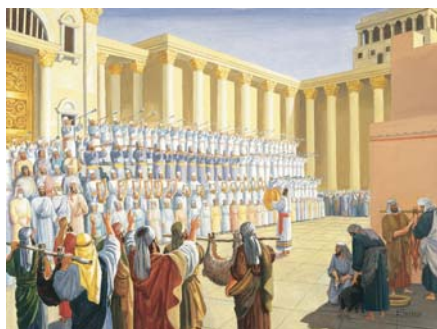


NOTES

They were slaves – עבדי כהנים היו: The reality was that the best musicians happened to be slaves, and since in the opinion of this Sage it was not required to have men of distinguished lineage serve as the musicians, these slaves played the instruments in the Temple.

Song with the mouth and accompanied by an instrument – שירה בפה ובכלי: Apparently, there are three matters here. Everyone agrees that song accompanies the offerings, and that this obligation is incumbent upon the Levites, who served as singers and gatekeepers in the Temple, as described in the book of Chronicles. With regard to the playing of instruments, however, there is a distinction. It is a mitzva by Torah law to sound the trumpets when sacrificing the Festival offerings, as stated explicitly in Numbers 10:11. The dispute is only with regard to the other instruments not mentioned in the Torah. See also in the notes for the previous *amud* that according to some, the flute had its own status, distinct from the other instruments, and was played only on special days.



Singing in the Temple

One elevates a Levite from the platform – מעלין מדוכן: To be precise, some say that the Gemara is not referring to the actual platform of the Temple upon which the Levites stood and sang, but rather to a different location where the musicians stood (see *Tosafot*). The musicians at the Celebration of the Drawing of the Water clearly did not stand on the platform at all.

BACKGROUND

Emma'um – אַמאָם: There is a variant reading, Emmaus, which is a more common name of this city, which was located in Judea approximately 11 km west of Jerusalem. It was considered the border between the Judean Hills and the plains. The city is mentioned as early as in the books of the Hasmoneans. Over time, it developed into a summer resort with hot springs and bathhouses.

כַּתְנָאֵי, (דַּתְנָאֵי): עַבְדֵי כֹהֲנִים הָיוּ, דְּבָרֵי רַבֵּי מֵאִיר. רַבֵּי יוֹסֵי אָמַר: מִשְׁפַּחַת בֵּית הַפְּגָרִים וּמִשְׁפַּחַת בֵּית צִפְרָיָא, וּמֵאֵמָּוּם הָיוּ, שְׁהָיוּ מְשִׁיבֵי לְכַהֲנָה.

רַבִּי חֲנִינָא בֶן אֲנְטִיגוֹנוֹס אָמַר; לְוִיִּם הָיוּ. מֵאִי לָאוּ בְּהָא קָא מִפְּלַגִּי: דְּמֵאֵן דְּאָמַר עַבְדִּים הָיוּ. קֶסְבֵּר: עֵיקַר שִׁירָה בְּפֶה, וּמֵאֵן דְּאָמַר לְוִיִּם הָיוּ. קֶסְבֵּר: עֵיקַר שִׁירָה בְּכֹלֵי.

וְתִסְבְּרָא, רַבֵּי יוֹסֵי מֵאִי קֶסְבֵּר? אֵין קֶסְבֵּר עֵיקַר שִׁירָה בְּפֶה – אֲפִילוּ עַבְדִּים נִמְי. אֵין קֶסְבֵּר עֵיקַר שִׁירָה בְּכֹלֵי, לְוִיִּם – אֵין, יִשְׂרָאֵלִים – לֹא!

אֲלֵא: דְּכֹוֹלֵי עֲלָמָא עֵיקַר שִׁירָה בְּפֶה. וּבְהָא קָא מִפְּלַגִּי: דְּמַר סָבֵר: הֲכֵי הוּא מַעֲשֶׂה, וּמַר סָבֵר: הֲכֵי הוּא מַעֲשֶׂה.

לְמֵאִי נִפְקָא מִינְהָ? לְמַעְלִין מְדוּכָן לְיוֹחֲסִין וְלַמַּעֲשֵׂר קָא מִפְּלַגִּי.

מֵאֵן דְּאָמַר עַבְדִּים הָיוּ. קֶסְבֵּר: אֵין מַעְלִין מְדוּכָן לְיוֹחֲסִין, וְלֹא לְמַעֲשֵׂר. וּמֵאֵן דְּאָמַר יִשְׂרָאֵלִים הָיוּ. קֶסְבֵּר: מַעְלִין מְדוּכָן לְיוֹחֲסִין, אֲבָל לֹא לְמַעֲשֵׂר. וּמֵאֵן דְּאָמַר לְוִיִּם הָיוּ. קֶסְבֵּר: מַעְלִין מְדוּכָן, בֵּין לְיוֹחֲסִין בֵּין לְמַעֲשֵׂר.

This dispute is parallel to another dispute between *tanna'im*, as it is taught in a mishna in tractate *Arakhin*: The Temple musicians were slaves^N of priests; this is the statement of Rabbi Meir. Rabbi Yosei says: The musicians were not slaves; they were Israelites from the family of the House of Happegarim and the family of the House of Tzipperaya. And they were from the city of Emma'um,^B and their lineage was sufficiently distinguished that they would marry their daughters to members of the priesthood.

Rabbi Hanina ben Antigonus says: They were Levites. What, is it not that they disagree with regard to this; that the one who said that the musicians were slaves holds that the primary essence of song^H is singing with the mouth. Since the instrumental music is mere accompaniment, it could be performed by slaves. And the one who said that the musicians were Levites holds that the primary essence of song is accompaniment by musical instruments.^N Therefore, the musicians were Levites, who were tasked with the song that was part of the Temple service.^H

The Gemara asks: And how can you understand the mishna that way? According to that explanation, what does Rabbi Yosei hold? If he holds that the primary essence of song is singing with the mouth, then even slaves can also play the instruments. Why then does he require that the musicians be from Israelite families of distinguished lineage? If he holds that the primary essence of song is accompaniment by musical instruments, he should have said: Levites, yes, they may play the instruments, but Israelites, no, they may not.

Rather, the explanation of the dispute is that everyone agrees that the primary essence of song is singing with the mouth and the musical instruments are merely for accompaniment. And it is with regard to this that they disagree: It is that one Sage holds that the event took place in this manner, i.e., slaves played the instruments, and one Sage holds that the event took place in this manner, i.e., Israelite families of distinguished lineage played the instruments.

The Gemara asks: What practical halakhic difference is there whether one group or another played the instruments? The Gemara answers: It is with regard to whether one elevates a Levite from the platform^N to the presumptive status of distinguished lineage and eligibility to receive tithes that they disagree. Is it possible to draw the conclusion that a family is of distinguished lineage or eligible to receive tithes based on the fact that a member or ancestor of that family played a musical instrument on the Temple platform?

The one who said that the musicians were slaves holds that one does not elevate from the platform to the presumptive status of distinguished lineage and eligibility to receive tithes. And the one who said that the musicians were Israelites holds that one elevates a Levite from the platform to the presumptive status of distinguished lineage but not eligibility to receive tithes. And the one who said that the musicians were Levites holds that one elevates a Levite from the platform to the presumptive status of distinguished lineage and eligibility to receive tithes.

HALAKHA

The primary essence of song in the Temple – עֵיקַר שִׁירָה בְּמִקְדָּשׁ: It is a mitzva by Torah law to accompany the bringing of the offerings with song. This song was sung by the Levites, since the primary essence of song, which is the Levites' Temple duty, is singing with the mouth. The musical instruments served merely as accompaniment and could be played by non-Levites (Rambam *Sefer Avoda, Hilkhhot Kelei HaMikdash* 3:3).

Who were the Temple musicians? – מִי הָיוּ הַמְנַגְּנִים בְּמִקְדָּשׁ: The Temple musicians consisted of Levites and of Israelites of lineage sufficiently distinguished that they could marry their daughters to priests, as only individuals of distinguished lineage were allowed on the Temple platform, even if it was merely to play a musical instrument. This is in accordance with the opinion of Rabbi Yosei, as the *halakha* is decided in his favor in disputes with individual Sages (Rambam *Sefer Avoda, Hilkhhot Kelei HaMikdash* 3:3).

Extra rejoicing – שְׂמֵחָה יְתִירָה: There is a mitzva to rejoice on every Festival, and an explicit mitzva in the Torah to rejoice on *Sukkot*. Therefore, the addition of musical instruments was necessary only to further enhance the rejoicing. However, since the musical instruments are not an essential element in the rejoicing of the Festival, failure to play them does not invalidate the rejoicing.

HALAKHA

Extra rejoicing does not override Shabbat – שְׂמֵחָה יְתִירָה אֵינָה דוֹחָה אֶת הַשְּׁבֵט: The added rejoicing of the song of the Drawing of the Water does not override Shabbat or the Festival (Rambam *Sefer Zemanim, Hilkhot Shofar VeSukka VeLulav* 8:13).

The song accompanying an offering – שִׁיר שֶׁל קֶרְבָּן: On twelve days of the year the flute accompanies the bringing of the offerings: During the slaughter of the Paschal lamb on the first and second *Pesah*, on the first day of Passover, on *Shavuot*, and on the seven days of *Sukkot* and the Eighth Day of Assembly. On those days playing the flute overrides Shabbat, as according to the Gemara's conclusion, that was not subject to a tannaic dispute (Rambam *Sefer Avoda, Hilkhot Kelei HaMikdash* 3:6).

BACKGROUND

Conclusive refutation [*teyuvta*] – תְּיֻבָּתָא: An amoraic statement can be refuted on the basis of a tannaic source that contradicts the statement of the *amora*. This word, *teyuvta*, is one of several terms based on the same Aramaic root. For example, where one *amora* raises an objection to the opinion of another *amora* by citing a tannaic source, the expression used is *eitvei*, meaning Rabbi X raised an objection to Rabbi Y's opinion. Where an *amora* raises an objection against an unattributed amoraic opinion by citing a tannaic source, the expression employed is *mativ*, i.e., Rabbi X raised an objection. In the case cited above, where the Gemara itself raises the objection by citing a tannaic source, the expression used is *meitivi*. When there is no response to the objection, it is deemed a conclusive refutation and the term *teyuvta* is used, and often, as in this case, is repeated both before and after the name of the *amora*, effectively disqualifying his opinion.

וְרַבִּי יִרְמְיָהּ בַּר אֲבָא אָמַר: מַחְלֻקֵּת בְּשִׁיר שֶׁל שׂוֹאֵבָה, דְּרַבִּי יוֹסִי בַר יְהוּדָה סָבַר: שְׂמֵחָה יְתִירָה נִמְי דוֹחָה אֶת הַשְּׁבֵט, וְרַבִּי יוֹסִי בַר יְהוּדָה אֵינָה דוֹחָה אֶת הַשְּׁבֵט. אֲבָל בְּשִׁיר שֶׁל קֶרְבָּן – דְּבַרֵּי הַכֹּל עֲבוּדָה הִיא, וְדוֹחָה אֶת הַשְּׁבֵט.

The Gemara raises an objection to the opinion of Rav Yosef that the dispute is with regard to the song that the Levites sang accompanying the daily offering: **The song of the Drawing of the Water overrides Shabbat; this is the statement of Rabbi Yosei bar Yehuda. And the Rabbis say: It does not override even the Festival.** Apparently, their dispute is with regard to the song of the Drawing of the Water. Say that this is a **conclusive refutation**⁸ of the opinion of Rav Yosef. The Gemara concludes: Indeed, it is a **conclusive refutation**.

The Gemara suggests: **Let us say, based on this *baraita*, that it is with regard to the song of the Drawing of the Water alone that they disagree; however, with regard to the song that the Levites sang accompanying the daily offering, everyone says that it overrides Shabbat.** If so, let us say that this will be a **conclusive refutation** of the opinion of Rav Yosef on two counts. According to Rav Yosef, the dispute is with regard to the song of the Drawing of the Water, and not with regard to the song the Levites sang accompanying the daily offering. The above suggestion refutes both aspects of his opinion.

Rav Yosef could have said to you: **They disagree with regard to the song of the Drawing of the Water and the same is true for the song that the Levites sang accompanying an offering. And the fact that they disagree specifically with regard to the song of the Drawing of the Water and do not specifically mention the song that the Levites sang accompanying the daily offering is to convey to you the far-reaching nature of the opinion of Rabbi Yosei bar Yehuda, that even the song of the Drawing of the Water also overrides Shabbat.**

The Gemara asks: **But isn't it taught in the mishna: This is the flute of the Place of the Drawing of the Water, which overrides neither Shabbat nor the Festival.** By inference, **this is the flute that does not override Shabbat; however, the flute that accompanies the daily offering overrides Shabbat.** The Gemara asks: **Who is the *tanna* of the mishna? If we say it is Rabbi Yosei bar Yehuda, didn't he say that the song of the Drawing of the Water also overrides Shabbat? Rather, is it not the Rabbis, and say that this is a conclusive refutation of Rav Yosef on two counts.** The Gemara concludes: Indeed, it is a **conclusive refutation**.

The Gemara asks: **What is the rationale for the opinion of the one who said: The primary essence of song is singing accompanied by musical instruments?** The Gemara answers: It is as it is written: **“And Hezekiah commanded to sacrifice the burnt-offering upon the altar. And when the burnt-offering began, the song of the Lord began also, and the trumpets, together with the instruments of David, king of Israel”** (II Chronicles 29:27), indicating that the song of God that accompanies the offering is played by trumpets and other instruments.

The Gemara asks: **What is the rationale for the opinion of the one who said: The primary essence of song is singing with the mouth?** The Gemara answers: It is as it is written: **“And it came to pass, when the trumpeters and the singers were as one to make one sound”** (II Chronicles 5:13). Since the verse does not mention any musical instrument played with the singing other than the trumpets, and the trumpets were not sounded as accompaniment for the singers, apparently the primary essence of song is singing with the mouth. The trumpets were sounded in order to accompany the sacrifice of the daily and additional offerings with the requisite sounds of *tekia* and *terua*.

וְרַבִּי יִרְמְיָהּ בַּר אֲבָא אָמַר: מַחְלֻקֵּת בְּשִׁיר שֶׁל שׂוֹאֵבָה, דְּרַבִּי יוֹסִי בַר יְהוּדָה סָבַר: שְׂמֵחָה יְתִירָה נִמְי דוֹחָה אֶת הַשְּׁבֵט, וְרַבִּי יוֹסִי בַר יְהוּדָה אֵינָה דוֹחָה אֶת הַשְּׁבֵט. אֲבָל בְּשִׁיר שֶׁל קֶרְבָּן – דְּבַרֵּי הַכֹּל עֲבוּדָה הִיא, וְדוֹחָה אֶת הַשְּׁבֵט.

מִתִּיבִי: שִׁיר שֶׁל שׂוֹאֵבָה דוֹחָה אֶת הַשְּׁבֵט – דְּבַרֵּי רַבִּי יוֹסִי בַר יְהוּדָה, וְחַכְמַיִם אֹמְרִים: אִף יוֹם טוֹב אֵינוֹ דוֹחָה. תְּיֻבָּתָא דְּרַב יוֹסִי, תְּיֻבָּתָא.

לֵימָא בְּשִׁיר שֶׁל שׂוֹאֵבָה הוּא דְּפְלִיגֵי אֲבָל בְּשִׁיר שֶׁל קֶרְבָּן – דְּבַרֵּי הַכֹּל דוֹחָה אֶת הַשְּׁבֵט, לֵימָא תִּיהוּ תְּיֻבָּתָא דְּרַב יוֹסִי בְּתַרְתֵּי!

אָמַר לָךְ רַב יוֹסִי: פְּלִיגֵי בְּשִׁיר שֶׁל שׂוֹאֵבָה, וְהוּא הַדִּין לְקֶרְבָּן. וְהָאֵי דְקָמִיפְלִיגֵי בְּשִׁיר שֶׁל שׂוֹאֵבָה – לְהוֹדִיעַךְ כַּחַ דְּרַבִּי יוֹסִי בַר יְהוּדָה, דְּאִפְּלִיגֵי דְשׂוֹאֵבָה נִמְי דְּחֵי.

וְהָא קָתְנִי: זֶהוּ חֲלִיל שֶׁל בֵּית הַשׂוֹאֵבָה שְׂאִינוֹ דוֹחָה לֹא אֶת הַשְּׁבֵט וְלֹא אֶת יוֹם טוֹב, זֶהוּ דְאֵינוֹ דוֹחָה, אֲבָל דְקֶרְבָּן – דוֹחָה, מִנֵּי אֵי גִימָא רַבִּי יוֹסִי בַר יְהוּדָה – הָאֵמַר שִׁיר שֶׁל שׂוֹאֵבָה נִמְי דוֹחָה, אֲלֵא לֹא – רַבִּי יוֹסִי בַר יְהוּדָה דְרַב יוֹסִי בְּתַרְתֵּי! תְּיֻבָּתָא.

מֵאֵי טַעְמָא דְמֵאן דְאָמַר עֵיקַר שִׁירָה בְּכָלֵי – דְכַתִּיב: “וַיֹּאמֶר חֲזַקְיָהוּ הָעוֹלָה הָעוֹלָה לְהַמְנוֹחַ וּבַעַת הַחֵל הָעוֹלָה הַחֵל שִׁיר ה' וְהַחֲצוֹצְרוֹת וְעַל יְדֵי כָלֵי דְוִיד מֶלֶךְ יִשְׂרָאֵל”.

מֵאֵי טַעְמָא דְמֵאן דְאָמַר עֵיקַר שִׁירָה בְּפִה – דְכַתִּיב: “וַיְהִי כַאֲשֶׁר לְמַחֲצְרִים וּלְמַשׁוֹרִים לְהַשְׁמִיעַ קוֹל אֶחָד”.



Celebration in the Temple, with poles and basins in the background

ואִידֶךְ נָמִי, הָא כְּתִיב וַיֹּאמֶר חֲזַקְיָהוּ – הֲכִי קָאָמַר: "הִחֵל שִׁיר ה' – בְּפֹה, "עַל יְדֵי כָלֵי דְוִיד מֶלֶךְ יִשְׂרָאֵל" – לְבִסוּמֵי קָלָא.

ואִידֶךְ נָמִי, הָא כְּתִיב: "וַיְהִי כִּאֲחַד לְמַחְצְצָרִים וּלְמְשׁוֹרְרִים!" הֲכִי קָאָמַר: מְשׁוֹרְרִים דּוּמְאָא דְמַחְצְצָרִים, מֵה מַחְצְצָרִים בְּכָלֵי – אִף מְשׁוֹרְרִים בְּכָלֵי.

The Gemara asks: **And** according to the other *tanna* too, who holds that the primary essence of song is singing with the mouth, isn't it written: "And Hezekiah commanded ... the song of the Lord began also, and the trumpets, together with the instruments," indicating that the instruments are the primary essence? The Gemara answers: **This is what the verse is saying:** "The song of the Lord began," indicates that the primary essence is with the mouth; "with the instruments of David, King of Israel," is to sweeten the sound, as the instruments are merely to accompany and enhance the singing.

The Gemara asks: **And** according to the other *tanna* too, who holds that the primary essence of song is singing accompanied by musical instruments, isn't it written: "And it came to pass, when the trumpeters and the singers were as one," indicating that the primary essence is with the mouth? The Gemara answers: **This is what the verse is saying:** Through their juxtaposition, one derives that the singers are similar to the trumpeters; just as trumpeters produce their sound with an instrument, so too the singers produce their song with an instrument.

מתני' מי שלא ראה ראה שמחת בית השואבה לא ראה שמחה מימיו. במוצאי יום טוב הראשון של חג ירדו לעזרת נשים ומתקנן שם תיקון גדול. מגורות של זהב היו שם, וארבעה ספלים של זהב בראשיהם, וארבעה סולמות לכל אחד ואחד, וארבעה ילדים מפירחי כהונה, ובידיהם כדים של מאה ועשרים לוג שהן משילין לכל ספל וספל. מבליאי מכנסי כהנים ומהמייניהן, מהן היו מפקיעין, ובהן היו מדליקין. ולא היה חצר בירושלים שאינה מאירה מאור בית השואבה.

MISHNA One who did not see the Celebration of the Place of the Drawing of the Water^h never saw celebration in his days. This was the sequence of events: **At the conclusion of the first Festival day the priests and the Levites descended from the Israelites' courtyard to the Women's Courtyard, where they would introduce a significant repair, as the Gemara will explain. There were golden candelabra atop poles there in the courtyard. And there were four basins made of gold at the top of each candelabrum.^b And there were four ladders for each and every pole and there were four children from the priesthood trainees, and in their hands were pitchers with a capacity of 120 log of oil that they would pour into each and every basin. From the worn trousers of the priests and their beltsⁿ they would loosen and tear strips to use as wicks, and with them they would light the candelabra.^h And the light from the candelabra was so bright that there was not a courtyard in Jerusalem that was not illuminated from the light of the Place of the Drawing of the Water.**

חסידים ואנשי מעשה היו מרקדין בפניהם

The pious and the men of action^h would dance before the people who attended the celebration,

HALAKHA

The Celebration of the Place of the Drawing of the Water – **שמחת בית השואבה**: Although it is a mitzva by Torah law to rejoice on each Festival, there is a special mitzva to rejoice on *Sukkot*. On the eve of the Festival they would construct a balcony in the Women's Courtyard so that the men and the women would not mingle, and the festivities would start at the conclusion of the first Festival day. On each of the intermediate days of the Festival beginning after the sacrifice of the daily afternoon offering they would rejoice and dance for the rest of the day and throughout the night (Rambam *Sefer Zemanim, Hilkhot Shofar VeSukka VeLulav* 8:12).

Wicks for the Celebration of the Place of the Drawing of the Water – **פיתילות לשמחת בית השואבה**: The wicks for the lamps that were kindled for the Celebration of the Place of the Drawing of the Water were made from the worn pants and belts of the priests (Rambam *Sefer Avoda, Hilkhot Kelei HaMikdash* 8:6).

The pious and the men of action – **חסידים ואנשי מעשה**: Not everyone actively participated in the Rejoicing of the Place of the Drawing of the Water; only the Sages of Israel, the pious, the learned Elders, and the men of action would dance and play musical instruments in the Temple. The rest of the people came to watch and hear the celebration (Rambam *Sefer Zemanim, Hilkhot Shofar VeSukka VeLulav* 8:14).

NOTES

מבליאי – From the worn trousers of the priests and their belts: See *Tosafot*, who raise the question why the tunics were not mentioned. *Tosefot Yom Tov* asks why *Tosafot* did not question the fact that the miters were not mentioned. Many commentaries, beginning with the *Kesef Mishne*, address this question. Some explain that the tunics and the miters were made from very thin material from which it would not be possible to fashion the large, thick wicks necessary to light the candelabra of the Celebration of the Drawing of the

Water (*Heshek Shlomo* based on *Kesef Mishne*). Others suggest that they used the tunics and the miters to make wicks for the candelabrum in the Temple, something for which they did not use the belts and the trousers; the belts because they were partially made of wool and as determined in the second chapter of tractate *Shabbat*, a woolen wick does not burn well in a small flame, and the trousers because it is degrading to use them in the Sanctuary (see Rabbeinu Yonatan, *Me'iri*, and *Tiferet Yisrael*).

בְּאֵבוֹקוֹת שֶׁל אֹר שְׂבִידֵיהֶן, וְאוֹמְרִים לְפָנֶיהָ דְּבָרֵי שִׁירוֹת וְתוֹשֵׁבְחוֹת, וְהַלְלוּם בְּכַנּוּרוֹת וּבְנִבְבָּלִים וּבְמַצְלֵתִים וּבַחֲצוֹצְרוֹת וּבְכָלֵי שִׁיר בְּלֹא מִסְפָּר, עַל חֲמֵשׁ עֶשְׂרֵה מַעְלוֹת הַיְוִרְדוֹת מֵעֹרַת יִשְׂרָאֵל לְעֹרַת נָשִׁים כְּנֶגֶד חֲמֵשׁ עֶשְׂרֵה (מַעְלוֹת) שְׁבַת־הַלֵּיִם, שֶׁעַלֵּיהֶן לְוִיִּם עוֹמְדִין בְּכָלֵי שִׁיר וְאוֹמְרִים שִׁירָה.

וְעָמְדוּ שְׁנֵי כֹהֲנִים בְּשַׁעַר הָעֲלִיּוֹן שֶׁיּוֹרֵד מֵעֹרַת יִשְׂרָאֵל לְעֹרַת נָשִׁים, וְשְׁנֵי חֲצוֹצְרוֹת בְּיַדֵּיהֶן. קָרָא הַגָּבֵר, תִּקְעוּ וְהִרְיעוּ וְתִקְעוּ. הִגִּיעוּ לְמַעְלָה עֲשִׂירִית, תִּקְעוּ וְהִרְיעוּ וְתִקְעוּ. הִגִּיעוּ לְעֹרַת תִּקְעוּ וְהִרְיעוּ וְתִקְעוּ.

(הִגִּיעוּ לְקִרְקַע תִּקְעוּ וְהִרְיעוּ וְתִקְעוּ). הָיוּ תוֹקְעִין וְהוֹלְכִין עַד שְׂמִינֵי שַׁעַר הַיּוֹצֵא מִמְּזוֹרָח. הִגִּיעוּ לְשַׁעַר הַיּוֹצֵא מִמְּזוֹרָח, הִפְכוּ פְּנֵיהֶן מִמְּזוֹרָח לְמַעֲרָב וְאָמְרוּ: אָבוֹתֵינוּ שֶׁהָיוּ בְּמִקּוֹם הַזֶּה אַחֲרֵיהֶם אֵל הַהֵיכָל וּפְנֵיהֶם קְדָמָה, וּמִשְׁתַּחֲוִים קְדָמָה לְשֶׁמֶשׁ, וְאָנוּ לַיהוָה עֵינֵינוּ. רַבִּי יְהוּדָה אוֹמֵר: הָיוּ שׁוֹמְרִין וְאוֹמְרִין: "אָנוּ לַיהוָה וְלַיהוָה עֵינֵינוּ."

גמ' תנו רבנן: מי שלא ראה שמחת בית השואבה לא ראה שמחה ממימי. מי שלא ראה ירושלים בתפארתה לא ראה כרך נחמד מעולם. מי שלא ראה בית המקדש בבנינו לא ראה בנין מפואר מעולם. מאי היא? אמר אבוי ואיתיקא רב תסדא: זה בנין הורדוס.

with flaming torches that they would juggle in their hands, and they would say before them passages of song and praise to God. And the Levites would play on lyres, harps, cymbals, and trumpets, and countless other musical instruments.^N The musicians would stand on the fifteen stairs that descend from the Israelites' courtyard to the Women's Courtyard, corresponding to the fifteen Songs of the Ascents in Psalms, i.e., chapters 120–134, and upon which the Levites stand with musical instruments and recite their song.

And this was the ceremony of the Water Libation: Two priests stood at the Upper Gate that descends from the Israelites' courtyard to the Women's Courtyard, with two trumpets in their hands. When the rooster crowed at dawn, they sounded a *tekia*, and sounded a *terua*, and sounded a *tekia*.^N When they who would draw the water reached the tenth stair the trumpeters sounded a *tekia*, and sounded a *terua*, and sounded a *tekia*, to indicate that the time to draw water from the Siloam pool had arrived. When they reached the Women's Courtyard with the basins of water in their hands, the trumpeters sounded a *tekia*, and sounded a *terua*, and sounded a *tekia*.

When they reached the ground of the Women's Courtyard, the trumpeters sounded a *tekia*, and sounded a *terua*, and sounded a *tekia*. They continued sounding the trumpets until they reached the gate through which one exits to the east, from the Women's Courtyard to the eastern slope of the Temple Mount. When they reached the gate through which one exits to the east, they turned from facing east to facing west, toward the Holy of Holies, and said: Our ancestors who were in this place during the First Temple period who did not conduct themselves appropriately, stood "with their backs toward the Sanctuary of the Lord, and their faces toward the east; and they worshipped the sun toward the east" (Ezekiel 8:16), and we, our eyes are to God. Rabbi Yehuda says that they would repeat and say: We are to God, and our eyes are to God.

GEMARA The Sages taught: One who did not see the Celebration of the Place of the Drawing of the Water, never saw celebration in his life. One who did not see Jerusalem in its glory, never saw a beautiful city. One who did not see the Temple in its constructed state, never saw a magnificent structure. The Gemara asks: What is the Temple building to which the Sages refer?^N Abaye said, and some say that it was Rav Hisda who said: This is referring to the magnificent building of Herod, who renovated the Second Temple.

NOTES

Countless other musical instruments – כָּלֵי שִׁיר בְּלֹא מִסְפָּר – It is possible that this phrase is not an exaggeration with regard to the number of instruments used in the celebration, but rather an indication that there was no set number for the other instruments. Based on circumstances, more could be added or fewer could be used (Rashash).

They sounded a *tekia*, and sounded a *terua*, and sounded a *tekia* – תִּקְעוּ וְהִרְיעוּ וְתִקְעוּ: Apparently, they established a systematic procedure for sounding the trumpet blasts and the like to extend the procession. They went to the Siloam pool to draw the water during the night and did not enter the Temple until day-break, so that there would be no concern that the water would

be rendered unfit for use by remaining in the vessel overnight (see *Tosafot; Me'iri*).

מאי – What is the Temple building to which the Sages refer – היא: The later authorities asked with regard to the Gemara's question: Why was the question raised specifically concerning the Temple and not with regard to Jerusalem as well? Some explain that the term: In its constructed state, creates the impression that the reference is to a specific structure and not to the Temple in general. Clearly, the term magnificent would much better apply to Herod's structure than it would to the Temple, which was constructed by the returnees from Babylonia (*Arukh LaNer*).

LANGUAGE

White marble [marmara] – מַרְמָרָא: From the Greek μάρμαρος, marmaros, meaning marble or sparkling marble.

Great synagogue [deyofloston] – דְּיֹפְלוֹסְטוֹן: From the Greek διπλός, diploos, meaning double, and στοά, stoa, meaning colonnade.

Basilica [basileki] – בַּסִּילֵיקִי: From the Greek βασιλική, basilikè, meaning a large and magnificent royal building. It has a unique structure wherein the central portion, called the nave, rises above the flanks of the building. There are often windows in the walls of the nave.



Ruins of Roman basilica in Morocco

Golden chairs [katedraot] – קַתְדְרָאוֹת: From the Greek καθέδρα, cathedra, meaning chair, especially a special chair for distinguished people.

BACKGROUND

Alexander the Great of Macedonia – אֶלֶכְסַנְדְרוֹס מוֹקְדוֹן: Some of the early authorities have noted that this is historically impossible, suggesting that the correct reading is Targenos, i.e., Trajan. The Gemara here is describing the suppression of a Jewish revolt in Cyrene and in Egypt by the Roman emperor Trajan, approximately sixty years after the destruction of the Second Temple.

NOTES

What is the reason they were punished – מַאי טַעְמָא אֵינְגְשׁוּ: In the Jerusalem Talmud it is explained in the name of Rabbi Shimon bar Yoḥai that they violated three prohibitions, as the prohibition against returning to Egypt is written in the Torah three times. They returned to Egypt on three separate occasions and only then were punished. The Maharsha cited a verse in Jeremiah as the reason for the punishment. Not only does the verse prohibit the Judeans from returning to Egypt, it also prophesies that ultimately “they will die by the sword, by the famine, and by the pestilence, and none of them shall remain or escape” (Jeremiah 42:17).

בְּמַאי בְּנִיחָה? אָמַר (רַבָּא): בְּאַבְנֵי שֵׁשׁ אֶבֶן וּמַרְמָרָא. אֵיכָא דְאָמְרִי: בְּאַבְנֵי שֵׁשׁ כּוֹחֵלָא וּמַרְמָרָא. אֵיפִיק שָׁפָה וְעִיל שָׁפָה, כִּי הֵיכִי דְלִקְבֵּל סִידָא. סָבַר לְמִשְׁעִין בְּדַהֲבָא. אָמְרוּ לֵיהּ רַבֵּנָן: שְׁבִקֵיהּ, דְהֵיכִי שְׁפִיר טָפִי, דְּמִיתְחַזֵּי כְּאֲדוֹתָא דִּימָא.

תְּנִינָא, רַבִּי יְהוּדָה אָמַר: מִי שְׁלָא רָאָה דְיֹפְלוֹסְטוֹן שֶׁל אֶלֶכְסַנְדְרִיא שֶׁל מִצְרַיִם לֹא רָאָה בְּכַבּוּדֵן שֶׁל יִשְׂרָאֵל. אָמְרוּ: בְּמִין בַּסִּילֵיקִי גְדוּלָה הִיְתָה, כְּטוֹי לְפָנִים מִסְטוֹי, פְּעֻמִּים שְׁהִיוּ בָּהּ (שְׁשִׁים רְבּוּא עַל שְׁשִׁים רְבּוּא). כְּפָלִים כְּיוֹצְאֵי מִצְרַיִם, וְהָיוּ בָּהּ שְׁבָעִים וְאַחַת קַתְדְרָאוֹת שֶׁל זָהָב כְּנֶגֶד שְׁבָעִים וְאַחַת שֶׁל סַנְהֶדְרֵי גְדוּלָה, כֹּל אַחַת וְאַחַת אֵינָה פְּחוּתָה מֵעֶשְׂרִים וְאַחַד רְבּוּא כְּבָרִי זָהָב. וּבִימָה שֶׁל עֵץ בְּאִמְצָעֵיתָהּ, וְחֹזֵן הַכְּנֶסֶת עוֹמֵד עָלֶיהָ וְהַסוֹדְרִין בִּידוֹ. וְכִיּוֹן שֶׁהִגִּיעַ לַעֲנוּת אָמֵן – הִלָּה מִנִּיף בְּסוֹדֶר, וְכֹל הָעָם עוֹנִין אָמֵן.

וְלֹא הָיוּ יוֹשְׁבֵין מְעוּרְבִין, אֶלָּא זְהָבִין בְּפָנֵי עֲצָמוֹ, וְכַסְפִּין בְּפָנֵי עֲצָמוֹ, וְנַפְחִין בְּפָנֵי עֲצָמוֹ, וְטַרְסִיִּים בְּפָנֵי עֲצָמוֹ, וְגַרְדִּיִּים בְּפָנֵי עֲצָמוֹ. וּכְשֶׁעָנִי נִכְנַס שָׁם הָיָה מְכִיר בְּעָלֵי אוֹמְנָתוֹ וְנִפְנָה שָׁם, וּמִשָּׁם פָּרַנְסָתוֹ וּפְרִנְסַת אֲנָשֵׁי בֵיתוֹ.

אָמַר אַבְיִי: וְכוּלְהוּ קְטִילֵיהוּ אֶלֶכְסַנְדְרוֹס מוֹקְדוֹן. מַאי טַעְמָא אֵינְגְשׁוּ? מִשּׁוּם דְּעֵבְרֵי אַהֲאֵי קָרָא: “לֹא תוֹסִיפוּן לָשׁוּב בְּדַרְךְ הַזֶּה עוֹד,” וְאֵינְהוּ הַדּוֹר אֲתָנוּ.

כִּי אֲתָא, אֲשַׁכְחִינְהוּ דְהָווּ קְרוּ בְּסִיפְרָא: “יֵשָׁא ה' עֲלֶיךָ גּוֹי מִרְחוֹק.” אָמַר: מְכַדִּי, הֵהוּא גְבָרָא בְּעֵי לְמִיתֵי סְפִינְתָא בְּעֵשְׂרָה יוֹמֵי, דְלִיָּהּ וְיָקָא וְאֲתֵי סְפִינְתָא בְּחַמְשָׁא יוֹמֵי, נִפְלַ עֲלֵייהוּ וְקִטְלֵיהוּ.

The Gemara asks: With what materials did he construct it? Rava said: It was with stones of green-gray marble and white marble [marmara].¹ Some say: It was with stones of blue marble and white marble. The rows of stones were set with one row slightly protruded and one row slightly indented, so that the plaster would take better. He thought to plate the Temple with gold, but the Sages said to him: Leave it as is, and do not plate it, as it is better this way, as with the different colors and the staggered arrangement of the rows of stones, it has the appearance of waves of the sea.

It is taught in a baraita that Rabbi Yehuda says: One who did not see the great synagogue [deyofloston]⁴ of Alexandria of Egypt never saw the glory of Israel. They said that its structure was like a large basilica [basileki],¹ with a colonnade within a colonnade. At times there were six hundred thousand men and another six hundred thousand men in it, twice the number of those who left Egypt. In it there were seventy-one golden chairs [katedraot],⁴ corresponding to the seventy-one members of the Great Sanhedrin, each of which consisted of no less than twenty-one thousand talents of gold. And there was a wooden platform at the center. The sexton of the synagogue would stand on it, with the scarves in his hand. And because the synagogue was so large and the people could not hear the communal prayer, when the prayer leader reached the conclusion of a blessing requiring the people to answer amen, the sexton waved the scarf and all the people would answer amen.⁴

And the members of the various crafts would not sit mingled. Rather, the goldsmiths would sit among themselves, and the silversmiths among themselves, and the blacksmiths among themselves, and the coppersmiths among themselves, and the weavers among themselves. And when a poor stranger entered there, he would recognize people who plied his craft, and he would turn to join them there. And from there he would secure his livelihood as well as the livelihood of the members of his household, as his colleagues would find him work in that craft.

After depicting the glory of the synagogue, the Gemara relates that Abaye said: All of the people who congregated in that synagogue were killed by Alexander the Great of Macedonia.⁵ The Gemara asks: What is the reason that they were punished^N and killed? It is due to the fact that they violated the prohibition with regard to Egypt in this verse: “You shall henceforth return no more that way” (Deuteronomy 17:16), and they returned. Since they established their permanent place of residence in Egypt, they were punished.⁴

When Alexander arrived, he found them, and saw that they were reading the verse in the Torah scroll: “The Lord will bring a nation against you from far, from the end of the earth, as the vulture swoops down; a nation whose tongue you shall not understand” (Deuteronomy 28:49). He said, referring to himself: Now, since that man sought to come by ship in ten days, and a wind carried it and the ship arrived in only five days, apparently the verse referring a vulture swooping down is referring to me and heavenly forces are assisting me. Immediately, he set upon them and slaughtered them.

HALAKHA

Answering amen – עוֹנִים אָמֵן: If one is obligated to recite a blessing and he knows the prayer leader is presently reciting that very blessing, he may answer amen only if he can actually hear the blessing being recited. That is the conclusion drawn by halakhic authorities based on the Gemara in tractate Berakhot. Some say that even if he is not obligated to recite the blessing he should answer amen only if he knows which blessing is being recited (Shulhan Arukh, Oraḥ Hayyim 124:8, and in the commentary of the Rema citing the Tashbetz).

The prohibition against settling in Egypt – אִיסוּר יְשִׁיבָה: The prohibition against settling in Egypt – אִיסוּר יְשִׁיבָה: It is prohibited for a Jew to settle in any part of Egypt. However, one who violates this prohibition is not punished with lashes, as it is considered a prohibition that does not involve an action. Despite the prohibition, the Rambam himself settled there; some say that the prohibition is specifically referring to leaving Eretz Yisrael to settle in Egypt. In any event, both earlier and later authorities wondered about this ruling, given the presence of a Jewish community

in Egypt throughout the generations (Rabbi Eliezer of Metz, Haggahot Maimoniyot). Perhaps, since there is no prohibition against residing there temporarily for business purposes and the like, Jews were not scrupulous in observing this halakha, due to the exigencies of Jewish history. Furthermore, if there is an element of mitzva motivating one's presence in Egypt, it is permitted to reside there (Radbaz; Rambam Sefer Shofetim, Hilkhhot Melakhim UMilhemoteihem 5:7).

Significant repair – תיקון גדול – In the Rambam's Commentary on the Mishna he explains this in the sense of a significant repair that brought great benefit. Others say that this separation between men and women was called a significant repair only to distinguish it from the previous attempts to ameliorate the situation, which were less successful.

And surrounded the courtyard with a balcony – והקיפוה גוזזטרא: When the Gemara later raises the problem of introducing structural changes into the Temple, it is referring to the projections, which were permanent, not to the wooden boards placed on the projections to form the balcony, which were temporary. According to the Rambam, they were placed on the Festival eve. Others hold that they were placed at the conclusion of the first Festival day (see *Me'iri*).

LANGUAGE

Balcony [*gezuztra*] – גוזזטרא: From the Greek ἐξώστρα, *exostra*, meaning a projection from the side of a house upon which boards are laid, forming a balcony.

בְּמוֹצָאֵי יוֹם טוֹב כּו'. מֵאֵי תִיקוּן גְּדוֹל? אָמַר רַבִּי אֶלְעָזָר: כְּאוֹתָהּ שֶׁשָּׂמְנוּ, חֲלָקָה הֵיטָה בְּרֵאשׁוֹנָה וְהַקִּיפוּהָ גּוֹזְזֵטְרָא, וְהִתְקִינוּ שָׂיְהוּ נָשִׁים יוֹשְׁבוֹת מִלְּמַעְלָה וְאֲנָשִׁים מִלְּמַטָּה.

תָּנוּ רַבָּנֵינוּ: בְּרֵאשׁוֹנָה הָיוּ נָשִׁים מִבְּפָנִים וְאֲנָשִׁים מִבְּחוּץ, וְהָיוּ בָּאֵים לְיַדֵּי קִלּוֹת רֹאשׁ, הִתְקִינוּ שָׂיְהוּ נָשִׁים יוֹשְׁבוֹת מִבְּחוּץ וְאֲנָשִׁים מִבְּפָנִים. וְעַדִּינָה הָיוּ בָּאֵין לְיַדֵּי קִלּוֹת רֹאשׁ. הִתְקִינוּ שָׂיְהוּ נָשִׁים יוֹשְׁבוֹת מִלְּמַעְלָה וְאֲנָשִׁים מִלְּמַטָּה.

הֵיכִי עֲבִיד הָכִיז וְהִכְתִּיב: "הַכֹּל בְּכַתָּב מִיַּד ה' עָלֵי הַשָּׁבִיל!"

אָמַר רַב: קָרָא אֲשַׁבְּחוּ וְדָרוּשׁ:

§ The mishna continues: **At the conclusion of the first Festival day**, etc., the priests and the Levites descended from the Israelites' courtyard to the Women's Courtyard, where they would introduce a significant repair. The Gemara asks: **What is this significant repair?**^N **Rabbi Elazar said that it is like that which we learned:** The walls of the Women's Courtyard were smooth, without protrusions, initially. Subsequently, they affixed protrusions to the wall surrounding the Women's Courtyard. Each year thereafter, for the Celebration of the Place of the Drawing of the Water, they placed wooden planks on these projections and surrounded the courtyard with a balcony [*gezuztra*].^{NL} **And they instituted that the women should sit above and the men below.**

The Sages taught in the *Tosefta*: **Initially, women would stand on the inside of the Women's Courtyard**, closer to the Sanctuary to the west, **and the men were on the outside** in the courtyard and on the rampart. **And they would come to conduct themselves with inappropriate levity** in each other's company, as the men needed to enter closer to the altar when the offerings were being sacrificed and as a result they would mingle with the women. Therefore, the Sages **instituted that the women should sit on the outside and the men on the inside**, and still they would come to conduct themselves with inappropriate levity. Therefore, **they instituted** in the interest of complete separation **that the women would sit above and the men below.**

The Gemara asks: **How could one do so**, i.e., alter the structure of the Temple? **But isn't it written** with regard to the Temple: "All this I give you in writing, as the Lord has made me wise by His hand upon me, even all the works of this pattern" (1 Chronicles 28:19), meaning that all the structural plans of the Temple were divinely inspired; how could the Sages institute changes?

Rav said: **They found a verse, and interpreted it homiletically and acted accordingly:**

Perek V
Daf 52 Amud a

"וְסִפְדָּה הָאָרֶץ מִשְׁפָּחוֹת מִשְׁפָּחוֹת לְבַד מִשְׁפַּחַת בֵּית דָּוִד לְבַד וְנִשְׂיָהֶם לְבַד". אָמְרוּ: וְהֵלֵא דְבָרִים קָל וְחוֹמֵר: וּמָה לְעֵתִיד לְבָא – שְׁעוֹסְקִין בְּהֶסְפֵּד וְאִין יִצֵּר הָרַע שׁוֹלֵט בָּהֶם – אֲמָרָה תוֹרָה אֲנָשִׁים לְבַד וְנִשְׂיָהֶם לְבַד, עֲבָשׂוּ שְׁעוֹסְקִין בְּשִׂמְחָה וְיִצֵּר הָרַע שׁוֹלֵט בָּהֶם – עַל אַחַת כְּפָמָה וְכַפָּמָה.

It is stated: "The land will eulogize,^N each family separately; the family of the house of David separately, and their women separately, the family of the house of Nathan separately, and their women separately" (Zechariah 12:12). This indicates that at the end of days a great eulogy will be organized during which men and women will be separate. **They said: And are these matters not referred a fortiori? If in the future**, at the end of days referred to in this prophecy, **when people are involved in a great eulogy and consequently the evil inclination does not dominate them**, as typically during mourning inappropriate thoughts and conduct are less likely, and nevertheless **the Torah says: Men separately and women separately; then now that they are involved in the Celebration of the Drawing of the Water, and as such the evil inclination dominates them**, since celebration lends itself to levity, **all the more so should men and women be separate.**

NOTES

The land will eulogize, etc. – וְסִפְדָּה הָאָרֶץ וכו' – In the Jerusalem Talmud this verse is applied to both opinions. According to the opinion that the eulogy is for Messiah ben Yosef, this verse proves that even during times of mourning there must be separation between men and women. According to the opinion that the eulogy is for the evil inclination that was killed, if men and women must be separated when the evil inclination has no dominion, all the more so they must be separated when it does have dominion.