unique, with red color. The oil alone would have stained the garments, but its visual effect is less significant. Together, the blood and oil mark the priests and their garments, perhaps even for the future,[[33]](#footnote-33) symbolizing their position as servants of the Tabernacle.

According to Lev. 8, the garments were sprinkled toward the end of the ritual, after the waving offering (which is discussed below). This sequence of actions is different from the sequence in Exodus, where Moses is instructed to sprinkle the blood and oil immediately for the consecration offering

The sequence of actions in Exodus is logical from a practical standpoint: the blood of the ram is already in Moses’ hands, and he needs only to add the oil for sprinkling.

Ex. 29

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| 20 | and dash the blood against the Altar round about. | וְזָרַקְתָּ אֶת-הַדָּם עַל-הַמִּזְבֵּחַ, סָבִיב. |
| 21 | And thou shalt take of the blood that is upon the Altar, and of the anointing oil, | וְלָקַחְתָּ מִן-הַדָּם אֲשֶׁר עַל-הַמִּזְבֵּחַ, וּמִשֶּׁמֶן הַמִּשְׁחָה, |
|  | and sprinkle it upon Aaron, and upon his garments,  and upon his sons, and upon the garments of his sons with him; | וְהִזֵּיתָ עַל-אַהֲרֹן וְעַל-בְּגָדָיו,  וְעַל-בָּנָיו וְעַל-בִּגְדֵי בָנָיו אִתּוֹ; |

Delaying the sprinkling until the end of the ritual, thus separated it from the other actions involving the blood manipulations, forces the audience to focus their entire attention on this act. On the one hand, the use of the oil is reminiscent of the early stages of the ritual, when the oil was sprinkled on the Altar to sanctify it (11). At the same time, the blood manipulation connects this act with the blood given upon the Altar afterwards, as detailed below. Postponing the sprinkling creates a prominent visual dimension at the end of the ritual, where the red blood appears again, marking Aaron and his sons as priests and concluding their sanctification with a climax.

According to Lev. 8, the sprinkling is the final action that is passively performed upon the priests. At this point, Moses turns to the priests and addresses them directly, imparting the laws of eating the offerings:

Lev. 8

|  |  |  |
| --- | --- | --- |
| 31 | And Moses said unto Aaron and to his sons:  Boil the flesh at the entrance of the Tent of Meeting; | לא **וַיֹּאמֶר** מֹשֶׁה אֶל-אַהֲרֹן וְאֶל-בָּנָיו  **בַּשְּׁלוּ** אֶת-הַבָּשָׂר פֶּתַח אֹהֶל מוֹעֵד |
|  | and there eat it and the bread that is in the basket of consecration,  as I commanded, saying: Aaron and his sons shall eat it. | וְשָׁם **תֹּאכְלוּ** אֹתוֹ וְאֶת-הַלֶּחֶם אֲשֶׁר בְּסַל הַמִּלֻּאִים  כַּאֲשֶׁר צִוֵּיתִי לֵאמֹר אַהֲרֹן וּבָנָיו יֹאכְלֻהוּ. |
| 32 | And that which remaineth of the flesh and of the bread shall ye burn with fire. | לב וְהַנּוֹתָר בַּבָּשָׂר וּבַלָּחֶם בָּאֵשׁ **תִּשְׂרֹפוּ.** |
| 33 | And ye shall not go out from the entrance of the Tent of Meeting seven days, until the days of your consecration be fulfilled;  for He shall consecrate you seven days. | לג וּמִפֶּתַח אֹהֶל מוֹעֵד לֹא תֵצְאוּ שִׁבְעַת יָמִים  עַד יוֹם מְלֹאת יְמֵי מִלֻּאֵיכֶם  כִּי שִׁבְעַת יָמִים יְמַלֵּא אֶת-יֶדְכֶם. |

The direct speech and the imperative indicate that, at this stage, Moshe transfers authority and responsibility to the priests for the first time in the ritual. The reference to Aaron and his sons as the subject of the verbs appears only in Leviticus 8. In Exodus 29, Moses is the subject of the verbs, where he is commanded to continue acting - to take, cook, and burn - while the only active verb that refers to the priests is "to eat."

*The blood manipulations*

The parallel between the Altar and the priests – between the sanctified space and its servicemen – is also expressed visually in the blood manipulations.

The blood manipulations take place in the context of three offerings: the bullock of the sin-offering חטאת,[[34]](#footnote-34) the ram of the burnt-offering עולה, and the ram of ordination offering מילואים. All of these are presented or offered; hands are leaned on their heads; they are slaughtered by Moses;[[35]](#footnote-35) and ritual actions are performed with their blood.

Lev. 8

|  |  |  |
| --- | --- | --- |
| 14 | And the bullock of the sin-offering was brought; | יד וַיַּגֵּשׁ אֵת פַּר הַחַטָּאת |
|  | and Aaron and his sons laid their hands upon the head of the bullock. | **וַיִּסְמֹךְ** אַהֲרֹן וּבָנָיו אֶת-יְדֵיהֶם עַל-רֹאשׁ פַּר הַחַטָּאת. |
| 15 | And when it was slain, | טו וַיִּשְׁחָט |
|  | Moses took the blood | וַיִּקַּח מֹשֶׁה אֶת-הַדָּם |
| 18 | And the ram of the burnt-offering was presented; | יח וַיַּקְרֵב אֵת אֵיל הָעֹלָה |
|  | and Aaron and his sons laid their hands upon the head of the ram. | **וַיִּסְמְכוּ** אַהֲרֹן וּבָנָיו אֶת-יְדֵיהֶם עַל-רֹאשׁ הָאָיִל. |
| 19 | And when it was slain | יט וַיִּשְׁחָט |
|  | Moses dashed the blood against […] | וַיִּזְרֹק מֹשֶׁה אֶת-הַדָּם עַל-הַמִּזְבֵּחַ סָבִיב. |
| 22 | And the other ram was presented, the ram of ordination, | כב וַיַּקְרֵב אֶת-הָאַיִל הַשֵּׁנִי אֵיל הַמִּלֻּאִים |
|  | and Aaron and his sons laid their hands upon the head of the ram. | וַיִּסְמְכוּ אַהֲרֹן וּבָנָיו אֶת-יְדֵיהֶם עַל-רֹאשׁ הָאָיִל. |
| 23 | And when it was slain, | כג וַיִּשְׁחָט |
|  | Moses took of the blood thereof...... | וַיִּקַּח מֹשֶׁה מִדָּמוֹ |

After the animal is brought before the priests, they lean their hands on its head. The laying of the hands is a visual representation of the connection between the animals and the priests, a confirmation of their ownership. This theatrical declaration is particularly significant, since everyone could see that it was Moses who brought the sacrificial animal to the ritual.

Slaughtering the animals and collecting their blood are the basic stages of preparation for the blood manipulations. These actions are described in a sterile manner, though we can imagine the sounds of the crying animals and the thick smell of the fresh blood.[[36]](#footnote-36) According to the narrative, the function of the sin-offering blood is to “purify the altar … and sanctify it, to make atonement for it …” (v. 15). Exegetes offer various theories regarding the use of the blood and its symbolic significance.[[37]](#footnote-37) However, I would like to shed light on the visual and dramatic role of the blood in the direction of the ritual.

First, Moses uses his finger to put blood on the corners of the Altar. The physical use of his body, without mediation, requires Moses to come in direct contact with the blood. This contact is focused, with Moses using one finger to place the blood on four specific places on the Altar. After the corners have been marked with blood, Moses pours the remaining blood onto the base of the Altar.[[38]](#footnote-38).[[39]](#footnote-39)

Next, Moses takes the blood of the ram burnt-offering, and throws its entirety on the Altar, described as “…dashed the blood” (19). This is a free-hand motion of sprinkling blood against the Altar, no longer a focused action taken with one finger.[[40]](#footnote-40) Moses’ hand was covered in blood while he walked around dashing it against the Altar.[[41]](#footnote-41) This scene shifts the set by painting the Altar and its surroundings bright red.

Moses turns to the priests only after the entire Altar was covered, and using the third offering – the ram of consecration – he paints their bodies with blood as well.

Lev. 8

|  |  |  |
| --- | --- | --- |
| 23 | And when it was slain, | כג וַיִּשְׁחָט |
|  | Moses took of the blood thereof, | וַיִּקַּח מֹשֶׁה מִדָּמוֹ |
|  | and put it upon the tip of Aaron’s right ear, and upon the thumb of his right hand, and upon the great toe of his right foot. | וַיִּתֵּן עַל-תְּנוּךְ אֹזֶן-אַהֲרֹן הַיְמָנִית וְעַל-בֹּהֶן יָדוֹ הַיְמָנִית וְעַל-בֹּהֶן רַגְלוֹ הַיְמָנִית. |
| 24 | And Aaron’s sons were brought, | כד וַיַּקְרֵב אֶת-בְּנֵי אַהֲרֹן |
|  | and Moses put of the blood upon the tip of their right ear, and upon the thumb of their right hand, and upon the great toe of their right foot; and Moses dashed the blood against the Altar round about. | וַיִּתֵּן מֹשֶׁה מִן-הַדָּם עַל-תְּנוּךְ אָזְנָם הַיְמָנִית וְעַל-בֹּהֶן יָדָם הַיְמָנִית וְעַל-בֹּהֶן רַגְלָם הַיְמָנִית וַיִּזְרֹק מֹשֶׁה אֶת-הַדָּם עַל-הַמִּזְבֵּחַ סָבִיב. |

Here too, as in the dressing process, the priests are segregated: Aaron first, followed by his sons. This distinction is absent in the instruction in Ex. 29:20, where Moses was required to put the blood on Aaron and his sons together. The separation between father and sons in the ritual once again emphasizes the hierarchy among the priests.

Painting the priests’ ear, thumb, and big toe, parallels the placement of blood on the corners of the Altar. Both are placed precisely and positioned on the extremities of the vessels – whether inanimate or living. This similarity indicates that the blood placed on the priests is expiatory, similar to the function of the blood on the Altar (15) and serves a purgative and prophylactic purpose.[[42]](#footnote-42)

In addition to the supernatural meanings that were ascribed to blood, the visual performance also lends the blood a pedagogical meaning. Sprinkling blood on the priests marks them as servants of the Altar. The mark creates a link between the Altar, the priests, and the blood of the sacrifice. This mark, which connects all three, is intended for the priests themselves, who feel the blood of the sacrifice on their own bodies, and also for the audience, who realize that the priests and the Altar are now bound together. This lesson is a necessary premise for the priestly law, according to which the priests are the only ones authorized to offer sacrifices. This message reflects political agendas.[[43]](#footnote-43)

Coloring the priests’ appendages might create another layer of meaning, especially for the audience, by connecting it with the purification ritual for the leper. The leper’s ear, thumb, and toe also require painting with the blood of a sacrifice (Lev. 14:14). The blood used in the case of the leper is the blood of a guilt-offering (אשם), offered for the purpose of purification. However, despite the distinctions, the parallel remains unavoidable: The High Priest and his sons are being ordained before the eyes of the entire congregation, and their appendages are painted with blood like the lowliest among them, the leper, who was ostracized and distanced until purified. In both rituals, the painted individuals stand as passive objects who are acted upon. This parallel illuminates the priests’ humanity. Although they are adorned with their representative garments, they are no different than anyone in the audience.[[44]](#footnote-44)

*The waving ritual*

Presenting the priests as objects who lack any status is also reflected in the waving ritual, where once again Moses acts upon the passive priests.

Lev. 8

|  |  |  |
| --- | --- | --- |
| 25-26 | And he took the fat, and the fat tail, and all the fat that was upon the inwards, and the lobe of the liver, and the two kidneys, and their fat, and the right thigh. [**26**](https://biblehub.com/leviticus/8-26.htm)And out of the basket of unleavened bread, that was before the LORD, he took one unleavened cake, and one cake of oiled bread, and one wafer, and placed them on the fat, and upon the right thigh. | כה וַיִּקַּח אֶת-הַחֵלֶב וְאֶת-הָאַלְיָה וְאֶת-כָּל-הַחֵלֶב אֲשֶׁר עַל-הַקֶּרֶב וְאֵת יֹתֶרֶת הַכָּבֵד וְאֶת-שְׁתֵּי הַכְּלָיֹת וְאֶת-חֶלְבְּהֶן וְאֵת שׁוֹק הַיָּמִין. כו וּמִסַּל הַמַּצּוֹת אֲשֶׁר לִפְנֵי יְהוָה לָקַח חַלַּת מַצָּה אַחַת וְחַלַּת לֶחֶם שֶׁמֶן אַחַת וְרָקִיק אֶחָד וַיָּשֶׂם עַל-הַחֲלָבִים וְעַל שׁוֹק הַיָּמִין. |
| 27 | And he put the whole upon the hands of Aaron, and upon the hands of his sons, | כז וַיִּתֵּן אֶת-הַכֹּל עַל כַּפֵּי אַהֲרֹן וְעַל כַּפֵּי בָנָיו |
|  | and waved them for a wave-offering before the LORD. | וַיָּנֶף אֹתָם תְּנוּפָה לִפְנֵי יְהוָה. |
| 28 | And Moses took them from off their hands, | כח וַיִּקַּח מֹשֶׁה אֹתָם מֵעַל כַּפֵּיהֶם |
|  | and made them smoke on the Altar upon the burnt-offering; they were a consecration-offering for a sweet savour; it was an offering made by fire unto the LORD. | וַיַּקְטֵר הַמִּזְבֵּחָה עַל-הָעֹלָה מִלֻּאִים הֵם לְרֵיחַ נִיחֹחַ אִשֶּׁה הוּא לַיהוָה. |

After the blood is placed on the priests’ bodies, and before their garments are sprinkled with blood and oil, Moses waves the grain offering. The priests stand passively throughout this ritual, although they may put their hands forward, while Moses arranges the fats and loaves. He places the fats and grain offering on their hands, waves their hands up and down,[[45]](#footnote-45) and then takes the grain offering from them and burns it on the Altar. From this point onward, the priests will be tasked with the waving ritual; but for now, they are ‘stage extras.’

In the waving ritual, the owner of the offering is entirely passive and while the priest is active. This is true for two additional ceremonies, which also include the phrase נת"נ + על + כף + [putting something on the hands of the owner of the offering]: in the ritual of the unfaithful wife (Num. 5:18) and the Nazirite offering (Num. 6:19). Both the unfaithful wife and the Nazirite are required to put out their hands, and the priest waves their grain offering while it is still in their hands. In all other waving ceremonies, the priest waves the offering himself. This literary parallel between the priests, the unfaithful wife, and the Nazirite, reinforces the status of the priests in their inauguration ceremony as passive objects who are treated as equal to all others in society.

**Conclusion**

The ordination ritual in Leviticus is designed as a public ritual attended by the congregation. In this paper, we examined it as a ‘performance’. This reading shed a new light on various facets of the ritual: the sequence of actions, and especially the differences between the instruction in Ex. 29 and its execution in Lev. 8; use of the human bodies as either active or passive; the function of oil and blood; and movement through space.

Using Performance Theory helped reveal the hierarchal social power-system, displaying the way the priestly authors use the Ordination Ritual Performance to assimilate their own social presumption and political worldview. The status of the priests is elevated: they are consecrated with oil, marked by blood, and are the only ones allowed to worship in the Tabernacle and perform blood manipulations on the Altar. Among the priests, the High Priest has the highest status. He is the only human representative who is permitted to enter the Holy of Holies, though even his entry is limited – since according to the same hierarchal structure, his status remains beneath God and his Tabernacle. All the priests are depicted as vessels of the Tabernacle, and their entire purpose is to serve the public.

1. This כינוי ניתן עי לקויפמן, תולדות ב, 478-477), וקנוהל, מקדש הדממה, 141, דייק את משמעותו, [↑](#footnote-ref-1)
2. J. Milgrom, *Leviticus 1-16. A New Translation with Commentary* (The Anchor Bible 3). New York: Doubleday, 1991, pp. 495-549; Jacob Milgrom, "The Consecration of the Priests : A literary Comparison of Leviticus 8 and Exodus 29", *Ernten, was man sät. Festschrift für Klaus Koch*, D. R. Daniels, U. Glessmer, M. Rösel (Hrsg.), Neukirchen-Vluyn: Neukirchener Verlag, 1991, pp. 273-286;

   Christophe Nihan, *From priestly Torah to Pentateuch : A Study in the Composition of the Book of Leviticus*, FAT II Reihe 25, Tübingen: Moher Siebek, 2007, pp. 134-147;

   Thomas Hieke, *Levitikus: Erster Teilband: 1–15* (HThK.AT), Freiburg: Herder, 2014, pp. 339-342;

   Daniel E. Fleming, “The Biblical Tradition of Anointing Priests,” *JBL* 117 (1998), pp. 401–414. [↑](#footnote-ref-2)
3. James W. Watts, *Ritual and Rhetoric in Leviticus From Sacrifice to Scripture*, Cambridge: Cambridge University Press, 2007. pp. 97-129;

   Liane M. Feldman, *The Story of Sacrifice: Ritual and Narrative in the Priestly Source*, Tübingen: Mohr Siebeck, 2020, pp. 67-108 [↑](#footnote-ref-3)
4. Menahem Haran, *Temples and Temple Service in Ancient Israel*, Winona Lake: Eisenbrauns, 1985. pp----58 ??-- היכן מתייחס למאמר מקויפמן 1960

   J. Milgrom, *Leviticus 1-16. A New Translation with Commentary* (The Anchor Bible 3) New York, Doubleday, 1991

   Y. Feder, *Blood Expiation in Hittite and Biblical Ritual: Origins, Context and Meaning* (WAWSup 2) Atlanta: SBL, 2011

   G. A. Klingbeil, "Ritual Space in the Ordination Ritual of Leviticus 8, *Journal of Northwest Semitic Languages* 21,1 (1995) pp. 59-82; Klingbeil, *Bridging the Gap: Ritual and Ritual Texts in the Bible* (Bulletin for Biblical Research Supplements 1), Winona Lake, Ind.: Eisenbrauns, 2007. pp. 191-196;

   J. Grossman and E. Hadad, "Ram of Ordination and Qualifying the Priests to Eat Sacrifices,"*Journal for the Study of the Old Testament* 45(4) (2021), pp. 476–492

   N. Kiuchi, *Leviticus* (Apollos Old Testament Commentary Series), - - - -- , 2007  
   Sarah L. Hart, From Temple to Tent: From Real to Virtual World - להיכן מתאימה? [↑](#footnote-ref-4)
5. The term "rites of passage", was coined as category by Arnold van Gennep, *The Rites of Passage* (trans. M. B. Vizedom and G. L. Caffee; London: Routledge and Kegan Paul, 1960) and further developed by Victor W. Turner, The Ritual Process: Structure and Anti-structure. Harmondsworth: Penguin, 1969. In biblical reserch, see: J. Milgrom, *Leviticus 1-16. A New Translation with Commentary* (The Anchor Bible 3). New York: Doubleday, 1991, pp. 566-569;

   J. Milgrom, "The Priestly Consecration (Leviticus 8): A Rite of Passage," *Bits of Honey; Essays for Samson H. Levey*, S. F. Chyet and D. H. Ellenson (eds.), Atlanta: Scholars Press, 1993.

   Klingbeil, *Bridging the Gap*, pp. 127-173. חוקרים נוספים שמתייחסים לטקס המעבר [↑](#footnote-ref-5)
6. Thomas Hieke, *Levitikus: Erster Teilband: 1–15* (HThK.AT) Freiburg: Herder, 2014, p. 342, noted that Moses gathered all the congregation as an expression of the whole community's involvement in the ritual. Following by him, Liane M. Feldman, *The Story of Sacrifice: Ritual and Narrative in the Priestly Source*, Tübingen : Mohr Siebeck, 2020, pp. 67-68, presented a literary rationale for the audience's presence, aiming to make a strong bond with the reader, "the reader becomes one of the Israelites in the story world, sharing their perspective of this foundational event" (68).

   Gerald A.

   Klingbeil, "Ritual space in the ordination ritual of Leviticus 8," *Journal of Northwest Semitic Languages* 21,1 (1995) 59-82 [↑](#footnote-ref-6)
7. For a broader discussion on the term עדה see: J. Milgrom, "Priestly Terminology and the Political and Social Structure of Pre-Monarchic Israel," *The Jewish Quarterly Review*, 69 (1978), pp. 65-81

   Feder, Blood Expiation, p. 41  
   Christophe Nihan, From priestly Torah to Pentateuch : A Study in the Composition of the Book of Leviticus, FAT II Reihe 25, Tübingen: Moher Siebek, 2007. p. 135 [↑](#footnote-ref-7)
8. For a broader discussion on the term see: Klingbeil, Ritual space.

   For “the entrance to the tent”, see: Ex. 26:36, 39:38. For “the entrance to the courtyard”, see: Ex. 27:16, 39:40. [↑](#footnote-ref-8)
9. Klingbeil, Ritual Space, pp. 61-64; Kiuchi, *Leviticus*, p. 152. [↑](#footnote-ref-9)
10. . לנימוקים שונים לפער בציווי הקהלת העדה בין גרסת שמ' כט לגרסת וי' ח, ראו,

    Milgrom, The Consecration, p. 275 [↑](#footnote-ref-10)
11. V. Turner, "Frame, Flow and Reflection: Ritual and Drama as Public Liminality," *Japanese Journal of Religious Studies* 6 (1979), pp. 465-499 - החברה בונה את עצמה באמצעות הטקסים

    V. W. Turner, *The Anthropology of Performance*, PAJ Publications: New York, 1988. p. 75 טוען לרצף פעולות סימבוליות,

    D. Taylor, *Performance*, Durham and London: Duke University Press, 2016. p. 208: "Performance is world-making. We need to understand it."

    D. Harari, “Everything is Performance,” *Theory and Criticism*50 (Winter 2018): 531-551 (Hebrew), pp. 533-534.

    S. Shepherd, *The Cambridge Introduction to Performance Theory*, Cambridge: Cambridge University Press, 2016. pp. 3-18. [↑](#footnote-ref-11)
12. Richard Schechner, "General Introduction," *The Anthropology of Performance*, Victor Turner, with prefaced by Richard Schechner, New York, NY, 1988). -PAJ Publications (1988).

    R. Schechner, *Performance Theory*, Rev and expanded edition with a new preface by the author, London ; New York : Routledge, 2003 . [↑](#footnote-ref-12)
13. Richard Schechner, *The Future of Ritual: Writings on Culture and Performance*, London: Routledge, 1993, p. 1; For extensive discussion, see Bell - Ritual\_ Perspectives and Dimensions--Revised Edition-Oxford University Press, USA (2009) pp. 74-75, 242-252 [↑](#footnote-ref-13)
14. inspired by : Watts, Ritual and Rhetoric in Leviticus, 204-208 ; Klingbeil, Ritual Space, p. 63. [↑](#footnote-ref-14)
15. For a research review on the relationship between performance, culture and society, see:

    Dror Harari, "Everything Is Performance," *Theory and Criticism* 50 (2018) [Hebrew], pp. 531-551.

    (התהליך הטקסי, 2004 [1969]; 1988 Turner)

    Durkheim - - - - (in Schechner , Performance Studies: An Introduction, p. 50) "performing rituals created and sustained "social solidarity". [↑](#footnote-ref-15)
16. S. Shepherd, *The Cambridge Introduction to Performance Theory*, Cambridge: Cambridge University Press, 2016. p. 6. For the claim that performance leads to change - in personal consciousness or in society, see Stanley J. Tambiah, “The Magical Power of Words,” Man 3 (1968): 175–208; idem, “A Perfor- mative Approach to Ritual,” PBA 65 (1979): 113–69. [↑](#footnote-ref-16)
17. . W. K. Gilders, *Blood Ritual in the Hebrew Bible: Meaning and Power*, Baltimore: Johns Hopkins University Press, 2004.

    Klingbeil, "Ritual space in the ordination ritual of Leviticus 8," *Journal of Northwest Semitic Languages* 21,1 (1995) 59-82

    אודות האתגר בפירוש "טקסים" והגדרת המשמעות שלהם - פדר, דם, פרק 4. [↑](#footnote-ref-17)
18. J. M. Kimuhu, *Leviticus The Priestly Laws and Prohibitions from the Perspective of Ancient Near East and Africa,* New York: Peter Lang, 2008. pp. 382-383. [↑](#footnote-ref-18)
19. This inference is made by comparing the clothing items that were required and prepared for them (Ex.28, 39:1-31), to the items that Moses was instructed to dress them up at the ceremony (Ex. 29: 5-6; lev. 8: 7-9). From the lists of the clothes at the ceremony, it is clear they came to the ceremony only with pants on their bodies. [↑](#footnote-ref-19)
20. Moses acts here as a priest in an extraordinary way only because the ones who are supposed to be priests have yet to be ordained. Gilders, Blood Ritual, pp. 67-68. [↑](#footnote-ref-20)
21. V. Turner, *The Ritual Process: Structure and Anti-Structure*, Ithaca, NY: Cornell University Press, 1969 - - [↑](#footnote-ref-21)
22. Milgrom, *Leviticus 1-16*, p. 516 [↑](#footnote-ref-22)
23. G. Klingbeil, “The Anointing of Aaron: A Study of Leviticus 8:12 in Its OT and ANE Context,” AUSS 38 (2000). pp. 231–243. p. 233, no.8 [↑](#footnote-ref-23)
24. . Milgrom, *Leviticus 1-16*, pp. 515-513  
     Feder, Blood Expiation in Hittite and Biblical Ritual-Society of Biblical Literature (2011), pp. 45-53 [↑](#footnote-ref-24)
25. . Milgrom, "The consecration of the priests 279 [↑](#footnote-ref-25)
26. Milgrom, "The consecration of the priests : a literary comparison of Leviticus 8 and Exodus 29", Ernten, was man sät; Festschrift für Klaus Koch. Hrsg. von Dwight R. Daniels [et al.]. Neukirchen-Vluyn: Neukirchener Verlag, 1991. pp. 273-286. (p. 279). [↑](#footnote-ref-26)
27. Feldman, The Story of Sacrifice, p. 76. [↑](#footnote-ref-27)
28. Ibid, 77. [↑](#footnote-ref-28)
29. . Milgrom, "The consecration of the priests 276 [↑](#footnote-ref-29)
30. . milgrom, AB, 516-7 [↑](#footnote-ref-30)
31. . הורוויץ, אצל מילגרום, שם. [↑](#footnote-ref-31)
32. . לתיאומים נוספים בין הכוהנים למשכן, ראו, Haran.PRIESTLY IMAGE OF THE TABERNACLE.1965 ; מ׳ הרן. ׳המערך הפולחני הפנימי ומשמעותו הסמלית׳. ספר היובל ליחזקאל קויפמן. ירושלים תשכ״א, עמ׳ כ-מב [↑](#footnote-ref-32)
33. . לפי שמות כט 29, בגדי הכוהן עוברים בירושה לדורות הבאים. ומכך יש שהסיקו שכמתי הדם והשמן לא כובסו ונשארו בגדר סימן וסמל. [↑](#footnote-ref-33)
34. This translation based on Feder, Blood Expiation in Hittite and Biblical Ritual. [↑](#footnote-ref-34)
35. . מילגרום, א"ב, 520, טוען כי השחיטה יכולה הייתה להיעשות עלי ידי כל אחד. ברם בציוויים בשמות כט, הניסוח מופנה ישירות למשה - "**וְשָׁחַטְתָּ**" (11, 16, 20). [↑](#footnote-ref-35)
36. . GIlders.Blood Ritual 81 [↑](#footnote-ref-36)
37. . תאוריות למשמעויות הדם -

    שריד לגאולת דם, דם הקורבן כפיצוי על הדם שנשפך (פדר). הדם מסמל את נפש האדם (גילדרס) הצורך הפוליטי של הקבוצה הכוהנית. [↑](#footnote-ref-37)
38. . מפרשים את יסוד המזבח על סמך תיאור המזבח ביחזקאל מג 20, כתעלה שהיתה בבסיס המזבח ואליה היו יוצקים את שאריות הדם שנותרו. מילגרום, א"ב, 239. [↑](#footnote-ref-38)
39. . בציווי בשמות כט 12 מופיע הפועל שפ"כ - "וְאֶת-כָּל-הַדָּם תִּשְׁפֹּךְ". ואפשר שזהו שינוי מכוון של בעל ויקרא ח בשביל לקשור את יציקת דם החטאת ליציקת שמן המשחה על אהרון, ולהקביל בין שתי הפעולות. (Kiuchi.Leviticus 8, 155). למעשה ההוראה לצקת דם, מופיעה רק בקורבן החטאת של יום המילואים (וי' ט 9). ובכלל השורש יצ"ק ביחס לדם מופיע רק עוד פעם אחת בלבד, מל"א כב 35. [↑](#footnote-ref-39)
40. . HALOT: 281 [↑](#footnote-ref-40)
41. . וראו בתרגום פסידו יונתן השלים את פעולת הזריקה, והבין כי היא נעשיתה באמצעות המזרקות - "וידרקון ית אדמא במיזרקיא על מדבחא" (וי' א 5). ברם אין כל סימוכין לשימוש באותן המזרקות, ונראה כי זריקת הדם היתה פעולת השלכה חופשית של הדם. [↑](#footnote-ref-41)
42. . מליגרום, א"ב, 529-528

    הדם ניתן על האיברים הפגיעים ביותר [↑](#footnote-ref-42)
43. . GIlders.Blood Ritual, pp. 102-103. [↑](#footnote-ref-43)
44. . טרנר. או שאני כבר מזכירה זאת מוקדם יותר ???? ואז להפנות להערה המוקדמת. [↑](#footnote-ref-44)
45. . פועל ההנפה מופיע בלשון יחיד, מכך מסיקים כי הכוהנים רק החזיקו את המנחה, ומשה הניח ידיו מתחת ידיהם וכך הניעם לתנועת ההנפה. מילגרום - - [↑](#footnote-ref-45)