

THE HOLY TEMPLE IN JERUSALEM

RABBI YISRAEL ARIEL

Foreword by Rabbi Chaim Richman





The History of the Tabernacle and the Holy Temple

In his opening words to the Laws of the Temple, Maimonides writes that the Holy Temple is a house of God, designated for the service of God during the course of the year and for public gathering on the three Festivals.

In addition to the practical aspects, the Temple also conceals within its depths a very profound concept.

The Sages explain that one of the purposes for which the world was created was the Holy Temple. In Tractate *Pesachim* (54a) it is stated: "Seven things were created prior to the world, and they are: Torah, repentance, the Garden of Eden, Gehinnom, the Throne of Glory, the Holy Temple, and the name of the messiah." That is to say, the Temple is the apex of the process of repairing and uplifting the world, culminating with the arrival of the messiah and complete redemption for the entire world.

As we will see in this chapter, Jewish tradition maintains that the first sacrificial offering in history was brought by Adam, the first man, upon Mt. Moriah, the future site of God's Holy Temple. Noah was next to offer sacrifices to God, followed by the Patriarchs of Israel: Abraham, Isaac and Jacob. Generations later, King David expressed his profound desire to construct a House for the Lord — and his son King Solomon was the one to build it. The altar was thus established on the site that had been designated for it from time immemorial.

Our Sages remind us of the fact that Abraham was twice told, "*Lekh Lekha* — Go for yourself!" The first time was when he was famously instructed to make his way to the Land of Israel. The second occasion was after Abraham passed nine Divine tests and was given instructions for the tenth and most difficult one of all: "Go for yourself to the land of Moriah [for the binding of Isaac on the altar]." The Midrash teaches: "*Lekh Lekha* was stated twice, and we don't know which one is more beloved . . ." and the Midrash concludes, "The second one is more beloved than the first" (*Bereshit Rabba* 39:9). That is, Abraham's journey to Mt. Moriah to build an altar with his son Isaac, and the declaration at the time of establishing the Holy Temple there — this was even more beloved than the original *Lekh Lekha* to the Land of Israel. This is because the Temple is the pinnacle and heart of the Holy Land.

Centuries passed before the Holy Temple was actually constructed in Jerusalem. First, the nascent Nation of Israel left Egypt and built a Tabernacle — the Mishkan — at the foot of Mt. Sinai. The date of the dedication of the Mishkan, the first of Nisan, is considered a pivotal day in the history of the world. As the Midrash teaches us:

"That very day was adorned with ten crowns: It was the first day of Creation, the first for kings, the first for presidents, the first for priesthood, the first for the Divine Presence — as is written, 'they shall make a sanctuary for Me' (Exodus 25:8) — first for blessing, first for Divine service, first for the ban on *bamot* (sacrificial platforms outside the Sanctuary), first for slaughtering on the north side thereof, first for the descent of the holy fire" (*Bereshit Rabba* 3:9).

The Sages explain that this date — the first of Nisan, the day of the Creation of the World — was purposely chosen for the dedication of the Tabernacle, to teach future generations that the Mishkan and the Divine Presence within it mark the completion of Creation.

From Mt. Sinai, the Tabernacle continues its journeys to *Eretz Yisrael*, the Land of Israel, encamping in various locations in the Sinai Desert and in the Holy Land: Gilgal, Shiloh, Nov, Givon . . . until the Temple itself was built by David and Solomon in its pre-ordained spot atop Mt. Moriah in Jerusalem.

As will be described and recounted in the chapters to follow, the First and Second Temples represent the most glorious chapters in Jewish history. Still, the Temple's primary purpose is to serve as an illumination for the entire world and all who live in it. It is the deepest prayer of the Jewish Nation to see the construction of the Third Holy Temple — may it occur speedily — and that it should stand forever as a center of spirituality for Israel and for the entire world.

And thus the Prophet Isaiah foretold (2:2): "And it shall come to pass at the end of the days, that the mountain of the Lord's house shall be firmly established atop the mountains, raised above the hills, and all the nations shall stream to it. And many peoples shall go and say, 'Come, let us go up to the mountain of the Lord, to the house of the God of Jacob, and He will teach us of His ways, and we will go in His paths' — for from Zion shall the Torah go forth, and the word of the Lord from Jerusalem."



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The Offerings of Cain and Abel on the Altar

Cain and Abel brought their offerings to God on the second *Rosh Hashanah* in the history of the world, atop the altar that their father Adam had erected on Mt. Moriah. Abel offered "from the firstlings of his flock and from their fats" (Genesis 4:4), and it was accepted. Cain, on the other hand, brought "fruit of the ground" (ibid. v. 3) — seeds of flax, the Sages teach — and God rejected his offering.

Cain and Abel are seen here standing near their offerings, among the trees of Eden. Abel lifts his hands in praise and thanksgiving as the flames of his sacrifice ascend heavenward, while Cain is seen with crestfallen face, as the flames of his offering turn to the sides.

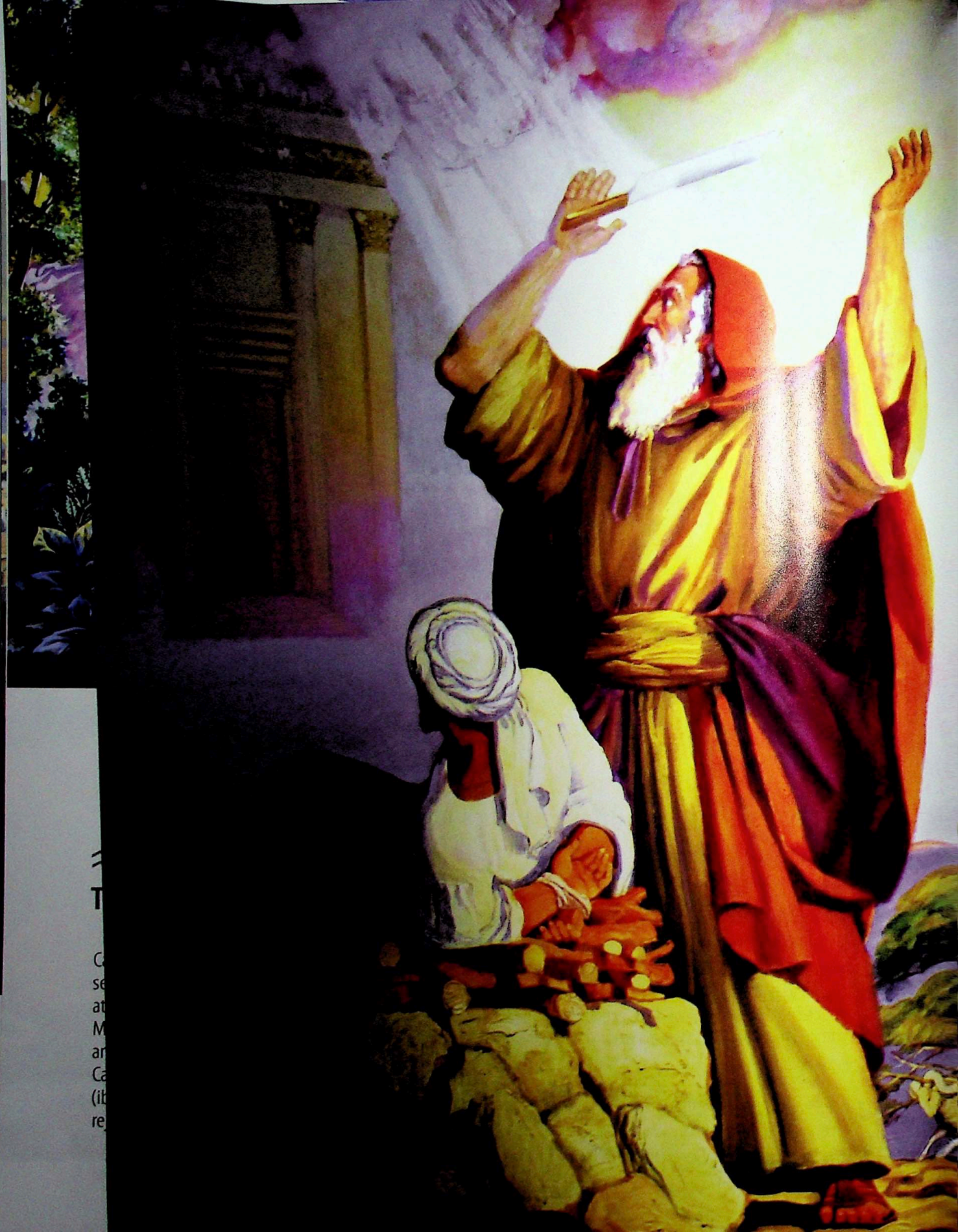


Noah and His Sons Offer a Sacrifice Atop the Altar Upon Exiting the Ark

The waters of the Great Flood have receded, and Noah and his sons make their way to Mt. Moriah to bring a special offering to God. They sought to express their thanks to God, as the Torah states: “And Noah built an altar to God, and he took of the pure animals. . . and offered them as burnt offerings upon the altar” (Genesis 8:20).

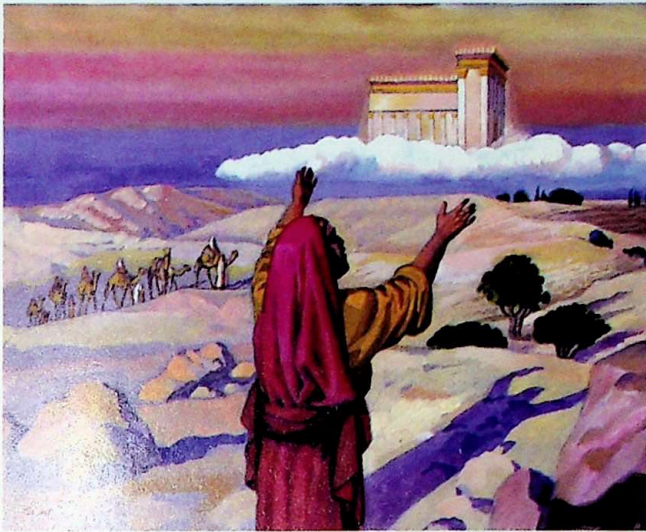
According to Rabbinic tradition, this altar was built on Mt. Moriah in the same place where Adam had built his altar (*Pirkei DeRabbi Eliezer HaGadol*, chap. 23). The

illustration depicts Noah about to light the fire under the sacrifice, as his three sons prepare the other animal and bird-offerings. The women of the family look on in the background, and pools of water remaining from the Flood can be seen in the distance. (The olive trees seen in the illustration reflect the tradition of our sages that the olive branch brought to the ark by the dove was brought from the ‘Mount of Anointment’ – that is, the Mount of Olives in the vicinity of Jerusalem – See *Targum Yonatan* on Genesis 8:11).



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« Isaac's prayer at Mt. Moriah

Isaac is seen here raising his hands in prayer, facing the site on which the Holy Temple is destined to be built. From afar we can see the caravan of camels bringing Eliezer and Isaac's future wife Rebecca.

In the passage describing the first meeting between Isaac and Rebecca, we read: "Isaac went out to meditate in the field towards evening" (Genesis 24:63); the Talmud explains that Isaac thus instituted the afternoon Mincha prayer, for "meditation is none other than prayer" (*Berakhot* 26b).

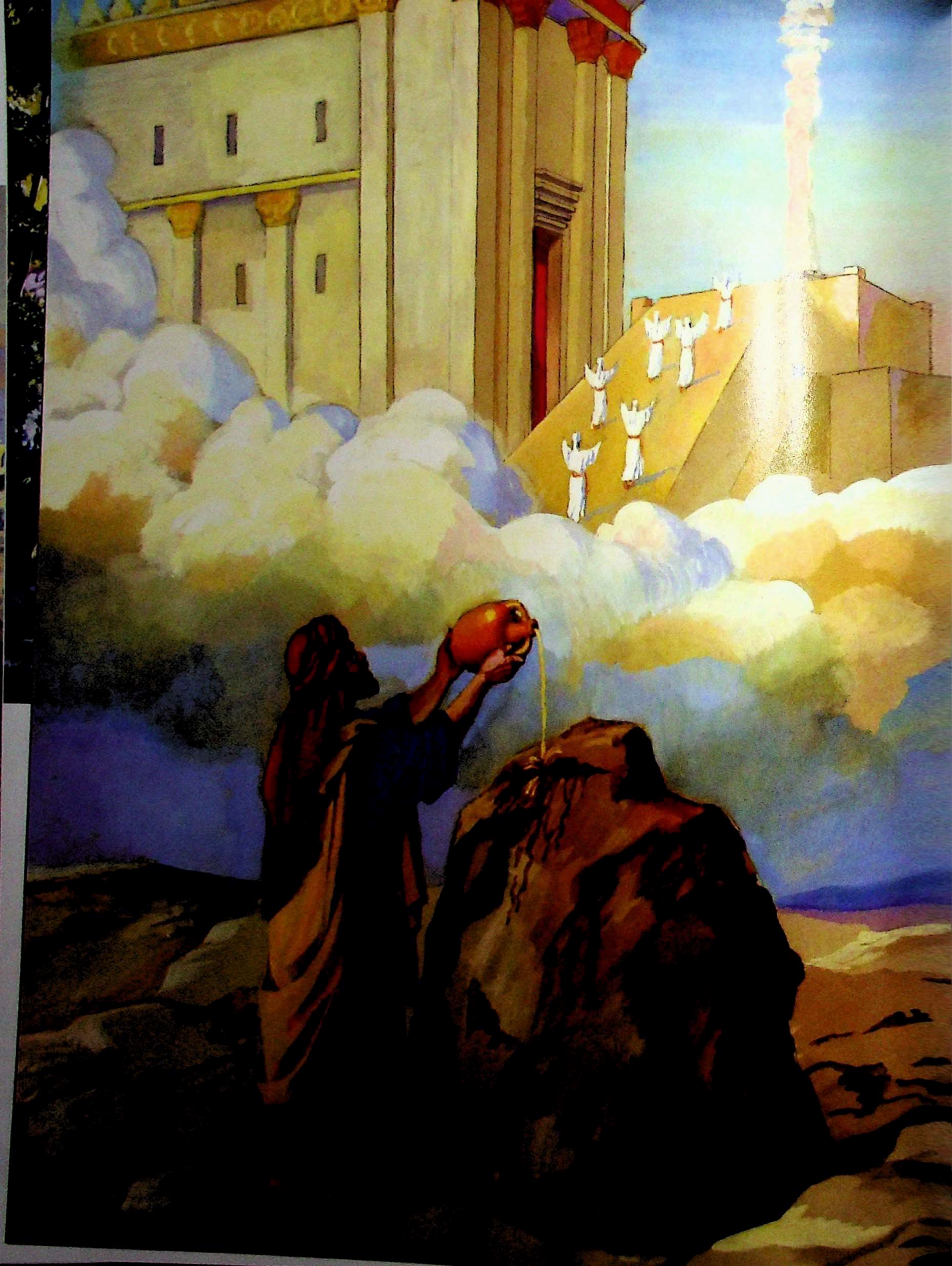
Elsewhere in the Talmud (*Pesachim* 88a), the Sages teach us that Isaac's prayer took place on Mt. Moriah, which is called a "field." Abraham called the site a "mountain," Isaac called it a "field," and Jacob referred to it as a "house."

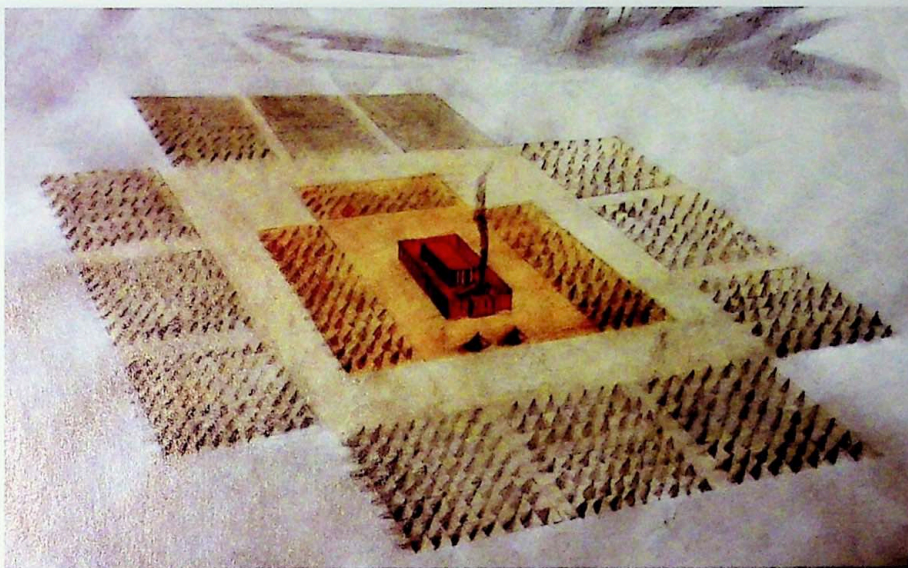
See Rashi's commentary (*Chullin* 91b), where he states: "The site of the Temple is Mt. Moriah where Abraham prayed, and it is the field in which Isaac prayed, as is written, "...to meditate in the field" (Genesis 24:63).

« Abraham Declares the Establishment of the Holy Temple in Israel

Following the binding of Isaac on Mt. Moriah, Abraham and Isaac lift their eyes to the site designated for the future construction of the Holy Temple. On this occasion Abraham proclaims, "*Ado-nai Yir'eh* – God will see!" – declaring that this hilltop, where Isaac was bound and nearly offered to God, will be the site of a permanent altar on which will be brought offerings to God. Abraham also prayed that the merit of the binding and Isaac's willingness to give his life will stand the future generations of Israel in good stead in times of tribulation, as and Rashi explains (Genesis 22:14): "The Lord will choose and see for Himself this place, to cause His Divine Presence to rest therein and for offering sacrifices here... The Midrash Aggada expounds further: The Lord will see this binding to forgive Israel every year and to save them from retribution [as if] Isaac's ashes shall be seen, heaped up for atonement on the altar" (*Bereshit Rabba* 56:9).

In the illustration Abraham is seen as he is being told, "Do not cast your hand at the boy!" Both father and son gaze towards the west, to the site of the future Holy Temple. It was at this time, according to Maimonides (*Guide* 3:45) that Abraham instituted the rule that the Divine Presence dwells in the west, i.e., the site of the Divine Presence in the Temple will be in the western part of the structure, in the Holy of Holies.





The Sanctity of the Encampments in the Desert

This painting portrays the sanctity of Israel's encampment in the desert, and the three principal degrees of holiness thereof: The highest level was that of the Camp of the Divine Presence, that is, the Tabernacle and its courtyard [red in the center]. The second level was that of the Camp of the Levites, where the Tribe of Levi

dwelled on the three sides of the Tabernacle (orange). Finally, the sanctity of the general Camp of Israel is of the lowest level; it is here that the other Tribes of Israel camp, on the outside perimeter (light brown).

« Jacob's dream at Mt. Moriah

The illustration portrays Jacob's famous dream of the ladder as it is explained by the Sages of the Midrash. The ladder seen by Jacob is actually the ramp leading up to the altar of the Holy Temple, and the angels ascending and descending it are the priests, dressed in their white garments of the Temple service. The priests are as the angels on high, performing the Divine service before God.

According to Rabbinic tradition, the location in which Jacob lay down to sleep – Beit El – does not refer to the place named Beit El, but rather to the site of the Holy Temple, literally “the House of God.” The Midrash states that the place in which Jacob prayed was none other than the Holy Temple (*Bereshit Rabba* 68:9). The Midrash further teaches (69:7): Rabbi Shimon bar Yochai said: This teaches that God showed Jacob the Holy Temple.

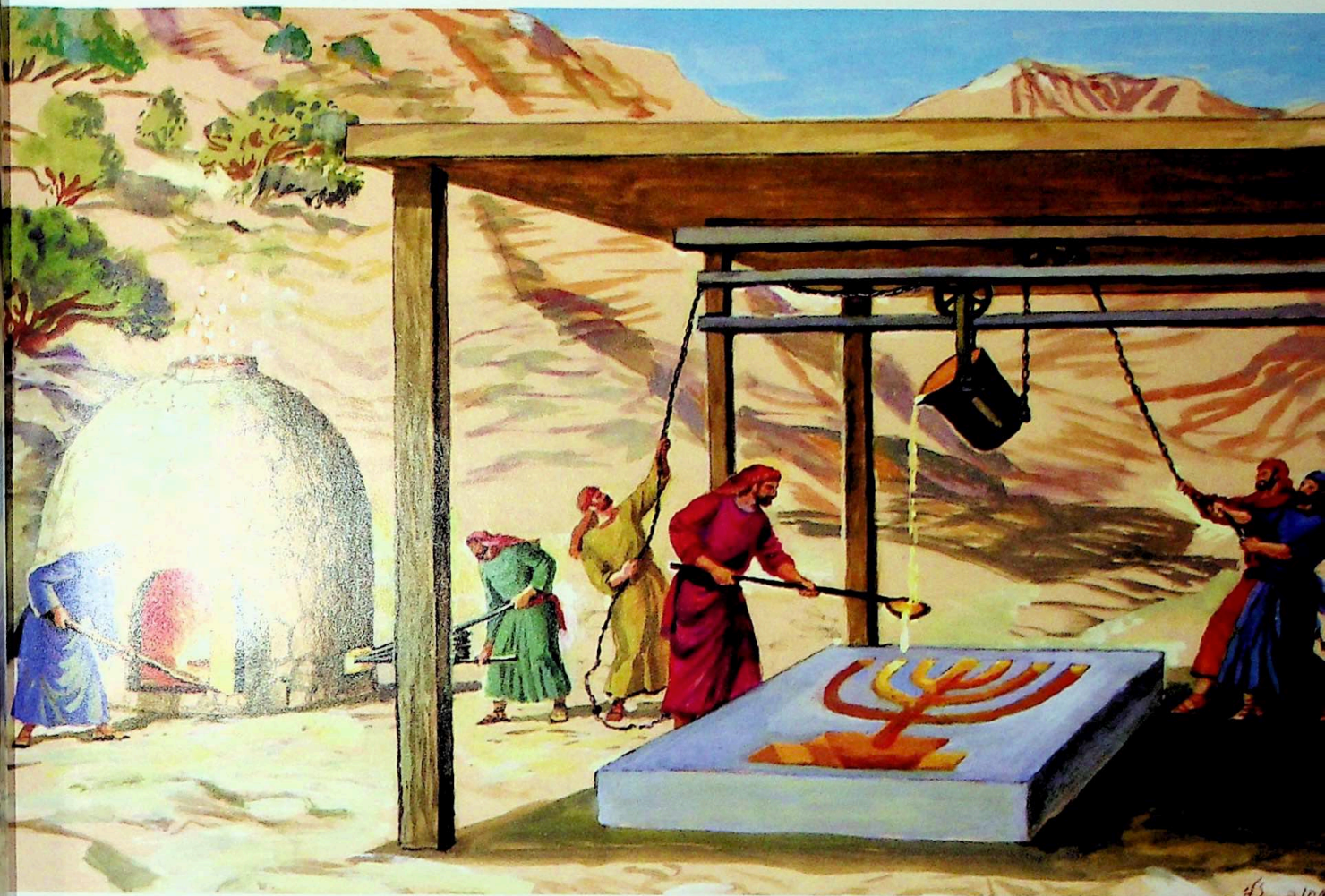
The Midrash (68:12) continues to describe Jacob's dream as referring to the Holy Temple: “Behold, there was a ladder’ – this was the ramp. ‘Rooted in the ground’ – this was the altar. ‘And its top reached the Heavens’ – these were the offerings, whose pleasing fragrance reaches the sky. ‘Behold, there were angels of God’ – these were the High Priests. ‘Ascending and descending it’ – going up and down the ramp.”

In this light, the meaning of Jacob's vow when he poured oil atop the altar and declared, “This rock that I have placed as a monument will be the House of God” (Genesis 28:22), becomes clear.



Fashioning the Menorah of One Piece in the Desert

Constructing the candelabrum under the harsh conditions of the desert was no easy task. Yet Bezalel indeed fashioned a menorah 'of one piece of pure gold' and set it in the Tabernacle. This illustration depicts the artisans creating the 'beaten' menorah utilizing hammers. A supervisor appointed by Bezalel stands by to ensure that the Menorah is fashioned in accordance with the exact plan given to Moses at Mt. Sinai.

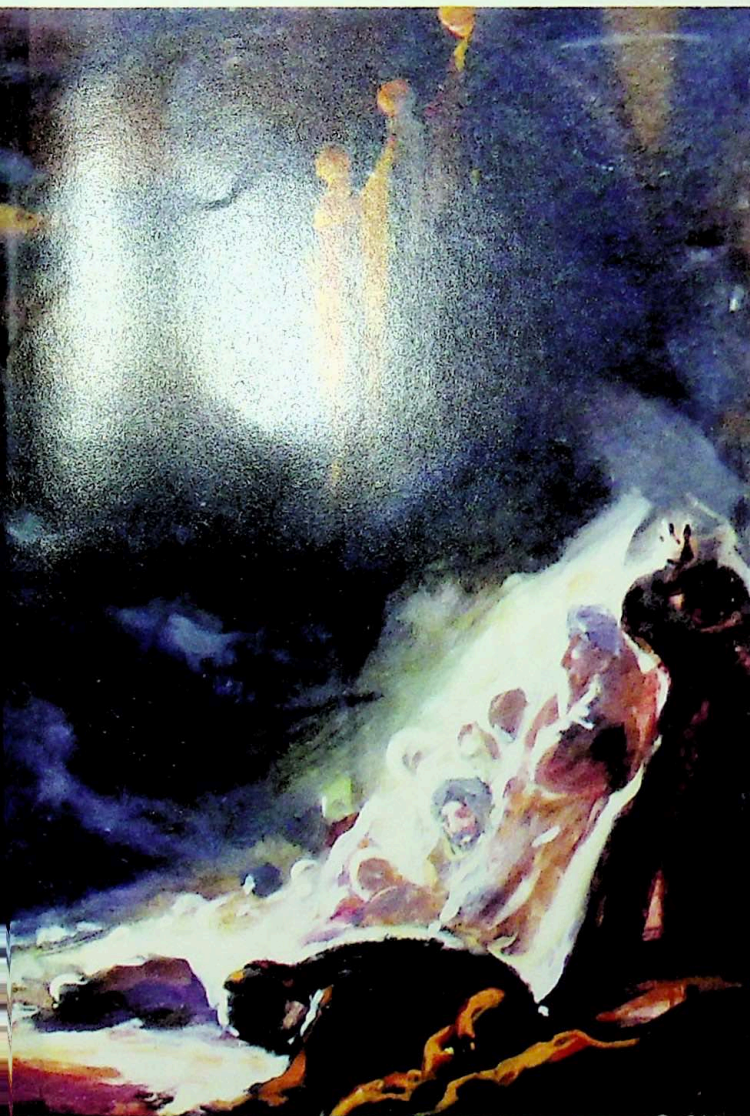


Casting the Golden Menorah

Various Rabbinic sources indicate that the candelabrum was fashioned via the method of casting, a technique considered complex even with the advent of modern technology. This is especially so in the case of the menorah, which was required to be cast at a height of eighteen handbreadths. One of several casting options is pictured here, taking into account the particular conditions of the Sinai desert in which the Children

of Israel built the Tabernacle and its vessels. The gold was melted in a special oven, heated to a very high temperature, some 1,000 degrees Celsius. The molten gold was then poured into a special vessel, and from there into a mold prepared precisely for the Menorah and its detailed design. Much hammering work still remained for the artisans to finalize the Menorah's various adornments.





« Dedication of the Altar in the Tabernacle

This painting depicts the Divine fire that descended upon the altar while Aaron the Priest blessed the nation. Also depicted is Aaron's son Nadab (at his right) falling to the ground after bringing a "strange fire that God did not command" (Leviticus 10:1) to the altar.

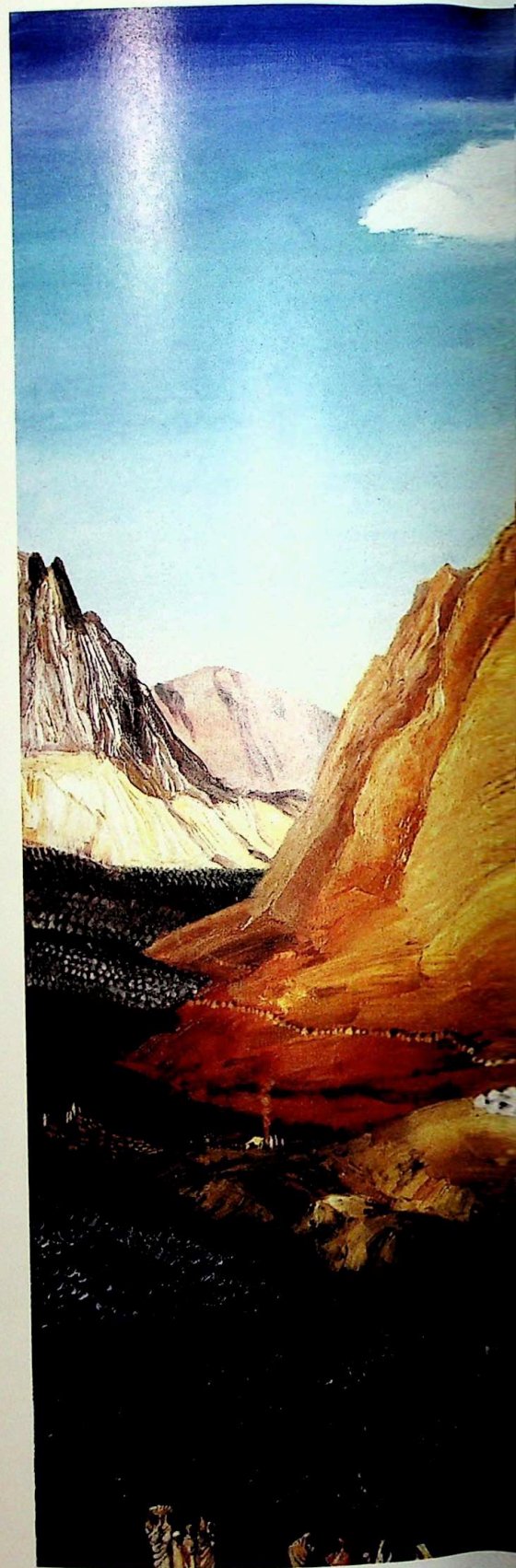
The dedication took place on the first of the month of Nisan, a year after the Exodus, in the presence of the entire nation, and everyone there had a part in funding or constructing the Mishkan. The Torah states, "Moses and Aaron came before the Tent of Meeting and came out and blessed the nation . . . A fire emerged from before God and consumed the sacrifice on the altar. The entire congregation saw and celebrated . . ." (Leviticus 9:23–24). The Sages add that it was regarding this occasion that it was said, "Rejoice, o righteous ones, in God . . ." (Psalms 93), and note that this Divine fire did not cease from the altar until the times of King Solomon (*Pesikta Zutrata, Shemini*) — when new fire descended.

The Tabernacle at the Foot of Mt. Sinai >>

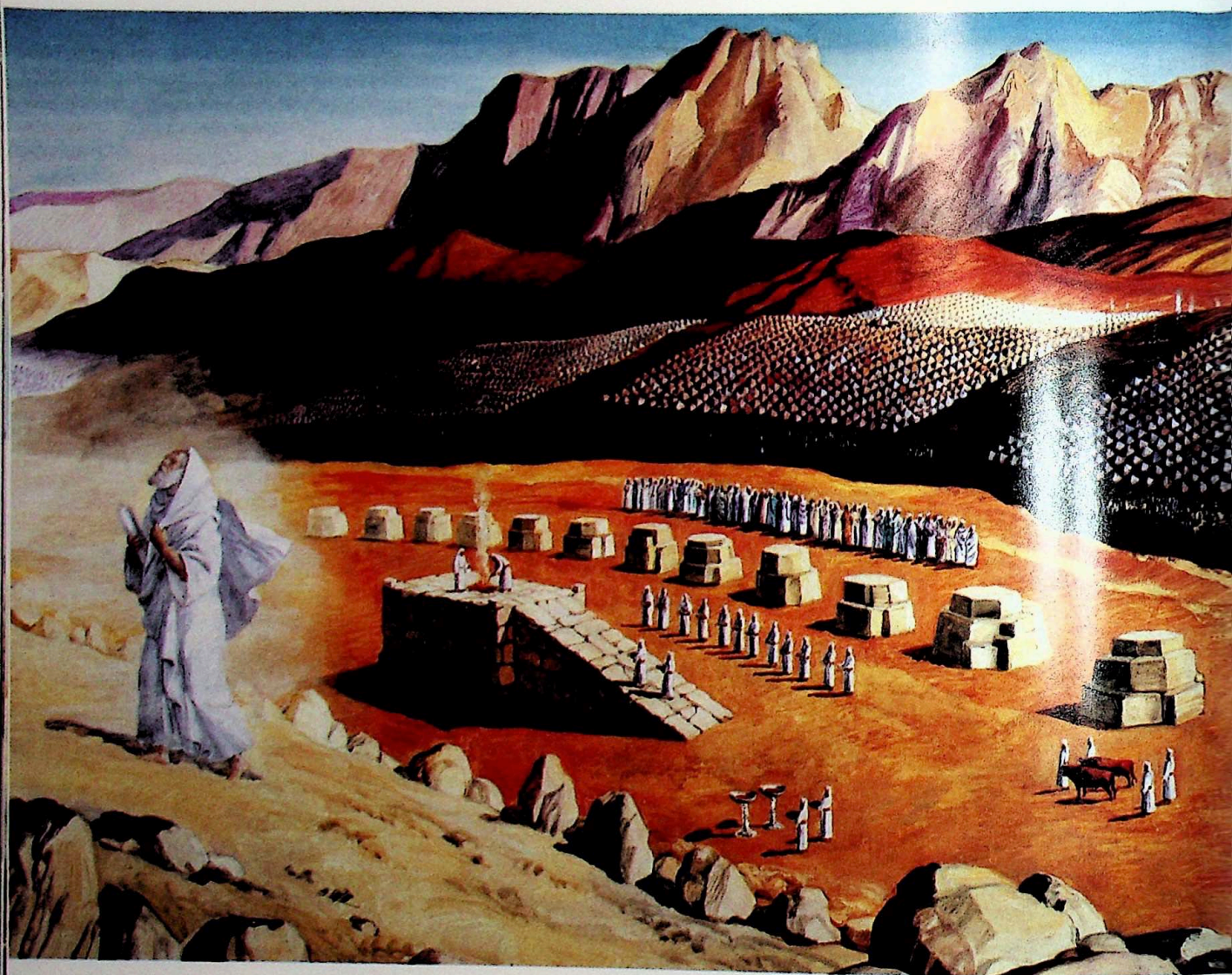
This painting depicts the Tabernacle erected at the foot of Mt. Sinai. Atop is the *Amud HaAnan* (Pillar of Cloud) that hovered perpetually above it between Israel's journeys. Around the Tabernacle is the Tribe of Levi, those who served in the Mishkan and were, together with the priests, responsible for the sacrificial service. The first commandment given to Israel after Moses received the second set of *luchot* (tablets) and descended from Mt. Sinai on *Yom Kippur*, was to construct the Mishkan. The *Seder Olam Rabba* (5:6) provides the chronology of the events:

"In the third month, on the sixth day, Israel was given the Ten Commandments; this was a Sabbath. On the seventh [of the month], after the Ten Commandments, Moses ascended to the mountain . . . and he was there for forty days and forty nights. On the 17th of Tammuz he came down and smashed the *luchot* . . . He ascended on the 18th of Tammuz, and asked for mercy for Israel . . . God then was appeased towards Israel, and told Moses to sculpt new *luchot* and to ascend . . . He went up on the 29th of the month of Av, and he was taught the Torah a second time . . . He came down on the tenth of Tishrei, *Yom Kippur*, and informed Israel that God had accepted his prayers . . . What did he command them? He commanded them to make the Mishkan — and they set about to do so . . . What blessing did he bestow upon them? He told them, 'May it be God's will that the Divine Presence should be found in all your endeavors.' He said: 'How fortunate you are, Israel, in meriting the service of the Mishkan, and just as you have merited this, may you also merit to receive the Holy Temple, and that the Divine Presence should dwell in your midst — as is written, 'They shall make a Sanctuary for Me and I will dwell amongst them'" (Exodus 25:8).

The Levites encamping around the Mishkan have two important functions: They are responsible for the singing as the daily offerings are brought, and for the assembling and dismantling of the Tabernacle in between each journey in the desert. The tents of Moses and Aaron are placed adjacent to the eastern opening of the Mishkan. The seventy elders — the Sanhedrin — gathered in Moses's tent, where they heard and learned the Torah directly from him, and later transmitted it to the Tribes of Israel. Alongside Moses's tent stood another tent in which was placed the coffin of their ancestor Joseph, son of Jacob, which accompanied the Levites in the desert sojourns.







The Levites Build the Tabernacle »»

In this painting, the Israelites have encamped at one of their stops in the Sinai desert. At each stop the Mishkan needed to be built, and this task was divided among the three Levite families: The family of Merari was responsible for the actual building; a planner (far left) is seen consulting the design and instructing the workers. The family of Gershon (left) was entrusted with putting up the tapestries, and the family of Kohath (right) is carrying the Holy Ark, enwrapped in blue cloth, on its way to the Holy of Holies.

« The Partitions and Levels of Sanctity at the Foot of Mt. Sinai

This painting depicts a unique ceremony at Mt. Sinai, related in Exodus 24: "Moses built an altar under the mountain, and twelve pillars for the twelve Tribes of Israel." This was one occasion when Moses was taught the various levels of Temple sanctity, as written in the same passage: "Moses, Aaron, Nadab, Abihu and the 70 elders of Israel ascended," with the rest of the nation standing at the foot of the mountain. Each one was instructed up to what point he could ascend, corresponding to the Temple gradations, as Rashi comments on Exodus 19:24: "You [Moses] [shall be] a partition for yourself, Aaron [shall be] a partition for himself, and they [the priests] — a partition for themselves. Moses went closer than Aaron, and Aaron closer than the priests, but the people shall altogether not break their position to ascend to the Lord."

In the foreground, Moses is seen here atop the mountain [this is not intended to depict the man of God's actual likeness], enveloped in the protective cloud and with the Book of the Covenant in his hand. At the foot of the mountain are large boulders blocking others from climbing the mountain.

Below Moses we see the altar he built, and around it the priests performing the Divine service, the various offerings, the large bowls, and the 12 pillars marking off the site of the

Azara (equivalent to the Temple court), where the priests stood (24:4–6).

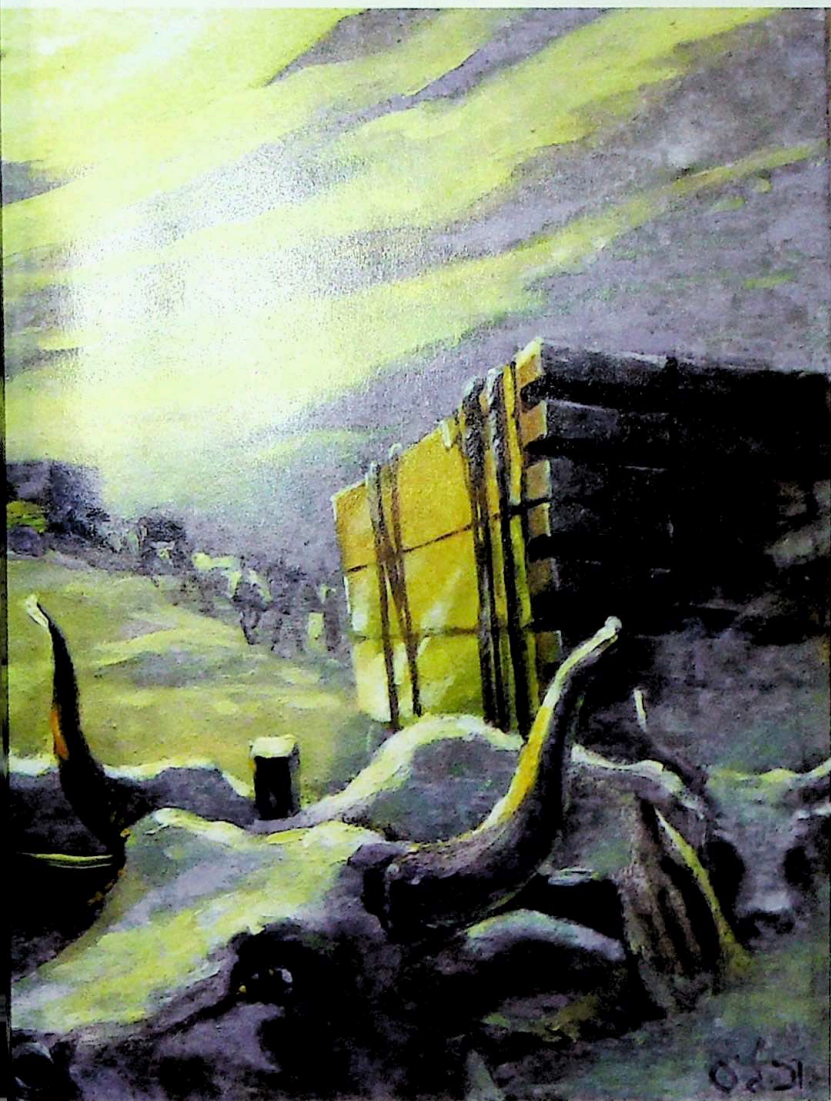
Below them are seen the 70 Elders of Israel, comprising Moses's Court, just as they are positioned in the *Lishkat HaGazit* (Chamber of Hewn Stone) in the Holy Temple.

The setting of these "partitions" at Mt. Sinai also determined the permanent spiritual framework in the Temple: Moses's was that of prophecy, i.e., the Sanctuary and the Holy of Holies; the priestly "partition" is that of the Temple service in the altar in the *Azara*; and the Sanhedrin represents the Torah in the Temple: the Chamber of Hewn Stone, from where Torah law was issued and taught to all of Israel.

The rest of the nation remained furthest away from the mountain, as Moses was instructed: "Set a boundary for the people around the mountain and tell them to take care not to ascend it or even to touch it; anyone who touches it will certainly die" (Exodus 19:12). The entire mountain was sanctified with the holiness of the "Encampment of the Divine Presence."

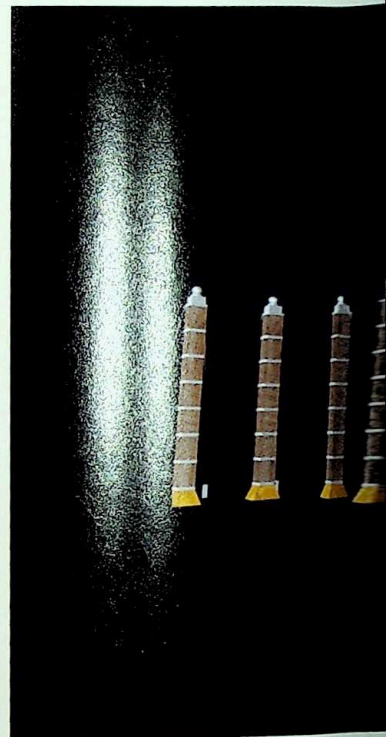






« 'Covered Wagons' for the Beams of the Tabernacle

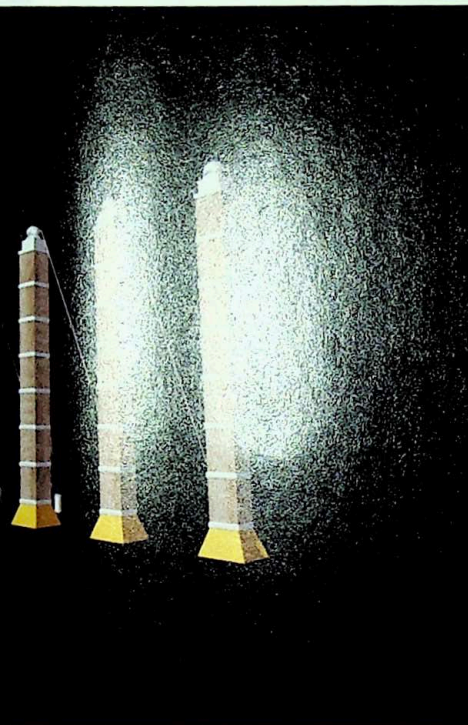
A long convoy of Israelites makes its way to a desert encampment. They go forth with wagons donated by the tribal princes for the purpose of carrying the Mishkan's beams and tapestries, as is written: "They brought their offering before God: six covered wagons and twelve oxen" (Numbers 7:3). Some of the beams have already been unloaded, and the Levites hurry to stand these in place for the Mishkan.



The Height of the Altar in the Desert Tabernacle

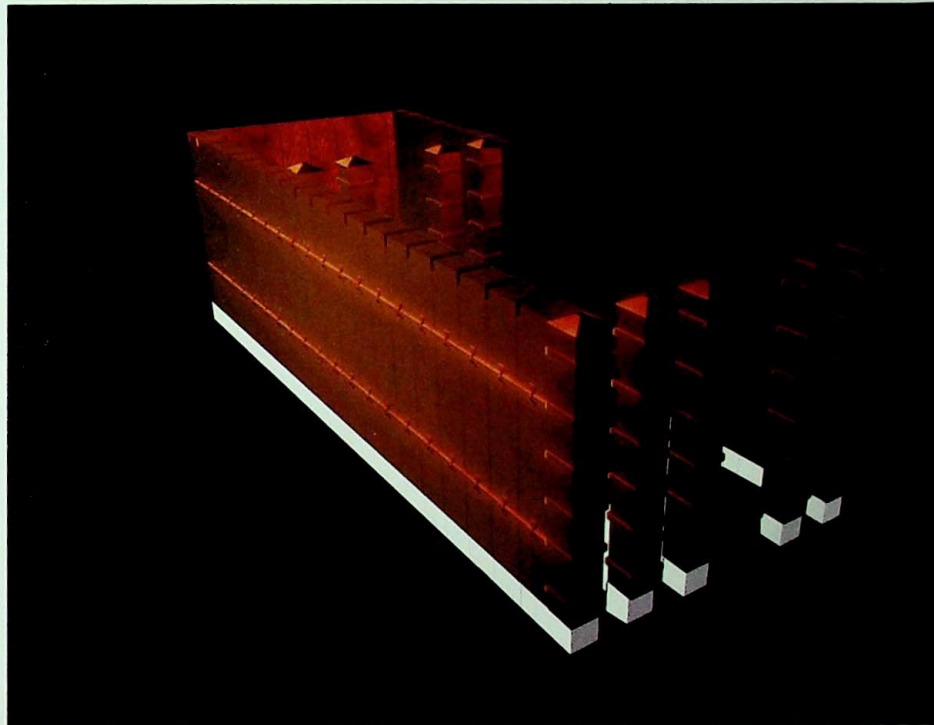
The bronze altar in the Tabernacle stands ten cubits high. The Torah notes that it was actually only three cubits tall: "Fashion an altar of acacia wood, five cubits square, and three cubits high" (Exodus 27:1). In practice, though, the altar was elevated to a height of ten cubits, as explained in the Talmud (*Zevachim* 59a) and by Maimonides (*Beit HaBechira* 2:5): "All of the altars – those made by Moses, Solomon, the returning exiles, and the future altar – are ten cubits high; the height of three cubits in the Torah refers only to the actual area where the wood is arranged for the offerings."

Based on this, the ramp leading up to the altar had to be some 30 cubits long. However, the Levites could not have carried such a heavy ramp during their journeys in the desert. Rather, it would seem that whenever Israel arrived at a new encampment site, they would erect a ramp of stones, and then raise the bronze altar atop a structure of stones prepared for this purpose, as shown here.



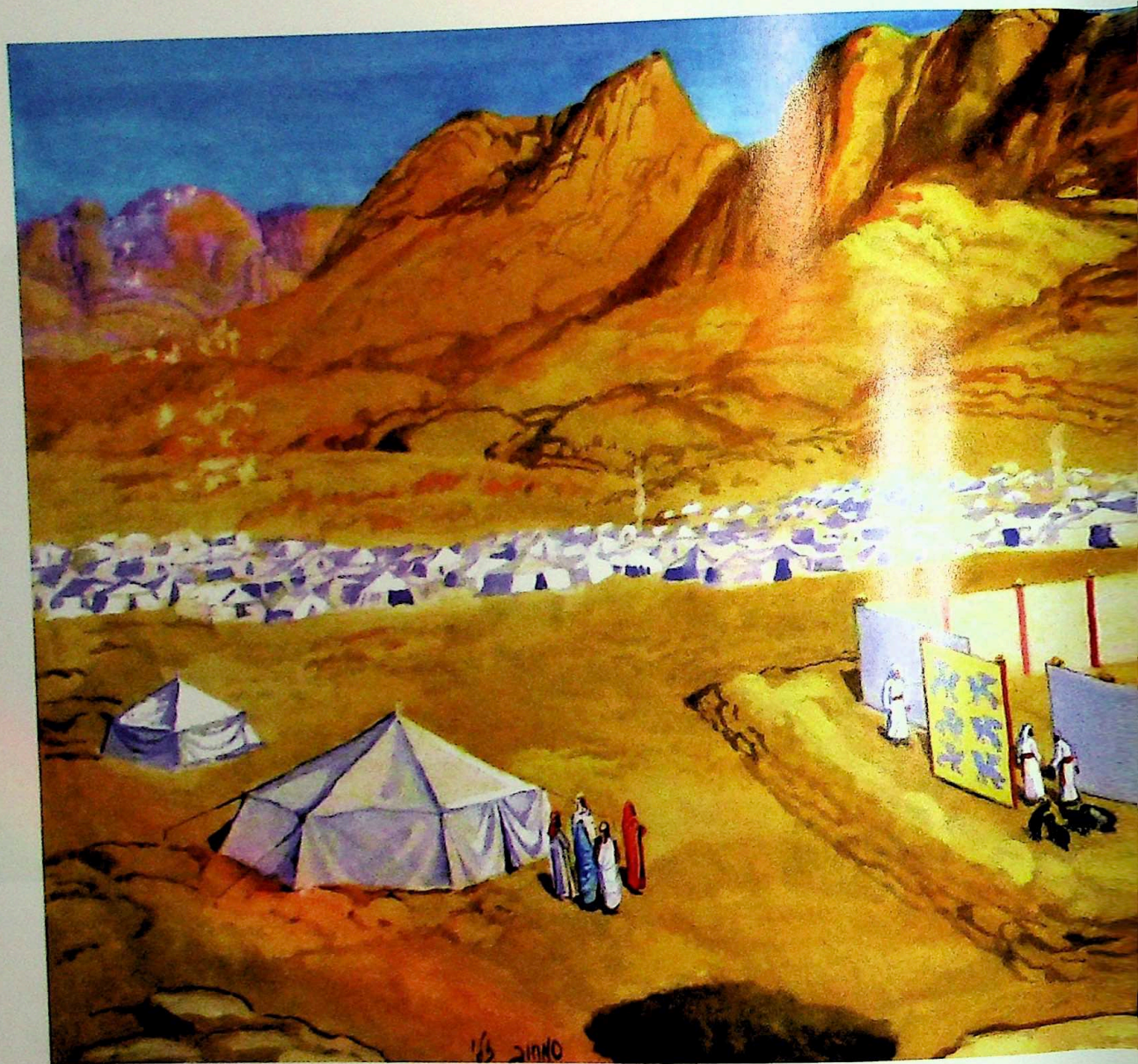
≧ The Components of the Courtyard Beams

The picture depicts nine of the columns on which are hung the curtains that encompass the Tabernacle courtyard. Silver rings on each pillar helped strengthen them, and sockets fashioned of brass at the foot of each helped stabilize them. Atop each pillar were silver hooks from which the tapestries were hung and held taut between the pillars.



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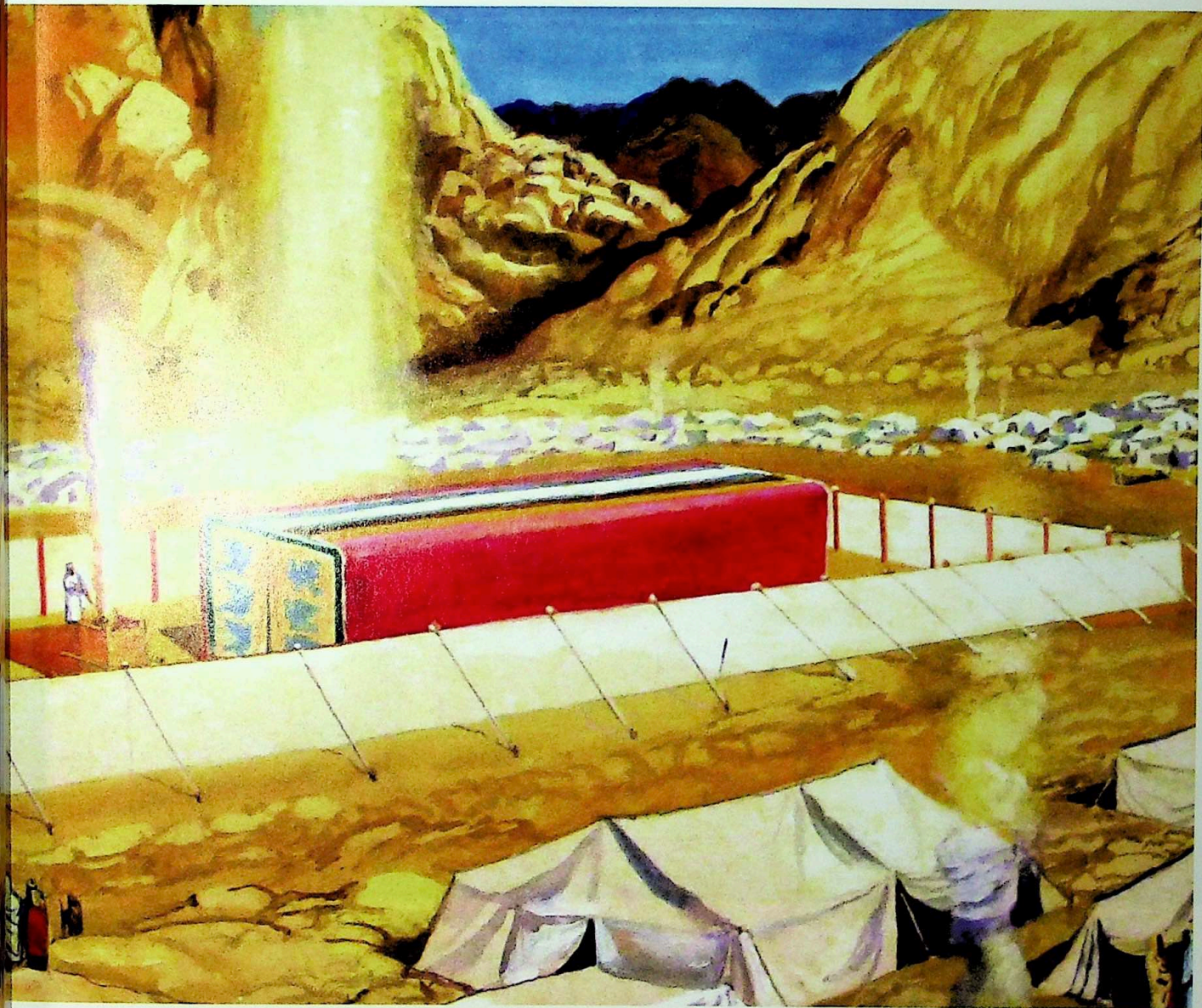
Seen here are the 48 wooden beams of the Tabernacle, plated with gold. Each beam stood upon two sockets of silver, fashioned from the silver half-shekels collected from all of Israel. The sockets were quite heavy, and served as a strong foundation for the Tabernacle. Atop the beams were square rings that attached each beam to the one next to it. Alongside the beams can be seen cross-bars that connected the beams and rendered them the Tabernacle walls.



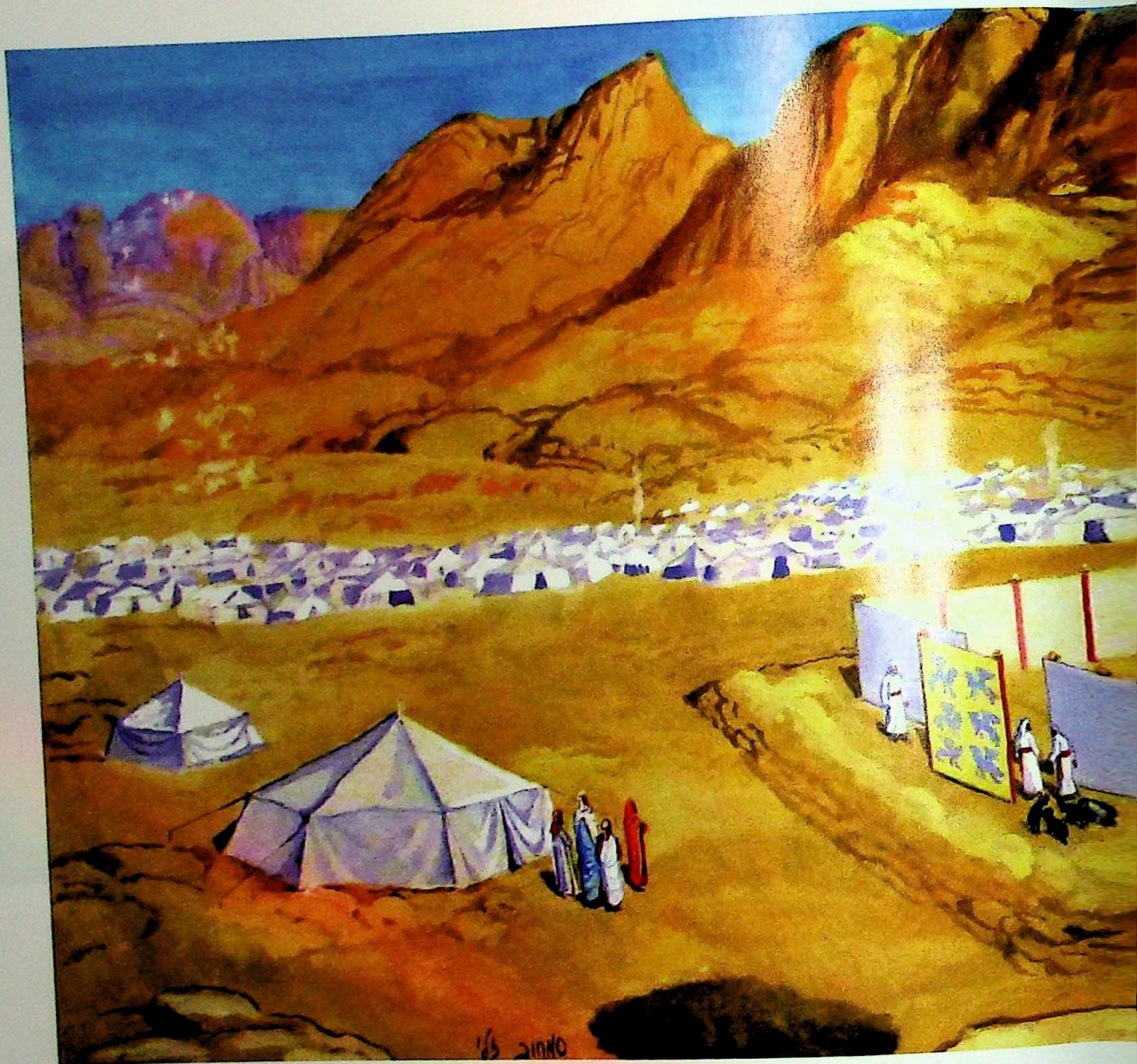
The Tabernacle and its Surrounding Courtyard

The Tabernacle is seen here at the foot of Mt. Sinai, with the *Amud HaAnan* towering above it. The surrounding courtyard is 100 cubits long by 50 cubits wide (50x25 meters). Its fence is made of tapestries of plaited linen stretched across pillars standing on copper sockets, reinforced by silver rings. Outside the courtyard gate stands a screen, 20 cubits long, embroidered of sky-blue, red and crimson wool with twisted linen, standing on

four columns. Just outside the Tabernacle are seen the tents of the three Levite families: Gershon, Kohath and Merari. In front of the Tabernacle is a large tent, housing the Sanhedrin of Moses. Nearby it is a small tent in which was placed Joseph's coffin, which accompanied the Levite camp for the forty years of wandering in the desert.



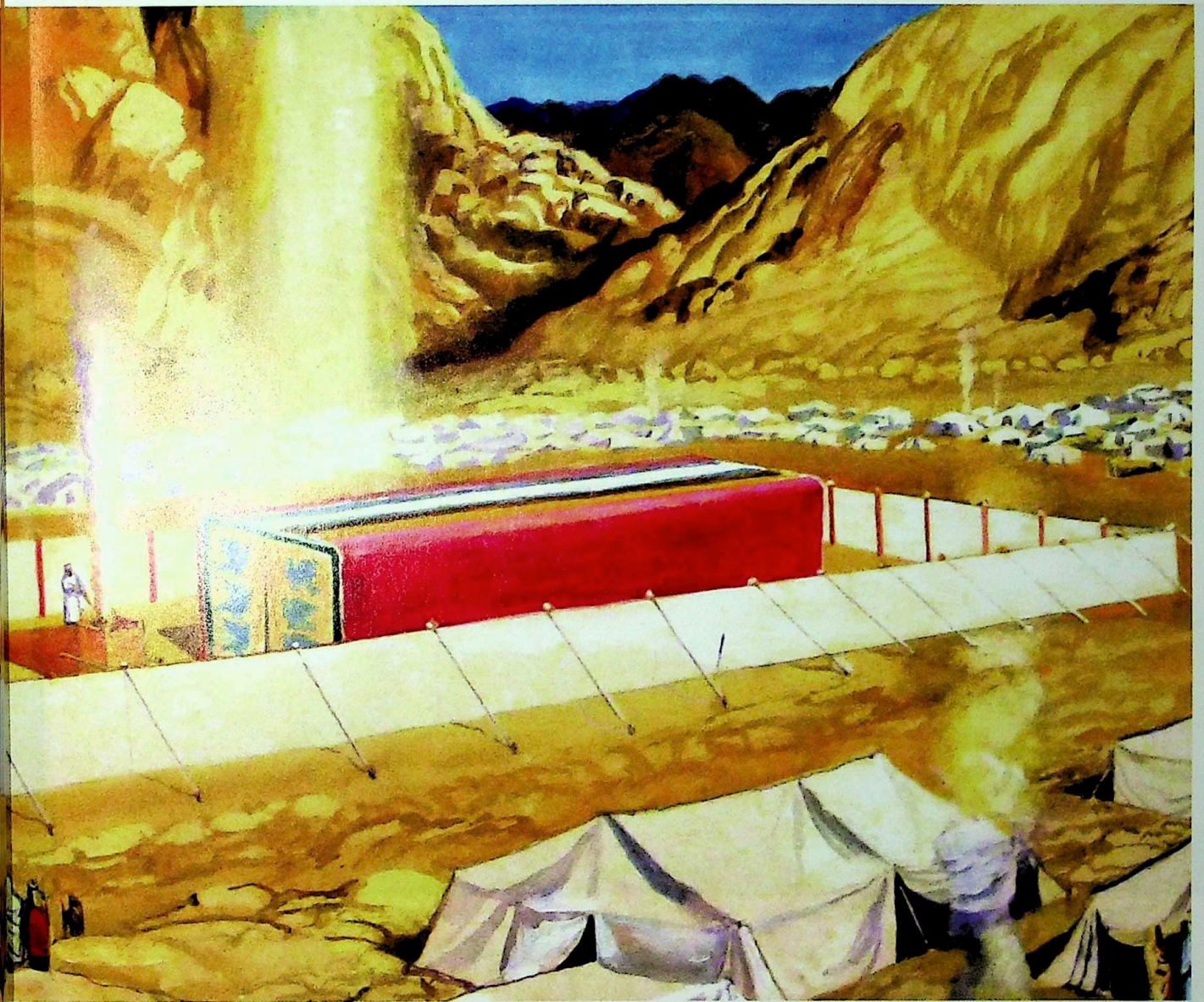
The Copper Laver, Donated by the
Women of Israel



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The Copper Laver, Donated by the Women of Israel

The copper laver, with which the priests sanctified their hands and feet before attending to the Divine service, was situated in the Tabernacle courtyard. It was fashioned from the copper mirrors that were donated by the women of Israel. They had flocked to the Tent of Meeting and brought their copper mirrors as a donation for the Tabernacle, and God commanded Moses to accept this donation. Bezalel and his assistants created the copper laver from these mirrors at God's command.



Dividing Up the Land in Shiloh

After standing in Gilgal for 14 years, the Tabernacle was erected in Shiloh, where it stood for 369 years. Shortly after its construction in Shiloh, Joshua and the High Priest divided and allocated the Land to the Twelve Tribes as pictured here. The Talmud (*Bava Batra* 122a) teaches as follows:

The land was divided with the *Urim* and *Tummim*, as is written: "According to the Lots" (Numbers 26:56). How did it work? Elazar the High Priest wore the *Urim* and *Tummim* [on his breastplate]; Joshua and all Israel stood before him. Two urns, one with the tribes' names and one containing the boundaries, were placed

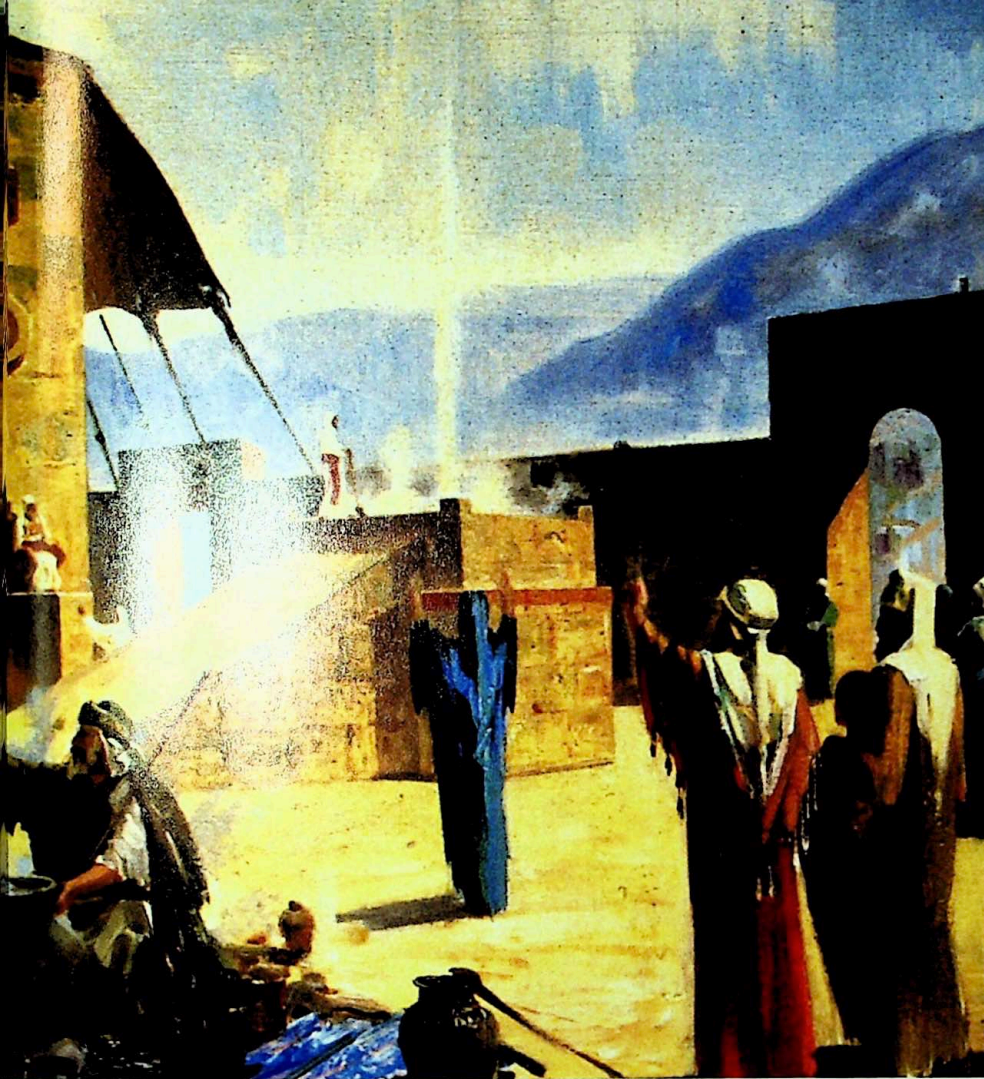
before him. Receiving the spirit of Divine Inspiration, he would say: 'Zebulun is coming up and the boundary lines of Acco are coming up with it.' He would then shake the first urn and pull out the name Zebulun, and would then shake the second urn and pull out a slip with the boundary lines of Acco. He would then do the same with Naftali: 'Naftali is coming up and the boundary lines of Ginosar are coming up with it.' He would then shake the first urn and pull out the name Naftali, and would then shake the second urn and pull out the Ginosar boundaries. And so on with each of the other tribes.



The Shiloh Tabernacle: A Station on the Way to the Jerusalem Sanctuary

The Tabernacle in Shiloh served as a temporary Mishkan – between the desert Tabernacle, and the Holy Temple that was later built in Jerusalem. This explains why its walls were of stone, while its ceiling was made of tapestries. Eli the Priest is seen here sitting outside the entrance gate; across from him, next to the altar, stands the mother of the Prophet Samuel, Hannah (in blue), raising her hands in prayer, as was her custom in that very spot. In the center of the courtyard a man is seen cooking the meat of the offering. On the left, a man pulls a large jug of water; in Solomon's Temple, small wheeled-wagons were used for this purpose.

After the nation's entry into the Land of Israel, four different Tabernacles were erected before the Holy Temple was finally built in Jerusalem. As Maimonides explains: "When Israel entered the Land, they established a Tabernacle in Gilgal for 14 years. . . . From there, they went to Shiloh and built a Tabernacle of stone, spreading the tapestries of the Mishkan atop it; it did not have a roof. The [Tabernacle] of Shiloh stood for 369 years. When Eli died, it was destroyed, and they went to Nov and built a [Tabernacle] there. When the Prophet Samuel died, it was destroyed; they then went to Givon and built a [Tabernacle]."



From Givon, they came to the eternal structure [in Jerusalem]. The Mishkan stood in Nov and Givon for a total of 57 years" (*Beit HaBechira* 1:2).

The sacrificial service was held in the Shiloh sanctuary on a regular basis, as was the pilgrimage on Festivals. However, the Sages note that the people needed to be reminded and motivated to visit the Tabernacle. The Midrash depicts the situation during the times of Elkanah, father of Samuel, as follows: "Elkanah would go up four times a year — three as commanded in the Torah, and an extra time that he accepted upon himself . . . He would ascend [to

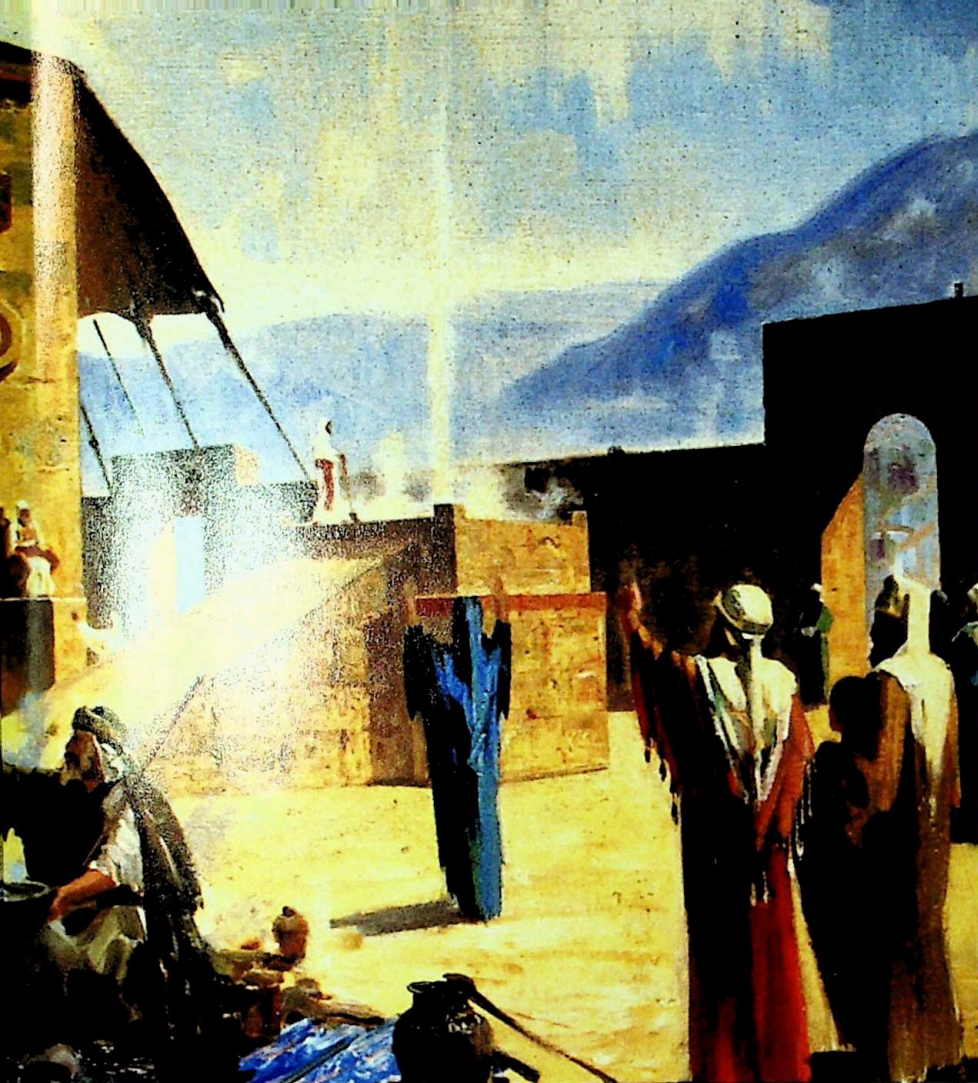
Shiloh] with all his relatives and household members . . . They would take a different route each time; they would pass through a town and lodge in the town center, and people would ask: 'To where are you going?' And they would answer, 'We are going to the House of the Lord in Shiloh, from where the Torah and commandments emanate. Why not come with us and we will go up together?' Tears would immediately come to their eyes, and they would ask, 'Shall we go up with you?' and Elkanah and family would answer, 'Yes!' . . . Each time, more and more people would join them, and finally the entire nation once again ascended together. . ." (*Eliya Rabba* 9).



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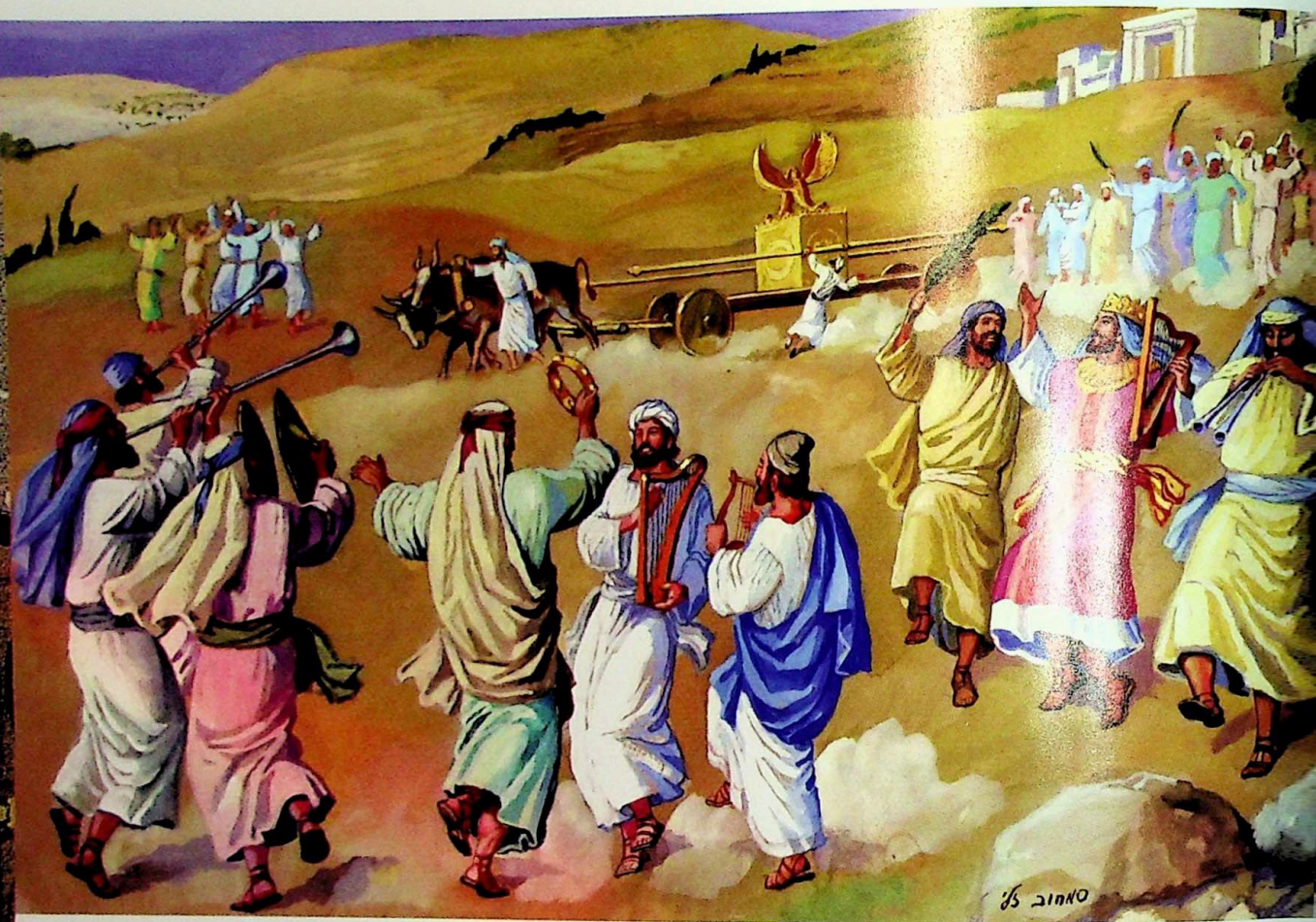


« Samuel and David Locate the Site of the Sanctuary

The prophet Samuel is seen here (on the left) with the future King David, preparing for the construction of the Holy Temple. The plans were given to Samuel in the "Scroll of the Holy Temple," originally given to Moses on Mt. Sinai and later passed down from generation to generation until it reached the hands of the prophet Samuel. The meeting took place the night David ran away from King Saul, finding refuge in the home of the prophet (King Saul's soldiers are seen through the window).

The Midrash describes this night as one completely dedicated to Torah study: "The night that David ran from King Saul, he learned from Samuel even more than an accomplished student could learn in 100 years" (*Yalkut Shimoni* to Samuel I, 129). The Talmud teaches (*Zevachim* 54b) that Samuel and David spent the night locating the precise Biblically-mandated spot of the Temple, so that they could transfer the Tabernacle from Shiloh — after Shiloh was destroyed — to its permanent location "in the place that God had chosen."

The verses (Samuel I 19:18–19) recount that David fled from Saul, and then went with Samuel to "Naioth in Ramah." The sages of the Talmud explain this as a play on words; "What connection is there between Naioth and Ramah? Rather, it means that they sat at Ramah and were occupied with that which beautifies [from the Hebrew word *noy*] the world, i.e., the Temple."



The Journey of Ark of the Covenant and 'the Breach of Uzzah'

The painting portrays the journey of the Ark of the Covenant from the home of Avinadav to Jerusalem. The Ark was borne atop a new wagon, with King David and all of Israel dancing before it. Closest to the Ark we see Uzzah, who attempted to catch the Ark as it began to fall – and he himself was then stricken down.

When King David began to prepare the building of the Temple, he arranged to bring the Ark from Kiryat Ye'arim in a grand procession: "David and all the house of Israel played before God on all types of instruments. . . . They arrived at Nacon's threshing-floor, and Uzzah cast out [his hand] to the Ark of God and took hold of it, because the oxen stumbled" (Samuel II 6:5–6).

From the verses it is clear that instead of appointing priests and Levites to carry the Ark on their shoulders, as the Torah commanded and as was done in the desert, they placed the Ark in a new wagon as the Philistines had done when they took the Ark. The Midras (*Bemidbar Rabba* 21:12) relates that David mistakenly placed the Ark upon the wagon, but that the Ark then suspended itself in the air and the oxen stumbled under it. Uzzah steadied the Ark with his hand, and "God smote him there for his error." That is to say, the punishment was issued because of the mistaken way in which the Ark was transported. As a result, the place was called *Peretz Uzzah* ('the breach of Uzzah'), and the nearby house of Obed-edom was chosen to house the Ark for the ensuing three months.



The Ark of the Covenant and its Journey to Jerusalem

The Holy Ark (seen on the left) arrives in Jerusalem! King David (in the center) joyously “jumped about with all his strength” (verse 14) in honor of the occasion, while the members of the royal household look on from the palace [foreground].

David made the decision to bring the Ark to Jerusalem after he saw that the household of Obed-edom had been blessed as a result of hosting the Ark. The king gathered the nation to accompany the Ark on its way to the Holy Temple with joyous dancing and song: “David went and brought up the Ark of God from the house of Obed-edom into the city of David with joy. . . And David danced

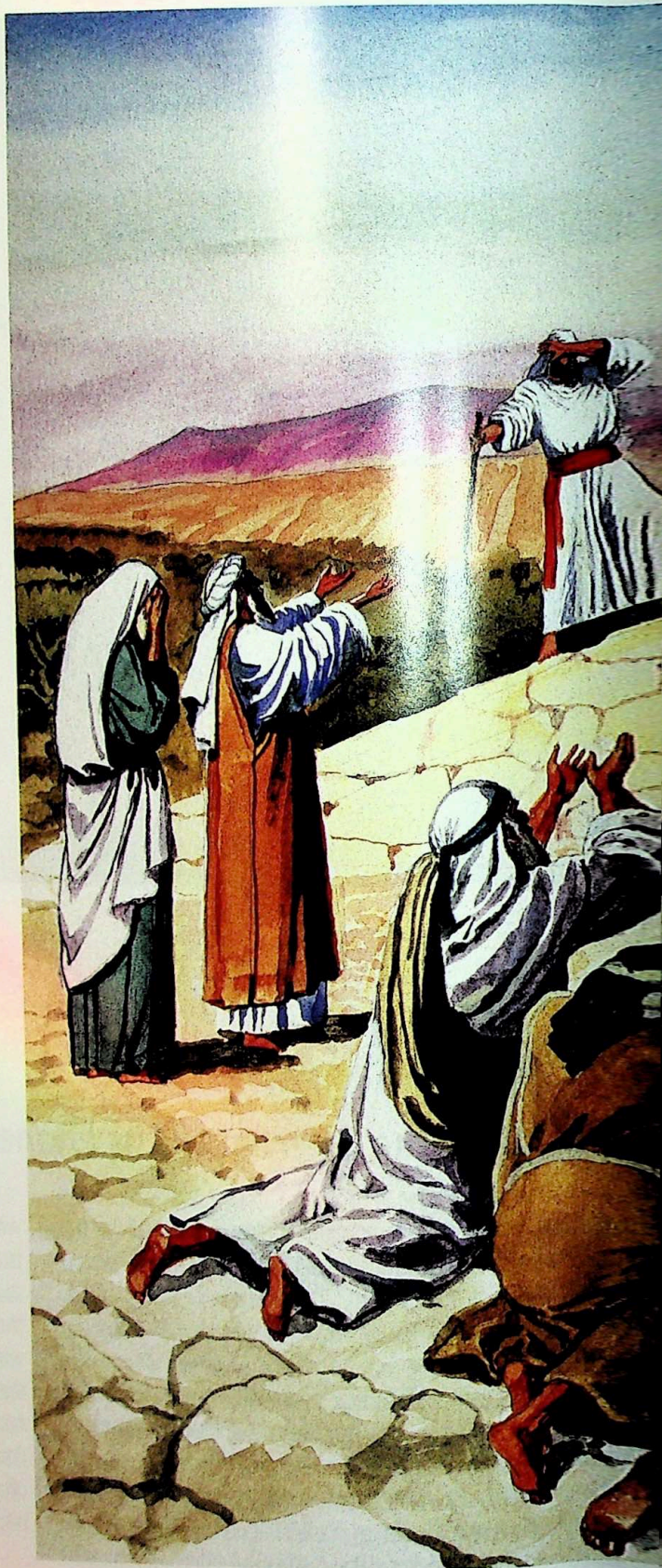
with all his might before the Lord, and David and all the house of Israel brought up the Ark of the Lord with shouting and with the sound of [the] shofar. And [as] the Ark of the Lord came [into] the city of David, Michal the daughter of Saul peered through the window, and she saw King David hopping and dancing before the Lord; and she loathed him in her heart. And they brought the Ark of the Lord, and they set it in its place, inside the tent that David had pitched for it.” And when it arrived in its place, David offered offerings to God, and distributed the meat to those who participated in the special event.

King David Declares the Altar on Mt. Moriah as the Permanent Sanctuary >>

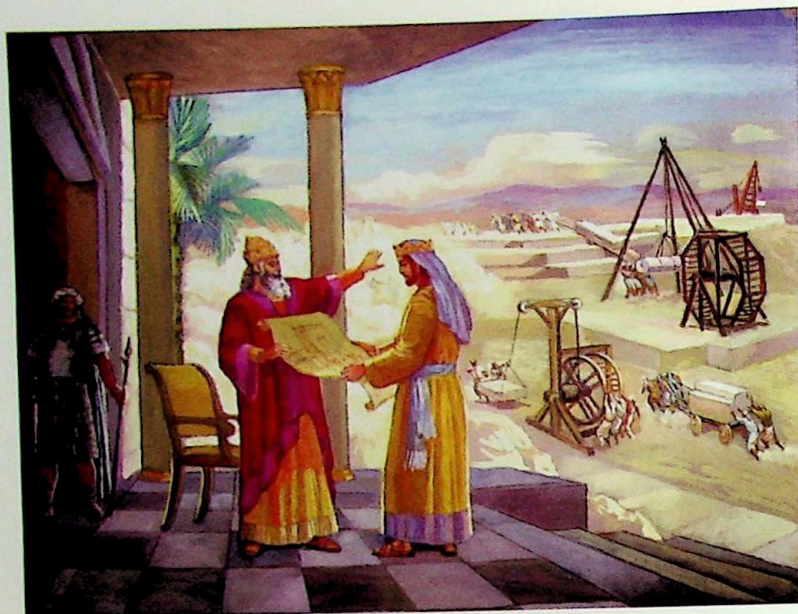
King David constructs the altar in the midst of the plague that has stricken Israel. He builds it atop Mt. Moriah, precisely where Abraham bound his son at the Divinely-commanded Binding of Isaac. With this, David completes the series of altars built at that site since the days of Adam. David stands and declares: "This is the altar for offerings for Israel!" (Chronicles I 22:1) — designating it as the permanent location for Israel's sacrifices to God, from that time and forever (see Maimonides, *Beit HaBechira* 2:1).

This painting depicts David and the Elders wearing sackcloth as they fall on their faces and implore God to end the plague. We also see a Heavenly fire hovering above the offering, as is written: "[David] called to God, and He answered him with fire from the heavens atop the sacrificial altar" (Chronicles I 21:26).

On the right is seen Ornan the Jebusite and his sons. It was he who sold the site — his threshing-floor — to David for the purpose of the Divine service. The Book of Chronicles I describes how Ornan also sold other items that were needed for the Divine service to David: "The oxen for burnt-offerings, the threshing instruments for wood, and the wheat for meal-offerings" (verse 23).







King David Commends the Temple Scroll to Solomon

Moses was given the "Scroll of the Holy Temple" — the construction plans for the Holy Temple — when he ascended Mt. Sinai. Our Sages teach (*Midrash Shmuel* 15:3) that Moses transferred the Scroll to Joshua, and that it was then passed down from generation to generation until it reached the hands of King Solomon.

King David is seen here standing, as described in the Midrash, in order to transmit the Scroll to his son Solomon. As the latter looks at the plans for the Sanctuary and the courtyards, King David points to the area of Mt. Moriah, where workers have already begun digging the foundations and transporting large stones for the Holy Temple.

Casting the Menorah for Utmost Precision >>

Various Rabbinic sources teach that the Menorah originally created by Moses was re-cast many times in preparation for the Holy Temple in Solomon's day, in order to reach the precise measure of gold — exactly one *kikar* — required by the Torah. This picture shows the Menorah being conveyed to the furnace for this purpose.









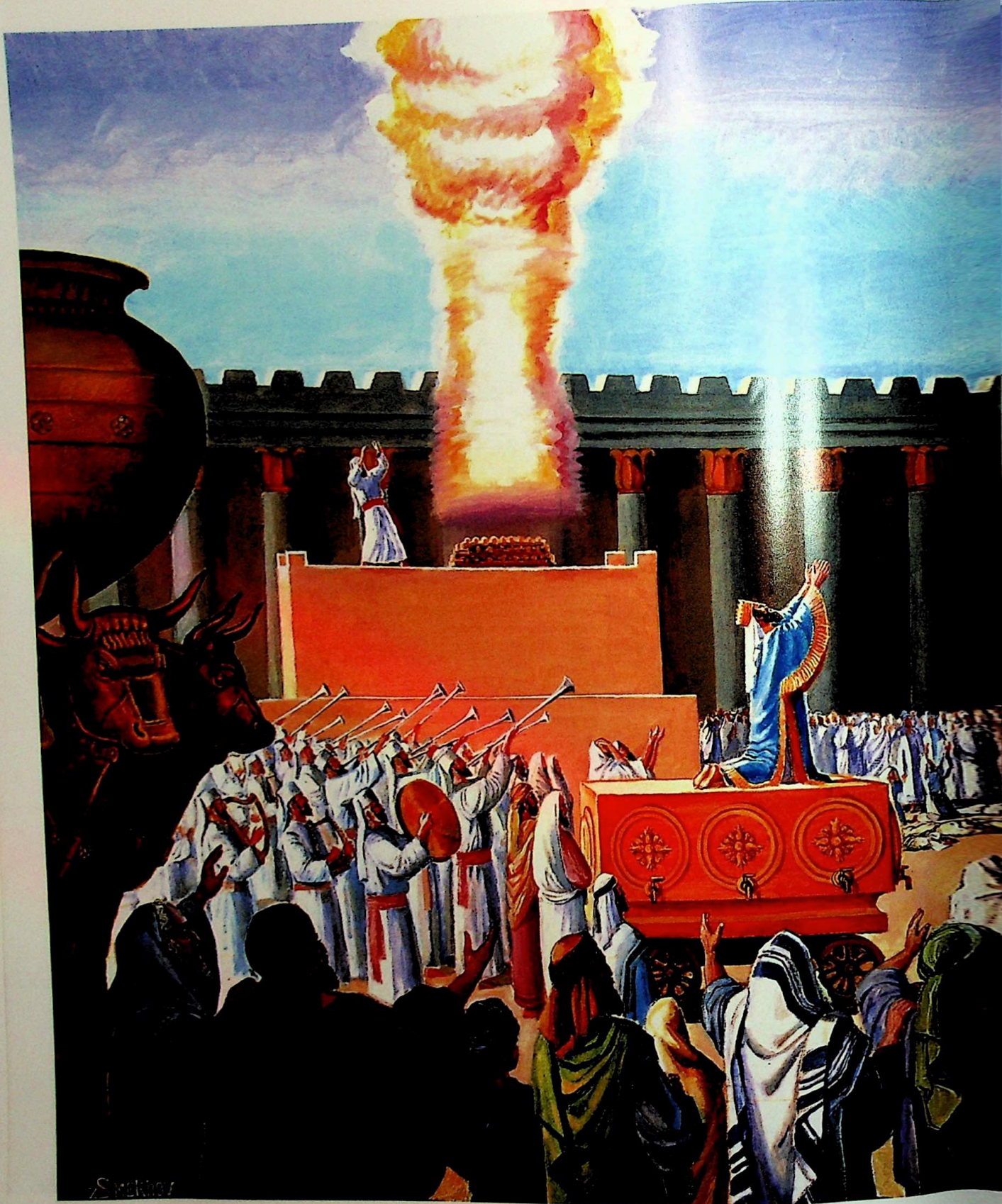
« Solomon's Prayer at the Dedication of the Temple

This painting depicts the historic dedication of the First Temple, which was built by King Solomon. The large congregation that gathered came from all ends of the Land — "from the entrance of Hamath to the Egyptian river" (Kings I 8:65). In the center, King Solomon is seen offering his famous prayer as he kneels atop the bronze laver, as is written: "For Solomon had made a bronze laver. . . and he stood upon it, kneeling upon his knees before the entire congregation of Israel" (Chronicles II 6:13).

It was from this prayer that the Sages derived (*Berakhot* 34a) how individuals must bow in prayer, as well as the obligation of a king of Israel to remain in this position throughout his prayer, as is written: "When Solomon concluded his supplication to God . . . he arose before the altar of God from kneeling on his knees, and his hands were upraised towards the Heavens" (Kings I 8:54).

As can be seen at the top of the illustration, fire descended from the Heavens upon the altar at this momentous occasion, as is written: "And all the Children of Israel saw the descent of the fire, and the glory of God upon the House" (Chronicles II 7:3).

On the right side we see the priests bringing the Ark to the Holy of Holies: "The priests brought in the Ark of the Covenant of God to its place, into the Sanctuary of the house, to the Holy of Holies" (Kings I 8:6). Our Sages explained (*Shabbat* 30a): "When Solomon built the Holy Temple, he sought to bring the Ark into the Holy of Holies. . . He recited 24 passages of prayer, but received no response. . . Only when he said, 'The Lord God. . . Remember the kindnesses of your servant David' (Chronicles II 6:42) was he immediately answered!"





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Solomon's Temple >>

The picture shows a general view of the First Temple's Sanctuary (*Heikhal*) and Courtyard (*Azara*). The structure built by King Solomon differed in several aspects from that built later by Herod. In brief, the main differences are these:

The Entrance Hall (*Ulam*), Haulam, seen at the front of the building reached a height of 120 cubits (approx. 60 meters), as stated in Chronicles II 3:4, while the Second Temple was 100 cubits high. The hall in Solomon's Temple was actually the entrance to the Sanctuary, with two openings, one within the other. The outer opening — seen here — was broad, and the inner one was narrower: ten cubits wide.

The Sanctuary seen at the back had three floors of 'cells' or small rooms encompassing it (Kings I 6:5); three floors of windows can be seen in the painting. The top level featured two 'attics' as is written: "...and its storage rooms and upper chambers. ..." (Chronicles I 28:11), for a total height of 90 cubits, compared to the total height of the Second Temple of 100 cubits.

The Altar (seen at the left) in Solomon's Temple was 20 cubits square (Chronicles II 4:1), whereas in the Second Temple the altar was 32 cubits square.

Solomon's Sea (seen at the right) was used as a reservoir to provide water for the service of the priests. According to the Jerusalem Talmud, it was also used for immersion for the priests. In the Second Temple, however, there was no such 'sea'; it was replaced by the 'Chamber of the Wheel' in the north, from which the water was supplied.

The Basins: In Solomon's Temple, there were ten basins atop small wheeled carts (in the center of picture), in addition to the basin from the times of Moses. We also see a priest filling a basin with water from the "Sea of Solomon." By contrast, the Second Temple had only one basin.

'Jachin' and 'Boaz' — Two pillars of copper stood at the forefront of Solomon's Temple, respectively named Jachin and Boaz. The two were adorned on top with crowns surrounded by pomegranates. These two pillars did not exist in the Second Temple.

Windows: There were windows in Solomon's Temple: 'narrowing windows' (Kings I 6:4), referring to windows that were narrow inside, and widened as they neared the outer walls. Similar windows were likely present in the Second Temple as well.





An Inner View of the Sanctuary in King Solomon's Temple >>

The picture depicts the Sanctuary, as described in Kings I, chapters 6–7. On the inner wall are seen Cherubim, and on the sides are the *timorat* – impressive columns topped by a date palm-like engraving, plated with gold (Kings I 6:35). The floor was also gold-plated.

In addition to the Menorah fashioned by Moses, King Solomon added another ten golden candelabra (on the left). The *Baraita DeMelekheth HaMishkan* (chapter 10) states: "They were all ritually acceptable for the Temple service. . . R. Yossi ben R. Yehuda says: The priest would light the lamps on all of them" (as seen in the painting).

King Solomon also added ten tables to the one made by Moses, and the *Baraita* similarly explains (chapter 8) that they were all acceptable: "R. Yossi ben R. Yehuda says: The priest would arrange [the showbread] on all of them" (as seen at right).

Regarding the wall dividing between the Holy and the Holy of Holies, the *Baraita* states (chapter 7): "The Holy of Holies made by Solomon had a wall, opening, and doors." Atop the opening was a curtain, and Rashi explains (*Yoma* 72b) that it had eagle- and lion-likenesses, as in the painting. In the Second Temple, there was not a stone wall, but rather two curtains in its place; the area was called *Amah Teraksin*.

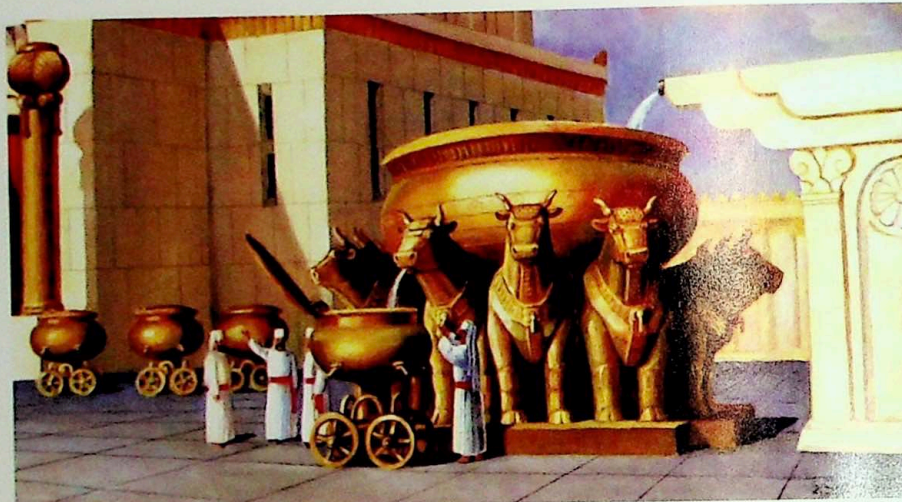
The inner width of the Sanctuary in Solomon's Temple was 20 cubits, its length was twice that, and its height was 30 cubits (40, in the Second Temple).

Near the ceiling can be seen windows that were "broad within and narrow without" (Kings I 6:4).

The priests did their various activities of preparing and lighting the lamps, bringing the incense, and arranging the showbread at their various set times, on weekdays and Sabbath; it is simply for the sake of demonstration that the picture shows them being performed simultaneously.







⌵ The “Solomon’s Sea” Water Supply

A huge copper basin known as “Solomon’s Sea,” ten cubits in diameter, served as the main source of water in King Solomon’s Temple. The brass was mined in the Jordan Valley (Kings I 7:46). The pipe via which the water arrived from the Ein Eitam spring, outside Jerusalem, can be seen at right. A priest is seen filling a basin with water from Solomon’s Sea.

A Peek into the Holy of Holies as seen at the Temple Institute Exhibit >>

Seen here is the *parokhet* (curtain) of the Holy of Holies. Partially open, it provides a glimpse of the Holy Ark and the cherubim atop it, as they are displayed in the permanent Temple Institute exhibit.

The Holy of Holies in Solomon’s Temple >>

In the center of the Holy of Holies built by King Solomon in the First Temple stood the Ark of the Covenant, crowned by the Cherubim made during the times of Moses. Solomon added two large Cherubim — ten cubits high and plated with gold — which he placed at the sides of the Ark, with their wingspans reaching from wall to wall (Kings I 6:23).

The illustration also depicts the High Priest entering the Holy of Holies on the only day he is permitted to do so — *Yom Kippur*, the Day of Atonement. He makes his way towards the Ark between its two carrying-poles, carrying the incense in one hand, and the coals on which to place the incense, in the other.

In Solomon’s Temple, the Ark in the Holy of Holies stood atop the Foundation Stone, which appears in the illustration as a large floor

tile below the Ark. The Ark’s poles extend from the western wall in “back” of the Ark, all the way to the curtain in the east. The poles actually touched the curtain (seen on the right), as stated in the talmud (*Yoma* 54a): “They extended the poles’ (Kings I 8:8) — their impression was seen on the other side of the curtain.”

Four items (seen next to the Ark) were placed for safekeeping in the Holy of Holies: The jar of Manna, a vial of the Anointing Oil, Aaron’s staff with its flowers and almonds, and the gift of gold sent by the Philistines when they returned the Ark to Israel (*Yoma* 52b).

In the Second Temple, only the Foundation Stone remained in the Holy of Holies. The Ark and Cherubim, and the other items stored there were hidden in the depths of the earth by King Josiah.





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Hiding the Ark and Menorah >>

The picture depicts a dramatic scene from the last years of the First Temple: Priests make their way underground to hide away the Holy Ark and the Menorah in a "safe room" prepared many years earlier by King Solomon. King Josiah heard from Huldah the Prophetess that destruction was on its way, and he therefore ordered that the holy items be hidden for protection.

Maimonides (*Beit HaBechira* 4:1) tells us that the hiding spot was directly under the Holy of Holies: "The Ark was placed atop a stone in the western part of the Holy of Holies. . . . When Solomon built the Temple, he knew it would end up being destroyed, and so he built a place there to hide the Ark, deep underground. King Josiah gave the order to hide it in the place Solomon built. . . . together with Aaron's staff, the jar of manna, and the oil of anointing." The Midrash (*Bemidbar Rabba* 15:10) teaches that the altar fire, *Ruach HaKodesh* (Divine Inspiration), and cherubim were also hidden.







By the Rivers of Babylon

The Midrash (*Pesikta Rabbati* 31) describes a sorrowful scene that occurred when the captives of Jerusalem were exiled to Babylon. The painting portrays the Levites sitting before Nebuchadnezzar, who bids them to play for him while he takes his meal, in the manner that they made music in the Temple of Jerusalem. The Levites show him that their fingers had been amputated and explain that they are not able to play. In the words of the Midrash; "By the rivers of Babylon, there we sat and wept when we remembered Zion' (Psalms 137:1) — Babylonian King Nebuchadnezzar sacked the Temple and exiled and captured the Jews. . . They sat and wept, and the king said, 'Why do you cry?!' He then called the Levites and said, 'Ready yourselves: When

we eat and drink, I want you to play your harps before me, just as you used to do in your Temple before your God!' They said to themselves, 'Is it not enough that we destroyed His Holy Temple with our sins, that now we must play our harps before this dwarf? They then came to a decision: They hung their instruments on the willow trees nearby, and, in a tremendous display of self-conscience, they bit off their fingers. . . God then said to them: 'For this great deed, by your lives I will restore you to the Land. . . ' And in fact, after 70 years, the Temple was rebuilt and Cyrus declared that the Jews could return. . . [Ezra said] 'Of the sons of Levi I found none' (Ezra 8:15) when reviewing the returnees — meaning that there were none who could play music, because of their amputated fingers.



In the Wake of the Babylonian Destruction of the First Temple

Two Jews returning from Babylon to rebuild the Holy Temple. The First Temple, built by King Solomon, stood for 410 years, until it was razed by King Nebuchadnezzar of Babylonia. With the Temple's destruction, the Jews were exiled from their homeland — some to Babylon, and some to Egypt, Persia and Media. The Ten Tribes were exiled to far-off places to the north and east, and did not merit to return. The exiles never ceased longing to

rebuild the Holy Temple, and we find prayers to this effect in the Bible (Daniel 9).

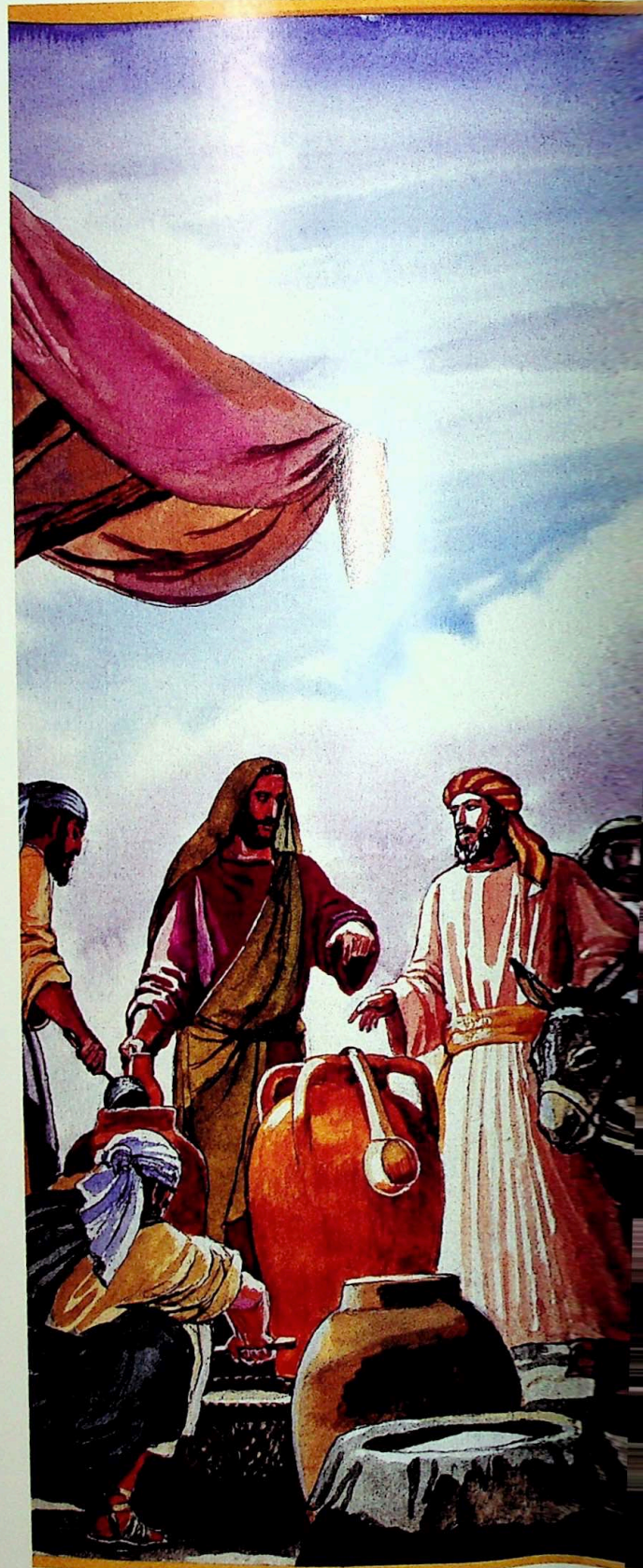
In fact, after 52 years, the first of the Babylonian returnees arrived in Jerusalem, and renewed the Temple service: They first rebuilt the altar amidst the ruins, and within 18 years — 70 years after the destruction — the entire Temple stood once again.

Reconstructing the Altar from its Ruins >>

Following the declaration of Cyrus calling upon Israel to return and rebuild the House of God in Jerusalem, Jews immediately began returning from Babylon to the Holy Land — though in relatively low numbers. Just over 42,000 Jews came, headed by Zerubbabel and the High Priest Yehoshua ben Yehotzadak, together with three Prophets: Haggai, Zechariah and Malachi. Even before they finished rebuilding their own homes and towns some of them made their way to Jerusalem and began reconstructing the Holy Temple from its ruins — as depicted here.

The first thing they did was build the stone altar, so that they could begin offering sacrifices as quickly as possible. In the center is seen the work on the ramp of the altar, while on the right we see workers preparing the clay mortar.

The returnees also ordered cedar wood from Lebanon. The wood was in fact delivered by men from Tyre, who received wheat, oil and wine in return (Ezra 3:7), as can be seen on the left. The new altar was built 52 years after the destruction of the First Temple.



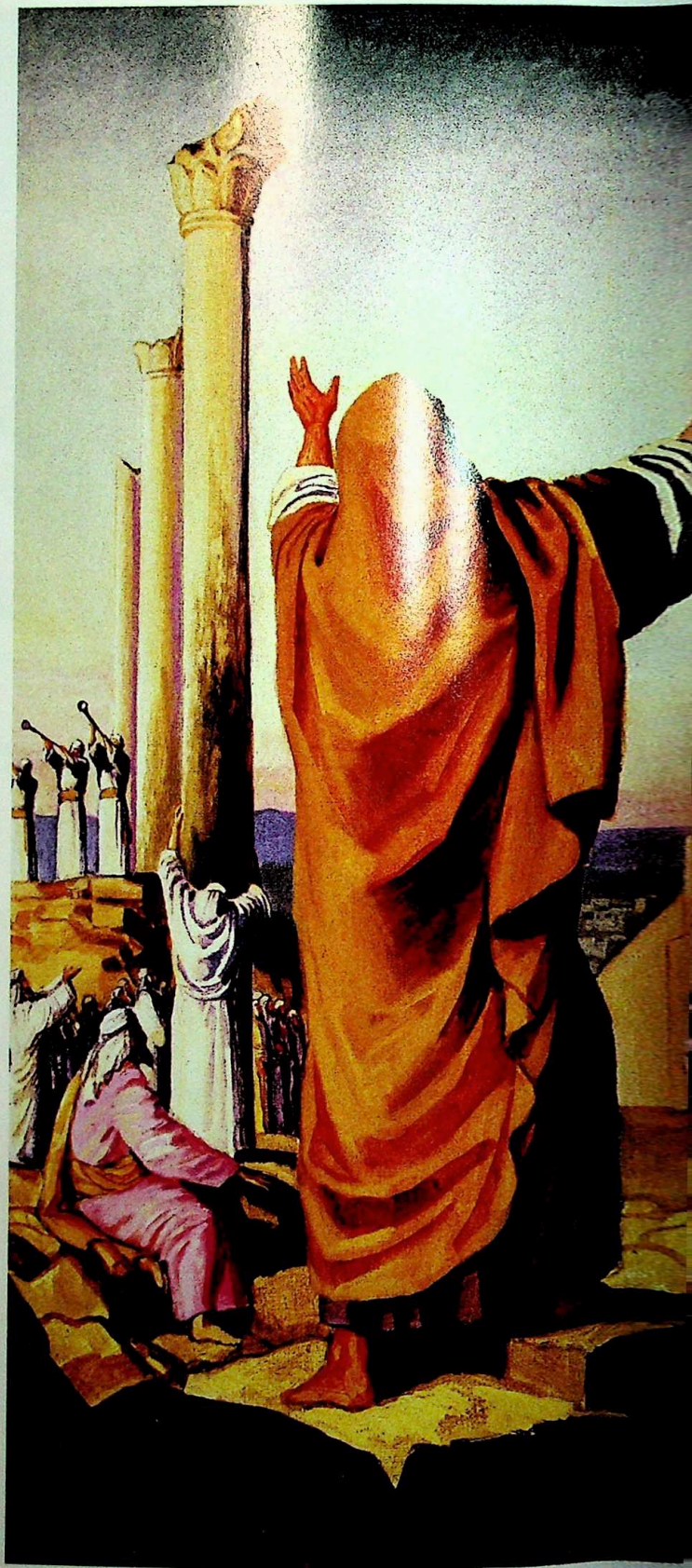


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Starting Work on the Altar >>

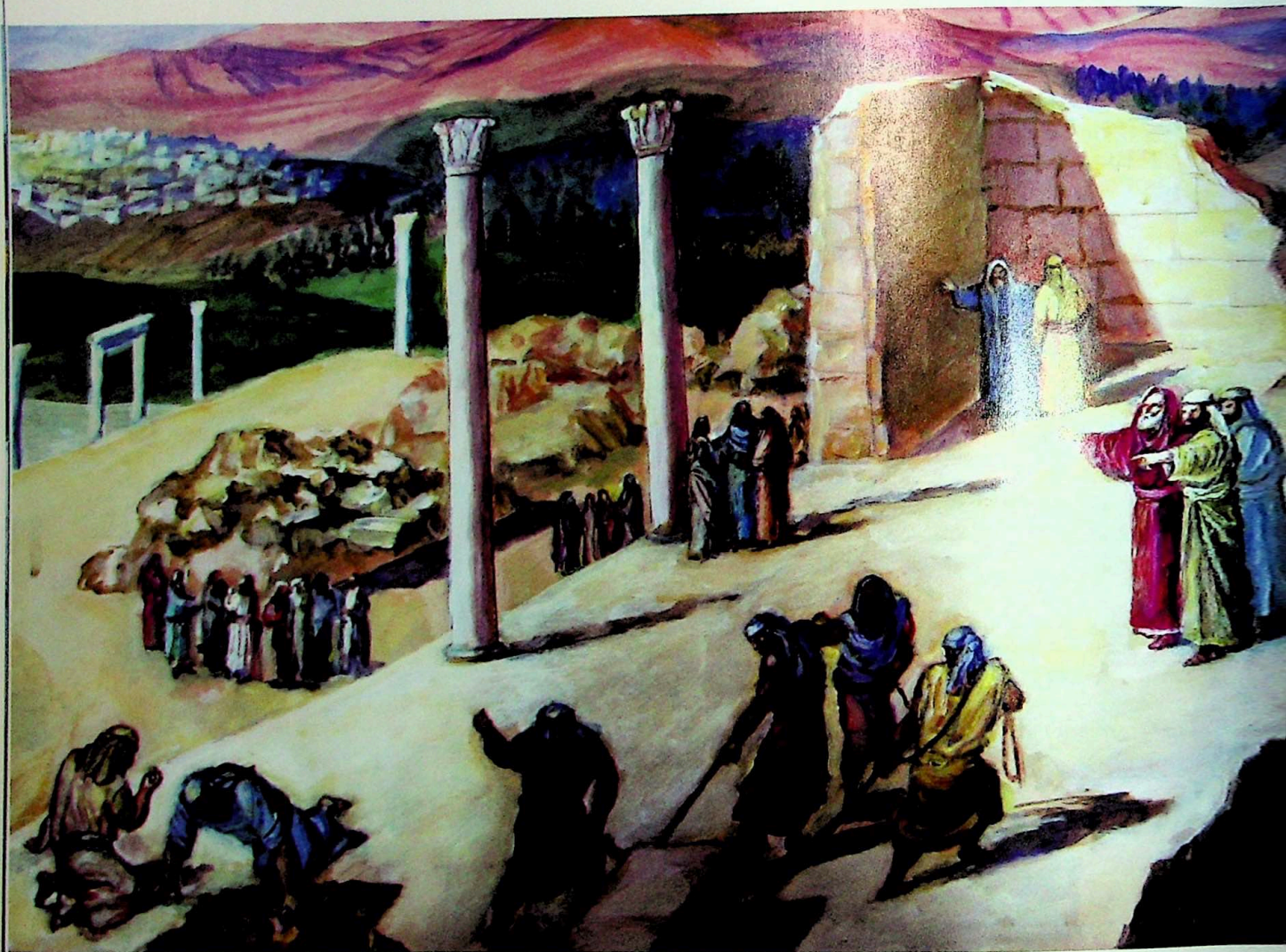
This painting depicts the situation of the Temple and the altar as it was on the first *Rosh Hashanah* after the return of the first Jews from Babylon to Jerusalem. It was on this day that they renewed the sacrificial offerings on the newly-rebuilt altar. Even after this Divine Service resumed, the Temple itself still stood in its ruins for another 18 years due to the words of hatred sent to the Persian kings by the surrounding nations. The Talmud teaches, "The offering of sacrifices is permitted even if there is no Temple" (*Zevachim* 62a).

The illustration shows the priests performing their priestly functions, as well as the joyous sounding of the trumpets amidst the ruins. At the same time, however, several of the older returnees who still remembered the glory of the First Temple were unable to fully rejoice: "And many of the priests and Levites and the elders... who had seen the founding of the First Temple... wept aloud" (Ezra 3:12).





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The Prophets Guide the Construction

This picture shows the returnees from Babylon, beginning reconstruction of the Holy Temple. The first order of business was to uncover the ruins of the First Temple, and at right are seen three prophets, Haggai, Zechariah, and Malachi, pointing out their detailed memories of the First Temple. The Talmud states (*Zevachim* 62b): "[The] three prophets returned to the Land of Israel with the people: one attested to the size of the altar, the second attested to its location, and the third attested to the law that permits sacrifices to be offered even if the Temple has not yet been built."

These prophets were residents of Jerusalem during the destruction of the First Temple, and their first-hand testimony of the precise details of the Temple and the altar was accepted by the Men of the Great Assembly. The returnees were thus able to start building. They actually began offering sacrifices on *Rosh Hashanah*, even before building the Temple, as is written (*Ezra* 3:1–6): "The seventh month [Tishrei] arrived. . . They built the altar of the God of Israel, to offer sacrifices upon it. . . From the first day of the seventh month they began to offer sacrifices to God, and the Sanctuary of God was not yet founded."



The Prophet Haggai: "Arise and Build the Temple!"

Haggai is seen here reproving the new returnees from Babylon for not having made the required efforts to rebuild the sacked Holy Temple (on the right). His prophecy was delivered 18 years after the renewal of the sacrificial service on the altar on the right), with the Sanctuary still in ruins.

Haggai asked "Is it the time for you yourselves to sit in your ceiled houses when this House is in ruins?!" (Haggai 1:4). As a result of the prophet's rebuke, Zerubbabel ben Shealtiel and Yehoshua ben Yehotzadak the High Priest (both seen at the right) arose to inspire the people and led them in rebuilding the long-destroyed Holy Temple.



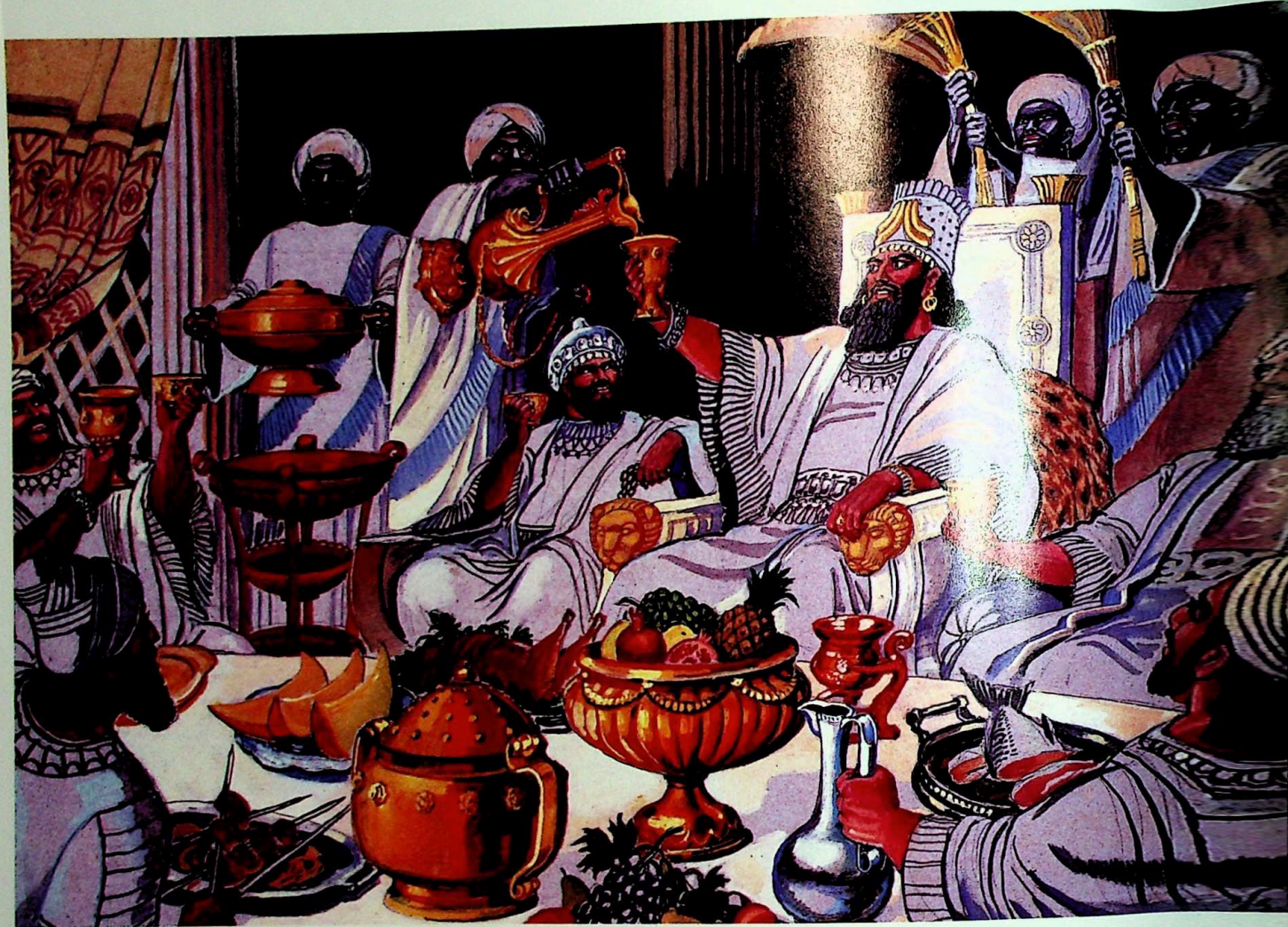
Building the Second Temple

Seen here are the returnees from the Babylonian exile, building the Second Temple. As they transport huge boulders to be used in the construction, the Temple treasurer [in the center] negotiates with a quarry owner. At the same time, one of the workers measures one of the large stones [right] so that it can be properly inlaid.

The Second Temple Sanctuary >>

Depicted here is the magnificent Sanctuary of the Second Holy Temple. The *parochet* (curtain) is seen from afar; standing 40 cubits high, it and another curtain close behind it replaced the wall that separated between the First Temple *Azara* and the Holy of Holies (*Bava Batra 3a*). The High Priest is seen in the foreground bowing down, aided by priests supporting him.





King Ahasuerus Desecrates the Temple Utensils

This painting depicts the lavish feast held by Persia's King Ahasuerus during which he showed off and brazenly used the holy utensils of the Temple. The Sages tell us that the utensils stolen during the destruction of the Temple were stored in the royal Persian storehouses, and the king brought them out for display during his party to gladden the participants (*Megilla* 12a and *Midrash Esther Rabba*).



The Three Days of Fasting: Studying the Laws of the Temple

The painting shows a gathering of Jews in Shushan during the three days of fasting declared by Mordecai and Esther. The Sages tell us that the Jews used these days for the study of Torah, and specifically the laws of the Pesach holiday in the Temple — for the days of fasting began on the 14th of Nissan, Passover eve. The Talmud also teaches (*Megilla* 16a) that Mordecai taught the laws of *kemitza* (taking a handful of the flour-offering), specifically regarding the Omer offering brought on the 16th day of Nissan. Mordecai is seen demonstrating, with his right hand, the proper

way of carrying out the *kemitza*. This was Israel's repentance for the sin of ignoring the Temple.

On the right can be seen Haman standing at the gate. He has arrived with a royal steed to carry out the king's command to lead Mordecai in a grand procession around the streets of Shushan. Once Mordecai saw that Israel had done *teshuva* (repentance), he felt that he was permitted to mount the horse in fulfillment of the king's directive.



The Hasmoneans Purify the Temple

This painting depicts several events that occurred when the Hasmoneans purified the Temple from the Greek defilement, such as the finding and smashing of idols left behind by the defeated Greeks. On the right, priests are seen restoring the golden altar to its place. Another priest (in the center) is seen raising the lone flask of oil, announcing that it still had the High Priest's stamp of purity and could be used to

light the Menorah — seen in the background being carried into the Sanctuary. This aspect of the depiction is an error, however, for *Megillat Ta'anit* (written during the Hasmonean period) states that the Menorah had been plundered by the Greeks, and that the lamps had to be kindled in a temporary candelabrum made of iron pipes.



≧ Dedication of the Walls of Jerusalem

Upon completion of the new wall around Jerusalem, Ezra and Nehemiah officially dedicated it, giving official validity to the sanctity of "Jerusalem between the walls." This illustration shows a procession of Jews bringing the thanksgiving offerings, making its way atop the walls.

In accordance with Jewish Law, the wall of Jerusalem becomes sanctified via the offering of two thanksgiving sacrifices. Two priests are seen here carrying two of the thanksgiving loaves, leading the procession.

Maimonides writes: "And how is Jerusalem enlarged [according to Jewish Law]? The Sanhedrin must offer two thanksgiving

offerings. Two priests then take the leavened breads from these offerings [and proceed], and the Sanhedrin members would follow them. . . . They would stand on every corner and at every single stone in Jerusalem, [playing] harps, lyres, and cymbals, and reciting [from Psalms 30]: 'I exalt you, Lord, for You have uplifted me. . . .' [They would proceed] until reaching the end of the place that they wished to consecrate, where they would stand and eat one of the two thanksgiving offerings; the other was burnt" (*Beit HaBechira* 6:12).

Maimonides then adds that this served only as a "remembrance" and to reinforce the status of Jerusalem as the "City of Sanctity and the Temple."



The Menorah Lit by the Hasmoneans After their Victory

As seen here, after the victory over the Syrian Greeks and the re-purification of the Holy Temple, the Menorah lit by the Hasmoneans did not look like any previous Temple Menorah. The golden candelabrum that stood there previously had been stolen by the Greeks, and the replacement was made of seven metal rods. The work *Megillat Ta'anit* (Scroll of Fasts) relates: "Why did they light lamps on the first Chanukah?

Because the Greeks had entered the Sanctuary and defiled the utensils . . . and the Hasmoneans came with seven metal spears, which they covered with wood [as well as tin and lead], and lit the wicks there" (chapter 9).

One of the priests is seen here standing atop stone steps to light them, as others complete the assembly of the Menorah.

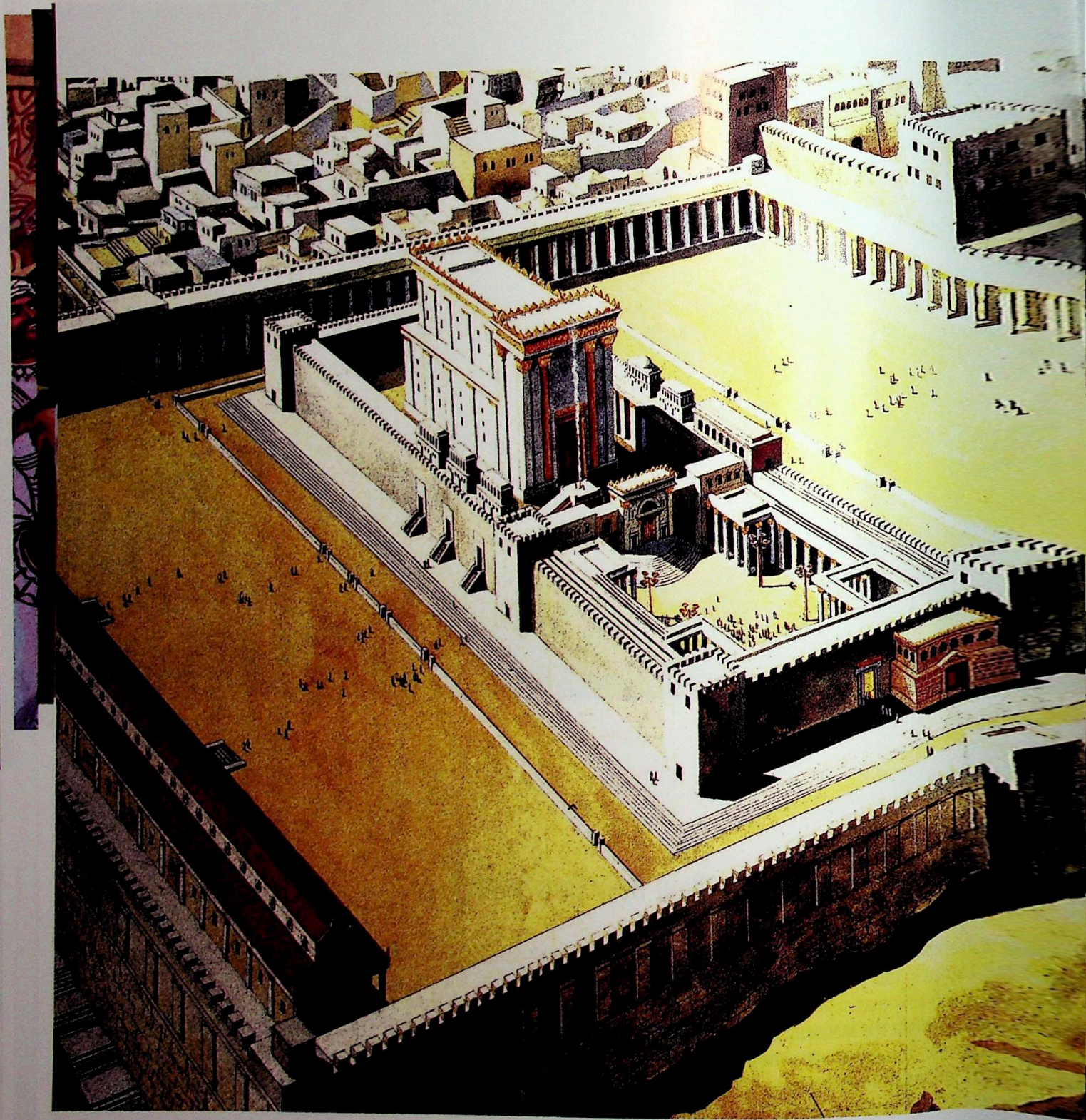


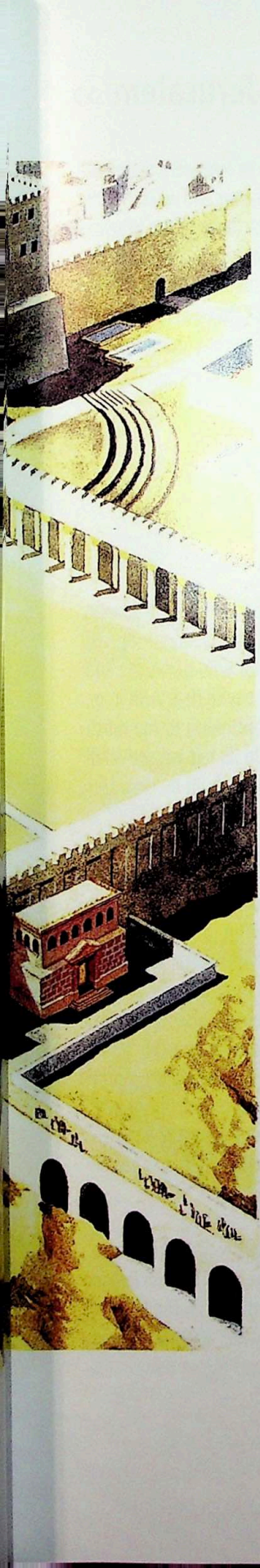
Chanukah: Lighting in “Your Holy Courtyards”

In our Chanukah prayers, we say that the Jews of the day “lit lamps in Your holy courtyards,” in accordance with Jewish Law that states that “non-priests are permitted to light the Menorah” (Maimonides, *Biat HaMikdash* 9:7). In the painting, the priest (seen on the right, leaning forward) brings out the candle from the Menorah, and a non-priest lights it.

The procedure was as follows. First a priest serving in the Sanctuary would “prepare” the lamps (in a

process called *hatavat hanerot*) by replacing the oil and the wicks. Next, the priest brings the lamp with the oil and wick to the courtyard of the *Azara* or of the Temple Mount, where it is lit. The priest then returns the burning candle and places it in the Menorah in the Sanctuary. The painting shows Israelites (as opposed to priests), wearing regular clothes in the foreground, holding torches with which to light the lamps held by the priests clad in the priestly garments.





« The Sanctity of the Encampments in Jerusalem

Here we see the splendor of the Holy Temple, as it stood proudly in its last years. The Sages stated (*Bava Batra* 4a): "He who has not seen Herod's Temple, has never seen a beautiful building in his life."

The Mishna (*Kelim* 1:6–9) teaches of ten levels of sanctity in the Land of Israel, in ascending order:

"The Land of Israel is the holiest of all lands. . . Within the Jerusalem walls [more sacred than other walled cities]; "light" sacrifices are eaten there. . . then The Temple Mount. . . The *chail* (rampart) [between the low wall around the Mount and the Courtyard wall] is more sacred than the Temple Mount, as idol-worshippers and people who are impure for having come in contact with death are not permitted to enter. The Women's Court is holier than that. . . The Israelites' Court is yet holier. . . The Court of the priests is yet holier. . . The Sanctuary is holier. . . The Holy of Holies is the most sacred of all, for only the High Priest may enter, once a year — on *Yom Kippur*, during the Atonement Service."

These various levels of sanctity stem from the Camp of Israel in the desert on their way to the Promised Land. Let us consider the four main levels that originated in the desert: Jerusalem, the Temple Mount, the *Azara*, and the Holy of Holies.

The sanctity of Jerusalem outside the Holy Temple is like that of the Camp of Israel in the desert where the Tribes encamped around the Tabernacle. Lepers were not permitted to remain within this area of sanctity; they were

sent outside the Jerusalem walls. Similarly, the "light" sacrifices, such as the Pesach offering, must be eaten there and not outside the walls (Maimonides, *Beit HaBechira* 7:11 ff.).

The sanctity of the Temple Mount: The source for this sanctity is the Camp of the Levites in the desert; its parallel in the Temple is the entire plaza seen in the painting, enclosed by a wall of pillars. Maimonides writes: "The Temple Mount is more sacred than the city itself, in that women who have just given birth [and others who are temporarily impure] may not enter it. . . [On the other hand,] a corpse may be brought there, and certainly one who is impure from having come in contact with death may enter" (*Beit HaBechira* 7:15).

The sanctity of the *Azara* (Court of Israel): The built-up area of the Temple Mount is divided into the Women's Court, on the eastern side, and the *Azara*, in which stands the imposing *Heikhal* (Sanctuary) and the altar. The sanctity of the *Azara* is such that impure individuals who enter are liable for death (Numbers 18:7).

The sanctity of the Holy of Holies: The sanctity of each of the preceding levels derives, essentially, from the Holy of Holies, within the imposing Sanctuary. There the Ark stood, inside of which were the *luchot* (Tablets of the Law given at Mt. Sinai), and there is where the Divine Presence dwells. Maimonides writes (*Beit HaBechira* 6:16): "Why do I say that the holiness of the Temple and Jerusalem, sanctified by Solomon, will never be nullified? . . . Because this holiness derives from the Divine Presence, which can never be voided."

The Three Sections of Jerusalem >>

This comprehensive view of the entire city of Jerusalem during the Second Temple period shows its various quarters and walls. The city was divided into three "camps," parallel to those of the Israelites in the desert: The camp of the Divine Presence — the Sanctuary and sanctified courtyard of the Temple, colored in red; the camp of the Levites — the Temple Mount plaza, colored in red; and the camp of the Israelites — the entire holy walled city, colored brown.

A Tour of Herod's Temple >>

This picture gives an overview of the Second Temple as described in the Mishna and Talmud, and in accordance with the archaeological findings of recent decades. Let us "tour" this painting and get to know the Temple in detail.

We begin along the long wall facing us **(a)** — the western wall of the Temple Mount, approximately a half-kilometer long. A bridge is seen about midway, leading from the city to the Kifonos Gate **(b)** in the western section of the Temple (Tr. Middot 1:3). The remnants of this bridge are today identified with the Mount's Shalsholet Gate. To the right of the bridge and beneath it is the section of the Western Wall at which we pray today **(c)** — only 80 meters in length.

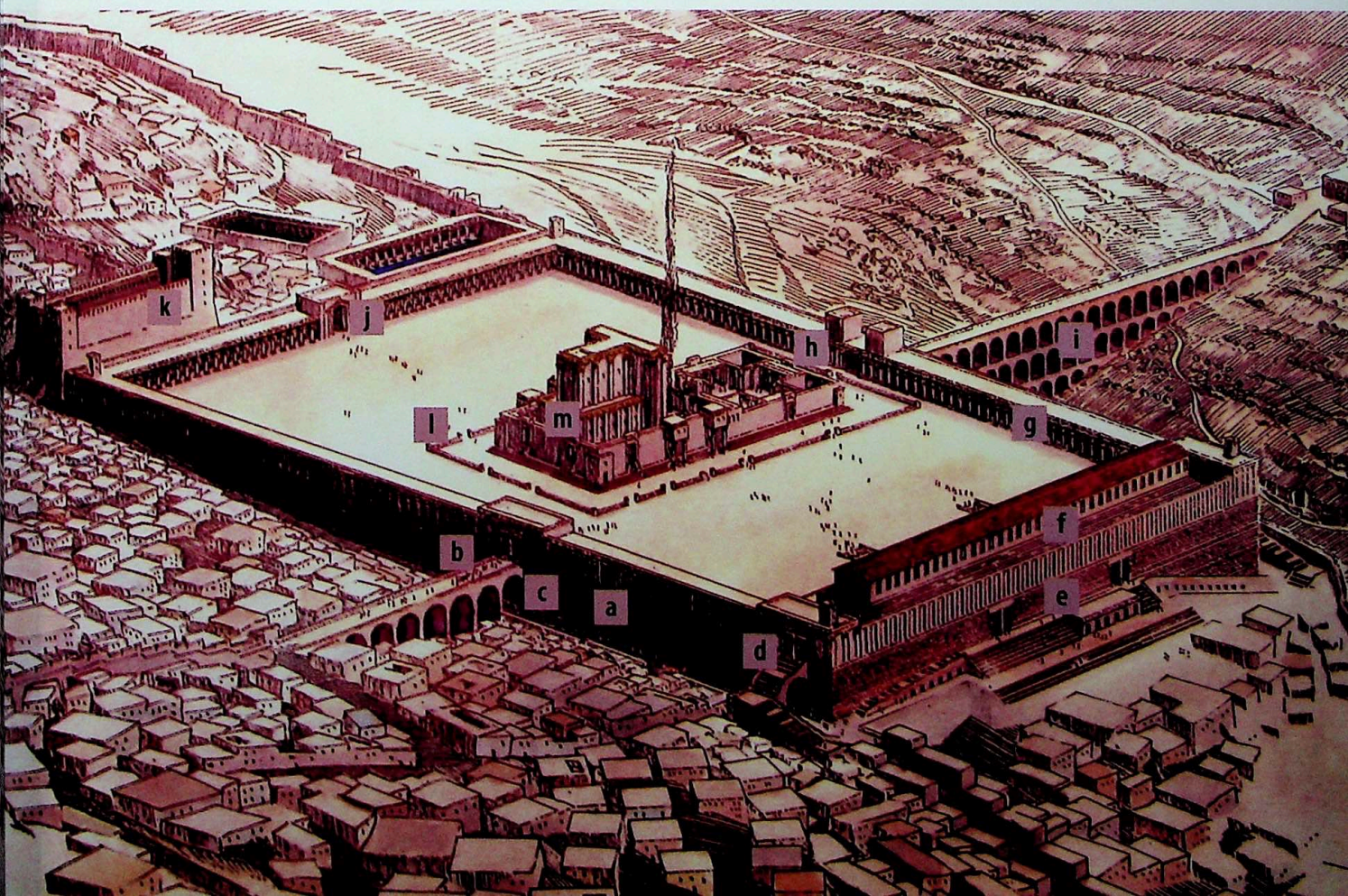
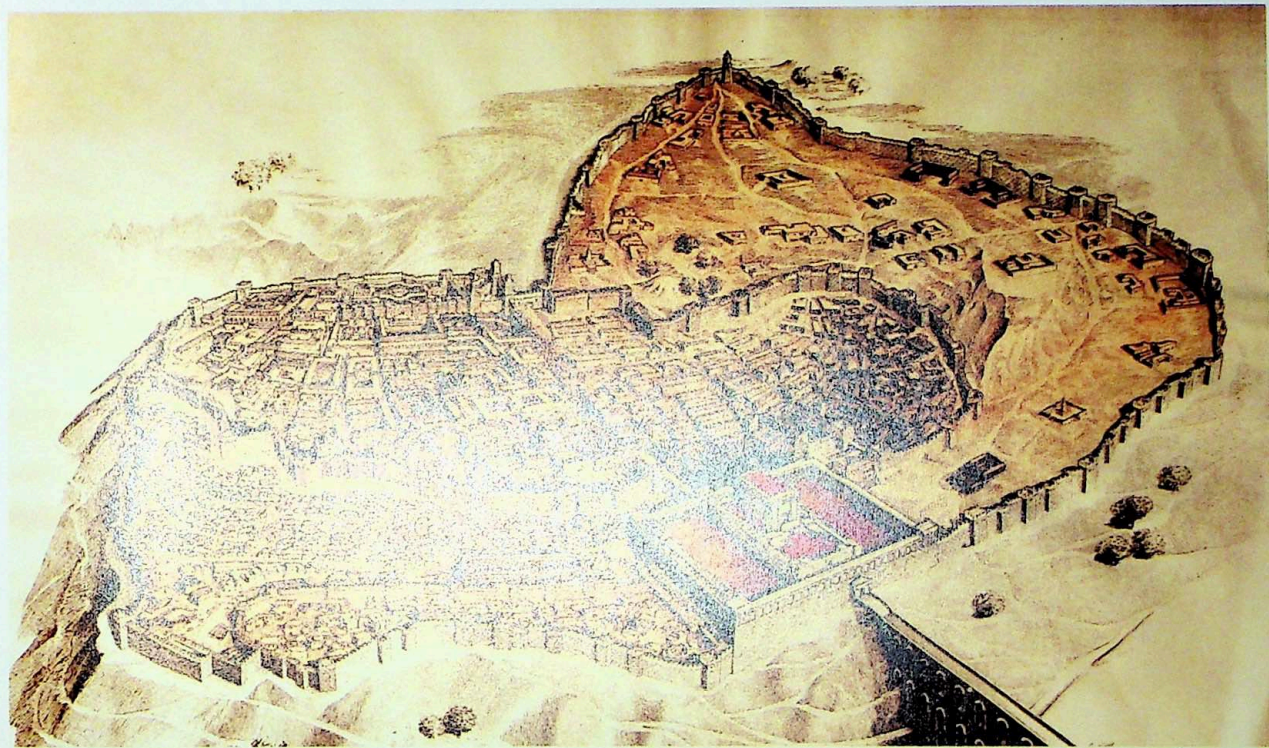
Continuing to the right, we see another bridge, at the site of what we today call Robinson's Arch, with a staircase underneath it **(d)**. The gate here served pilgrims arriving from the southwest. Turning the corner to the southern wall, we see the two Huldah Gates **(e)** — broad tunnels by which pilgrims entered and exited the Temple Mount.

Above the southern wall stands a large building with a covered roof, named the Royal Stoa [Colonnade] **(f)**. Constructed by Herod, it was one of the ancient world's most magnificent constructions, marked by prominent stone pillars. It served as a waiting area for the many pilgrims on their way into the Temple. We continue eastward, where we see a portico of pillars **(g)** that encompasses the Temple Mount. The Talmud states (*Berakhot* 33b): "The Temple Mount was a double stoa — a colonnade within a colonnade."

In the middle of the colonnade is seen the eastern gate, known as the Shoshan Gate **(h)**. From this gate leads a long bridge **(i)**, on which the Mishna says the "High Priest who burns the Red Heifer, and the Red Heifer itself and those who deal with it, go out to the Mt. of Olives" (*Middot* 1:3). Continuing to the north, we encounter the Tadi Gate **(j)** (*ibid.*). On its left we see a tall structure known as the Antonia Fortress **(k)**, built by Herod for Temple protection.

We now enter the Temple Mount courtyard. The Mishna (*Middot* 2:1) states that the large plaza was 500 cubits square. This was true during King Solomon's time, but King Herod doubled its size by expanding the area in the north, south and west. As we walk into the courtyard and approach the Temple itself, we encounter a fence — the *Soreg* **(l)**, also called the *Cheil* (*Middot* 2:3). Stone signs were placed along this fence forbidding entry to gentiles and those who were impure. Some of these signs have been found in excavations, and upon them was written in Greek and Roman: "The stranger may not pass the *Soreg* and the partition around the Temple. A stranger who enters, does so at his own risk."

Our "tour" ends near the western wall **(m)** of the Sanctuary and of the Holy of Holies, about which the Sages said (*Shemot Rabba* 2:2) that the Divine Presence never moved from it. The famous Western Wall of today has merely "borrowed" the name from this Western Wall of the Sanctuary, and over the centuries, this name has remained.



Introduction

When examining the structure of the Holy Temple and its utensils via the pictures in this chapter, we should note an important principle: the uniformity of the Temples. That is, all four of the sacred structures — the Tabernacle, the First Temple, the Second Temple, and the future Third Temple — have a similar structure and form.

Just as every commandment in the Torah has been kept throughout the generations in its original form, so has the Holy Temple. Maimonides ruled in his *Sefer HaMitzvot* (Third Root): “Every mitzvah in the Torah has been permanently set for all time, with all its details.” The same is true regarding the Holy Temple and the service therein; these matters are set for all generations, and are not to be changed. Thus, the structure of the Temple is uniform, and pertains to every Temple that will ever be built in the future.

Superficially, one might notice some differences between the various Temples. In truth, however, the principles of the Temple structure are the same throughout; only the outer “shell” is different — with minor changes in non-critical details.

Maimonides wrote briefly and concisely in the introduction to his Commentary on the Mishna that the Beit HaMikdash may be proportionately enlarged, but its essential shape must be retained — “for the proportions are from God, as it is written: ‘All this is written by the hand of God Who has instructed me’” (Chronicles I 28:19).

Specifically, in the case of the First Temple built by King Solomon, the *Midrash Shmuel* (15:3) teaches that its structure was determined in the *Megillat Beit HaMikdash*, the Holy Temple Scroll Divinely given to Moses on Mt. Sinai. The Midrash states:

“The Holy Temple Scroll was given by God to Moses, as it is written, ‘Now you stand here with Me.’ Moses stood and passed it on to Joshua... Joshua stood and gave it to the Elders... to the Prophets... to David... who stood and passed it on to his son Solomon.”

This scroll and the plan it details contain the principles for the Temples that would be built throughout the generations. The Second Temple built by the returnees from Babylon was

constructed according to the exact specifications found in Solomon’s Temple. Except for small external details the Temple remains essentially as it was.

Regarding the utensils. We will describe an example of one that underwent a change. The *kiyor* (basin).

During the period of the Tabernacle in the desert, there were only four priests: Aharon, his sons Elazar and Ithamar, and Elazar’s son Pinehas. The basin therefore had only to hold enough water for four priests. As Maimonides writes (*Biat HaMikdash* 5:13): “How much water had to be in the basin? Not less than the amount needed to sanctify four priests, as is written: ‘Aharon and his sons’ — Elazar and Ithamar, and Pinehas with them, for a total of four.”

On the other hand, in the First Temple, King Solomon prepared no fewer than ten copper basins. And in the Second Temple, they prepared one copper basin with 12 faucets, so that the entire staff of priests preparing the daily *Tamid* offering could wash at once.


It is self-evident that the one copper basin fashioned by Moses for four priests could not suffice for the Temple period, when thousands of priests, divided into 24 bi-weekly shifts, were engaged in preparing the sacrifices.

Thus, we see that any basin that retains the original principles governing it — namely, that it and its base are made from copper, and that it holds enough water for four priests — is a perfectly acceptable basin for use in the Holy Temple.

Furthermore: King Solomon further improved the basins, building small wagons with wheels on which to move them easily from place to place, thus enabling water to be transported easily and quickly throughout the *Azara*.

The obvious conclusion is that when the Third Temple is built, it will be constructed according to the format of the previous two — and the utensils, as well, will be as they were in the past.

Thus explains Maimonides, in his introduction to the Mishna, why tractate *Middot* — “which is just a narrative of the measurements



and shape of the Temple" — was included in a work that is basically one of Jewish Law. The reason is, he writes, "that when the Temple is rebuilt, [we will know] to retain the same shape and proportions."

Similarly, Maimonides includes the *Beit HaBechira* — a description of the Holy Temple as it appears in the Talmud — in his own code of Jewish Law, the *Mishneh Torah*. These are his words:

"The Temple built by Solomon — is explained in detail in the Book of Kings. And the future Holy Temple, too, [will be built the same way]" (1:4).

This is why the illustrations in this work all depict the Temple as it is described in Tractate *Middot*, and the holy utensils are shown as they looked in the past. In accordance with the Rambam the Third Temple should be built quickly following the plans of the Second Temple.

What about improvements that can be introduced based on the achievements of modern science and technology, such as electricity and computerization? Quite clearly, these will be incorporated into the Holy Temple systems, just as improvements were introduced in both the First and Second Temples. This fascinating topic deserves an essay of its own, in a separate framework.

The Sanctuary, the Courts, and the Chambers (view from the east)

Sanctuary, the Courts, and the Chambers
The Sanctuary, the Courts, and the Chambers
The Sanctuary, the Courts, and the Chambers





« The Sanctuary, the Courts, and the Chambers (view from the east)

Seen here is a marble-and-gold model of the Sanctuary, with the courts around it, as it is displayed in the Temple Institute.

The Heikhal (Sanctuary): Standing imposingly in the center of the *Azara*, the Sanctuary is plated with marble and gold. Its front entrance hall is called the *Ulam*, and its height is 100 cubits tall. It is also 100 cubits wide and long (*Middot 4:6*).

The front of the *Ulam* is adorned by a tall entranceway, the largest entrance in the Temple. It is 40 cubits high and 20 cubits wide (3:7). The Mishna describes five beams of precious oak wood placed in parallel above the entrance, like a type of awning.

Atop the roof of the *Heikhal* is a network of sharp golden spikes, known as the *kaleh orev*. Its function was to prevent ravens and other birds from landing and perching there, thus ensuring that they would not drop impure meat in the area and defile the offerings.

The Sacred Court: A vestibule on pillars encompassing the entire *Heikhal*. It measures 187 by 135 cubits. Jewish Law states that one who enters the Court while in a state of impurity — having come in contact with a human corpse or a dead creeping animal — is liable for the grave punishment of *karet* (excision).

The Chambers in the Azara: In the north can be seen three chambers, to the right of the *Heikhal*. The easternmost (colored pink) is the *Lishkat HaGazit*, where the Sanhedrin convenes. To the left of it is the *Lishkat HaGolah*, which serves as one of the water reservoirs for the Temple. Furthest to the west, the structure with a dome on top is the *Beit HaMoked*, where the priests convene to prepare for the daily service.

On the other side of the *Heikhal* are three other chambers. The easternmost is *Beit Avtinah*, designated for the priests in charge of preparing the incense ingredients.

Ezrat Nashim (the Women's Court): This is the enclosed area adjacent to the *Azara* on the east (in the foreground). It measured 135 cubits square.

The Chambers: One chamber in each corner of the Women's Court: The Chamber of the Nazirites, the Chamber of the Wood, the Chamber of the Lepers, and the Chamber of Beit Shamanya (for storage of the oils and wine).

The Gates: The Mishna (*Middot 2:6*) notes 13 gates in the Temple: "Thirteen prostrations [were made in the Temple] opposite the 13 gates. . . . The southern gates adjoining the west: The Upper Gate, the Gate of Kindling, the Gate of the Firstborn, and the Gate of Water. Why was it called the Gate of Water? Because a pitcher of water was brought through it for libation on *Sukkot*. . . . And opposite them on the north, adjoining the west: Jeconiah Gate, the Gate of the Offering, the Gate of Women, the Gate of Song. . . . On the east: the Gate of Nicanor, with two wickets, one on its right and one on its left; and two in the west, without names."

On the other hand, another Mishna in the same tractate (*Middot 1:4*) provides another list of gates: "There were seven gates in the *Azara*: Three in the north, three in the south, and one in the east." Some explain the discrepancy between the *mishnayot* in that they are referring to different periods of time: At the beginning of the Second Temple, there were in fact seven gates, but when Herod later expanded the Temple, there were 13. Maimonides (*Beit HaBechira 5:6*) determines that there were seven gates in the Temple, based on the Talmud in tractate *Yoma 54a* and tractate *Ketubot 106a*.

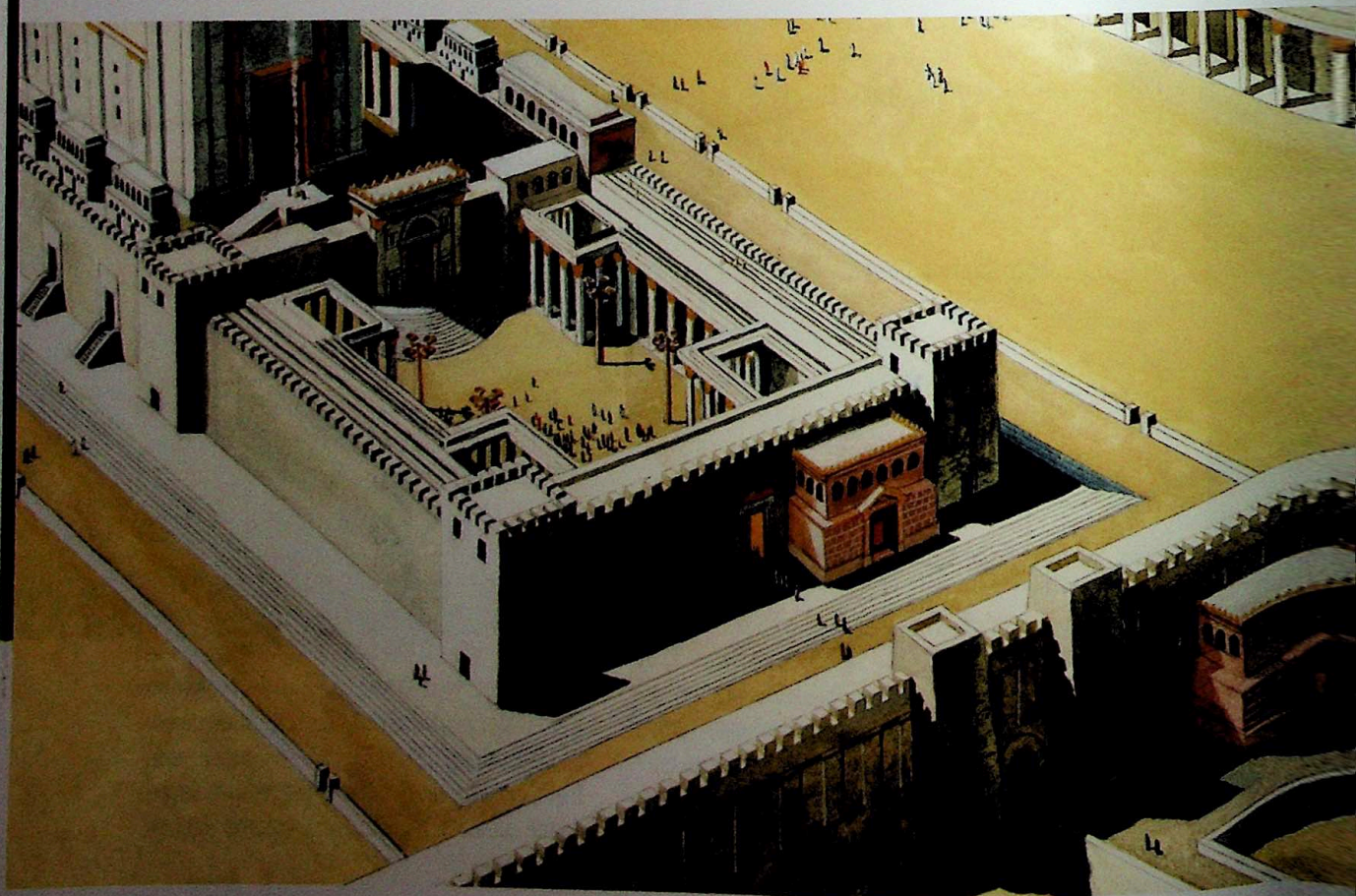


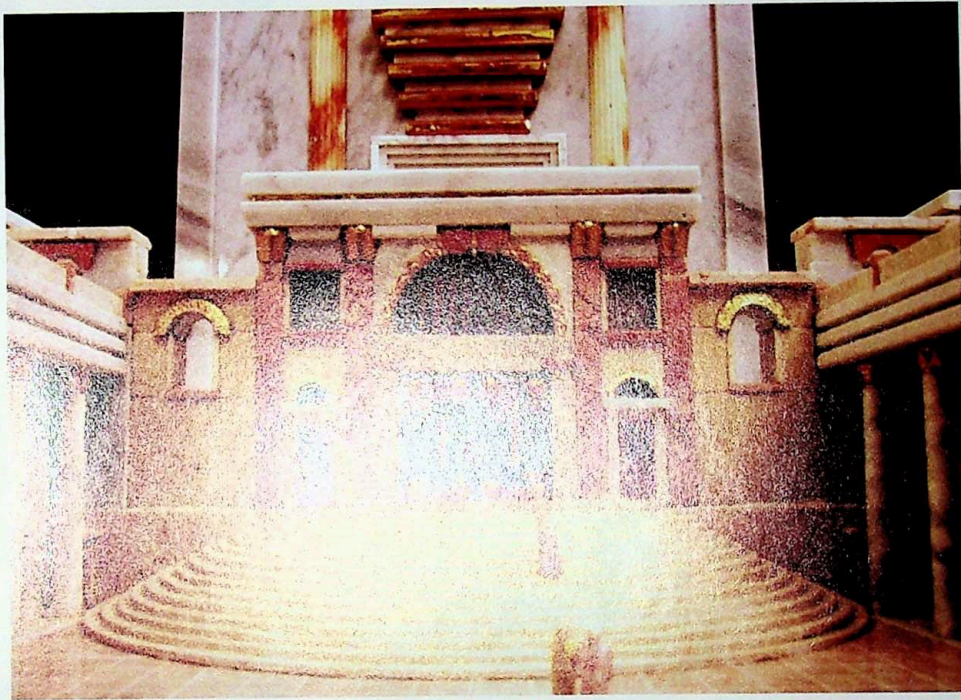
≡ The Temple Court System and Sanhedrin

The Temple was the site of both the judicial system in Israel and the headquarters for teaching Torah to the nation, as is written: "For from Zion shall go forth Torah, and the word of God from Jerusalem." The judicial system included the three Sanhedrin courts: 1) The Great Sanhedrin, located in the *Lishkat HaGazit*, atop the wall opposite the altar, to the right (north) of the *Heikhal*; 2) The Small Sanhedrin, at the entrance to the *Azara* (in the center of the painting, colored pink); 3) The Third Sanhedrin, at the entrance to the Temple Mount, colored pink in the bottom-right corner of the painting.

Maimonides (*Sanhedrin* 1:3) writes as follows: "How many permanent courts should there be in Israel and how many

judges should there be in each court? First, a supreme court is established in the Temple, called the Great Sanhedrin, with 71 judges. . . The judge who is of greatest knowledge is named the head; he acts as the Rosh Yeshiva and is known as the *Nasi* by the Sages. . . The members of the Sanhedrin sit in a semi-circle so that the *Nasi* and his deputy, the *Av Beit Din*, can see all of them. Two courts of 23 judges each are also appointed, one of which convenes at the entrance to the Temple courtyard, and the other at the Temple Mount entrance."





The Gate of Nicanor

This is the main entrance to the Holy Temple, from the eastern side of the courtyard. The Corinthian bronze gate was named after the man who donated it, as explained in the Mishna (*Yoma* 3:8): "Nicanor experienced miracles with his gates and he was praised."

The Doors: The Jerusalem Talmud (*Yoma* 3:8) states: "All the gates there were changed over to gold, except for the Gate of Nicanor, because a miracle occurred to it; some say it was because its bronze yellows and [becomes] even more beautiful than gold."

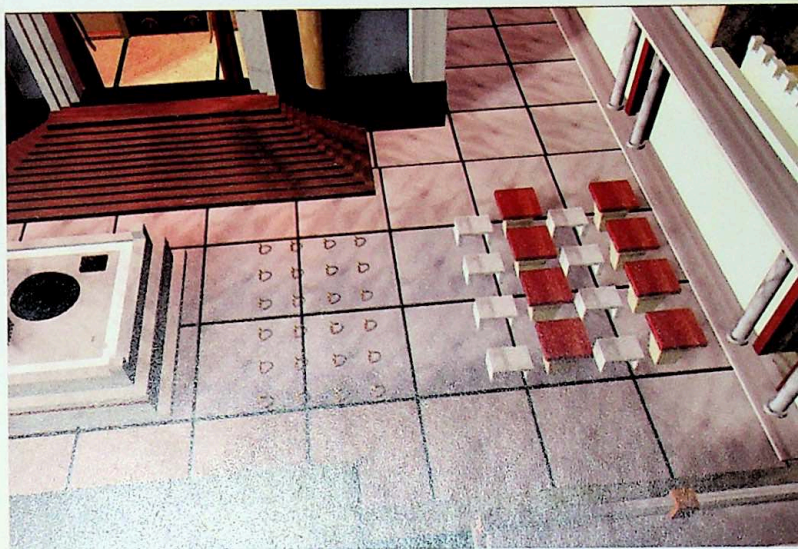
The Chambers: The Mishna (*Middot* 1:4) states: "It had two chambers or offices, one on its right and one on its left. One was that of Pinehas the Valet, who was responsible for preparing the priestly garments for the various priestly shifts, and the other was the Chamber of the Griddle-Cake Makers (for the High Priest's daily *Mincha* offering); it was divided in half — one part offered together with the daily *Tamid* sacrifice in the morning, and the other with the evening *Tamid* sacrifice."

The Wickets: The Gate of Nicanor was flanked by two smaller gates, as the Mishna tells us (*Middot* 2:6), one on the right and one on the left.

The Chamber of the Musical Instruments: From the Mishna we learn that this chamber was at the foot of the Gate of Nicanor: "There were chambers underneath the *Azara* that opened into the Women's Court, where the Levites used to keep lyres, lutes, cymbals and all kinds of musical instruments."

The Steps: Leading up to the Gate of Nicanor were 15 steps ascending from the Women's Court to the holy *Azara*. When all of Israel visited the Temple on festivals, such as during the *Simchat Beit HaShoeva* (Joy of the Water Libation) ceremonies, the Levites stood upon these steps as they sang and played their musical instruments. The Mishna states (*Sukkah* 5:4): "Levites with harps, lyres, cymbals and trumpets and countless other musical instruments were there upon the 15 steps leading down from the *Azara* to the Court of the Women, corresponding to the 15 "Songs of ascent" (Psalms 121–135); they stood upon these steps with their instruments of music and sang their songs."





The Slaughtering Area

The slaughtering area, where the sacrifices were prepared, was situated north of the altar. This is because most of the offerings, especially those of higher levels of sanctity, must be slaughtered in the north. Here the offerings were slaughtered, skinned and prepared to be brought upon the altar. The rings, tables and small pillars facilitated this. The animal's neck (or legs, according to Maimonides) was placed in the ring, and on the small pillars — known as *nanasim* — were hung the animals so that they could be skinned. The marble tables were used for washing the meat before it was placed in the fire on the altar.

In the words of the Mishna (*Middot* 3:5): "There were rings north of the altar — six rows of four rings each . . . Upon them the sacrifices were slaughtered. The slaughtering area was north of the altar, with eight small pillars there, on which were square blocks of cedar-wood. In these were fixed hooks of iron . . . on which they hung the carcasses, and skinned them over tables of marble between the pillars."

« A Golden Grapevine above the Eastern Gate

Atop the entrance to the *Heikhal* a "golden grapevine" was hung, for the purpose of raising donations for the Temple. As the Mishna (*Middot* 3:8) teaches, the golden grapevine was hung atop the *Heikhal* entrance on wooden planks, and when an individual would donate gold for use in the Mikdash, his donation would be fashioned into the shape of a leaf or cluster and these were hung on the vine. The Mishna quotes Rabbi Eliezer son of Rabbi Tzadok as recounting an incident in which 300 priests were once commissioned to clear it — after

which the gold would be sold and the funds used for the Temple's needs. The Gemara teaches (*Chullin* 90b) that the number 300 is an exaggeration, coming simply to emphasize the tremendous amount of gold that had been gathered.

The Jerusalem Talmud (*Yoma* 4:4) tells us that when King Solomon built the Temple, he drew all types of tree forms into it, and that when the real trees in the fields would bring forth fruits, the same would occur with the 'trees' in the Temple.



The Beit Avtinas Office

The painting depicts the preparation of the *ketoret* (incense) for the *Yom Kippur* service. The High Priest is seen practicing for the complex procedure (*Yoma* 47b). In the background on both sides are seen members of the Avtinas family grinding the *ketoret*, for which they were responsible (*Shekalim* 5:1), both on *Yom Kippur* and for the daily incense service.

It was also here in the *Beit Avtinas* office that the Sanhedrin elders had the High Priest swear that he would perform the *Yom Kippur* service, including the offering of the incense in the Holy of Holies, precisely as he was taught (*Yoma* 1:5). This office, designated

specially for the making of the incense, was located above the Water Gate in the southern part of the Temple, and was one of the three Temple offices guarded by priests (*Middot* 1:1).

Preparing the incense earned the Avtinas family both an honorable mention and a shameful one in the Talmud. They were mentioned in shame for not teaching others how to prepare the incense. On the other hand, "never did a bride of their family walk outside with perfume, lest people assume that the perfume came from the incense – and for this, they were mentioned with honor" (*Yoma* 38a).

≡ The Chamber of the Seals

It is located in the northeastern corner of the Fire Room, known as the *Beit HaMoked* (*Tamid* 3:3). The Mishna also teaches (*Shekalim* 5:4) that when a person wished to bring a sacrifice, he would go to this office to pay for the required additions of wine, flour, and oil, and would receive a receipt — a *chotam*, seal — in the form of a pottery piece marked appropriately. With this seal he would turn to the man responsible for sacrificial offerings, and would take possession of the animal. Rashi explains (*Yoma* 15b): "In the northwest corner of the *Beit HaMoked*, which was a large hall, large fires would be lit by which the priests would warm themselves; they walked barefoot on the [cold] marble floor of the *Azara* . . . There was the Chamber of the Seals, where would be kept the receipts of those who bought from the Temple treasury. And the Mishna (*Shekalim* 5:3–4) teaches: 'There were four types

of seals in the Temple, written on them respectively: Calf, Kid-goat, Male, Sinner' — each one referring to a different quantity of flour/oil/wine, depending on the sacrifice being offered. The person would pay, and receive a seal, and then go to the man responsible for the *nesakhim* (libations), and would receive the *nesakhim* in exchange for his seal."

The illustration shows two people who wish to bring sacrifices. One goes to the treasurer (on the left), pays, and receives a seal; the other on the right has already paid, gives in a seal, and receives the *nesakhim* for the offering.

The illustration also shows the large rocks of the altar destroyed by the Syrian Greeks and placed there for safekeeping by the Hasmoneans (*Middot* 1:6; see the commentaries there).





The Chamber of the Lepers and the Ritual Bath

In the north-west corner of the Women's Court was a special room in which lepers would immerse (*Middot* 2:5). When a leper would arrive at the Temple on the eighth and last day of his purification process, he would immerse in the mikveh (ritual bath) for his purification. From there, he would proceed to the nearby Gate of Nicanor, where he would stand and extend his thumbs into the Court as his special offerings were being sacrificed, so that the priest could place upon them some of the blood and oil from his offerings, and thus complete the purification.

Maimonides writes as follows (*Mechusrei Kappara* 4:2): "Afterwards the priest who receives the blood in his hand comes to the remaining leper, standing inside while the leper stands outside [the Gate of Nicanor]. The leper puts his head inside the *Azara* and the priest places from the blood in his hand on the leper's right earlobe. The leper would then extend his right hand into the *Azara*, and the priest would place [the blood] on his thumb and the leper would then similarly extend his right foot and the priest would do the same on the big toe. . . ." [A similar process was carried out with the oil.]



Chambers for the Preparation of Sacrifices

The picture shows a model of the Temple, focusing on the southeastern corner of the *Azara*; the Gate of Nicanor (left) leads outward to the 15 Steps. A two-story structure can be seen to the south of the Gate of Nicanor (top of the picture), with three chambers on the ground floor for the preparation of the sacrifices. As we read in the Mishna (*Middot* 5:3): "The Chamber of the Salt, where the sacrifice was salted. The Chamber

of the Fur, where the skins would be salted. The Chamber of the Washers, where the innards would be rinsed . . . From there led a *mesibah* (a winding staircase) up to the roof of the Chamber of the Fur."

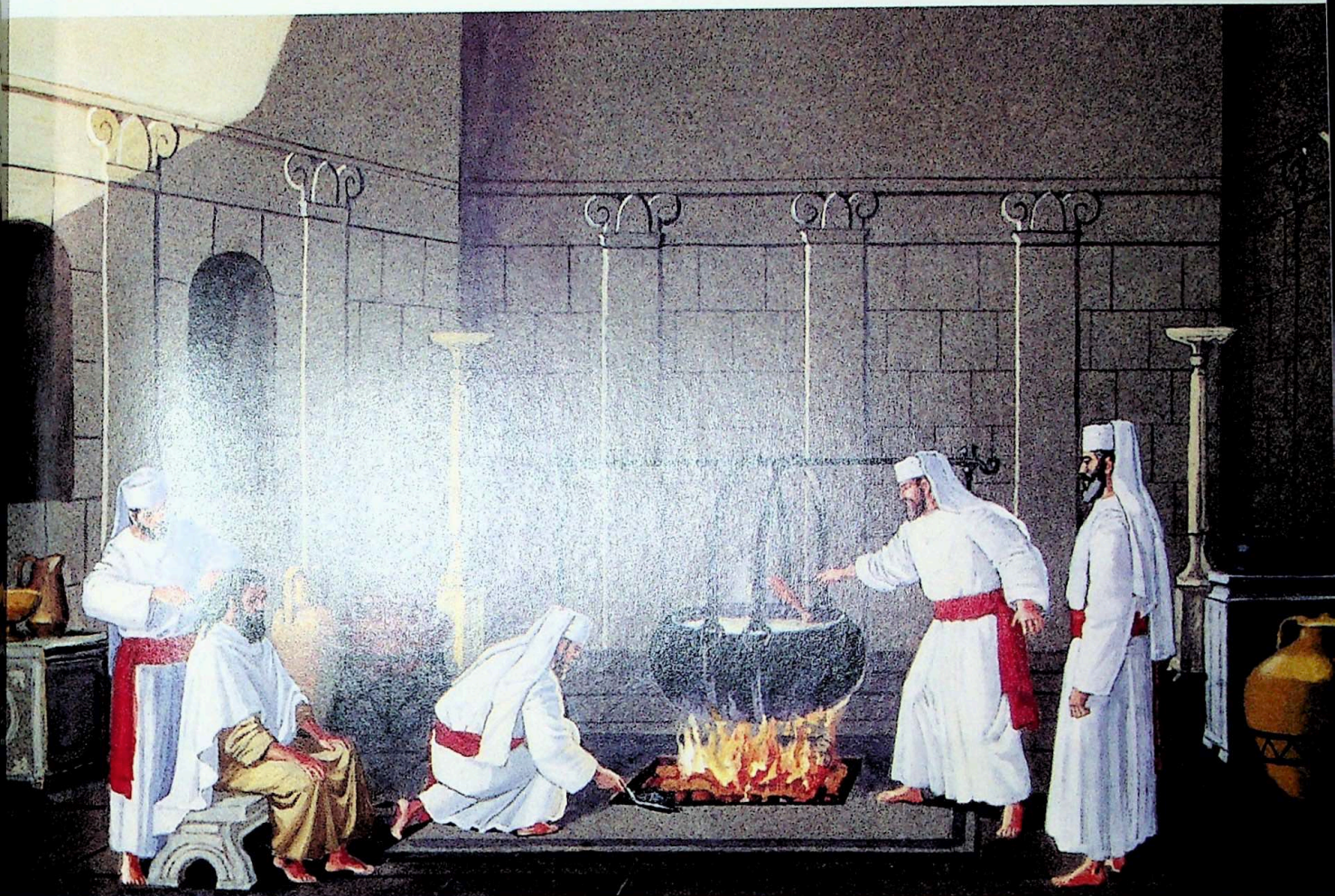
On the second floor, above the Chamber of the Fur, was a special room in which the High Priest immersed his hands and his feet on the Day of Atonement.



Purification of the Leper at the Gate of Nicanor

In this illustration we see a man who has come to the Temple to be purified from his leprosy and to bring his purification offerings. He has already shaved off his hair, as required. He now stands in the east of the courtyard at the Gate of Nicanor, where he recites the confession and is about to lean his hands on the head of the animal he has brought for a sacrifice. The Gate of Nicanor is of a lesser sanctity than that of the courtyard to which it leads, and he may therefore perform the "leaning" there, even before he

has been purified. The purification process demands that blood of the sacrifice be placed on the thumbs of his hands and feet, and for this purpose he may insert those limbs inside the gate. He is also permitted to place his head inside the Gate, so that blood and oil may be daubed on his earlobes. The reason for this is because of the halakhic rule, "partial entry is not considered entry" (*Zevachim* 33b).



The Chamber of the Nazirites

This chamber, one of the four located in the Women's Court, was where a nazirite would come to complete his period of nezirut. Located in the southeast corner of the Women's Court, it is described as follows in the Mishna (*Middot* 2:5): "The nazirites would cook their *shelamim* (peace-offerings) there, shave their heads, and burn their hair in the fire under the vat." For at the conclusion of his nezirut period, the nazirite would bring three offerings: An *olah* (burnt-offering), a *chatat* (sin-offering), and a *shelamim*. The nazirite would give the priest the shankbone of the *shelamim*, which he would have to first cook — and he did so in the Chamber of the Nazirites (so explains the Meiri).

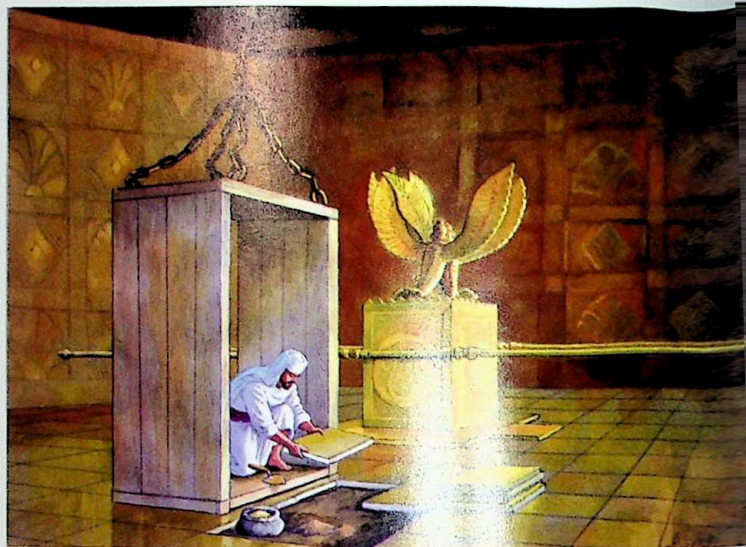
Maimonides writes (*Nezirut* 8:3): "Where would he shave his hair? In the Women's Court's south-eastern room, the Chamber

of the Nazirites. There they would cook their *shelamim* and throw their hair into the fire." This, in fulfillment of the Torah command (Numbers 6:1): "And he shall take the hair that grew on his head during his *nezirut* vows, and place it in the fire that is under the *shelamim* sacrifice. . . . He would not shave his head unless the entrance to the *Azara* was open, as is written: ' . . . at the entrance to the Tent of Meeting.' This does not mean he must shave opposite the opening, for that would be a desecration of the holiness of the Temple [but rather that the entrance must be open]."

For this reason, a special office was placed close to the *Azara* entrance for the nazirites to shave their heads and cook the meat of their offerings."

Repairs in the Holy of Holies >>

This illustration shows a worker, having been lowered into the Holy of Holies inside a large box, to replace floor tiles in the holy area. The Mishna (*Middot* 4:5) relates how such repairs were made, given the special sanctity of the place: "Trap doors in the upper chamber opened into the Holy of Holies by which the workmen were let down in boxes, so that they should not stare at the Holy of Holies."



The Small Rooms Surrounding the Sanctuary >>

This painting shows some of the rooms that surrounded the Sanctuary. There were 38 such rooms, in three floors on the north, south and west. The Mishna (*Middot* 4:3) states: "There were 38 rooms there — 15 in the north, 15 in the south, and eight in the west: Five in each of three floors on the north and south, and in the west, three on the first two floors and two more above them."



Each room had three openings: "One to the room on its right, one to the room on its left, and one to the room above it." In the picture we see a row of rooms open to each other, forming a type of corridor around the *Heikhal*.

<< Behind the Holy of Holies

The back of the Holy of Holies was the western wall of the *Heikhal*, and in back of it — 11 cubits away (*Middot* 5:1) — was the western wall of the *Azara* (just to the right of the Holy of Holies). This area was called "Behind the *Beit HaKaporet*," as it was behind the Holy of Holies in which were the *Kaporet* (Ark Cover) and the Cherubim. The Mishna also notes (2:6) that there were two gates in this wall, "and they didn't have names."

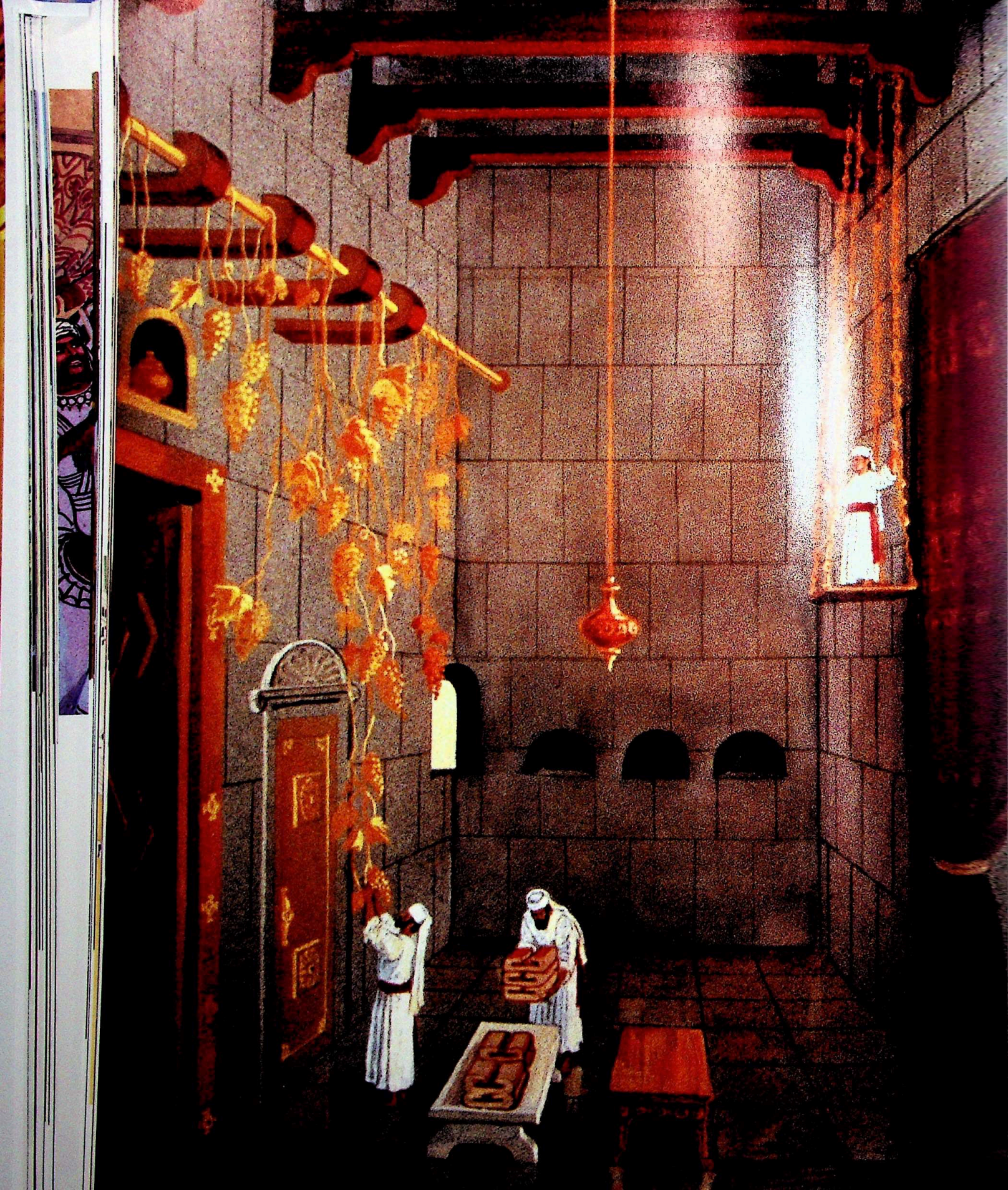
The first Mishna in Tractate *Middot* teaches that Levites would guard this area at night: "The Levites would guard in 21 places in the Temple, [including] behind the *Beit HaKaporet*."

The *Midrash Sifrei* relates that a special court would convene in this area to check and verify the lineage and genealogy of the priests.

The Gemara (*Yoma* 21a) explains that although this area was in the west, far from the rest of the *Azara*, there were times

when Israelites would come here to prostrate themselves: "When the Israelites would make the festival pilgrimages, it would be very crowded when they stood — but when they bowed down, there was much room; they would extend 11 cubits behind the *Beit HaKaporet*."

The Gemara also tells us that there were times when sacrifices had to be slaughtered in this area (*Zevachim* 55b and *Tosefta* 7:1). For this purpose, small windows were built into the western wall of the Holy of Holies (and into the *Beit HaChalifot* in the east side of the *Ulam*), enabling the area behind the *Beit HaKaporet* to be used for the slaughter of sacrifices and the eating of the sacred meat. As the *Tosefta* states: "A small window was behind the *Beit HaKaporet*, eight cubits high, to render the *Azara* kosher for eating sacred meat and slaughtering [other] sacrifices." That is to say, Israelites would enter the area on the Festival for both slaughtering sacrifices and prostrations before God.



« A Look Inside the Entrance Hall

The *Ulam* (Entrance Hall) is seen here from the side, to the east (left) of the front of the *Heikhal* (sanctuary). The picture is a composite of several different sources in the Talmud, both Mishna and Gemara. These are the various items in the *Ulam*:

The *Parokhet* (Curtain): The largest opening in the Temple was 40 cubits high, and over it hung the large *parokhet* (in the picture on the right). The source for this is in *Yoma* 54a: "There were 13 curtains in the Temple [including] one for the opening of the *Heikhal* and one for the opening of the *Ulam*."

***Klunsa'ot* (beams):** The Mishna (*Middot* 3:8) teaches: "Cross bars of cedar (at the top of the picture) were affixed from the wall of the *Heikhal* (left) to the wall of the *Ulam* (right), so that the wall would not lean on its side [on account of its great height]."

Chains and ornaments: The above Mishna continues: "Chains of gold were fixed in the roof-beams, by which the young priests [lit., the "flowers of the priesthood"] would ascend and check the ornaments." A young priest is seen here atop a golden lift, supported by chains from the ceiling. Opposite him (on the left) are seen the ornaments. This is described by the prophet Zechariah: "The crowns shall be . . . for a memorial in the Temple of God" (6:14).

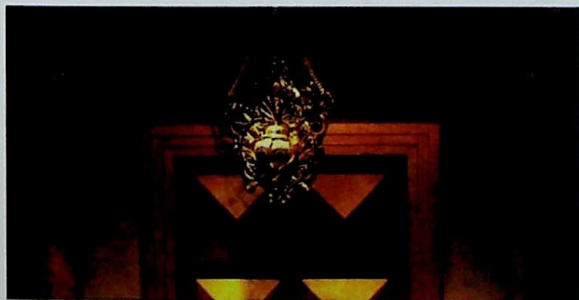
Chandelier: Hanging down in the center is the golden lamp that was donated by Queen Helene, as recounted in the Mishna (*Yoma* 3:5).

Golden Vine: The Mishna continues: "A golden vine stood at the door of the sanctuary, wound around poles." These are seen on the left.

Windows for knives: On the southern wall are seen windows on which the disqualified slaughtering knives are placed. The Mishna (*Middot* 4:7) states that at the ends of the *Ulam* were rooms called "*Beit HaChalifot*," where these knives were hidden away."

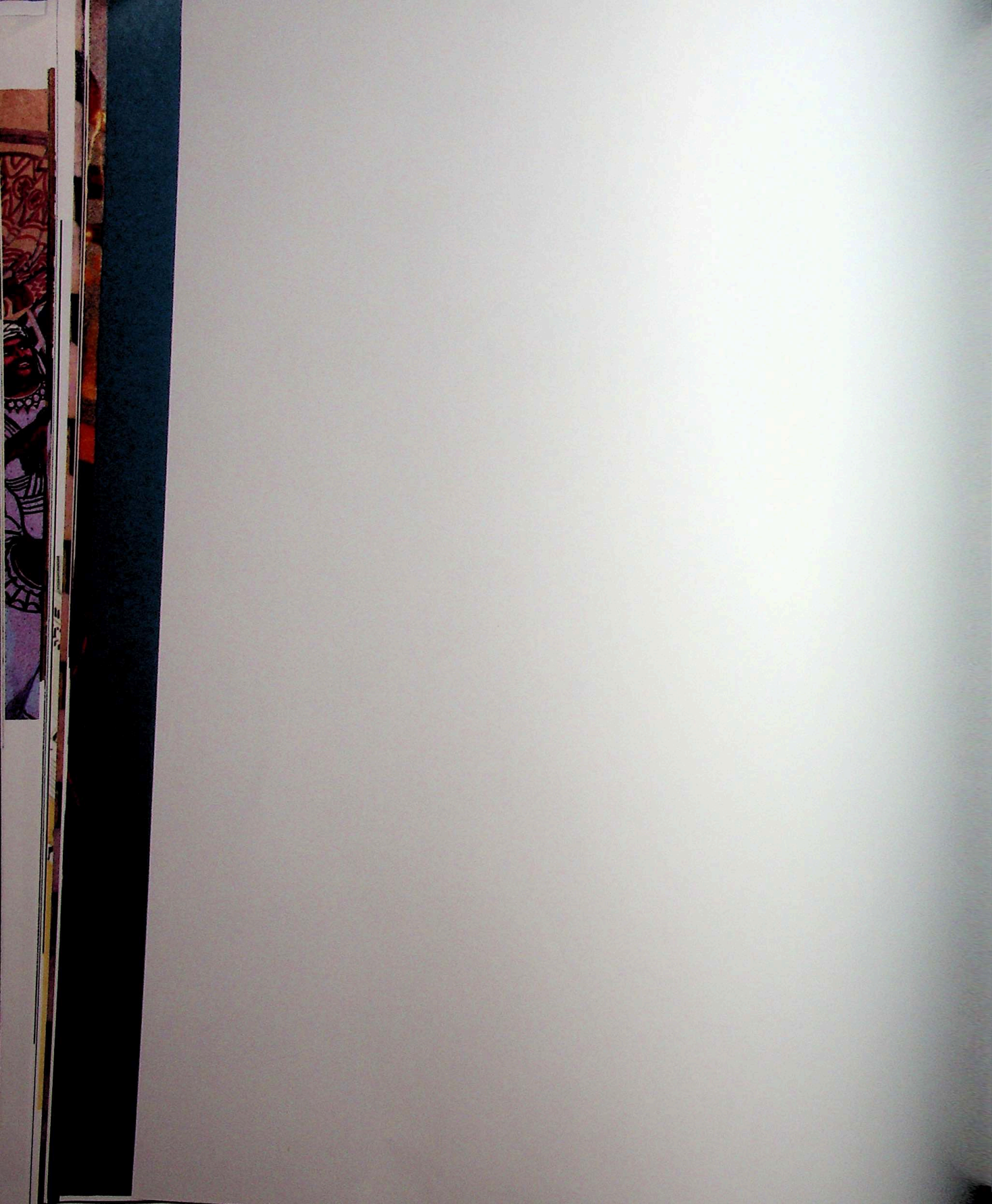
Tables: In the foreground can be seen two tables, on which were placed the showbread (*lechem hapanim*). The Talmud states (*Menachot* 99b): "Two tables were in the *Ulam* at the entrance to the Sanctuary — one of marble and one of gold. The loaves were placed on the marble table when they were brought in, and placed on the golden table when they were taken out — because of the principle that 'we ascend in sanctity and do not descend.'"

Open windows: "Two open windows were in the *Beit HaChalifot*, open to the west (seen in the southeast corner) at a height of eight cubits, in order that the *Azara* should be permitted for the slaughter of sacrifices and the eating of extra-sacred sacrificial meat. Even the area behind the *Beit HaKaporet* is permitted for eating" (*Zevachim* 55b, *Tosefta* *ibid.* 7:1).



« The Decorative Gold Chandelier

The picture shows the decorative gold chandelier, above the entrance to the *Ulam*, as seen at the Temple Institute. The chandelier is seen shining with the sunrise, and its first reflections appear at the entrance to the *Heikhal*.



Introduction

A famous Rabbinic teaching relates that King Ahasuerus of ancient Persia used the beautiful vessels of the Holy Temple for his feasts. The Scroll of Esther states that “various utensils” were used, and in fact, the Temple was replete with precious vessels of various types needed for the Temple services. Many of the hundreds of utensils made in Solomon’s Temple were of silver, and some were made of or plated with gold. Among them were also garments for the priests and musical instruments for the Levites.

The Mishna teaches (*Tamid* 3:4) that each and every day, the priests would bring out **93** different Temple utensils of gold and silver and place them in the Courtyard.

Is the number 93 of any special significance, or was it a chance amount? Many commentaries have attempted to find a source or meaning to this number, but largely without success.

It would seem that precisely 93 utensils were placed in the Courtyard for good reason: Together with the seven permanent utensils in the Sanctuary and Courtyard, a total of 100 utensils were in daily use.

The **seven** permanent utensils are likely these: The large altar, its ramp, and the basin — all in the Courtyard; the incense altar, the table and the Menorah — in the Sanctuary; and the Ark of the Covenant in the Holy of Holies.

However, we can deduce from the words of Maimonides (*Beit HaBechira* 1:6 and 4:1) that he had a different list. He appears to count the large altar and its ramp as one, and the Ark as two: the Ark itself, and the *kaporet* (cover) with the cherubim as another. Indeed, the Torah verses describing the Ark indicate that the *kaporet* is a vessel in and of itself — the last of the seven.

Thus, the Mishna counts 93 vessels that are brought out each day and returned in the evening, and together with the seven

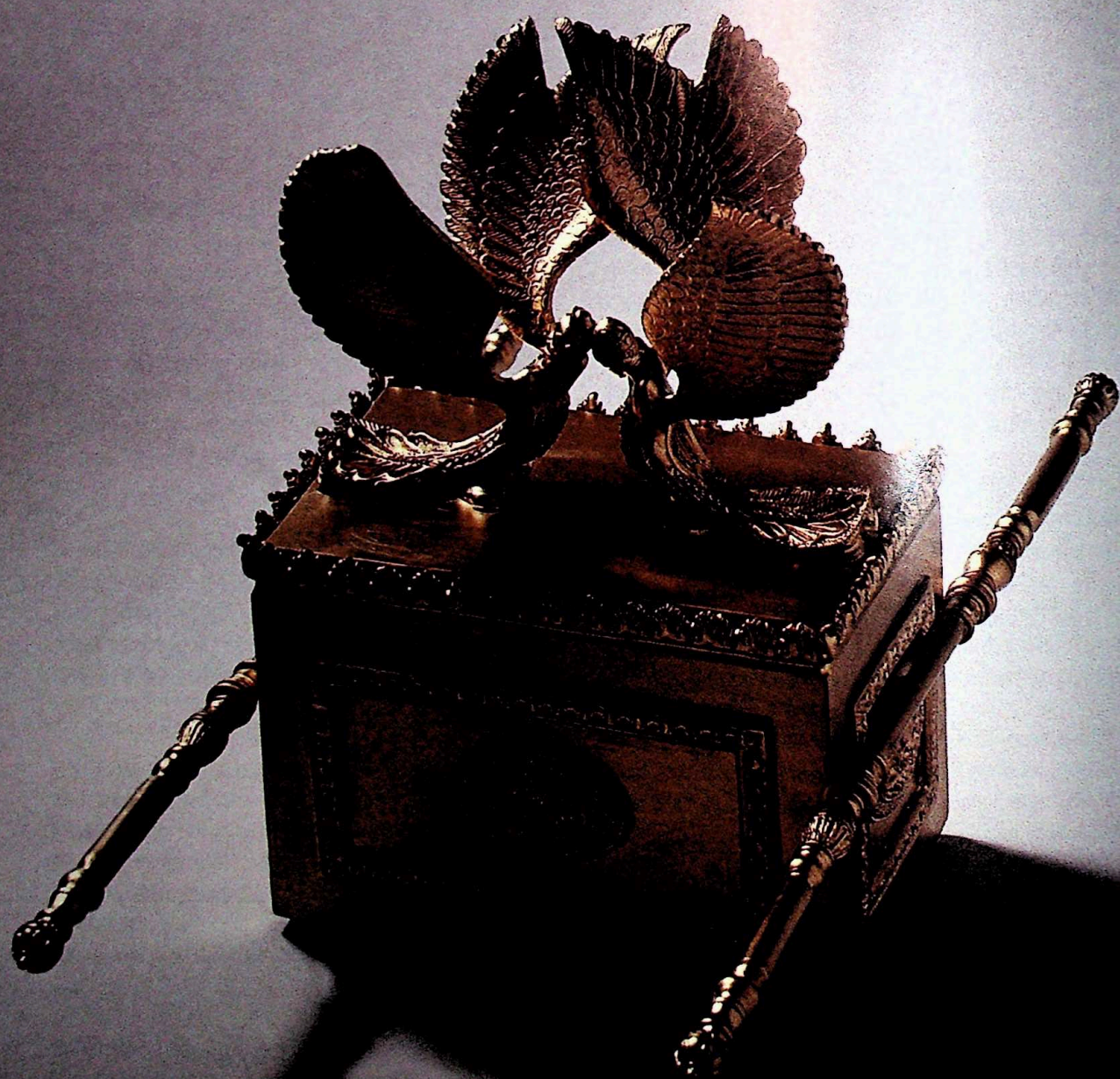
permanent vessels, there is a total of 100 Temple vessels in regular use.

These 100 vessels parallel the measurements of the *Heikhal*: 100 cubits wide, 100 cubits long, and 100 cubits tall (*Middot* 4:6). Rabbinic sources indicate that the number 100 represents “awe of God,” as is written (*Menachot* 43b): “One must recite **100** (*meah*) blessings each day, as is written, “And now, Israel, what (*mah*) does God, demand of you? Only to **fear** the Lord, your God. . .” (Deuteronomy 10:12).

Thus, just as reciting 100 blessings each day leads to awe of God, so too the holy service in the Temple — which must be held in awe, as is written, “My sanctuary you shall **fear**” — leads to awe of Heaven. The number 100 is even imbedded into the Torah’s word for vessels, *kelim*, which is equal to 100 in Hebrew numerology.

The overview in the coming pages encompasses the various Holy Temple utensils that have been fashioned in the Temple Institute. Each one was made after careful research into the various relevant rabbinic texts, as well as the teachings of Maimonides. Use was also made of historical and archaeological sources, which provided various details such as the dimensions of the tools, the manner in which they were used, and the materials from which they were made.

The vessels were made specifically for use in the Torah-mandated Temple service, and are ready to be used on a moment’s notice. Nevertheless, they are not considered *hekdesh*, “consecrated for the Temple,” which would render them forbidden. When the time comes and all of Israel returns to the Temple Mount for the resumption of the Holy Temple service, the utensils will be consecrated and used for their designated holy purpose.



◀ The Ark and the *Kaporet*

This painting shows the Ark of the Covenant that stood in the Holy of Holies, with the Cherubim atop it — their wings raised upward, their faces toward each other. According to the Talmud (*Yoma* 54a), one had a male face and one a female face: "When Israel would come to Jerusalem for the Festivals, the Curtain would be opened and the visitors would be shown the Cherubim . . . and they would be told: 'Like a male loves a female, this is how God loves you.'"

Moses placed within the Ark the *luchot* that he brought down with him at Mt. Sinai. The Sages debate whether the broken Tablets were also placed there, or whether they were placed in a separate Ark. They also discuss whether the Torah Scroll that Moses wrote was placed in the Ark, or was it rather placed on the side of it (*Bava Batra* 14a).

The Ark and the Cherubim are described in the *Baraita DeMelekheth HaMishkan*, chapter 6: "The Ark that Moses made in the desert was two and a half cubits long, one and a half wide,

and one and a half tall . . . How did Bezalel fashion the Ark? He made three boxes, two of gold and one of wood. In a golden box he placed the wooden one, and within that he placed the other golden one, and then covered the upper edges with gold, as is written: 'You shall cover it with pure gold.' A *kaporet* of gold was placed atop it . . . and four golden rings were set in the Ark, two on the north and two in the south, and through them they would place the poles there permanently, as is written: 'In the rings of the Ark shall be the poles, they shall not move from it.'"

Maimonides writes (*Beit HaBechira* 4:1): "There was a stone in the Holy of Holies, on its western side, on which the Ark stood, and in front of it the jar of Manna and the staff of Aaron. When Solomon built the Temple, he knew that it would end up being destroyed, and he built within it a place for the Ark to be buried below in deep, maze-like vaults. King Josiah ordered the Ark to be hidden in the place that Solomon built."



The Golden Menorah

The Torah describes the construction of the Menorah: "You shall make a Menorah of pure gold, it shall be fashioned in one piece; its base, stem and decorative cups, spheres and flowers shall be made from it" (Exodus 25:31). The work is described in the *Baraita DeMeleket HaMishkan*, chapter 10: "How did Bezalel fashion the Menorah? He made it like a beam, and from its stem downward he made cups, spheres and flowers, and then extended two branches from it in both directions. . . . The body of the Menorah — 18 handbreadths high, the legs and the flower were three handbreadths . . . Three handbreadths remained, in which were the cups, spheres and flowers. . . . The cups were similar to the

cups of Alexandria; the spheres were similar to Beirut apples; the flowers were similar to the flowers of the pillars. . . . Isi ben Akiva says: The Menorah once had an extra dinar of gold, and it was put into the fire 80 times [until the extra amount was consumed]." (See the detailed description of the Menorah in Maimonides, *Beit HaBechira* 3:1.)

The Temple Institute has made a Menorah according to its exact specifications, plated with a *kikkar* (some 43 kilograms) of gold. It is on display for public viewing in the Jewish Quarter of the Old City of Jerusalem.

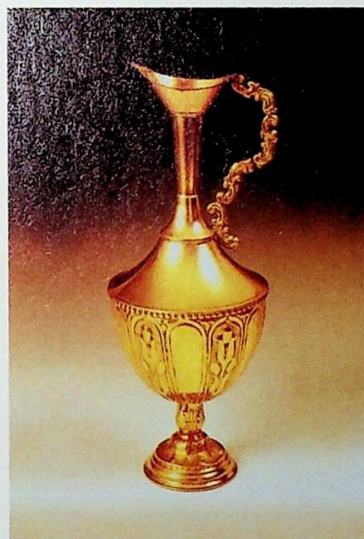
Preparing the Menorah Lamps >>

This picture shows the several utensils used to clean the Menorah: The *machtah* (shovel, hanging on right), *melkachayim* (tongs, hanging on left), and the bowl for washing the utensils. The Torah mentions "Its tongs and shovels." They were used to shine the golden lamps in the Menorah, and to clean out the oil and wicks of the previous day in preparation for the new day's kindling. The *Baraita DeMelekheth HaMishkan*, chapter 10, explains how the golden lamps were cleaned: "He passes them over the Menorah [into a bowl], then places them in a cleansing agent, and then wipes them off with a sponge. Several priests would thus take care of one lamp. . . The Sages say [differently]: The priest would not move the lamps from their place; he would rather clean them in the Menorah itself."



The Flask of Oil >>

The flask seen here contains oil enough for one day's lighting of the seven lamps of the Menorah, i.e., three and a half *log*. A flask just like this was found by the Hasmoneans when they entered the Temple to purify it, still closed with the seal of the High Priest — proof that it was still pure. In addition, an image of this type of flask was found engraved on an ancient coin from the Second Temple period. Minting a coin with this image was apparently meant to eternalize the discovery of the oil flask in the Temple.



A Small Flask to Measure Oil for the Menorah >>

The golden flask seen here is a unique vessel among the Menorah accessories. It holds a half-*log* of oil, precisely enough to light each of the seven lamps for an entire night, even during the winter, beginning with the first flickers of sundown. As is written: "Aharon and his sons would arrange [the Menorah] from evening until morning before God" (Exodus 27:21). This small "measuring" flask was filled with oil from the larger flask, and it was then poured into one lamp; the process would then be repeated for each lamp. The Gemara teaches (*Yoma* 15a): "Give it its precise measure so that it will remain lit all night until the morning."





« The Golden Menorah with Straight Branches

This illustration depicts a priest preparing the lights of the Menorah. The branches are straight, not rounded, based on an important find made in our generation: a manuscript of Maimonides' Commentary to the Mishna (*Menachot* 3:7) — with a sketch he drew of a straight-branched Menorah. The discovery has generated a lively debate among the scholars: Did he intend to depict the Menorah precisely as it was, or simply to draw the general structure, without focusing on whether it was round or straight?

The fact is that we have other drawings and depictions of the Second Temple Menorah by people who actually saw it — and in all of them, the branches are rounded. Among these is the likeness of the Menorah on the Arch of Titus in Rome, and another imprinted on a coin from the time of Hasmonean King Mattityahu Antigonus. In addition, the description of the Menorah in the writings of Josephus and other ancient findings indicate that the Menorah branches were rounded.

It is therefore puzzling: Was it Maimonides' considered opinion that the Menorah's branches were straight, and if so, why? Upon closer inspection, we find that the Maimonides's sketch is quite simplistic and general. He himself wrote that it was just to "show its general

form." He also wrote that he meant not to depict accurately the Menorah's cups, knobs and flowers, since he had already explained this in his *Mishneh Torah*, but rather to show where they were located on the Menorah. To this end, he set a "key," drawing circles for the button, half-circles to show flowers, and triangles to depict the cups, placing them along lines that stood for the branches. His purpose, he wrote, was to "facilitate the drawing," that is, to enable those who copied the manuscripts to draw the Menorah with maximum speed.

On the other hand, the Lubavitcher Rebbe held that Maimonides' drawing was precise, that the branches were actually straight and not rounded, and that the cups were actually triangle-shaped with the opening facing downward.

This topic was the subject of a Temple Institute research project. One of its conclusions was that it would be acceptable according to Jewish Law to build the Menorah either way, and that the branches may be either straight or rounded. Thus, the Temple Institute's Menorah was fashioned with rounded arms, in accordance with today's findings from the Second Temple period — but at the same time, we also present this painting of a straight-branched Menorah, in accordance with the Maimonides's sketch.

The Table of the Showbread >>

The gold-plated showbread table is seen here as it appears on display in the Temple Institute. The Torah describes it in Exodus 25, where God instructs Moses: "Make a table out of acacia wood: two cubits long, one cubit wide, and one and a half cubits tall. You shall plate it with pure gold, and make a gold rim all around it. . . and you shall place the showbread on the Table before Me, at all times" (verses 23–30).

The *Baraita DeMelekheth HaMishkan*, chapter 8, explains: "The table made by Moses in the desert was two cubits long, one cubit wide, and one and a half cubits tall. . . The table was [thus] 12 handbreadths [*tefachim*] long, and its width – six. The showbread was ten handbreadths long, and five in width. The priest places the length of the bread against the width of the table, and folds the bread – two handbreadths on each side, and two handbreadths of space in the middle [between the loaves] so that air could circulate between them."

Regarding the bowls, spoons, branches and half-tubes that formed shelves, Maimonides writes (*Beit HaBechira* 3:13): "The table had four side-frames of gold, known as *k'sot*, split into two at their tops [i.e., they were Y-shaped]. They supported the two sets of showbread – two for each set. There were 28 rods of gold (*m'nakiyot*), each resembling half of a hollow reed – 14 for each set. There were two incense bowls (*kapot*), in which the frankincense was placed inside on the table, alongside the showbread. The molds used to make the showbread are called its *ke'arot*."



≡ The Table and Censors

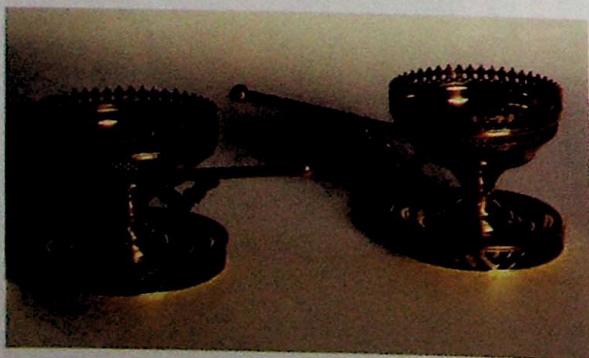
This painting shows the table standing in the Sanctuary, in which the showbread loaves are placed and remain throughout the week. Each loaf stands on the *m'nakiyot*. According to the *Gra* (the Vilna Gaon), each loaf was placed inside a gold molding. Seen here are the priests bringing the new loaves for the week; they are about to set them on the Table, replacing the ones placed there the previous Sabbath. Two other priests are seen carrying the frankincense jugs, preparing to place them on the Table together with the new loaves.



The Altar of Incense >>

The Altar of Incense, seen here, is made of cedar wood and plated with gold. Its dimensions and shape are described in Exodus 30: "Make an altar for bringing incense up in smoke; out of acacia wood you shall make it. It shall be one cubit long and one cubit wide, a square, and two cubits high, including its corner protrusions. You shall overlay it with pure gold... and you shall make for it a golden crown all around... Aaron shall make incense of spices go up in smoke upon it, every morning."

In the Tabernacle that accompanied Israel in the desert, the altar was made of acacia wood, but in Solomon's Temple, it was fashioned of cedar, as is written in Kings I (6:20): "He covered the altar with cedar." In light of this, the Temple Institute altar was fashioned from cedar. The art of gold-plating wood is quite an intricate task, and only a small number of artisans can actually do it. And in fact, the gold-plating of the incense altar in the Temple Institute was achieved via a method used by the kings of Egypt thousands of years ago.



<< The Frankincense Censers

The two golden censers seen here, containing frankincense, were placed on the showbread table. When the loaves were placed on the table on the Sabbath day, the censers were placed alongside them, as Maimonides writes (*Temidin UMusafin* 5:2): "Alongside each of the two sets [of six loaves each] was a vessel with a handful of frankincense... These dishes had flat bases so that they could be placed on the table." When the 12 showbread loaves were taken to be given to the priests, the censers would be taken as well, and offered atop the fire of the altar.

The Incense Chalice >>

The golden incense chalice seen here held the ingredients for the incense offering. The Mishna (*Tamid* 5:4) states: "The priest who earned the privilege of making the incense offering would take the [golden] spoon . . . It held three *kav*, and the [incense] dish was in it, heaped up with incense. It had a covering [to keep the fragrance from escaping]."

On regular days, two priests would use these utensils: One would hold it by its handles and empty the incense into his hands, while at the same time, the other would hold the spoon/dish under the first one's hands — to keep crumbs from falling to the floor. On *Yom Kippur*, however, the High Priest would do this by himself, alone in the Holy of Holies. This was considered a very difficult Temple service, and the purpose of the handles was to make it easier.

Some feel that the purpose of the "bell" atop this vessel was to fulfill the verse, "Its sound shall be heard when he enters the sanctuary" (Exodus 28:35).



The Incense Bowl

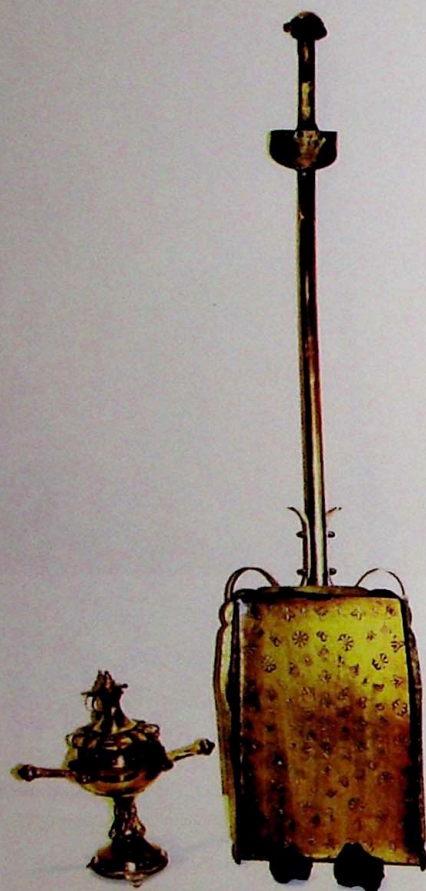
Seen here is a large *kaf*, bowl, used for the burning of the incense. As explained in the Mishna (*Tamid* 5:4), "The priest who earned the right to bring the incense would take the golden bowl . . . holding three *kav*, with a small *bazakh* [for scooping up the incense] in the middle, heaped up with incense." After bringing the bowl

with the *bazakh* in it to the Sanctuary, the priest would offer the incense. He would begin by taking the *bazakh* and emptying its contents into his fist. In order that the incense not scatter, another priest would hold the bowl under his hands to catch the incense crumbs and restore them to the first priest's hands.

« The Incense Pan

Seen here is the gold-plated coal pan for incense. Two pans served in the Holy Temple for the incense process: one of silver, and one of gold. The Mishna (*Tamid* 5:5) teaches: "The priest who won the privilege of shoveling the cinders took the silver pan and ascended to the top of the altar [where there was a special fire for the incense] and cleared away the live coals to both sides . . . and then went down and emptied them into the gold pan."

For the High Priest's incense offering on *Yom Kippur* in the Holy of Holies, there was a special golden pan, of a different size and shape than the regular gold pan. As the Mishna teaches (*Yoma* 4:4): "He would generally take out [the cinders] with a silver coal-pan, and empty it into one of gold; but on the Day of Atonement, he took them out with a golden pan, in which he was to bring the incense to the inner sanctuary [the Holy of Holies]. He would generally take them up with a coal-pan containing four *kav*, and empty it into one containing three *kav*, but on this day he would take them out with a three-*kav* pan . . . On other days the pan was heavy, and its handle was short, and it was of yellowish gold, but today it was light, and its handle was short, and it was of red gold."



The Main Altar »

The large altar, known as the Altar of Burnt-Offerings, was situated in the center of the *Azara*. On top of it are the wood-piles, which were used as the fuel for burning the offerings. Maimonides details the law of its location as follows (*Beit HaBechira* 2:1): "The site of the altar was most precise; it must never be moved . . . Isaac was bound for sacrifice on [what was to be] the site of the Temple, as is written: "Go to the land of Moriah" (Genesis 22:2). It is also written, "Solomon then began to build the House of the Lord in Jerusalem, on Mt. Moriah . . ." (Chronicles II 3:1). Three prophets returned to the Land with the people: one attested to the site of the altar, and another attested to its dimensions."

The Mishna (*Middot* 3:1) tells us the dimensions of the altar: "The altar was 32 by 32 cubits. It ascended one cubit [from the floor] and then went in one cubit (on each side), thus forming the foundation, leaving 30 by 30. It then ascended five cubits and went in one more — this is the *sovev* — leaving 28 by 28. The corners were one cubit square, leaving 26 by 26. A cubit on every side was allowed for the priests to walk, thus leaving an altar of 24 by 24 cubits for the wood pile [for the fire]."

The Golden Jug >>

This is a likeness of the golden cup used for drawing water from the Siloam pool on the *Sukkot* festival. The cup contains three *log* of water (*Sukkah* 4:9), which would be brought up to the Temple for the water libation ceremony as the *Tamid* sacrifice was offered.



« The Three-Pronged Fork



A fork of this type is mentioned in Samuel I (20:13) in connection with the Shiloh Tabernacle service performed by the sons of Eli the Priest. According to Rashi, the fork had *unkliyot* (prongs), with which the Priest would turn over the sacrificial meat on the fire so that it would be totally consumed.

The Sages termed this pitchfork-type vessel a *tzinor*. So writes Maimonides (*Temidin*

UMusafin 2:13): "After the one who removed ashes from the altar descended, his priestly brethren would run and quickly sanctify their hands and feet. They would take the rakes and forks and ascend to the altar top, and would place all of the sacrificial parts that had not been consumed by the fire during the night, on the side of the altar."



The Mizrak, a Receptacle for Blood

Shown here are two *mizrakim*, one of silver and one of gold. The blood of each sacrifice is thrown by a priest onto the corner of the altar, and therefore the utensil in which the blood is received and from which it is then thrown is called a *mizrak* (from the Hebrew root meaning "throw").

The Torah thus teaches (Numbers 7:13): "One silver *mizrak* [weighing] seventy shekels according to the holy shekel." It was fashioned with a rounded bottom, so that it could not be placed

on the floor and cause the blood to congeal; the priest always keeps it in his hand, thus keeping it in constant motion.

So states the Mishna (*Pesachim* 5:5): "The Priests would stand in rows holding basins of silver and of gold (in which to hold the blood). A row that was entirely of silver was of silver, and a row entirely of gold was of gold; they were not mixed. The basins did not have flat bottoms, lest the priests put them down and the blood become congealed."

The Measuring Utensils >>

Seen here are eight different measuring utensils used in the various offices of the Temple. For instance, wine had to be measured in different amounts for different sacrifices, and the same for oil. The kindling of the Menorah also required measuring oil, and milled flour was measured for individual and public offerings. Some of the utensils were used for dry items, such as flour — an *isaron*, half-*isaron*, etc. — and others measured liquids, in units of *hin*: a half-*hin*, a third of a *hin*, etc.



<< A Meal-Offering Vessel

This is a special copper utensil — a bowl with a cover — used to bring a mincha offering of a mixture of finely-milled flour and oil, topped with a handful of aromatic frankincense. The offering would be brought in this vessel to the corner of the altar.



Silver Shovel for Removing Ashes >>

A silver shovel was fashioned in the Temple especially for removing ashes from the altar. This is the first act of the Temple service of the day, performed at dawn. The Mishna (*Tamid* 1:4) teaches: "He would sanctify his hands and feet from the basin, take the silver shovel, go to the top of the altar, and clear away the cinders on either side. He would scoop up the ashes in the center, and go down . . . he would make a heap of the cinders on the floor, three handbreadths away from the ascent."



The Copper Cart

This special utensil, called a *pesakhter*, was used to cart away the ashes that piled up on the altar. Its wheels helped it maneuver easily and efficiently around the altar and on the ramp. With the help of chains, two priests would wheel the cart which was full of ashes outside the Temple, so that it would not tip over.

The Mishna (*Tamid* 5:5) teaches: On the Sabbath he would put a *pesakhter* over the ashes. The *pesakhter* was a large vessel holding a *letekh* (approx. 28 gallons). It had two chains: with one he would draw it down, and with the other he would hold it above so that it would not roll over. It was used for three purposes: for placing over live coals, and over a [dead] creeping animal on the Sabbath, and for drawing down the ashes from the top of the altar.

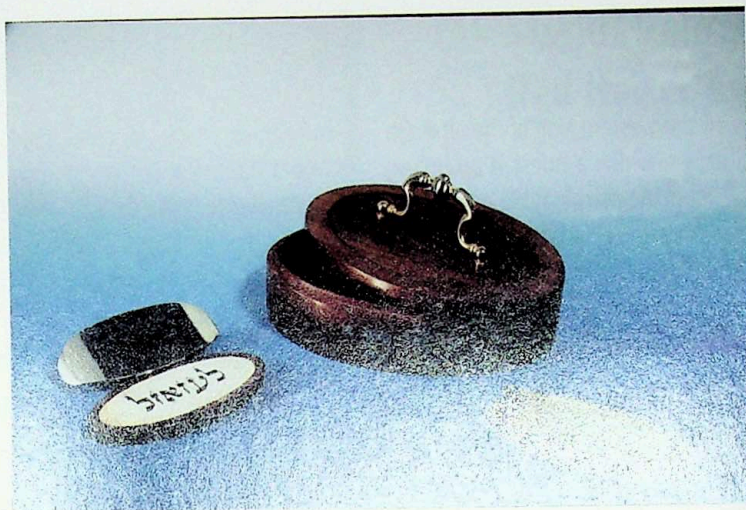
The ashes that amassed atop the altar were taken to the *Beit HaDeshen* (the place of the ashes), a "pure place outside the Temple" (Leviticus 6:4), on the Mt. of Olives outside the city walls, or to the large *Beit HaDeshen* in the north of Jerusalem (*Tosefta Zevachim* 11:4).

The Copper Laver >>

This is the laver fashioned by the Temple Institute. Every priest must begin his Temple duties by sanctifying — washing — his hands and feet, as written: "Fashion a washstand of copper and its base of copper for washing; place it between the Tent of Meeting and the altar, and put water therein. Aaron and his sons shall wash their hands and feet from it, when they enter the Tent of Meeting. . . ." (Exodus 30:18–20).

The laver was comprised of the water receptacle and the stand. In the model before us, we also see a third part on top: the *mukheni* ("machine"). Water that remained in the basin overnight was disqualified for use and would have to be discarded. This *mukheni* contained water that would occasionally go into the basin, so that it did not contain only water that was there all night (see Maimonides, *Beit HaBechira* 3:18 and *Biat HaMikdash* 5:14).

During the Second Temple period, a High Priest named Ben-Katin enlarged the laver and added 12 faucets. This enabled the 12 priests involved in the daily *Tamid* offering to sanctify their hands and feet simultaneously.



The *Yom Kippur* Lottery Box

Two lots were drawn on *Yom Kippur* to see which of the two goats would be sacrificed to God upon the altar, and which would be hurled to Azazel in the desert. On the lot on the right was written God's Ineffable Name (cannot be spoken), and on the second one was written "for Azazel." The lottery box would be presented to the High Priest, and he would put both his hands inside, picking up a lot with each hand — without looking. If the lot in his right hand was for God, then the goat on the right would be for God; and vice-versa.

The lots were originally made of box-tree wood, but during the Second Temple period, the lots were made of gold, at the initiative of Ben-Gamla the High Priest; the Sages praised him for this, as they were taught by the Mishna (*Yoma* 3:9).



≡ Silver and Marble Tables

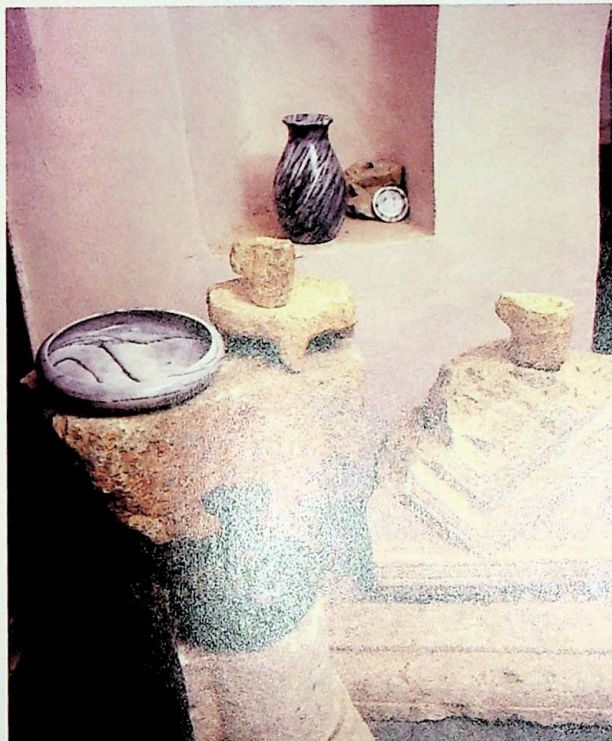
Seen here are two tables on the western side of the altar. On the right is the silver table, on which a priest is arranging Temple vessels, and to his left is the marble table on which a priest is seen preparing the limbs to be sacrificed. The Mishna (*Shekalim* 6:4) lists 13 tables in the Temple, their functions and locations. Among them are the above two, which Maimonides also mentions (*Beit HaBechira* 2:15).

In addition, these two tables mark the spot where the priests would stand during the sounding of the trumpets. When the Levites heard these blasts, this was their signal to begin singing the Song of the Day. As the Mishna (*Tamid* 7:3) teaches: "Two priests stand on the Table of the Fats [the marble table] with two silver trumpets in their hands, and blow *tekia, terua, tekia* . . ."



« Stone Vessels for the Red Heifer Ash

This picture shows several stone vessels — very functional in the Temple and in priests' homes, because halakhically, stone cannot become impure. These vessels were used in the Temple for various steps in the process of preparing the red heifer ash in purity, including: crushing the ash of the heifer after it was burned on the Mt. of Olives (tool seen in top-center), and a cup used for drawing water from the Siloam spring (right). A pitcher for Siloam water is seen as well (in the foreground), and a jug made of marble (top) in which the ashes were stored until they were used to purify those who had come in contact with death.



« Vessels for the Omer

Seen here are the utensils needed for the harvest of the *omer*. On top we see the *kupa*, a wicker basket, holding barley grains harvested in accordance with the *omer* commandment. To its right is a scythe, and in the foreground is a sifter.





⌞ The Harp

The harp pictured here is the Temple Institute's reconstruction of an ancient harp, based on research of ancient harps. A harp similar to this one – one of the musical instruments in the Holy Temple – was found in archaeological digs and in various finds from the Biblical period. This harp has 22 strings, corresponding to the 22 letters of the Hebrew alphabet. The Levites stood on the platform as the daily *Tamid* offering was brought, holding musical instruments, singing and making music as the wine libations were offered on the altar when the sacrifice was concluded.

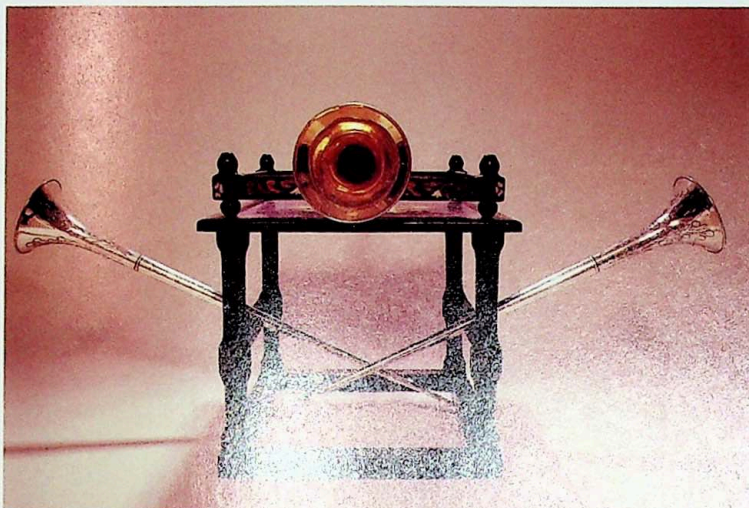
Maimonides (*Kelei HaMikdash* 3:4) writes about the Levites' song: "There would be no fewer than two harps and no more than six." The Levites also played their instruments at the Festival of the Water-Drawing ceremony, as well as on other festive occasions in the Holy Temple.



⌞ The Lyre

The Temple Institute reconstructed the lyre pictured here based on an ancient coin featuring the imprint of a Temple lyre. Mentioned many times in the Book of Psalms, the lyre was one of the instruments often played by King David, who also instituted the Holy Temple music with harps and other instruments, accompanying the daily sacrifice. No restriction was placed on the number of lyres played, but the minimum was nine (Maimonides, *Kelei HaMikdash* 3:4).

The lyre has ten strings, based on Tractate *Arakhin* (13b): "The lyre in the Temple had seven strings. . . but in the World to Come, it will have ten, as is written, "Upon a ten-stringed harp. . . with speech upon a harp" (Psalms 92:4). On the bottom can be seen both sides of an ancient coin issued by King David, as explained in *Bereshit Rabba*: "David's coin had a cane and a satchel on one side, and a tower on the other."



« The Silver Trumpets

The trumpets seen here were prepared in the Temple Institute, reconstructed based on the likeness seen on the Arch of Titus in Rome. There were many such trumpets in the Temple, used widely by the Levites on the platform. The Talmud tells us (*Arakhin* 13b) that at times, there were as many as 120 trumpets, sounded on many different occasions. They were also used to alert the people and arouse them to repent, as Maimonides teaches (*Ta'anit* 1:1): "It's a positive Biblical commandment to cry out and sound the trumpets whenever the community is engulfed by tribulation... such as drought, locusts, and the like."

The Ram's Horn »»

The *shofarot* in the Temple were sounded on *Rosh Hashanah* (the New Year) and on days of fasting. The Mishna (*Rosh Hashanah* 3:3) teaches that the *shofarot* were plated with silver or gold, up to the spot where the mouth was placed: "The shofar used on New Year was an antelope's horn and straight, and its mouth was overlaid with gold. . . . On communal days of fasting they would blow [two] curved ram's horns, the mouths of which were overlaid with silver."



The White Garments of an Ordinary Priest >>

The illustration shows the "four white garments" of an ordinary priest. Of the four, only the belt (or sash) is colored, because of its embroidery, as it is written: "You shall make a sash, a work of embroidery" (Exodus 28:39). Maimonides writes (*Kelei HaMikdash* 8:1) that there are 4 basic priestly garments: Pants, tunic (cloak), hat, and sash, all made of bleached flax. Every thread in the garments is woven of six threads. Because the Torah says that these clothes should be symbolic of honor and glory" (28:40), Jewish Law requires that they must be new and beautiful, certainly without stains, and precisely fit to the measurements of the priest.

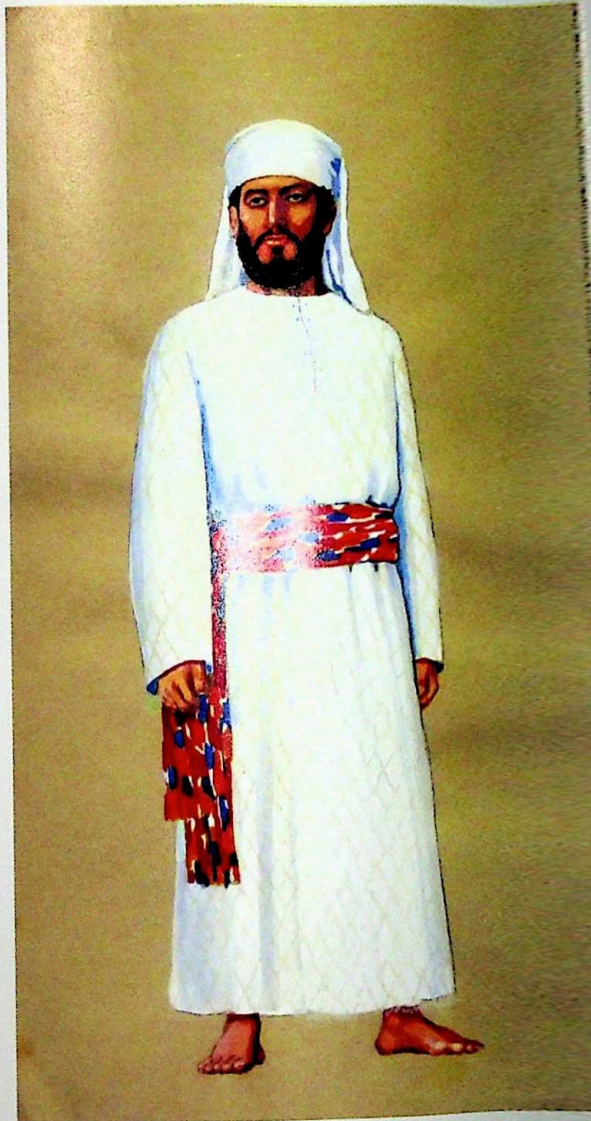
How were they made?

The tunic was woven of plaid squares (28:4), and its sleeves were woven separately and then sewn on to the tunic. The gown reaches down to the feet, slightly above the heel (as seen here), while the sleeves reach the palm of the priest.

The pants are worn around the waist, close to the heart, reaching down to the knees; the priest ties them on under the tunic with ribbons.

The hat is actually a turban, some 8 meters of material in length.

The sash is three fingers wide, and 16 meters long. It is wound around the waist many times. It is unique in that it is adorned with embroidery in blue, purple and red-colored woolen thread upon a length of flax.



The Splendor of the Priest's Hat >>

Shown here is the hat worn by regular priests, in accordance with the view of several commentaries that it was a type of large cap covering the entire head. Atop it is a round piece of material that some commentaries say must be added to the hat – for the Torah uses the word *pa'arei* (Exodus 39:28), from the same root as "splendor," indicating that a splendorous aspect must be added.



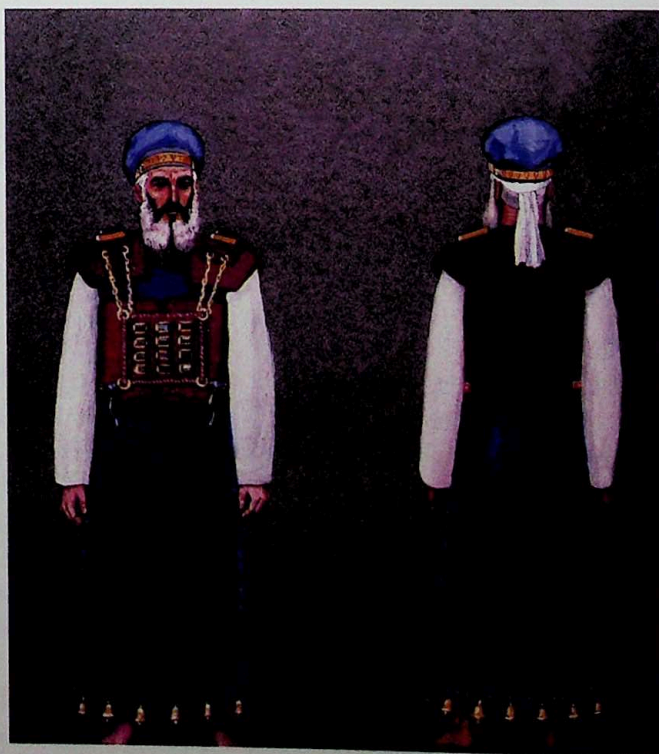
The Garments of the High Priest According to Rashi >>

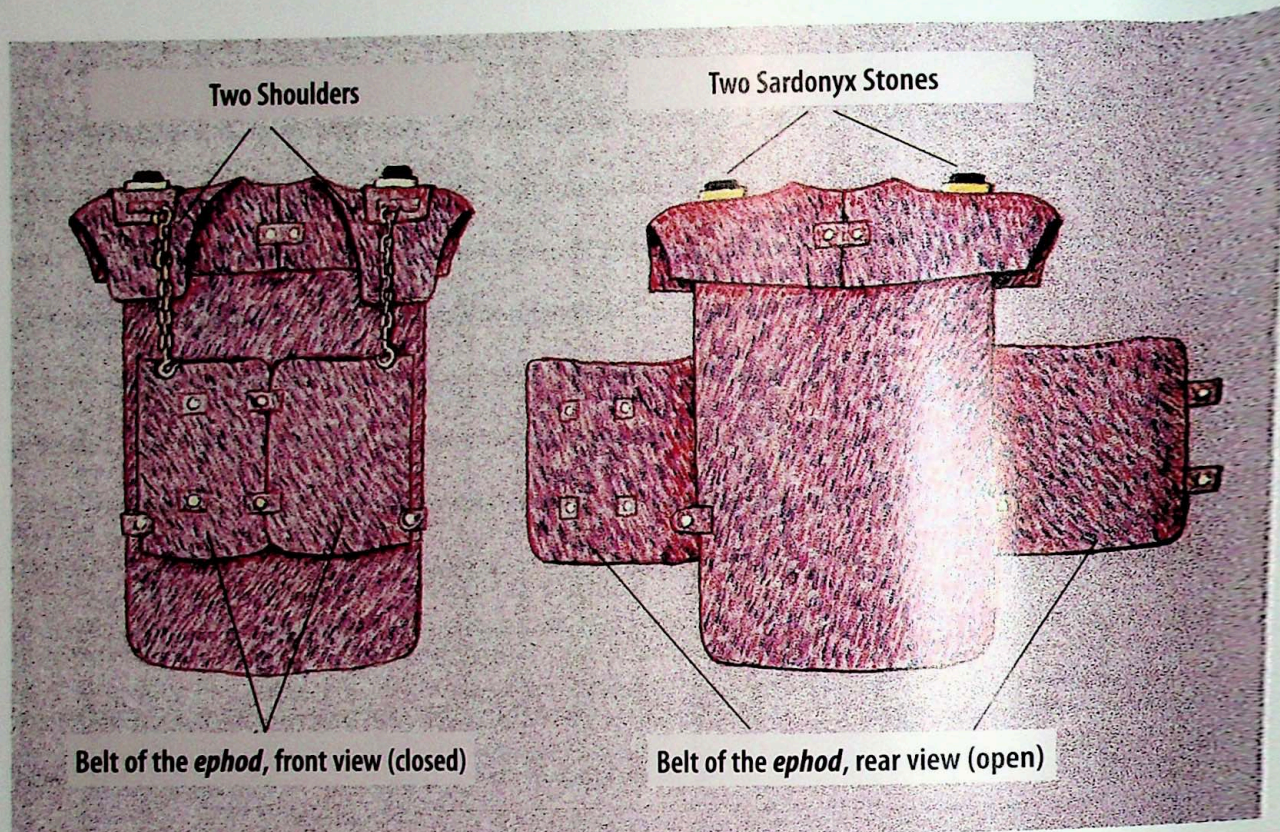
The illustration shows the High Priest adorned in his eight priestly garments, in accordance with Rashi's approach (Exodus 28:4). The **vest** covered the Priest from waist to feet, like an apron the width of his back. The **belt** was connected to the top of the apron across its width, and was embroidered. The **shoulder-straps** were attached from the belt, one on each shoulder, to the edge of the apron in back. The **sardonyx stones** are placed in the shoulder-straps, with twelve gold-settings for the precious stones, one for each tribe. And two **braided gold cables** were emplaced in two rings on the top width of the breastplate, one on each side; two gold chains on each side are attached to each setting on the shoulder-straps.



The Ephod (Vest) According to Maimonides >>

Seen here is the *ephod* as Maimonides depicts it. It covers the High Priest's chest and back (not from his waist down, as according to Rashi), and its function was to hold the breastplate and keep the chains tight. Its width is as a man's back, and its length is from his elbows to his feet. It is fastened by two bands extending from it on both sides, called the *cheshev* [belt] of the *ephod*. The entire garment is woven with gold, sky-blue wool, red wool, scarlet wool, and linen with 28 threads, as with the breastplate.





The Components of the Ephod »

The illustration shows the front of the *ephod*, according to Maimonides, in three positions:

At the right: Both the belt and the *ephod* are open.

In the Center: The belt closes the *ephod*.

Facing Page: The breastplate has been placed on the front of the *ephod*, using the gold chains connecting it to the rings above. Sky-blue strands connect the bottom ends of the breastplate to the *ephod* on his back.

Two shoulder straps are sewn upon the *ephod* so that it will extend to the High Priest's shoulders. To each

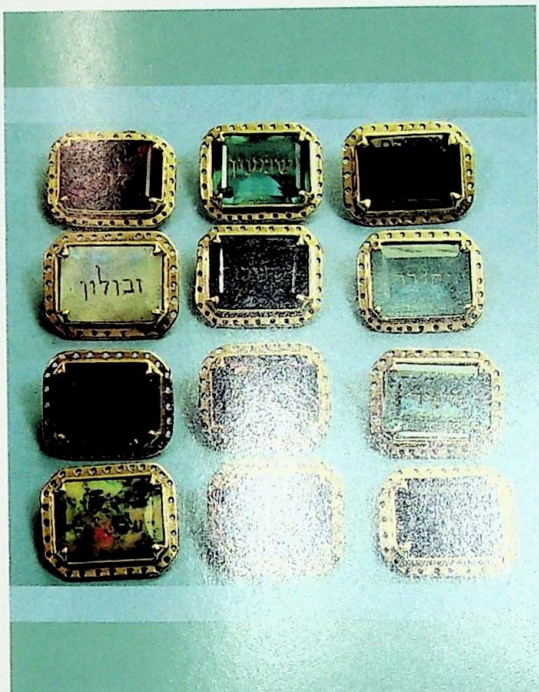
shoulder is affixed a square sardonyx stone in a setting of gold. The tribal names are engraved on the two stones, six on each stone, in age order. On each shoulder are two rings, atop and below the shoulder. The two golden cords, called chains, are placed in the two upper rings. The breastplate is thus flat over his heart and the *ephod* is behind him, and the *ephod* belt is tied over his heart below the breastplate. The two *ephod* shoulders lie on his two shoulders. The two cords of gold extend down from his shoulders to the breastplate rings, and the two sky-blue wool strands are tied below his elbows (Maimonides, *Kelei HaMikdash* 9:9–11).



The Sardonyx Stones on the Ephod Straps >>

Seen here are the two precious stones as they were prepared in the Temple Institute. As the Midrash describes (*Bemidbar Rabba* 2), the stone's color was "very black." Upon them the artisans engraved the names of the 12 Tribes, in chronological order; the Gemara (*Sota* 36) discusses precisely how the names were arranged. Twenty-five letters were engraved on each stone. The stones were set in the golden rings, and then attached to the *ephod's* shoulder straps.





« The Precious Stones

These are the 12 Precious Stones of the High Priest's Breastplate, as gathered by the researchers of the Temple Institute. They were polished, engraved with the tribes' names, and emplaced in the gold settings.

The precise identification of the stones is a difficult endeavor, and was the subject of intense Temple Institute research for nearly a decade. Some experts claim the stones came from Egypt and environs, others say they were imported from across the ocean. Some attempt to identify them by their medicinal properties, others by their hardness; the Midrash says that when a prospective buyer attempted to check the strength of a sapphire stone [2nd row, 2nd stone], he broke both the hammer and the anvil, while the stone remained whole. In reality, all that we know with absolute certainty is the color of each stone — for the Midrash (*Bemidbar Rabba* 2:7) states that each tribe's breastplate stone matched the background color of its flag. Accordingly, the following list appears to be the most accurate:

Row 1 (r-l): Ruby (red, Reuben); Emerald (green, Simon); Topaz (white, black, red — Levi).

Row 2: Carbuncle (sky-blue, Judah); Sapphire (bluish-black, Issachar); Quartz crystal (white, Zebulun).

Row 3: Jacinth (bluish-black, Dan); Agate (gray, Gad); Amethyst (purplish-wine, Naftali).

Row 4: Chrysolite (aqua, Asher); Onyx (dark black, Joseph); Opal (all colors, Benjamin).

« The High Priest's Breastplate

Seen here is the breastplate, with the precious stones attached to its embroidery. The stones are set in golden squares arranged in four rows. The embroidery, described in detail in the Torah (Exodus 28), was fashioned by various artisans and craftsmen: A weaver, goldsmith, stone polisher, and engraver. Maimonides (*Kelei HaMikdash* 9:6) explains that for the breastplate, a garment was woven from 28 strands of gold, sky-blue and crimson wool, and twisted linen; it was a cubit long and a finger wide, folded into two, forming a small square. On it were affixed four rows of precious square stones,

set in a setting of gold. On the stones are engraved the names of the tribes in order of birth; the names of Abraham, Isaac, and Jacob are engraved on the stone with the name of Reuben, and below Benjamin are the words *Shivtei Y-ah* [The Tribes of God], so that all the letters of the alphabet appear there. Four golden rings are made on the four corners of the breastplate: In the two upper rings, from which the breastplate is suspended, are two golden cords, called chains, and in the two lower rings are two cords of sky-blue wool.



The Robe

The High Priest's robe, with no sleeves, was made of one piece of long, wide fabric, colored completely blue. The upper part encompasses the neck, and is reinforced with stitching so that it will not tear.

The robe is woven of blue woolen strings, each of which is woven of twelve threads.

Around the bottom edge of the cloak were 72 gold bells with clappers inside, and 72 pomegranates — 36 of each on each side.

In between the bells were small bulbs of wool in the shape of pomegranates. Each string of the bulb was woven of 24 threads: Eight each of blue, scarlet and purple, all interwoven into one strand, and then wrapped into a pomegranate-like bulb. They were hung between the bells, as is written: "A golden bell and a pomegranate, a golden bell and a pomegranate, around the hem of the coat" (Exodus 28:34; Maimonides, *Kelei HaMikdash* 9:3).



How the Crown was Attached

The picture shows how the *tzitz* was attached to the sky-blue turban (based on Rabbinic sources and the writings of Josephus, himself a priest). The Torah states: "Attach a strand of sky-blue wool to it so that it can be worn next to the front of the turban" (Exodus 28:37). According to Rashi, there were six sky-blue strands on the *tzitz*, covering the head like a hat, while Maimonides states that one strand connected the two holes on either side of the *tzitz*, as seen here.

The Talmud (*Chullin* 138a) states: "A woolen skullcap was on the High Priest's head, with the *tzitz* on it. . . ." Though Maimonides does not cite this passage, Josephus describes it centuries earlier in his *Antiquities of the Jews* (III 7:6): "Regarding the High Priest's hat, it was similar to the hats of the common priests — but above it was sewn another hat of sky-blue material, encompassed by a golden crown."



The Golden Headband

Here is seen the golden headband, the *tzitz*, set on a stand, as fashioned in the Temple Institute. The words *Kodesh LaHashem*, Sacred unto God, are clearly visible. The headband is adorned as a crown, in accordance with the Biblical verse describing it as a "sacred coronet" (Leviticus 8:9).

How was it fashioned? Maimonides (*Kelei HaMikdash* 9:1–2) writes: A plate of gold is made, two fingerbreadths wide;

it extends from one ear to the other. Upon it is written the words *Kodesh LaHashem* in two lines, *Kodesh* on the lower line and *LaHashem* on the upper line. If both are written on one line, it is valid. . . The letters project outward. A craftsman would engrave the letters on the back of the plate while it was pressed into beeswax and hammered until they protruded."

« The Golden Bells



Seen here are two of the golden bells — including a view from the inside of one — that were attached to the bottom of the sky-blue robe. The bells alternated with colored woolen "pomegranates" on the robe.

The High Priest's Garments According to Maimonides >>

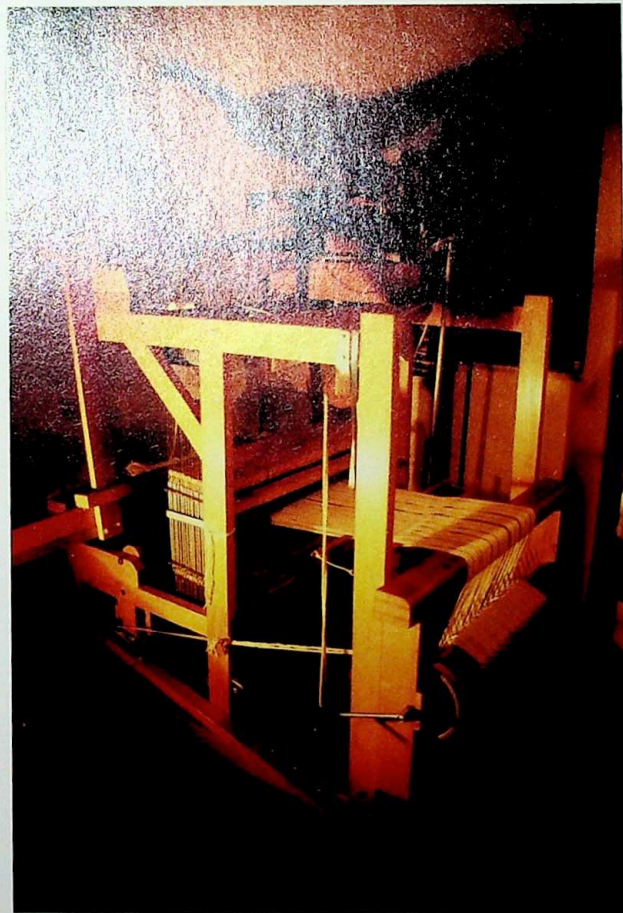
Shown here are the eight garments of the High Priest according to the Maimonides, as they appear in the Temple Institute's permanent exhibit. The *ephod* covers the High Priest's chest and back, and the *choshen* breastplate is seen resting on the *cheshev* (the closed straps) of the *ephod* on his chest; the straps are attached with gold chains to the *ephod*'s shoulder-straps, and with strands of sky-blue from below. Under it is the *me'il* (coat), with bells and pomegranates on the hem. The coat has a flap in front and one in back, with no sleeves (Maimonides, *Kelei HaMikdash* 9:3–9; 10:11).





<< Weaving the Priestly Garments

Seen here is a professional weaver entwining six threads of flax into one thread. The garments of the common priests were made of such threads, and were thus known as Garments of Six (*shesh*, in Hebrew).



The Loom >>

This is a photo of an elaborate, hand-operated weaving machine that was used for various purposes, such as preparing a crisscross pattern. The picture shows preparation of one of the white garments worn by the priests.



<< The Spindle

This picture is of a spindle for spinning and weaving linen (flax); the threads of wool about to be woven can be seen. In the background one can see a bundle of processed and bleached linen; spools of woven thread; and a priest wearing his four vestments.

Introduction

The daily Temple service was run according to a strict regimen. Each priest and Levite knew his job and his schedule, and all worked together with great coordination.

There were, of course, many priests and Levites in Israel, with not enough jobs and functions to go around. They were therefore divided into 24 annual shifts, or *mishmarot* — as Maimonides writes: “Moses, our teacher, divided the Priests into eight shifts. . . and thus it remained until the time of the prophet Samuel. He and King David then divided them into 24 shifts, each of which was headed by one supervisor. Every shift would ascend to Jerusalem for one week [every half-year], and switch with the previous one every Sabbath” (*Kelei HaMikdash* 4:3).

The same occurred with the Levites. Each shift was divided into families, each of which served on an assigned day of the week. Each family had a *rosh beit av*, a leader, to oversee the priests’ service for the day.

Some of the priestly and Levitic functions were assigned permanently to specific individuals in order to ensure that they were performed, with all their details, precisely and correctly. As the Talmud states (*Arakhin* 11b): “It once happened that R. Yehoshua ben Chananya went to assist R. Yochanan ben Gudgeda in the fastening of the Temple doors, whereupon R. Yochanan said to him: ‘My son, turn back, for you are of the singers, not of the door-keepers.’” The commentaries explain that each man was to perform only his specific function in order to ensure that it was done properly.

During the course of the day, the priests and Levites performed their duties in the *Azara*, the main courtyard, upon the altar, and in the Sanctuary. These main activities occupied some 50 priests and 50 Levites, in addition, to many others who worked in other areas of the Temple.

The daily schedule of the priests is largely delineated in the *mishnayot* of Tractate *Tamid*. It began with three priests guarding the main chambers throughout the night. *Beit Avtinat*, *Beit HaMoked* (Place of the Hearth), and *Beit HaNitzotz* (Place of the Spark).

The service in the *Azara* began before dawn, when the first priest set out to do *Terumat HaDeshen*, cleaning out the ashes that had accumulated on the altar over the night. Other priests would go out to check the *Azara* when dawn broke, to make sure that all the vessels were ready and in their places. Two priests would then enter the Chamber of the Griddle-cakes to prepare the daily offering for the High Priest.

Two priests would then ascend to the top of the altar to arrange that which was not burnt over night, and others would arrange the *tapuach*, the pile of coals in the center of the altar.

To remove the ashes that accumulated over night, three priests would ascend to the altar carrying a *pesakhter*, a wheeled copper cart in which they would cart away the ashes and coals to the Beit HaDeshen, a place of purity outside the city.

Once the altar was readied for the daily service, a line of priests would ascend to the altar carrying wood for the new day’s altar fire. Other priests would bring up two larger pieces of wood for the same purpose.

Lots were chosen for other priestly activities, obviating any possibility of discord among the priests as they performed the Divine service. To this end, they gathered in the *Lishkat HaGazit*, the Chamber of Hewn Stones, where the Sanhedrin convened, and cast the lots.

Thirteen priests were chosen by lottery to carry out the morning part of the daily *Tamid* sacrifice: Some of them prepared the animal for the actual offering: Slaughter, skinning, washing the limbs and body parts that are to be sacrificed, and more. Others brought the organs to the altar, and others entered the Sanctuary to prepare the oil and wicks for the Menorah and to prepare the Golden Altar for the incense.

Once the sun rose a priest was sent to the Temple roof in order to announce to all that the east had lit up. At the same time, other priests brought out the 93 gold and silver vessels from the Chamber of the Vessels for the *Tamid* service, while still other priests were dispatched to the Chamber of the Lambs to bring the

day's offering. It was there that the priests carefully checked the animal for any blemishes or defects, and gave it water to drink.

When the time came, the priests of the shift opened the large Sanctuary gate; the sound of it was heard at a great distance. This was the signal to begin the slaughtering and the other activities.

Another lottery was then held, in which one priest was chosen to bring the incense, and eight others were tapped to bring the limbs and the libations to the top of the altar.

The Levites also divided up their various Holy Temple jobs. Some of them were guards throughout the night, in 21 different locations in the Temple. Other Levites served as gatekeepers, responsible

for opening the entry gates supervising entry to the Temple, and closing the gates at night. Other Levites were singers and musicians; they would head for the Chamber of the Musical Instruments, and then to the *dukhan* (platform) where they would accompany the sacrificial offerings with song and music. Finally, still other Levites were in charge of various offices and chambers in which vessels, garments, oil, wine and wood among others were prepared.

Thus, each Levite fulfilled the duty assigned to him by the head of the shift during the week he and his family spent in the Temple.



The Place of the Hearth

The illustration depicts a general view of the *Beit HaMoked*, the Place of the Hearth, where a fire burned all night and warmed the area for the priests who slept there.

When dawn broke, the supervisor would come and knock on the gate (seen at left) to awaken the priests for ritual immersion and the daily lottery (*Tamid* 1:1–2). Across the center of this room were stones jutting out of the floor, delineating between the two different levels of sanctity within the chamber: To the right was the holy area of the Sanctuary, while on the left was the outer,

less sanctified area. From this area, the priests would descend the steps (bottom-left) to the Ritual Immersion area in the lower floor. Lamps in the wall would light the priests' way.

A detailed description of the *Beit HaMoked* is provided in *Middot* (1:6–9). It was a large, domed building, with a hearth in the center. It also had "layers of stone" where the elders of the shift's family slept; below them slept the "priestly flowers," i.e., the younger priests. At the right in the picture a priest is seen lifting a large floor tile in order to remove the key to the gates.



Night-Guarding in the Temple

The priests and Levites who guarded in 24 different Temple locations every night were carefully supervised. In the picture we see the Officer of the Temple Mount and his escorts coming upon a Levite who has fallen asleep on his watch.

The purpose of the guard duty in the Temple was to show honor to the holy site, as taught in the Midrash: "A palace that has no guards is not the same as one that has guards" (*Sifrei, Bemidbar*).

The Mishna (*Middot* 1:2) describes the guard duty procedures: "The Officer of the Temple Mount would go round to every watch,

with lighted torches before him. If any watcher did not rise [at his approach], he would say to him, 'Peace upon you,' — and if he did not answer, it was clear that he was asleep, he would hit him with his stick. He was also at liberty to singe his clothes. People in the Temple would say, 'What is that noise in the Azara? It is the cry of a Levite being beaten [or] having his clothes singed, because he was asleep at his post.' R. Eliezer ben Yaakov said: They once found my mother's brother asleep, and they burnt his clothes."



Preparations for the Morning *Tamid* Offering

The illustration shows two rows of priests carrying torches before dawn, ensuring that the *Azara* is ready for the daily service. As explained in Tractate *Tamid*, the supervisor would awaken the priests in the Place of the Hearth, and they would proceed to ritually immerse in the ritual bath reserved for priests. From there they held the lottery for the removal of the altar ashes, and afterwards they proceeded in two rows to check the *Azara* as stated above.

The Mishna (*Tamid* 1:2–3) teaches: “Those who desired to remove the ashes from the altar would rise early and immerse before the

supervisor came . . . He did not always come at the same time; sometimes he came at cock-crow, sometimes a little before or a little after . . . He took the key and opened the small door in the Main Gate and went into the *Azara*, and the priests followed him, carrying two lighted torches. They divided into two groups: one went along the portico to the east, while the other went along it to the west. They went along inspecting [that every vessel was in its place], until they came to the place where the griddle-cakes were made [for the High Priest’s daily offering], where they met and said, ‘Is all well? All is well.’”



Bringing the Offering of Thanksgiving

A frequent occurrence in the Temple was the bringing of the *Toda* (thanksgiving offering). The early commentaries discuss the various cases in which a *Toda* is offered. Rashi (to Leviticus 7:12) says it is brought when one benefits from a miracle, such as successfully crossing the ocean or desert, being freed from prison, or recovering from a dangerous illness. These four cases require an expression of thanks to God, as written, "... will thank God for His mercies and wonders to people, and bring thanksgiving offerings and relate His deeds with joy" (Psalms 107:21,22).

Rabbeinu Bachyei adds (Leviticus 6): "The offering of thanksgiving is brought as thanks for a miracle, such as

recovering from a sickness... or other joys, such as a wedding, as is written, 'The sound of joy and the sound of happiness... of groom and bride... the sound of bringing thanks to the House of God'" (Jeremiah 33:11).

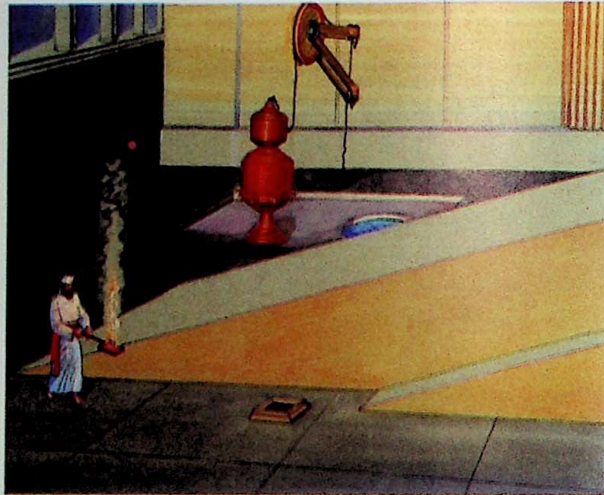
Maimonides rules (*Ma'aseh HaKorbanot* 3:15) that when one brings a *Toda*, he leans on it with both hands, as with other sacrifices, "and recites words of praise." R. Meir Simcha writes in *Or Same'ach* that the recitation must include Psalm 100, *Mizmor L'Toda*, "A Song of Thanksgiving," as noted in the *Targum* of that chapter.



The Lottery

The illustration shows the lottery in progress for participation in some of the daily service activities. Maimonides (*Temidin UMusafin* 4:3) explains how it worked, based on the Mishna in *Yoma* (2:1): "The priests stand in a semi-circle, and agree on a number [such as 80, or 100, or any other number]. The supervisor would then tell them, 'Extend your fingers,' and they would stick out one or two [or three] fingers. . . . The thumb may not be used, because

of the deceivers; for the thumb is small and easy to stick out or hide [when the priest sees the count nearing him]. The supervisor begins counting from the priest whose turban was removed [first on the left, in the painting]. The extended fingers are counted, repeatedly if necessary, until the agreed-upon number is reached – and the priest upon whose finger the counting was completed is the one chosen."

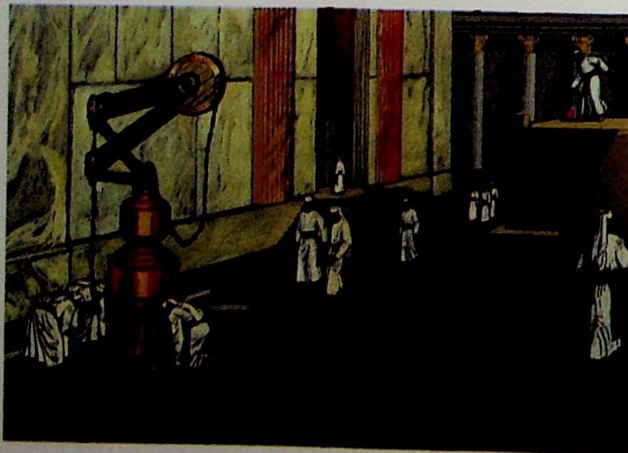


The Removal of the Ashes

This picture depicts the *Terumat HaDeshen* activity, taking place at dawn, involving the removal of the ashes that accumulated overnight on the altar and bringing them to a set-aside place. The Mishna (*Tamid* 1:4) tells us:

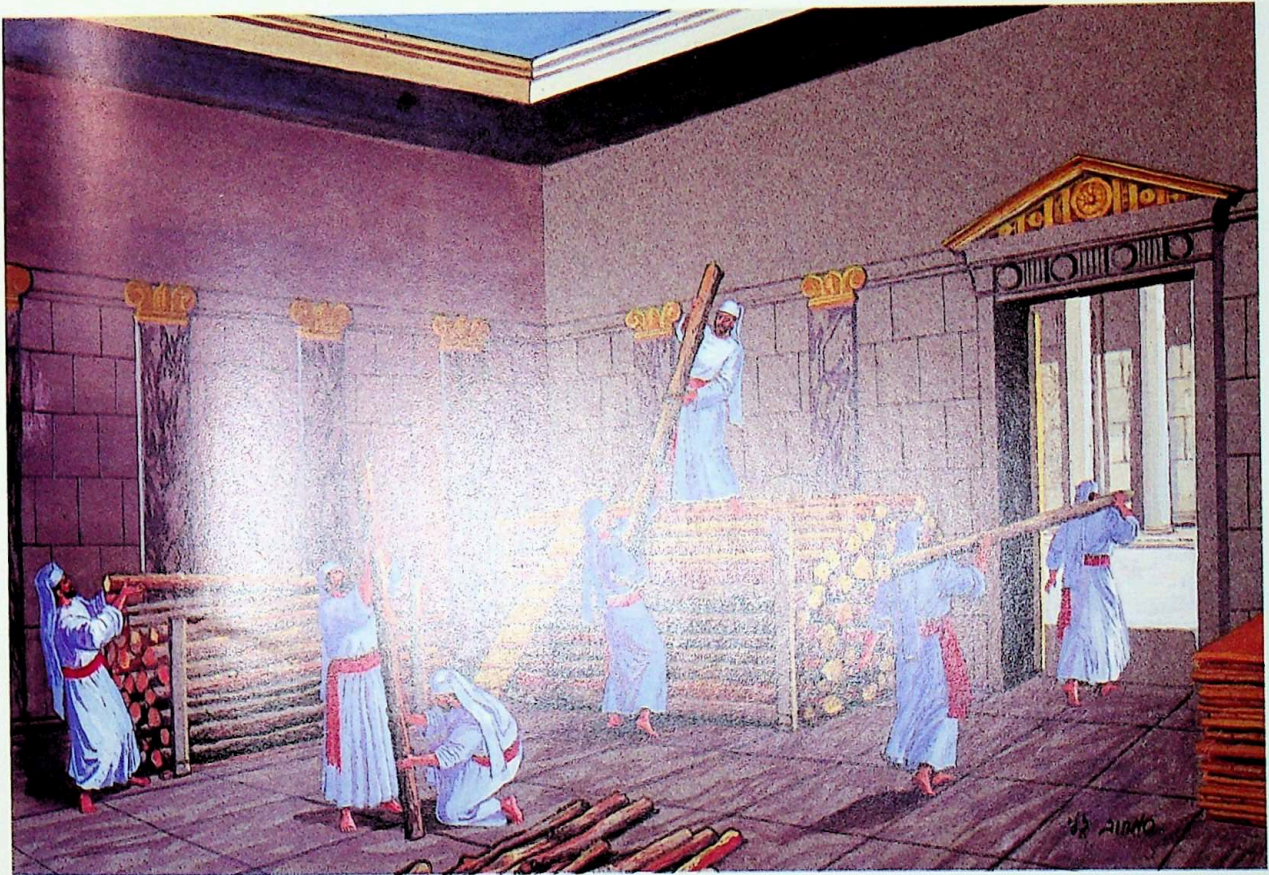
"The one chosen by lot to clear the ashes made ready to do so. The other priests would say to him: 'Be careful not to touch any vessel until you have washed your hands and feet from the laver. . . ' No one entered with him, nor did he carry any light; he rather walked by the light of the altar fire. No one saw him or heard him until

they heard the noise of the wooden machine (*mukheni*) that Ben Katin had made for hauling up the laver (see the wooden wheel, top of the picture). He would wash his hands and feet from the laver, take the silver firepan, ascend to the top of the altar, and clear away the cinders on either side and scoop up the ashes in the center. He would then descend, and upon reaching the floor he would turn to the north, walk along the east side of the ascent for about ten cubits, and then make a heap of the cinders on the floor (see the small pit, bottom of the picture) three handbreadths from the ascent."



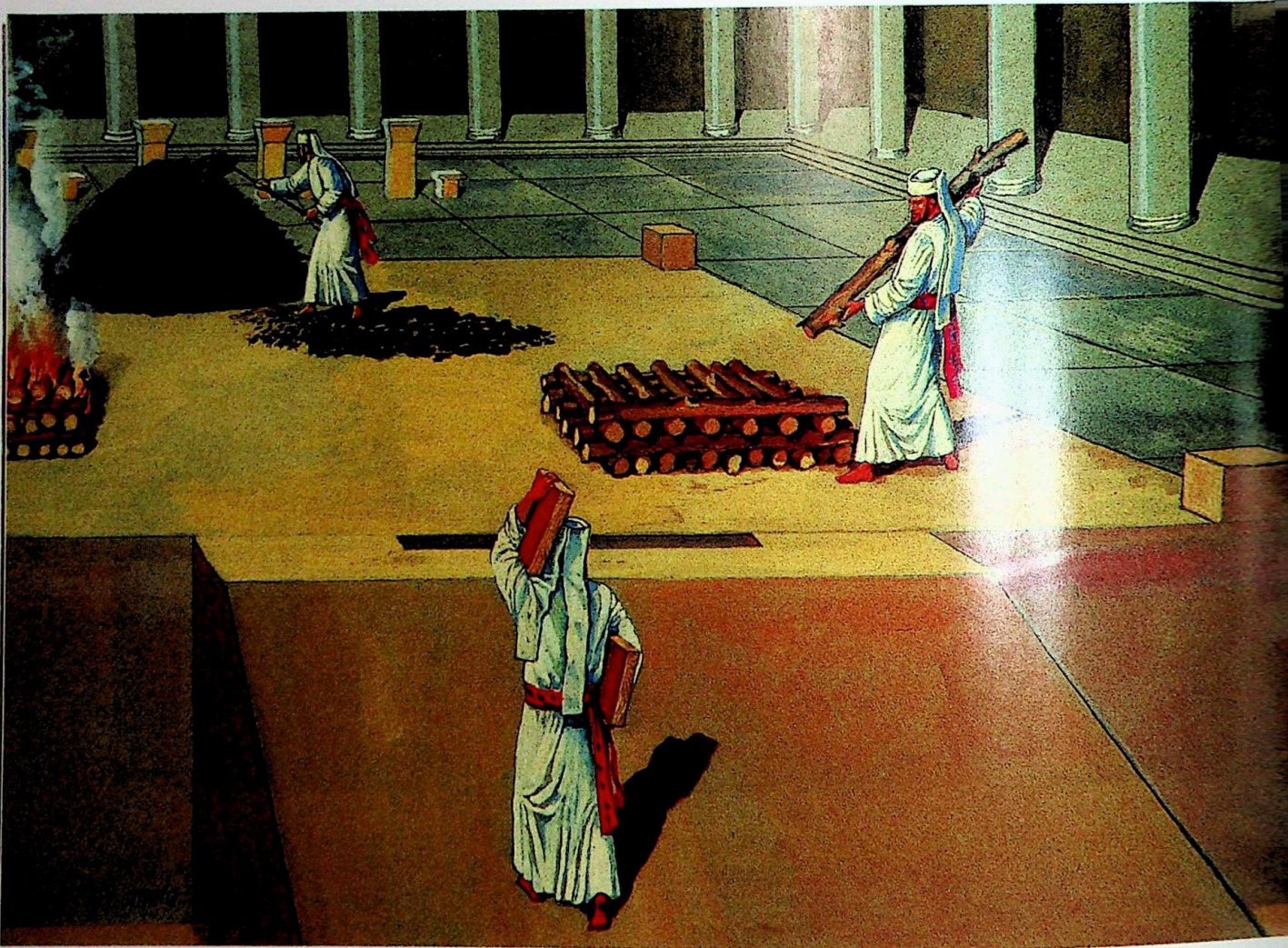
« The Priestly Washing of Hands and Feet

Seen here are priests beginning their day at dawn with the sanctification of their hands and feet from the laver in the *Azara*. After the removal of the ashes, the Mishna tells us (*Tamid* 2:1), "the priests would rush to wash their hands and feet, then would take the shovels and forks and go up to the top of the altar. Whatever had not been consumed through the night, they removed to the sides of the altar."



Chamber of the Wood

This is the room in which the wood for the altar was stored and prepared before being placed on the altar. The Chamber of the Wood was the north-eastern chamber in the Women's Courtyard. Priests who were not fit to serve in other capacities in the Temple would check the logs to make sure they were not worm-infested and thus not suitable for the honor of the sacrifices. Other priests were assigned the task of removing the logs and bringing them to the altar.



Placing the Two Additional Pieces of Wood

In the foreground of this picture one can see a priest ascending to the altar, carrying two pieces of wood for the altar. It is a Biblical commandment to add these two blocks of wood for both the morning and evening *Tamid* sacrifices. Each of the two wood pieces

measured a cubit square. Maimonides writes (*Temidin UMusafin* 2:2) that two priests would carry up the two blocks in the evening, but in the morning, only one priest would carry up both blocks.



⏏ The Chamber of the Vessels

Many priests gathered in the Chamber of the Vessels to bring out the 93 gold and silver vessels that would be used in the course of the day (*Tamid* 3:4).

The Mishna (*Shekalim* 5:6) mentions another wing of this room that was used for contributions from the public: "Whoever wished to contribute a vessel to the Temple would cast it into the Chamber of the Vessels,

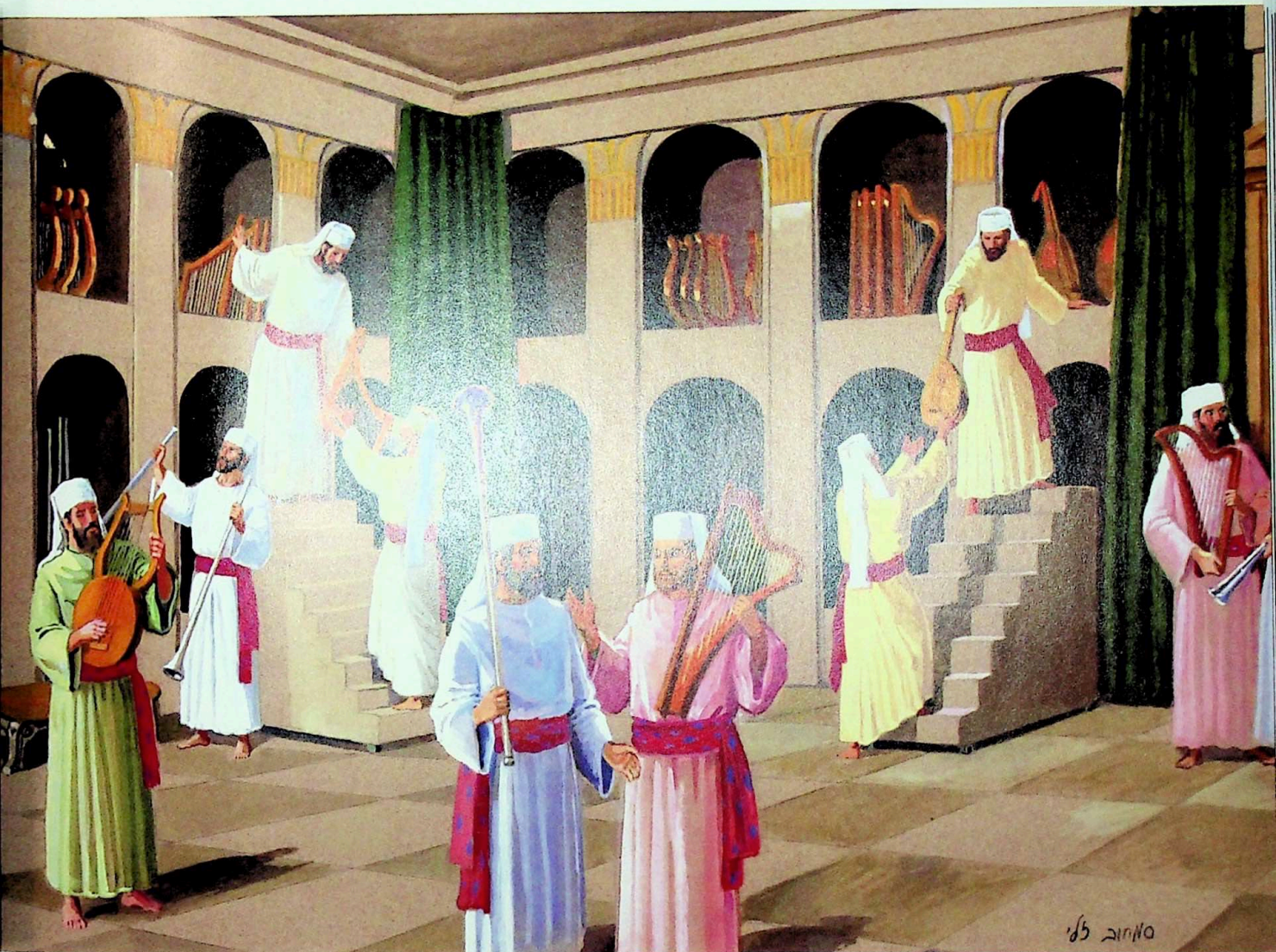
and once in 30 days, the treasurers would open it" and review the contributions for suitability. The location of this Chamber is not specified precisely in Rabbinic sources, but it appears to have stood in the Women's Courtyard, where it would be most accessible to the public. In addition, it appears to have stood adjacent to the Chamber of the Musical Instruments (based on the use of the plural "chambers" in *Middot* 2:6).



The Chamber of the Lambs

This illustration shows priests, early in the morning, feeding and tending the animals that are to be offered as sacrifices on the altar. Some of the priests check for blemishes and defects that would render the animals unfit for sacrifice. The Mishna (*Middot* 1:6) tells us that this Chamber was in the south-west corner of the

Place of the Hearth. The sheep and bulls/cows were brought here four days before they would be offered as sacrifices. According to the Mishna (*Arakhin* 2:5), there must always be at least six lambs in the Chamber of the Lambs ready to be offered on the altar.

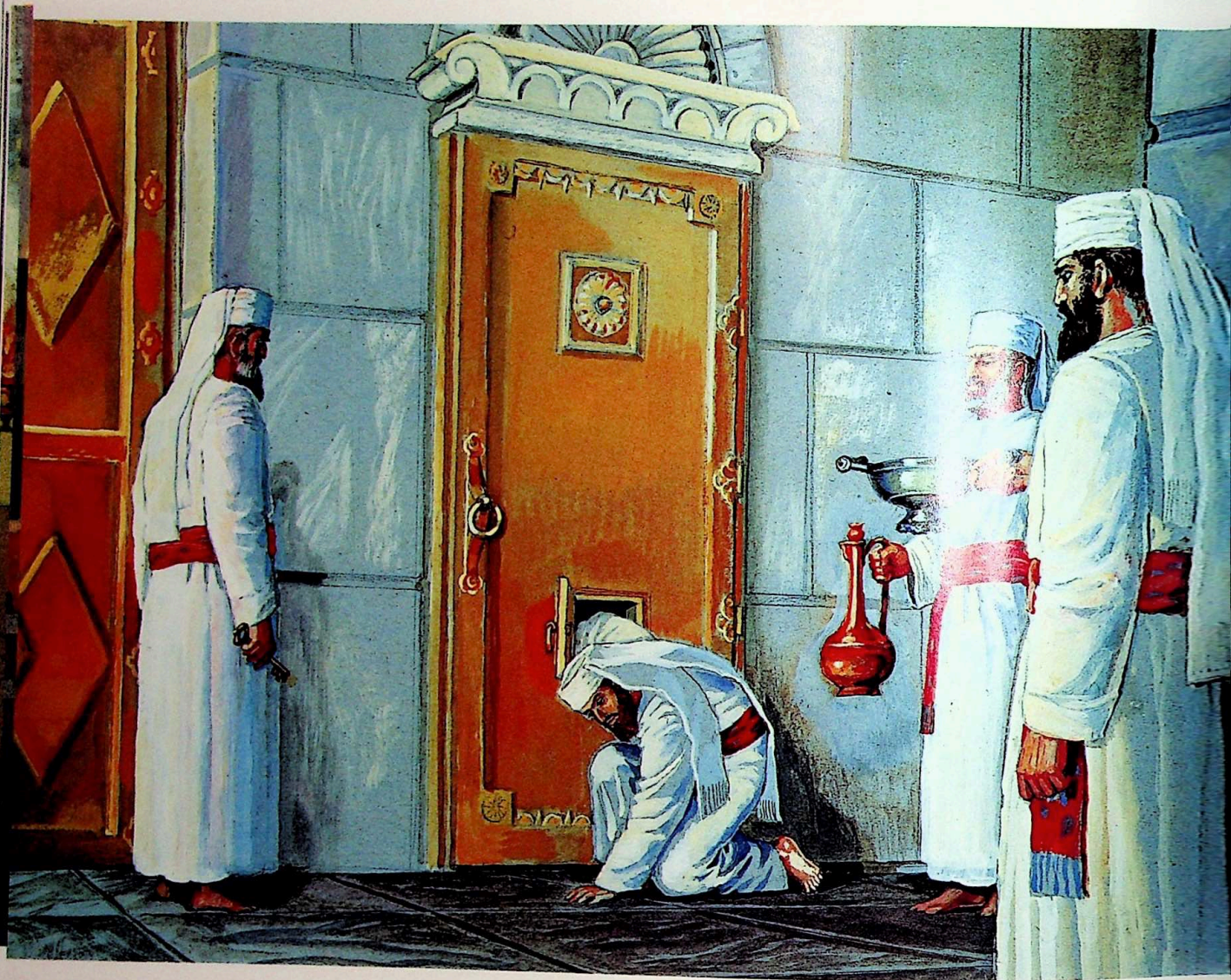


The Chamber of Musical Instruments

A large number of musical instruments were used in the Temple, as recorded by the verse (Chronicles II 5:12): "And the Levites who were singers. . . with cymbals, harps and lyres stood to the east of the Altar. . . with them were a hundred and twenty kohanim blowing trumpets. . . and when the sound of the trumpets and cymbals and other musical instruments sounded out, with praise of God. . ."

These instruments were kept in chambers that were near the Nikanor Gate, close to the platform in the Court upon which the Levites stood during their singing and playing (*Middot* 2:6).

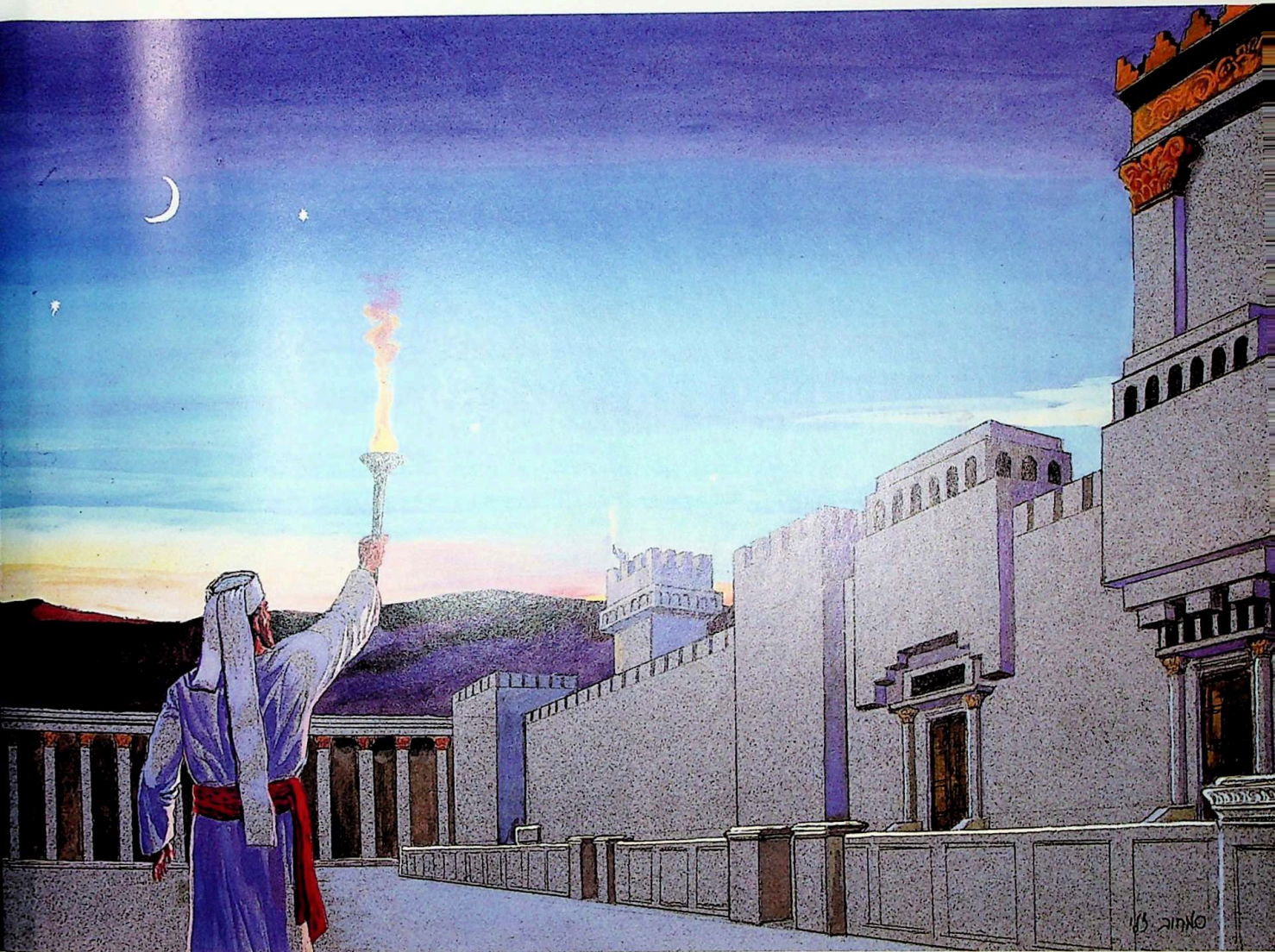
In this illustration the Levites receive the various musical instruments from the overseers of the chamber, in preparation for their recital of the Daily Song upon the platform.



Opening the Side Door

As seen here, four priests were sent to open the main gate (left) of the Sanctuary at dawn. First, a priest would open the side door (center), in two stages: He would first open the small window at the bottom of the door using one key, and then, holding the

second key, he would insert his entire arm through the window and unlock the door via a bolt on the floor. Once this door was opened, the priests would walk through it and unlock the main gate.



The Dawn Call: *Barkai!*

In the center of this picture a priest is standing watch high above on the east side of the Temple. His task was to identify the first rays of sunshine of the day and thus make known the exact moment at which the day began. The Mishna teaches (*Yoma* 3:1): "The

supervisor [foreground] would tell them, 'Go out and see if the time for slaughtering has arrived.' The moment it arrived, the sentry would cry out, '*Barkai*,' meaning, 'The sun has risen!' This was the signal for the beginning of the Temple service for the day."

Priests Ascending to the Temple and Levites to the *Dukhan* >>

Seen here are the priests and Levites in the *Azara*, rushing to their respective positions and tasks. The priests (at right) are on their way to bow down in the Sanctuary — part of their service during the *Tamid* offering. At the same time, the Levites (left) are making their way to the *dukhan*, the platform, to their accompaniment of the *Tamid* sacrifice with their singing and music.

The Levites and priests were called to their positions via an instrument known as a *magrefa*. The Mishna (*Tamid* 5:6) teaches that it was “thrown between the hall and the altar” (center-right in the picture), making a noise so loud that “one could not hear his friend speak in Jerusalem . . . When a priest heard the sound of it, he knew that his brother priests were going in to prostrate themselves, and he would run to join them; when a Levite heard it, he knew that his brother Levites were going in to sing and he would run to join them.”

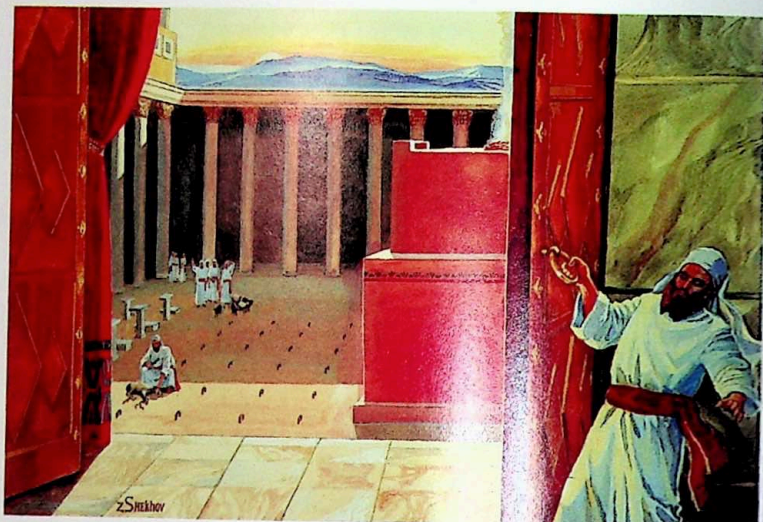


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Opening the Main Gate >>

The picture shows the priest opening the Main Gate of the Sanctuary at dawn. As the Mishna explains (*Tamid* 3:7), after the small door to the side was opened, the priests would enter a small, built-in cell and from there they would go to the Sanctuary, which they traversed until they reached the Main Gate. There, a priest would draw back the bolt and the latches and open it. The slaughterer did not slaughter until he heard the sound of the Great Gate being opened – a sound that was heard all the way to Jericho.



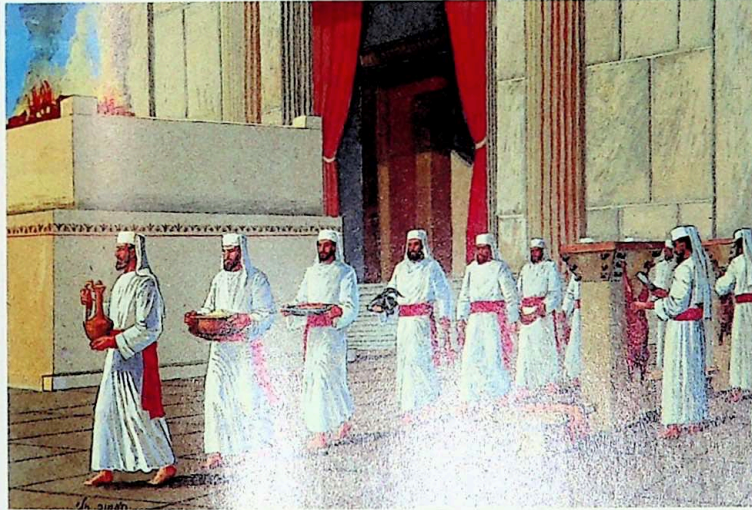
Inside the Sanctuary, the slaughtering priest is seen slaughtering the morning *Tamid* offering. His back is towards the sun, to negate the custom of the idol-worshippers who specifically bow to the sun. This is stated in the Mishna (*Tamid* 4:1), which adds that the morning *Tamid* was slaughtered near the north-western corner of the altar, on the second ring – as can be seen here in the picture.



≡ Bringing and Sprinkling the Blood

The four main activities in every sacrificial offering are: Slaughtering, receiving the blood in a receptacle, bringing it to the altar, and sprinkling it on the altar. Seen here are the latter two: The priest on the right is bringing the blood to the corner of the altar, and the priest on the left is sprinkling it. As Maimonides writes, "The priest casts it from the receptacle twice, [once] on each of two of the altar's corners, northeast and southwest, on a diagonal, on the bottom half of the altar. When doing so, his intention should be that the blood will surround the corners" (*Ma'aseh HaKorbanot* 5:6; *Tamid* 4:1).

Another form of sprinkling is by pouring it [in the picture: the priest in the center], as is done for certain sacrifices. Maimonides writes (*Ma'aseh HaKorbanot* 5:17): "The first-born, and the tithed animal, and the Passover offering – their blood is given by pouring it on the bottom of the altar next to the foundation."

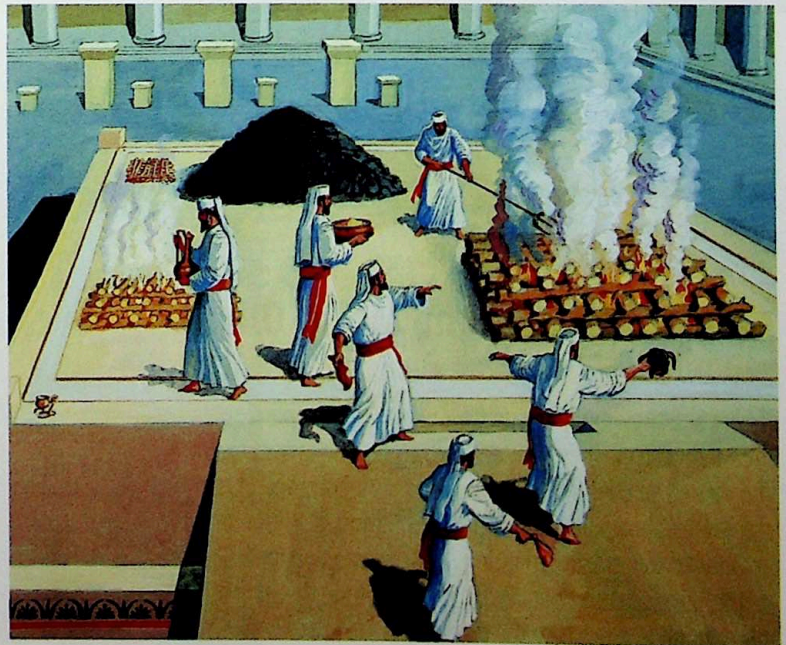


« Ascending the Altar

This picture depicts the priests making their way, in an orderly manner, with the various parts of the sacrificial animal to be placed on the fire atop the altar. The Mishna (*Tamid* 4:3) stipulates the precise order in which the parts were distributed to the priests and how they were to ascend to the altar. Here one can see a priest leading the way carrying a golden pitcher for wine libation, followed by one carrying flour for the Mincha offering, then a priest with the High Priest's griddle-cake offering. Next in line [though they actually preceded the previous three] are the priests carrying the parts of the *Tamid* offering: First the head and back leg, then the two front limbs, etc. In all, nine priests carried the various parts.

Tossing the Limbs of the Sacrifice »

After the priests brought the limbs of the animal to the altar, they threw them, as required, on to the large fire. The priests actually stood on the ramp when they threw the limbs, with some distance between them and the fire, as the Talmud states (*Pesachim* 77a): "There was a small empty space between the ramp and the altar" (*Kesef Mishne* commentary to Maimonides, *Beit HaBechira* 2:13).



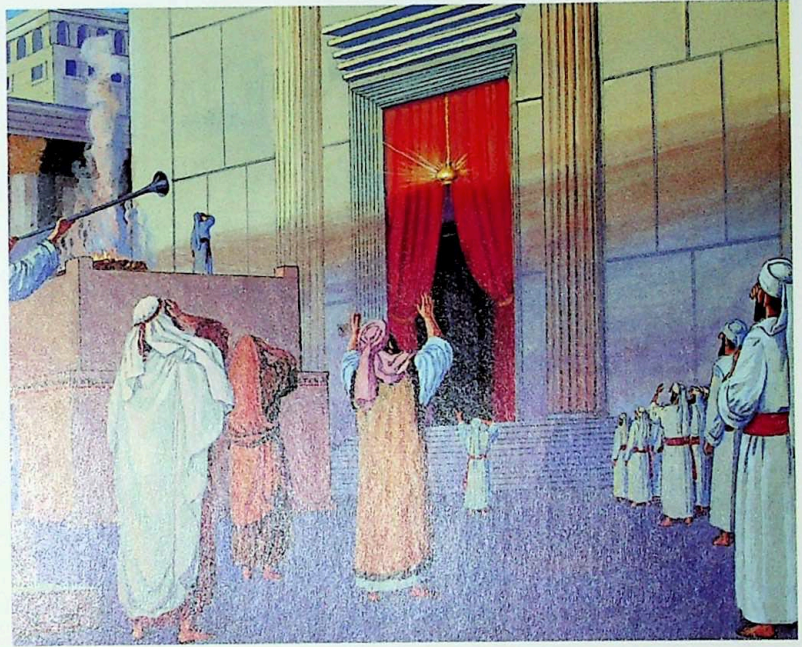


***Keriat Shema* on the Mt. of Olives**

The picture shows Pilgrims on their way to the Temple stopping at the Mt. of Olives. They wait at dawn to see the rays of the rising sun strike the chandelier at the Sanctuary entrance. When the chandelier shines, it signifies to the pilgrims that the moment has arrived to recite the morning *Keriat Shema*, together with the people of Jerusalem (*Yoma* 37b). In the picture, the sun has risen just enough to illuminate the chandelier.

The Temple Chandelier Signals the Time for *Keriat Shema* >>

Shown here are the sun's early-morning rays striking the chandelier atop the Sanctuary's main gate. The chandelier was precisely placed so that the residents of Jerusalem, and in particular those visiting in the *Azara*, would see the sparks of light and know that the time for the recitation of *Keriat Shema* has arrived, as the Mishna (*Yoma* 3:10) states: "Queen Helene [the righteous convert], mother of King Munbaz, had a golden chandelier placed above the entrance to the Sanctuary." The Talmud adds that when the sun shone upon it, everyone in Jerusalem would know that the time for *Keriat Shema* had arrived.



<< Daniel Facing Jerusalem in Prayer

The Book of Daniel relates how Daniel would pray in the direction of Jerusalem from his kingly home in Persia. The Sages learned three lessons from Daniel's prayer, as can be seen in the picture: 1) It is laudable to pray in a house with windows. 2) One must face Jerusalem during prayer. 3) While praying to God, it is appropriate to bow down on one's knees, for this is a form of "Divine service."

The *Tamid* Sacrifice in the Temple Courtyard >>

Many Israelites gather in the *Azara*, in the early morning, to participate in or witness the offering of the daily morning *Tamid* sacrifice. A priest can be seen here on top of the altar supervising the offering. Other priests, wearing white, are carrying out other functions of the Temple service. At left, on the platform, the Levites stand at the same time with their musical instruments and sing the Daily Song.

Many Israelites can be seen as well, bringing their own sacrifices and offerings for various purposes; they were permitted to enter the Priestly Courtyard for the purpose of slaughtering their sacrifices and performing *semikha*, laying hands on them.

When the chandelier on the Main Gate was lit up by the rays of the rising sun, this was the signal to recite *Keriat Shema*.

The sashes of the priests are seen in various shades of blue, purple and red, which were the colors of the embroidery thereof. Josephus writes that different colors stood out more at different times.







The Priestly Prayers

In the middle of the *Tamid* service, the priests would stop and gather in the Chamber of the Hewn Stones to recite the *Keriat Shema*. The appointed leader is seen here beginning the prayers by saying to his colleagues, "Recite one blessing!" (*Tamid* 5:1).

This took place even before the community at large recited the *Keriat Shema*. The priests in this forum would also recite the Ten Commandments – the foundations of faith – as well as some blessings of the *Amida* (*Retzei* and *Sim Shalom*).

Teaching the Priests to Light the Menorah »

The priest responsible for priest-training in the Temple is seen here giving a lesson in lighting the golden Menorah. He shows priests, both old and young, the art of kindling the lamps on a model candelabrum, while another priest (right) shows how the oil is poured into each lamp. If the Western Lamp – the one closest to the Holy of Holies – is already lit, the wick next to it is brought close so that it will catch fire,

and so on with the other lamp-wicks, each one in turn. If, however, the Western Lamp had become extinguished, fire is brought from the altar to light that lamp, and the others are lit as above.

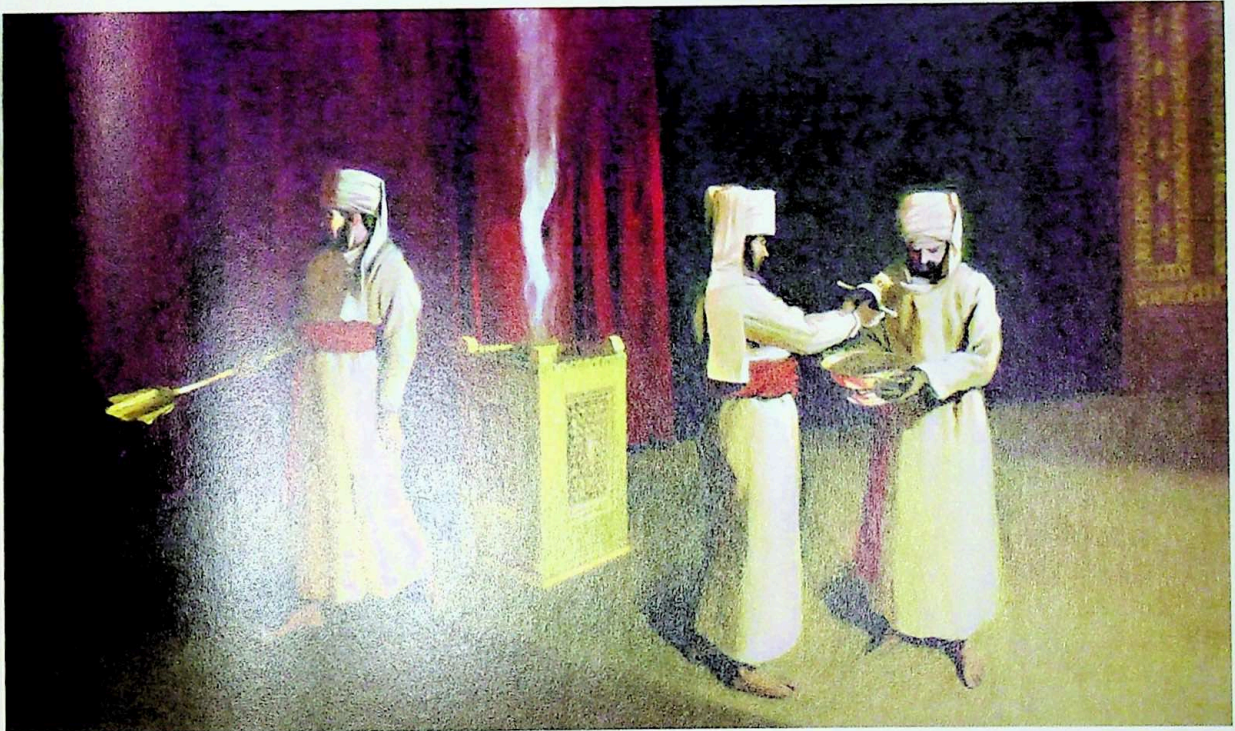
The term "Western Lamp" is explained in various ways; this painting portrays one of them.

Lighting from Wick to Wick >>

This picture shows how the Western Lamp (on the left) was lit from the fire of the altar (on the right). The priest has brought fire from the altar, and he nears it to the wick of the candelabrum lamp that is first on the right. The priest then continues to the next lamp, bringing its wick close to the existing fire and kindling it. He continues in this manner until all seven lamps are lit.







The Incense Offering

Seen here are three priests preparing the daily incense offering. The Mishna (*Tamid* 6:2) relates the procedure:

"The one who had been chosen for the firepan (at left) made a heap of cinders [from the large altar] atop the [inner golden] altar, then spread them about with the end of the firepan, prostrated himself, and went out. The priest chosen to offer the incense (center) took the dish (after taking a handful of incense)

from the bowl (held by the priest at right) and gave it to his friend or relative (at right). If some of the incense spilled into the bowl, the friend would put it into the (center) priest's hands. . . . He would then begin to scatter the incense [over the coals] and would then go out. The one who burnt the incense did not do so until the superior said to him, 'Offer the incense.' . . . The priests departed [from the Sanctuary], and he would offer the incense, prostrate himself, and go out."

« Cleaning and Lighting the Menorah

It is a daily Biblical commandment to clean and remove the previous day's wicks and ashes from the Menorah, and to kindle the lamps once again. Maimonides details the process (*Temidin UMusafin* 3:10–13): "How much oil should be put in each lamp? Half a *log* (6–10 oz.) . . . Every lamp that has burnt out, its wick and its [remaining] oil are removed, and

it is cleaned. The priest places another wick and other oil in it, and lights it; this is *hatavat hanerot*. . . . He would not light all seven lamps at once, but rather stops after five . . . and then returns and lights the remaining two [for this enhances the beauty of the commandment]."

