

Parsha Plug: Parshat Terumah

<p>Shemot 27:1-5</p>	<p>שמות כז:א-ה</p>
<p>1 And you shall make the altar of acacia wood, five cubits long and five cubits wide; the altar shall be square, and its height [shall be] three cubits. 2 And you shall make its horns on its four corners; its horns shall be from it, and you shall overlay it with copper. 3 And you shall make its pots to remove its ashes, and its shovels and its sprinkling basins and its flesh hooks and its scoops; you shall make all its implements of copper. 4 And you shall make for it a copper grating of netting work, and you shall make on the netting four copper rings on its four ends. 5 And you shall place it beneath the ledge of the altar from below, and the net shall [extend downward] until the middle of the altar.</p>	<p>א וְעָשִׂיתָ אֶת־הַמִּזְבֵּחַ עֲצֵי שִׁטִּים חֲמִשָּׁ אַמּוֹת אָרְךְ וְחֲמִשָּׁ אַמּוֹת רֹחַב רְבֹועַ יְהִי־הַמִּזְבֵּחַ וּשְׁלֹשׁ אַמּוֹת קָמְתוֹ: ב וְעָשִׂיתָ קַרְנֹתָיו עַל אַרְבַּע פְּנֵיתָיו מִמֶּנּוּ תִהְיֶינָה קַרְנֹתָיו וְצִפִּיתָ אֹתָם נְחֹשֶׁת: ג וְעָשִׂיתָ סִירְתָיו לְדֹשְׁנוֹ וְיַעֲרֹ וּמְזַרְקָתָיו וּמִזְלָגָתָיו וּמַחְתָּתָיו לְכֹל־כֵּלָיו תַּעֲשֶׂה נְחֹשֶׁת: ד וְעָשִׂיתָ לוֹ מִכְבַּר מַעֲשֶׂה רְשֵׁת נְחֹשֶׁת וְעָשִׂיתָ עַל־הָרֶשֶׁת אַרְבַּע טַבָּעֹת נְחֹשֶׁת עַל אַרְבַּע קְצוֹתָיו: ה וּנְתַתָּה אֹתָהּ תַּחַת כַּרְכַּב הַמִּזְבֵּחַ מִלְמַטָּה וְהִתְהַלְשֵׁת עַד הָצֵי הַמִּזְבֵּחַ:</p>

<p>Rashi on Shemot 27:3</p>	<p>רש"י על שמות כז:ג</p>
<p>To remove its ashes: Heb. לְדֹשְׁנוֹ, to remove its ashes [and place them] into them [the kettles]. This is what Onkelos rendered: לְמַסְפֵּי קִטְמִיָּה, to remove its ashes into them. In Hebrew, some words [are used in such a manner that] one word [i.e., the same root] changes in its meaning to serve [both] as building and demolishing [i.e., it has a positive and a negative meaning], like, “it took root (וְנִתְשָׂרַשׁ)” (Ps. 80:10), “a fool taking root (מִשְׁרִישׁ)” (Job 5:3), and its opposite, “and it uproots (וְתִשְׁרֵשׁ) all my grain” (Job 31:12)...Here too, לְדֹשְׁנוֹ means “to remove its ashes (דֹּשְׁנוֹ),” and in Old French, adeszandrer, to remove ashes. And its shovels: Heb. וְיַעֲרֹ. [Its meaning is] as the Targum [Onkelos renders: וּמְגַרְפֵּיָּיהָ]: shovels with which he [the kohen] takes the ashes. They are [similar to] a kind of thin, metal lid of a pot, and it has a handle. In Old French [it is called] videl, vedil, vadil, [all meaning] shovel.</p>	<p>לדשנו: להסיר דשנו לתוכם, והוא שתרגם אונקלוס למספי קטמיה, לספות הדשן לתוכם, כי יש מלות בלשון עברית מלה אחת מתחלפת בפתרון לשמש בנין וסתירה, כמו (תהלים פ') ותשרש שרשיה, (איוב ה ג) אויל משריש...אף כאן לדשנו להסיר דשנו ובלעז אישצינדרי"ר [לפנות האפר]: ויעיו: כתרגומו, מגרפות שנוטל בהם הדשן, והן כמין כסוי הקדרה של מתכת דק ולו בית יד, ובלעז וידי"ל [יעה]:</p>

<p>Vayikra 6:3</p>	<p>ויקרא ו:ג</p>
<p>And the priest shall put on his linen garment, and linen breeches shall he put upon his flesh; and he shall take up the ashes that the fire consumed the burnt-offering on the altar, and he shall put them beside the altar.</p>	<p>וּלְבַשׁ הַכֹּהֵן מְדוּ בַד, וּמְכַנְסֵי־בַד יִלְבַּשׁ עַל־בְּשָׂרוֹ, וְהָרִים אֶת־הַדָּשָׁן אֲשֶׁר תֹּאכַל הָאֵשׁ אֶת־הָעֹלָה, עַל־הַמִּזְבֵּחַ; וְשָׂמוּ, אֵצֶל הַמִּזְבֵּחַ.</p>

<p>Masechet Arakhin 10b-11a</p>	<p>מסכת ערכין י:יא.</p>
<p>Rava bar Shila, in the name of Rav Matnah, on the authority of Shmuel, said: “There was a magrefa [a shovel-shaped musical instrument] in the holy Temple that had ten holes, each of which produced ten different kinds of music. A Tanna taught: It was one cubit long, one cubit broad,</p>	<p>אמר רבא בר שילא אמר רב מתנה אמר שמואל מגריפה היתה במקדש עשרה נקבים היו בה כל אחד ואחד מוציא עשרה מיני זמר נמצאת כולה מוציאה מאה מיני זמר במתניתא תנא היא אמה</p>

<p>and from it projected a handle with ten holes. Each hole produced one hundred kinds of sounds, amounting for the whole to one thousand tunes.</p>	<p>וגבוה אמה וקתא יוצא הימנה ועשרה נקבים היו בה כל אחד מוציא מאה מיני זמר נמצאת כולה מוציאה אלף מיני זמר</p>
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<p>Rashi and Tosfot on Arakhin 10b</p>	<p>רש"י ותוספות על ערכין י:</p>
<p>Rashi- Magrefa: A sort of trowel or spade, used in a daily Temple ritual of Terumat Hadeshen, in which the ashes on the sacrificial altar were gathered, heaped, and removed. Tosfot- Rashi's explanation that it is used to shovel the ashes does not work for it was also a musical instrument! Rather, it must come to explain that there were two types of magrefot-- one for the ash and one for song.</p>	<p>מגריפה: שבה גורפין את דשן המזבח. ווד"ל והוא כעין כף: מגריפה היתה במקדש - פי' בקונטרס שגורפין בה הדשן וקשה דהא היתה כלי זמר אלא נראה לפרש דשני מיני מגריפות היו אחת לדשן ואחת של שיר</p>

<p>Mishnah Tamid 5:6</p>	<p>משנה תמיד ה:ו</p>
<p>They [the two priests designated to bring the incense and the coals] arrived at the area between the vestibule [of the sanctuary] and the [copper] altar and one took the <i>Magrefa</i> [a shovel-shaped instrument that makes loud sound when thrown] and threw it between the vestibule and the altar. No one could hear the sound of his friend in Jerusalem [when it was thrown] because of the [loud] sound of the <i>Magrefa</i>. And [the throwing] served three functions: A kohen [standing outside] who heard its sound knew that his brothers, the priests were [currently] entering [the sanctuary] to bow down and he would run and go [to join them]. A Levi that heard its sound knew that his brother Levites were entering to sing the [daily] song and he would run [to join them]. And the head of the <i>Ma'amad</i> [one of 24 regions, each of which sent in turn a delegation to the Temple to be present and represent the entire people at the public sacrifices] would gather the impure people at the eastern gate [of the Temple Mount].</p>	<p>הגיעו בין האולם ולמזבֵּחַ, נטל אחד את המגריפה וזרקוּהּ בין האולם ולמזבֵּחַ. אין אדם שומע קול חברו בירושלים מקול המגריפה. ושלשה דברים היתה משמשת, כהן ששומע את קולה, יודע שאחיו הכהנים נכנסים להשתחוות, והוא רץ ויבא. וכן לוי שהוא שומע את קולה, יודע שאחיו הלויים נכנסים לדבר בשיר, והוא רץ ויבא. וראש המעמד הזה מעמיד את הטמאים בשער המזרח:</p>

<p>Sefat Emet Parshat Tzav 5635</p>	<p>שפת אמת פרשת צו תרל"ה</p>
<p>Why is Terumat Hadeshen described as the Olah, as it comes at the end of the day? Because all of the sacrifice is dependant on the gathering of the ash. For the Olah comes (to atone) for the thoughts of the mind; as the Zohar says: 'That is the Olah: the bad thoughts of a person that are burned on the Altar.' This refers to the burning of the sin offering! However, in the aftermath of the burning of the "yeast" (the evil inclination) one needs to raise the ash, because every descent is there to precipitate an ascent. Everything has a place in God's creation, as they say: "God creates darkness", and so by burning the evil, one reaches the good.</p>	<p>זאת תורת העולה כו' מצות תרומת הדשן. וקשה למה נקרא זאת תורת העולה שהיא מצוה אחרונה אחר כל קרבנות היום. ומשמע שכל הקרבן תלוי בהרמת הדשן. כי הנה עולה באה על הרהור הלב כמאמרם ז"ל היא העולה מחשבה רעה דאתוקדא על גבי מדבחה. והוא שריפת החטאת. אך אחר ביעור השאור צריכין להרים הדשן כי כל ירידה הוא צורך עלי'. והרי הכל בכלל בריאת השי"ת. כמאמר בורא חושך. והוא לבוא על ידי שריפת הרע אל הטוב.</p>

Rabbi Kalonymus Kalmish Shapira & Hershy J. Worch, *Aish Kodesh: Parshat Vaera 1942*

We have previously described how a Jew's faith originates in the spirit of sanctity residing in every Jew, making him capable of faith far beyond his comprehension or intellectual abilities. However, once the Jew is trapped in depression and apathy, his heart, mind, and all those parts of his body influenced by the evil inclination are dragged down, growing incapable of shaking off their depression. When thus prevented from cleaving to holiness, his faith is damaged, God forbid. That explains why calamities and crises that beset a person, God forbid, breaking him or forcing him to succumb, can also damage his faith. At first, even though a person does not have heretical thoughts, God forbid, he also does not have exalted, spiritual, faith-filled thoughts either, because he is so numbed, dumb, and stolid, choked in heart and brain. Then, little by little, impious and irreverent thoughts may begin to creep in, God forbid. This is why even in the Temple, where the Jewish people offered sacrifices upon the holy altar, wanting nothing but to elevate everything to God in a fire of holiness, the ashes—the element of Earth—remained on the altar. The Earth element could not be elevated to holiness, and so the ashes had to be consecrated in the daily ritual of Terumat Hadeshen, Tithing the Ashes. How can this tithing be done? Only with the music of the magrefa, representing simcha (joy) and salvation of Israel—for with simcha and an expression of salvation anything can be elevated, and darkness can be transformed into light...Longing for union grows out of the feelings of disconnection, and so the song issues directly from the pain of separation. This is why the "Song of Songs" is all about separation and then closeness, e.g., "My beloved is slipped away and gone," (Cant. 5:6) which brings the state of "My heart dissolved when he spoke," (ibid.) as is well known. The song is actually born of longing and pain brought about by separation and distance. This same process can also be experienced in the link between father and son, for, as we see, the more they are parted the more their love burgeons and intensifies. This is the significance of the music that came from the magrefa with which the ritual of Terumat Hadeshen was performed. The ashes themselves, because they were so disconnected from their spiritual source, were filled with longing and, hence, even more song.