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DISSEPTION: MASTER OF PHILOSOPHY IN THE HEBREW BIBLE AND THE DEAD SEA SCROLLS (MCL512W).

SUPERVISOR: PROF. YEHOSHUA GITAY,
BA (Hons), Hebrew University Jerusalem, PhD Emory

STUDENT'S NAME: DAVID COLE,
BSc, STD, BA (Hons), Cape Town, BEd Unisa

STUDENT'S NUMBER: CLXDAV004

DATE SUBMITTED: 7 SEPTEMBER 2000 (1ST DRAFT)
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TITLE OF DISSERTATION: A COMPARISON BETWEEN THE DESCRIPTIONS OF THE TABERNACLE AND SOLOMON'S TEMPLE WITH SPECIAL ATTENTION TO THE NUMBER SEVEN

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ABSTRACT OF M. PHIL. DISSERTATION
"A COMPARISON BETWEEN THE DESCRIPTIONS OF THE TABERNACLE
AND SOLOMON'S TEMPLE WITH SPECIAL ATTENTION TO THE
NUMBER SEVEN"

The author presents "good, rich and illuminating material" from a vast bibliography, according to his supervisor, Prof. Y. Gitay, and has also made new, original contributions to knowledge concerning the Tabernacle and Solomon's Temple. In his description of the Tabernacle, arguments are made in favour of the use of golden wooden frames to construct the Tabernacle, instead of solid planks; and the problematic, generally accepted flush arrangement of frames is solved by the proposal of an overlapping arrangement of frames. The size of the colourful curtain of cherubims; and that of the black curtain of goats' hair, is shown to correspond much better to the structure of the overlapping arrangement of frames. Through the overlapping arrangement of frames, the author substantiates his new proposal that the dimensions of the Holy of Holies could have been a cube of side 6 2/3 or approximately 7 cubits, instead of the generally accepted value of 10 cubits. Based on this proposal, he shows that the Tabernacle with its Holy of Holies, could have been a 1:3 scale model of the Temple in all its dimensions and could have fitted into the Holy of Holies of the Temple. As a consequence of the overlapping arrangement of frames, the author also proposes that the pillar of cloud/fire could have occupied the centre of the western square of the court. In this way, he demonstrates the symmetry of man's fire/smoke from the altar reaching out to God in the centre of the eastern square of the court, while Gods' fire/cloud, double the area, reached out to man in the centre of the western square, which, according to the flush arrangement of frames, would have been occupied by the Ark in the Holy of Holies. Clear, detailed drawings, show a viable reconstruction of the Tabernacle with the different arrangements of frames; how the curtains may have been folded; the possible position of the cloud/fire; and the Tabernacle's comparison in size with the Temple.
The following problematic topics also receive attention:

(a) The archaeological evidence for the cherubim; their function; as well as their relation to the Second Commandment.

(b) A possible reconstruction of the breastpiece of the High Priest, including the order of the names of the tribes of Israel and the precious stone associated with each name.

(c) The theories for what the Urim and the Thummim in the breastpiece were; and how they might have been used to choose the scapegoat. The theory that they might have been the 22 letters of the Hebrew alphabet is extended by the author. He shows how they could have represented a series of odd - and even - numbers, according to the actual accepted numerical values of the letters. It is then proposed how they might have been used to determine the will of the Lord.

(d) Problems raised by the Biblical account of the Tabernacle are discussed, and the Tabernacle's authenticity is vindicated, especially in the light of archaeology. The theory that the Tabernacle was a projection of the Temple onto the Exodus story in post-exilic times, is shown to be false, especially in light of the internal evidence of the Pentateuch.

Not only are descriptions given of the Tabernacle and the Temple, and of their symbolic relevance to God's creation and the Sabbath, but also their religious and political significance, appointed festivals celebrated in the Temple and ritual acts performed by the High Priest in the Tabernacle. A comparison is made between the Tabernacle and Temple, showing their similarities and differences under seven categories, including the seven similarities between the Biblical accounts of their construction. The author highlights the major difference between worship in the Tabernacle and in the Temple, as the presence of Levite singers and musicians with harps and lyres, only in the Temple. The recent reconstruction of this Temple lyre, based on archaeological evidence, is shown and enhances our understanding of the glory of the Temple. The author proposes that the materials and design of the garments of the High Priest, represented the main
articles in the Tabernacle and the Temple; and that both the garments and the articles had similar gradations of holiness.

Finally, the author shows that in his dissertation, there are 44 possible uses of the number 'seven' in connection with the Tabernacle (22) and the Temple (22), which may be divided into seven groups, viz. terminology, materials, dimensions, furniture, ornamentation, ritual and symbolism. The other uses of the number 'seven' in the Hebrew Bible are then shown, confirming that it is a holy number, associated with spiritual completion, fulfilment and perfection. The author therefore concludes that the many uses of 'seven' in connection with the Tabernacle and Temple, may possibly be taken to confirm that the Lord did plan these structures and indeed His glory did fill both of them, as it will the future Temple, envisioned by the prophet Ezekiel.

For requests for reprints, the reader may contact the author: Mr David Ian Cole, 34 Ventnor Road, Muizenburg, South Africa 7945. Tel. +27 21 7887968
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For Hebrews of the pre-Sinai covenant, it was sufficient for the Patriarch to build a stone altar, usually on a mountain-top, wherever needed, e.g. Abraham built an altar on Mt. Moriah and offered up a ram instead of Isaac (Gen. 22:1,9,13). However, "at Mount Sinai, a fundamental change in the relationship with God occurred, thus establishing a more complex temple form and liturgy" (Bean, 45). At Mt Sinai, the covenant ordained a marriage-like arrangement between God and Israel, in which the giving of the Law/Torah (Pentateuch) was the contract. He would abide with them permanently if they would be "a kingdom of priests and a holy nation" (Ex. 19:6), by keeping this Law. It was necessary to include a code of penalties and sacrifices to atone for any sins against this Law.

The above event, which occurred soon after the escape of the Israelites from slavery in Egypt, led to the establishment of a temporary, portable holy place - the Tabernacle. This was erected exactly one year after the Passover that set the Israelites free from bondage from Egypt (Ex. 40:17), according to the new calendar of counting the years from the Exodus (Ex. 12:2), making the break with Egypt complete. It had to be assembled, dismantled, and reassembled without great complication in moving from place to place in the desert. It was used during the period of wandering that preceded their arrival in the Promised Land, and had the following significance: It served as the dwelling place of God, as a sign of His covenant faithfulness; the visible centre of Israel's religion and worship; and the place where God's presence was shown and where He communicated His will. It became the focus of national unity but was not designed, as are modern places of worship, for communal use. Through its instrumentality, the
experience with the divine presence, that occurred at Sinai, “could be extended as a living reality” (Sarna [b],190). This was the place where God talked with Moses “face to face” (Ex. 33:11) or “mouth to mouth” (Nu 12:8). It was also possibly symbolic of the seven days of creation and the Sabbath.

B. WHAT THE TABERNACLE CONSISTED OF

The Tabernacle was made according to God's command (Ex. 25:8), according to a design revealed to Moses (Ex. 25:9; 26:30), and built by Bezalel, son of Uri (Ex. 31:2). The Tabernacle tent consisted of three walls made of frames of acacia wood covered with gold and fixed into silver bases by means of tenons (Ex. 26:15-22). Colourful (blue, purple, scarlet and white) curtains, embroidered with cherubim, were hung over the frames. Above these curtains were goats' hair curtains, red rams' skins and other skins. The interior of the Tabernacle was divided into two rooms, separated by a colourful veil of cherubims (Ex. 26:31-33), suspended from four wooden posts covered with gold. The outer room was called the Holy Place and the inner room was called the Holy of Holies. The Holy Place contained the golden table on which the twelve loaves of bread of the presence/showbread were placed; the seven-branched golden lampstand; and the golden incense altar. The Holy of Holies contained the Ark of the Covenant, a gold covered wooden chest containing the two tablets of the Decalogue (Ex. 34:28-29; 40:20); Aaron's staff that miraculously blossomed (Nu. 17:10); a container of manna (Ex. 16:33-34); and a scroll written by Moses (Deut 31:26). God was invisibly enthroned above the gold cover/mercy seat, which had a cherub at each end and which rested upon the chest.

The Tabernacle tent stood within a court, which was divided into two equal parts. In the eastern half stood the Tabernacle tent, which faced east. In the western half, stood the altar of sacrifice for burnt offerings, made of acacia wood, covered with bronze (Ex. 27:1-2), as well as a bronze laver holding water, used by the priests for ritual ablutions (Ex. 30:18). The court was surrounded by a fence made of wooden posts fixed into
bronze bases supporting white linen curtains, which would have ensured that they were noticed even from a distance, against the brown colour of the desert. The entrance to the court was on the east and it was overhung with a colourful screen gate (Ex. 27:16), which matched another one at the entrance to the Tabernacle tent.

Once the Tabernacle was erected, it occupied a central position, physically and spiritually in the midst of Israel. The priests performed the sacrificial and other ritual services of the sanctuary; the Levites were in charge of the components of the Tabernacle when it was dismantled for each journey (Nu. 1:51). During the stationary periods, the cloud rested on the tent; the lifting of the cloud indicated that it was time for the camp to move. The way of holiness, leading to the divine presence in the Holy of Holies of the Tabernacle, was graduated into increasing circles of holiness, shown in various ways. For example, within the nations, Israel was a chosen people; within the twelve tribes of Israel, the priests and Levites occupied the central position; the Tabernacle enclosure itself was surrounded by the tribe of Levi (Nu. 1:52-53); the court was the outer enclosure of the Tabernacle tent and the only place the Israelites could enter; the priests could serve in the Holy Place of the Tabernacle; but only the High Priest could enter the Holy of Holies and then only on the Day of Atonement.

C. THE SEVEN BIBLICAL HEBREW DESIGNATIONS FOR THE TABERNACLE

The Hebrew Bible designates the Tabernacle by *seven* different terms, each of which is significant in that it either describes the structure of the Tabernacle or depicts its function, as follows:

(i) [כָּを超 (God’s) "Dwelling Place" (among Israel), (Ex. 25:9). The verb [כָּを超 means primarily “to tent,” to reside temporarily, as [כִּיסְרוֹ] "I will dwell (among them)” (Ex. 25:8), which negates the idea of God confined to a particular space. “More particularly it signifies the temporary residence of the desert nomads in their tents, who
are consequently called “they who dwell in tents” (Jud. 8:11) (Cassuto, 345). God is not said to abide in it but among the Israelites. This verb led to the post-Biblical Hebrew שֶׁכֶנֶּה as the term for the divine presence. “Scholars have understood the Shekinah as an intermediary figure between God and the world, as a circumlocution for the divine name, or as God’s mode of existing in the world” (Koester, 71). Furthermore, the pillar of cloud and presence of God "came down" (Ex 33:9) and "went up" (Ex 40:36), which “nullifies the idea that God resides inside the tabernacle, always confined by it” (Sarna [a], 207). When the Israelites were to remain in a place, the cloud rested on the tent - the lifting of the cloud showed that it was time for the Israelites to move (Ex. 40:36-38).

(ii) [מָשְׁכֵל] "the Dwelling Place of the Lord" (Lev. 17:4)

(iii) [מָשְׁכֵל הָעֵדָה] "the Dwelling Place of the Testimony" (Tables of the Covenant, inscribed with the Ten Commandments, which were in the Ark) (Ex. 38:21).

(iv) [אַרְטֶד] "the Tent of Meeting" (Ex. 28:43), where God meets with man.

The above terms: (i) [מָשְׁכֵל] and (iv) [אַרְטֶד], are also combined into: [מָשְׁכֵל אַרְטֶד] "the Dwelling Place of the Tent of Meeting" (Ex 39:32). It should be noted that both (i) and (iv), above, are synonymous and both words can also mean mere tents, e.g. "tents of [אַרְטֶד] the men" (Nu. 16:26), and "tent of [משכן קֹרָה] Korah (Nu. 16:27), recalling the nomadic way of life, as well as denoting the entire tabernacle. Furthermore (i) can also signify “the beautiful inner ceiling of the shrine” and (iv) “the covering of goatshair immediately above this” (Abrahams, 680).

(v) [מַרְגִּיס] "Sanctuary" (Ex. 25:8).
(vi) [שֵׁם] "the Holy Place" (Ex. 28:29; 38:24).

(vii) [יִרְוָ֑י] "the House of the Lord" (Ex. 34:26).

The word ‘Tabernacle’ comes from the Latin - tabernaculum: “tent”; and taberna: “hut,” and has “no connection with the Festival of Tabernacles - Sukkot -which should correctly be called the Festival of Booths” (Abrahams, 679).

D. THE BIBLICAL SOURCES FOR THE TABERNACLE

The significance of the Tabernacle is shown by the 46 chapters of the Hebrew Bible that are devoted to its construction and role in worship as follows: Exodus (13 chapters); Leviticus (18 chapters); Numbers (13 chapters); and Deuteronomy (2 chapters). Exodus, chapters 25-31, give the account of God’s instructions to Moses about the construction of the Tabernacle and chapters 35-40, give the actual fulfilment of the plan. In the first section the prescription begins with the details of the furniture (the most important interior elements), to the enclosure of the Tabernacle (the least important exterior elements), but in the second section, the order is reversed.

The outline of what the Biblical accounts in Exodus maintain; with the parallel verses in italics are as follows:

| Materials for the Tabernacle | (25:2-7) (35:4-9) |
| Purpose of the Tabernacle | (25:8) |
| Instructions for the making and use of the: Ark: |
| chest | (25:10-16) (37:1-5) |
| cover and cherubim | (25:17-22) (37:6-9) |
| table of showbread | (25:23-30) (37:10-16) |
lampstand (25:31-40) (37:17-24)

Tabernacle tent:
cherubim curtains (26:1-6) (36:8-13)
goats' hair curtains (26:7-13) (36:14-18)
rams' and other skins (26:14) (36:19)
wooden frames (26:15-30) (36:20-34)
canopy veil (26:31-33) (36:35-36)
screen entrance to the tent (26:36-37) (36:37-38)

altar of sacrifice (27:1-8) (38:1-7)

Tabernacle court:
screen gate to the court (27:16) (38:18-19)

priestly garments:
ephod and 2 shoulder stones (28:6-12) (39:2-7)
breast piece and 12 stones (28:13-29) (39:8-21)
the Urim and the Thummim (28:30; Lev. 8:8)
robe, pomegranates and bells (28:31-35) (39:22-26)
engraved headplate (28:36-38) (39:30-31)
tunic, turban, sash, breeches (28:39-43) (39:27-29)

altar of incense (30:1-10) (37:25-29)
laver for washing (30:17-21) (38:8)

The appointment of the supervisor (31:1-11) (35:30-36:2)
The keeping of the Sabbath (31:12-17) (35:1-3)
The fulfilment of God's instructions (39:32-43)
The Tabernacle set up; God's glory comes (40:1-38)

The Bible gives descriptions of the structural components of the Tabernacle, but no directions as to how to put them together, which must be derived from the character and dimensions of the components. In the very Biblical passages where the lack of detail is most noticeable, it is stated that Moses was to “make them according to the pattern
shown you on the mountain” (Ex. 25:40). This lack of details is because the main aim of
the sections dealing with the construction of the Tabernacle are “to instruct us in the
fundamental idea of the Presence of God in the camp of Israel and to give a
comprehensive description of whatever is considered conducive to the achievement of
this object” (Cassuto, 320).

E. THE SEVEN CATEGORIES OF MATERIALS USED FOR THE TABERNACLE
(ACACIA WOOD AND OLIVE OIL OF ISRAEL’S SEVEN TREES AND SEVEN
PRODUCTS)

The Biblical account of the Tabernacle (Ex. 25 ff.), begins with a list of the basic
materials needed to make the Tabernacle, its appurtenances, and the holy garments of the
High Priest and priests, which were voluntarily contributed by the people (Ex. 25:1-9).
God tested the Israelites by giving them the opportunity to give their first free will
offering to Him out of their new found wealth, which they received from the Egyptians
when they left Egypt (Ex. 12:35-36). The great variety of materials used, can be grouped
into seven categories, as follows:

(1) metals (gold, silver, bronze) (Ex. 25:3; 35:5).
(2) fabrics (dyed blue, purple and scarlet wool; fine twined linen; goats' hair)
(Ex.25:4; 35:6).
(3) animal skins (rams' skins dyed red/ tanned; seal/ dolphin/ dugong/ porpoise
skins) (Ex. 25:5; 35:7).
(4) acacia wood (Ex. 25:5; 35:7), one of Israel's seven trees. The other
characteristic trees God will put in the desert of Israel are: cedar; myrtle;
olive; cypress; plane and pine (Is. 41:19).
(5) olive oil for the lamps and anointing oil (Ex 25:6; 35:8), one of Israel's seven
products. The other characteristic products of the land of Israel are: wheat,
barley, vines, figs, pomegranates, honey (dates) (Deut. 8:8).
(6) spices for the anointing oil and for the fragrant incense (Ex. 25:6; 35:8).
(7) precious stones for setting for the ephod and breastpiece (Ex. 25:7; 35:9).

F. THE SEVEN HANDBREADTH CUBIT AS A UNIT OF LINEAR MEASURE
USED IN THE CONSTRUCTION OF THE TABERNACLE AND SOLOMON'S
TEMPLE

The measurements of the Tabernacle are given in terms of the 'cubit'. This unit of linear measure, "followed the Egyptian pattern, though the name of the unit [חַסִּים], ammah, is certainly related to Akkadian ammatu" (Scott, 24). It means the distance from the extended tip of the middle finger to the point of the elbow of the average man. The cubit is the principal unit of linear measurement in the Bible and was common also to Egypt and Mesopotamia. As it represented the always available means of measurement, a man's forearm, it must originally have come into use for the measurement of objects to which the forearm could be directly applied, e.g. the height of a man, Goliath (1 Sam. 17:4). This was the 'natural cubit' in common use called "the cubit of a man" (Deut. 3:11). However, a more precise unit would be required for the work of the architect, builder and craftsman.

Other linear units [Annexure 1] were as follows, with the cm equivalents (Zuidhof, 182):

(i) The reed of 6 cubits, which was primarily an instrument for measuring, rather than a unit of measurement (Ezek. 40:5).

(ii) A word for linear measurement that occurs only once in the Bible [حام] 'gomed' in Judges 3:16, has been translated 'cubit,' but at most it could only be 2/3 of a cubit, because the context makes it clear that it is the length of a dagger rather than of a sword: "girded on his thigh under his clothes" (v. 16) and "the hilt also went in after the blade and the fat closed over the blade" (v. 22). "Just as 2/3 shekel was called a 'pim' and this
name occurs only once in the Bible, so the 'gomedh' may turn out to be 2/3 cubit" (Scott, 27).

(iii) The span or distance between the outstretched thumb and the little finger, was a 'natural' unit only (Ex. 28:16), with an exact measurement being specified as a half cubit (25.9 cm) (Ex. 25:10).

(iv) The handbreadth or width of the palm at the base of the fingers or four fingers width (7.4 cm) (Ex. 25:25).

(v) The smallest sub-division of the cubit was the width of the finger (1.85 cm), or 1/4 of a handbreadth. However, the 'Royal Egyptian cubit' in the Science Museum, London, shows sub-divisions from half a finger down to 1/16 of a finger (Zuidhof, 120).

There was a royal cubit of **seven** handbreadths or 28 fingers (51.8 cm), and a common cubit of six handbreadths or 24 fingers (44.4 cm). The handbreadth is mentioned as the extra length of the (royal) cubit used by Ezekiel, compared with the common cubit (Ezek. 40:5). Since in this dissertation we shall be comparing the Tabernacle with Solomon's Temple, we need to know which cubit was used. Fortunately, it is stated that Solomon used "cubits of the old standard" (2 Chr 3:3) for building the Temple. This must be a reference to the cubit of Moses, the standard employed in the construction of the Tabernacle. "We may assume that the Hebrews used cubit rods derived from the Royal Egyptian Cubit of seven handbreadths, as their craftsmen had originally learned their trade in Egypt" (Zuidhof, 180).

Archeological remains of many large public buildings and enclosures can be measured in whole numbers of the common cubit, whereas the royal cubit appears to have been used for measurements involving religious objects. The altar found at Beersheba was 3 royal cubits high and computations for Solomon's molten sea favour the royal cubit.
Furthermore, for the making of the 50 loops for the Tabernacle goats' hair curtains (Ex. 26:7-13; 36:14-18) [Sect. 1:III B], unlike with the royal cubit, "there would be a practical difficulty with the common cubit in measuring off the spaces between the loops on the 30 cubit long sections" (Zuidhof, 182). For the royal cubit, there would have been 17 1/7 fingers per space (30 cubits x 28 fingers per royal cubit ÷ 49 spaces between loops = 17,143 = 17 1/7), which precision was possible between marks on a measuring rod. However, for the common cubit, there would have been 14 34/49 fingers per space (30 cubits x 24 fingers per common cubit ÷ 49 spaces between loops = 14,694 fingers = 14 34/49), which precision was not reached in ancient times as far as is known.

Finally, "in favor of the application of the seven-handbreadth cubit in the construction of the tabernacle and temple, is the fact that the number seven is so frequently encountered in connection with religious ceremonies, as in seven days, seven sabbaths or seven sprinklings of blood" (Zuidhof, 180).

G. THE **SEVEN** OBJECTS FOR THE TABERNACLE WOVEN BY SKILLFUL WORKMANSHIP/ EMBROIDERED, WITH LINEN AND DYED WOOL.

There were **seven** colourful objects for the Tabernacle, which were woven by skillful workmanship or embroidered, with finely twisted linen and blue, purple and scarlet wool, as follows:

(1) The breastpiece of the High Priest, with designs, which had inaddition, gold threads and 12 semi-precious stones (Ex. 28:13-29; 39:10-21).
(2) The ephod of the High Priest, with designs, which had inaddition, gold threads and two shoulder semi-precious stones (Ex. 28:6-12; 39:2-7).
(3) The canopy veil, with cherubim figures (Ex. 26:31-33; 36:35-36).
(4) The innermost Tabernacle tent curtains, with cherubim figures (Ex. 26:1-6; 36:8-13).
(5) The outer screen entrance to the Tabernacle tent (Ex. 26:36-37; 36:37-38).
(6) The screen gate to the court (Ex. 27:16; 38:18-19).

Whereas the fourth and the last, had more linen than wool in the weave, all the others had less linen than wool in the weave. The workmanship of the first four was "skillful," the last three only "embroidered," which was inferior to that of the former, as they had no figures or designs. Although the small suspended pomegranates on the High Priest's robe were made of the same three coloured wools as the above, there is no mention of linen or of the type of workmanship in the MT, so they cannot be included in this list.

II. THE SCREENS AND OUTER COURT CURTAIN OF THE TABERNACLE

A. THE COLOURFUL SCREENS OF THE TABERNACLE

The Tabernacle was a series of enclosures, with diminishing holiness from its interior to the outside. Three screens [םיב] were used at extremes to various parts of the Tabernacle and its compound. They hung loosely and whoever entered lifted up its extremities.

1. The colourful canopy cherubim veil (Ex. 26:31-33; 36:35-36), (and sprinkling of blood
seven times before it)

The veil [םיב], was used to divide the innermost sacred space (Holy of Holies) from the outer sanctum (Holy Place). It guarded the most holy object and only the High Priest could go past it, and only after special cleansing, on the Day of Atonement. "Hanging before the ark, which symbolized God's Presence and served as the place of God's glory, the veil marked the place where the Divine and the human met (Ex. 30:6)" (Meyers [e], 785). The veil was suspended on golden hooks under four acacia wood pillars, which were overlaid with gold and set in silver bases. The veil is rather a booth that is pictured
in Exodus as the innermost enclosure, although "it has generally been taken to be a veil hanging vertically in front of the ark, but the text (Ex. 40:3) says quite explicitly that one is to cover over the ark with it" (Friedman [b], 295). There is a reference to God's "booth" in Lam 2:6, and His "tent" in Ps 27:5. The veil was made of the finest materials, a blend of blue, purple and scarlet dyed wools and fine twined linen, and was crafted with the most elaborate workmanship, which produced cherubim on the fabric, because it shielded the Holy Ark. The term [קדש] was later transferred to the ornamented curtain covering the ark, that contains the Torah scrolls in the synagogue.

Part of the blood of a young bull without blemish had to be sprinkled seven times before the Lord, in front of the veil, for any one who sinned unwittingly (Lev. 4:6, 17).

2. The colourful screen entrance to the Tabernacle tent (Ex. 26:36-37; 36:37-38)

The next important entrance, dividing the Tabernacle itself from the surrounding court, was covered with a screen, that used the same fine textiles as for the veil, but was not decorated with cherubim. It was embroidered, a specialized type of weaving, but requiring less skill than that required for the veil, and was suspended from golden hooks of five pillars made of acacia wood, covered with gold, set in bronze bases instead of silver (Ex. 26:36-37). There may have been gold and bronze rings around this entrance [Sect. 1:III B 1(b); 2(b)].

3. The colourful screen gate to the court (Ex 27:16; 38:18-19)

This screen was twenty cubits long and was hung on silver hooks on four pillars set in bronze bases with silver bands/ fillets/ rods. Its workmanship and fabric were the same as for the screen entrance to the Tabernacle tent, but without gold and bronze rings around it.
B. THE WHITE COURT CURTAINS OF THE TABERNACLE (Ex.27:9-19; 38:9-20)

The Tabernacle was surrounded by a rectangular enclosure or court, measuring 100 cubits from E to W and 50 cubits from N to S, which was divided into two equal squares. The 300 cubit perimeter was screened by white curtains of “fine twined linen” five cubits high, hung on 60 acacia pillars/posts fixed into bronze bases, obviously intended to be five cubits apart. The east side had two short curtains 15 cubits long with the opening of 20 cubits in the middle closed by the screen gate. The number of pillars represents no problem because the first pillar of each side serves as the last pillar of the preceding side, and in practice 60 pillars suffice for 60 spaces. “Each of the four pillars at the four corners is of course counted only once in this aggregate, although actually it served both adjacent sides, insofar as it was necessary to complete the number of spaces between the pillars” (Cassuto, 366).

Each pillar was made more rigid by cords and bronze pegs (Ex 27:19; 35:18; 38:20), had a silver cap to protect its top (Ex. 38:17), and the curtains were attached to silver hooks affixed to the tops of the pillars. Some have supposed that the silver bands/fillets on the pillars (Ex 27:10) “were apparently rings encompassing the pillars at different heights—one at the top and one at the bottom and one or more in the middle which served both as decorations and as fittings to which to tie the hangings” (Cassuto, 365). However, the stem of the Hebrew word for 'band' [معنى], means "to be attached to" [معنى] (Ex. 38:28; Harris, vol. 1, 332) and so "some kind of fillet or connecting rod seems intended" (Sarna [b], 174). If so, then the fillets were curtain rods of acacia wood covered with silver, hung upon hooks near the upper ends of the pillars and served as the top rail of a fence, to keep the pillars at a proper distance apart. This would have formed a much stronger framework of a fence on which to hang the curtains.

The exact position of the Tabernacle within the court is not stated, but the prevailing theory is that its entrance was 50 cubits from the screen gate of the courtyard. There
would then be 50 cubits from there in the other direction. On the north and south sides there would be an equidistant space of 20 or 21 2/3 cubits between the Tabernacle and the court curtains, assuming the width of the Tabernacle was 10 or 6 2/3 cubits, these dimensions being derived below.

III. THE FRAMES AND FABRICS OF THE TABERNACLE TENT

The Tabernacle was constructed by arranging gilded acacia-wooden frames as a rectangular box (only open on the east side which had a screen), and then spreading curtains over them.

A. THE GOLDEN WOODEN FRAMES OF THE TABERNACLE TENT (Ex. 26:15-30; 36:20-34)

1. Solid planks or frames

Apart from for the Tabernacle (Ex 26:15-19), the word for 'planks' or 'frames' [םשנה], appears only once in the Hebrew Bible (Ezek. 27:6), where it seems to mean the planks of the deck of a ship. However, in the case of the Tabernacle, it probably means wooden frames rather than solid planks, for the following reasons:

(i) The 50 planks required for the Tabernacle would have imposed a heavy burden on those charged with transporting them, despite four wagons drawn by eight oxen for this purpose (Nu. 7:8).
(ii) The structure would have been unwieldly.
(iii) The planks would have flexed and whipped.
(iv) The beautiful curtaining decorated with cherubim would not be seen from the sides of the interior.
(v) Only a few species of acacias "have an upright trunk suitable for cutting timbers for construction" (Sarna [b], 158), so it would have been difficult to make solid planks.

To overcome all these problems, "most exegetes now accept the view of A.R.S. Kennedy that [\(\text{\textsc{\textit{\textbullet}}}\)] denotes a light, open frame, consisting of two side arms joined together at the top, the middle and the foot by cross-runings, with two tenons projecting below" (Abrahams, 682). There were two bases of silver for the two tenons of each frame, which provided an unbroken silver foundation on the sides and the rear of the Tabernacle. Furthermore, in the book of Exodus, precise sizes of objects for the Tabernacle are given, but the thickness of [\(\text{\textsc{\textit{\textbullet}}}\)] is not given, because if it is a frame, this is not important as it is negligible, and only the height (10 cubits) and width (one and a half cubits) need to be mentioned. "If the [\(\text{\textsc{\textit{\textbullet}}}\)] were posts or boards, the writer would very likely have given their depth, along with the height and width" (Hatton, 209).

2. Flush or overlapping arrangement of frames

These frames could have been set up flush alongside one another or "overlapped one another" (Friedman [a], 243), as the text does not give details, because "the plan for it has been shown you on the mountain" (Ex. 26:30).

(a) Problems with the flush arrangement of frames

(i) If it was a flush arrangement, then surely the width of each frame would have been one or two cubits and not an unusual size of one and a half cubits.

(ii) With this arrangement, the 20 frames on each long side would make a length of 30 cubits, because (20 frames x one and a half cubits width per frame) = 30 cubits.
(iii) The 6 frames at the back would make a minimum of 9 cubits, because (6 frames x one and a half cubits width per frame) = 9 cubits. A guess is then proposed that the two special corner frames, which served as buttresses, and the thickness of the adjacent frames of the sides, extend the width to 10 cubits [Annexure 2]. However, each corner frame was probably permanently affixed to the last board of the adjacent side (Ex. 26:23-25; 36:28-30), and together inserted into a ring, as used for the corners of the large sarcophagus of Pharaoh Amenemhet I (Cassuto, 356). Therefore the corner frames need only have extended the width of the Tabernacle by virtue of their negligible thickness, and not by their width. To get some idea of the thickness of a frame it is interesting to note that the standard thickness of boards of the size of the frames of the Tabernacle, used today, varies from 12 mm (pine/meranti) to 16mm (chipboard). If we take an average value of 14 mm (1.4 cm) for the thickness of a frame, then the thickness of 4 frames is one tenth of a cubit because (4 frames x 1.4 cm thickness per frame) ÷ 51.8 cm, the length of a cubit [Sect. 1:1 F], = 0.11 or 1/10 cubit (5.6 cm or 3 fingers).

(iv) The reason for proposing this width of 10 cubits, is to see the Tabernacle as a 1:2 scale model of the Temple of Solomon, which had an inside length of 60 cubits and a width of 20 cubits (1 Kings 6:2). However, “the 1:2 analogy of the Tabernacle to the Temple is questionable in any case, because the Temple’s height is 30 cubits while that of the Tabernacle is only 10” (Friedman [b], 296).

(v) The flush arrangement does not seem likely in light of the instruction that 5 rods of acacia overlaid with gold, hold these frames together on each side, the middle rod extending “in the midst of” [כְּלָבֹּשׁ] the frames across the whole length of the side (Ex. 26:28). Above the middle rod were two rods half this length, matched by two similar rods below it.

(vi) The flush arrangement is structurally weak.
(vii) The measurements of the fabrics, discussed below, which enclosed the frames, do not verify the dimensions of the flush arrangement.

(viii) Precious gold rings joining the curtains, would be virtually invisible on the sides, as the frames stand between the rings and the interior of the Tabernacle.

(ix) A place of worship would look more aesthetically pleasing if its height (10 cubits) was half its length (20 cubits), than only a third of its length (30 cubits), the length of the flush arrangement of frames. Solomon’s Temple had its interior height (30 cubits) as half its length (60 cubits).

(x) The dimensions of the Holy of Holies as a cube of side 10 cubits, do seem to correspond with that of Solomon’s Temple as a cube of interior side 20 cubits, by 1:2, but this is erroneous as the actual height of the Tabernacle (10 cubits) is used, instead of a lower height, as in the Temple, which had a height of 20 cubits for the Holy of Holies (1 Ki. 6:20), but 30 for the Holy Place (1 Ki. 6:2).

(xi) No space is available for the pillar of cloud or fire in the centre of the western square of the court as shown below.

(xii) The two bases of silver for each frame would have had to be very wide and heavy to provide an unbroken silver foundation on the sides and the rear of the Tabernacle.

(b) The overlapping arrangement of frames

All the above-mentioned problems with the flush arrangement of frames, are solved with an overlapping arrangement of frames, as follows:
(i) The unusual size of one and a half cubits for the width of a frame would not be unusual, if another frame overlapped it by half a cubit on each side. If so, then it is probable that the width of the side arms of each frame was also half a cubit.

(ii) The two long sides of the Tabernacle would then be 20 cubits each, because (10 outer frames x 1 1/2 cubits width per frame) + (9 spaces between frames x 1/2 cubit width of space between frames) + (extension of last inner frame of 1/2 cubit) = 15 + 4 1/2 + 1/2 = 20 cubits. It should be noted that the last inner frame nearest the rear, should overlap by one cubit, or two-thirds its width, instead of half-a-cubit or one-third its width, like the other frames, so that the corner frame, which was fixed to it, would be better supported (Ex. 26:23-25; 36:28-30). The rear wall was fixed to these reinforced corners [Annexure 3].

(iii) It has been determined on the basis of overlapping of the frames, that "the rear wall of six frames, would be 6-8 cubits depending on the arrangement of the corner frames and the thickness of the frames" (Friedman [b], 10). However, it may be possible to obtain a more accurate measurement as follows: The rear wall would be at least 6 1/2 cubits, because (3 frames x 1 1/2 cubits width per frame) + (2 spaces between frames x 1/2 cubit width of space between frames) + (extension of last inner frame of 1 cubit) = 4 1/2 + 1 + 1 = 6 1/2. To this we must add 2 thicknesses of the corner frames and 4 thicknesses of the frames of the sides, i.e. the thickness of 6 frames. If we take an average value of 14 mm (1.4 cm) for the thickness of a frame, based on the standard thickness of boards of the size of the frames of the Tabernacle, used today, then the thickness of 6 frames is one sixth of a cubit because (6 frames x 1.4 cm thickness per frame) divided by 51.8 cm, the length of a cubit [Sect. 1:1 F] = 0.16 or 1/6 cubit (8.4 cm or 4 1/2 fingers or about one handbreadth). It is reasonable then to take the width of the Tabernacle as 6 2/3 (6 4/6) cubits, because this is the sum of 6 1/2 (6 3/6) cubits (the width of the frames) + 1/6 cubits (the thicknesses of the frames) [Annexure 4]. This is by no means a fanciful figure, as there was a unit of linear measure, the 'reed' of 6 cubits,
and the 'gomed' was probably 2/3 of a cubit, and in any case, measurements could be made up to one sixteenth of a finger [Sect. 1:1 F]. Although this value is not conclusive, it is much more accurate than the accepted value of 10 cubits with all its problems, and it will be used for the width of the Tabernacle throughout this dissertation, as it yields most interesting results.

(iv) The Tabernacle now may turn out to be a 1:3 scale model of the Temple of Solomon in all its interior dimensions, i.e. length - 20 : 60 cubits; width - 6 2/3 : 20 cubits; height - 10 : 30 cubits [Annexure 7]. Furthermore, from the above dimensions, it can be seen that the Temple and Tabernacle concur, with their heights being half their lengths and their widths being 1/3 of their lengths. However, there is inconsistency with the flush arrangement of frames in that it makes the Tabernacle's height (10 cubits) one third instead of half of the length (30 cubits), as in the Temple, although the width (10 cubits) is one third of the length (30 cubits), as in the Temple.

(v) The overlapping arrangement of frames does seem likely with reference to the middle rod extending "in the midst of the frames" (Ex. 26:28).

(vi) The overlapping arrangement is structurally strong.

(vii) The measurements of the fabrics verify the dimensions of the overlapping arrangement, shown below.

(viii) 50 precious gold rings and 50 bronze rings would be visible on the top and sides of the entrance to the Tabernacle tent, shown below.

(ix) It is more aesthetically pleasing having the height of the Tabernacle (10 cubits) as half its length (20 cubits), corresponding with that of the interior of Solomon's Temple, with its height (30) as half its length (60).
(x) All the dimensions of the Holy of Holies may correspond with the Temple by 1:3, as shown below.

(xi) Space is available for the pillar of cloud or fire in the centre of the western square of the court, shown below.

(xii) The two bases of silver for each frame would not have had to be very wide and heavy, to provide an unbroken silver foundation on the sides and the rear of the Tabernacle, as the bases of the inner overlapping frames would have fitted in between the bases of the outer overlapping frames.

(xiii) There may be a connection between the 20 cubit length of the Tabernacle tent and the 20 cubit length of the colourful outer court screen gate, even if only for symmetry and beauty.

(xiv) The cherubim curtains would have been seen through as many openings in the frames whether the flush or overlapping arrangement was used, but more of the curtains would have been seen in a smaller area with the overlapping arrangement of frames, making the sides of the interior more beautiful.

B. THE FABRICS OF THE TABERNACLE TENT

1. The colourful curtain of cherubins (Ex. 26:1-6; 36:8-13)

The innermost fabric consisted of 10 curtains of finely twisted linen and blue, purple and scarlet wool with woven figures of cherubim, done by skillful workmanship. Each curtain measured 28 by 4 cubits. Five of the curtains were sewn together, as were the other five, to make two larger pieces of fabric, each 28 by 20 cubits. Fifty loops of blue
thread were sewn on the edge of the long side (28 cubits) of each and the two pieces of fabric were connected by putting 50 gold rings/clasps through the loops, yielding a single cloth of 28 x 40 cubits.

(a) Problems with the flush arrangement of frames

With the flush arrangement of frames, the length of the Tabernacle would be 30 cubits and the height of the back would be 10 cubits, so the length of curtain required would be 40 cubits, which is available, but there is no extra ‘play’ for the curtain to go over the back.

However, the width of curtain required would be 30 cubits (as the Tabernacle would be 10 cubits high on each side and 10 cubits across), and there is only a width of 28 cubits of curtain available. There is also no extra ‘play’ for the curtain to go over the two sides. There would be at least a gap of 1 cubit between the end of the curtain and the ground on each side, which would not look nice from the inside through the opening in the frames, and the precious gold rings would be virtually invisible on the sides from inside.

(b) The overlapping arrangement of frames

With the overlapping arrangement of the frames, the length of the Tabernacle would be 20 cubits and if the two curtains of length 20 cubits each, were laid on top of one another as a double layer of fabric, its length would also be 20 cubits. The double layer at the top and sides, would give this thin curtain more strength to support four more coverings and to withstand the tension of being fastened by loops at their edges to pegs, resembling nails (Ex. 27:19), affixed to the boards. There would be no curtain going over the back wall, but the veil being a canopied pavilion, made of the same cherubim fabric (Ex. 26:1,31), provides the fitting, matching covering of the inside rear wall. This explains why the outer goats’ hair curtain needed an extra covering for the outer rear wall, shown
below, while the inner cherubim curtain does not. It is significant that there were beautiful cherubim visible from within the Tabernacle as well as above, towards Heaven (even though this was later covered over by other skins). This would, however, also be seen and admired by the people when the Tabernacle was erected and dismantled.

The width of the curtains (28 cubits), would also be a double layer and would cover the heights of the two sides of the Tabernacle (20 cubits) and its width (6 2/3 cubits), for the ceiling, allowing for 2/3 cubit of ‘play’ caused by going over each side, which must be taken into account. No ‘play’ would be needed in the length as the curtain did not go over the back wall. The 50 gold rings would all be at one end and form a pattern of gold all around the entrance (one per approx. 1/2 a cubit of curtain), being clearly visible from inside and outside the Tabernacle [Annexure 5]. This would also make a big difference to embellishing the outer screen entrance to the Tabernacle tent, which otherwise had the same workmanship and fabric as the screen gate to the courtyard.

2. The black curtain of goats’ hair (Ex. 26:7-33; 36:14-18)

This was made of less-valuable fabric and was not dyed or embroidered, but in warm weather goats’ hair contracts and allows ventilation of air, while in wet weather it expands and become waterproof. Like the cherubim curtain, it was made of two pieces of fabric joined together by 50 loops and rings, but its rings were of brass/bronze instead of gold. Its measurements shed further light on the construction of the Tabernacle. There were 11 curtains instead of 10 and each was 30 x 4 cubits instead of 28 x 4 cubits. Six of these were joined to make a length of 24 cubits and another five were joined to make a length of 20 cubits (Ex. 26:7-13). After joining the two large pieces of fabric by the rings, its total length was $24 + 20 = 44$ cubits and width, 30 cubits.
(a) Problems with the flush arrangement of frames

With the flush arrangement of frames, the length of the Tabernacle would be 30 cubits and the height of the back would be 10 cubits, so the length of curtain required would be 40 cubits. However, there would be 4 cubits too much of the 44 cubit curtain. "Those who have held this view of the Tabernacle, i.e. the flush arrangement, have understood the sixth curtain to be folded back around the entrance of the structure" (Friedman [b], 298). However, Ex. 26:9b, says: "...and you shall double the sixth curtain opposite the front of the tent," which means the rear, which is confirmed by verse 12 - "The half of the extra curtain shall be spread on the back of the Tabernacle". However, since the rear wall is already covered with this curtain in this flush arrangement of frames, and does not need reinforcing like the ceiling, it does not make sense to double it here, especially when no other part of the curtain is doubled.

With the flush arrangement of frames, the width of the curtain required would be 30 cubits, as the Tabernacle was 10 cubits high on each side and the width would be 10 cubits across. There was a width of 30 cubits of curtain available, but at least a cubit of this black, less attractive fabric would then show below the cherubim curtain on each side from the interior. However, Ex. 26:13 explicitly states that there was an extra cubit of curtain on each side to cover the cherubim curtain, and so this curtain is two cubits short in the width, apart from there being also no 'play' for the curtain to go over the two sides.

(b) The overlapping arrangement of frames

All the above-mentioned problems are solved. With the overlapping arrangement of the frames, the length of the Tabernacle would be 20 cubits and if the two curtains (44 cubits) are laid on top of one another as a double layer of fabric, its length would be 20 cubits with an extra single layer, 4 cubit long and 30 cubit wide of curtain left over. This 4 cubit long curtain, when folded over the rear wall (Ex. 26:9b, 12), with each 4 cubit side
overlapping by 2/3 cubit, would add up to the 6 2/3 cubit-wide back of the Tabernacle. This is precisely how one would wrap paper in the most economical way around a box. Some paper left over from the two sides is brought over to cover the end of the box, a piece from each side overlapping the other and folding the surplus over at the top into a triangle, with its apex pointing down. Instead of tape to hold down this triangle and stick the sides together, the fabric must have been tied and held down with cords and pegs.

The width of the curtains (30 cubits) would cover the heights of the two sides of the Tabernacle (20 cubits) and its width (6 2/3 cubits), allowing for 2/3 cubit of ‘play’ for going over each side, plus an extra cubit on each side to be spread back along the edges of the Tabernacle on both sides, to cover and protect the finer cherubim curtains from touching the ground (Ex. 26:13) [Annexure 6].

The double layer of fabric at the top and sides would give the roof added strength to support two more coverings and to withstand the tension of being fastened down. The 50 bronze rings (one per approx. 2/3 cubit of curtain), would lie inbetween the gold rings of the cherubim curtains (one per approx. 1/2 cubit of curtain), surrounding the entrance to the Tabernacle tent. They would be visible from both inside and outside the tent, giving the entrance extra beauty and distinguishing it even more from the screen gate to the court.

3. The other coverings of skins (Ex. 26:14; 36:19)

The measurements of the two uppermost leather coverings are not given. The first was a covering of ram’s leather dyed red/ tanned; and the second of skins of uncertain meaning, but translated as “seal,” “dolphin,” “porpoise” or whalelike “dugong” (Holladay, 389). As the outermost protective covering of the Tabernacle (Nu. 4:25), “the skin of a marine animal like the dolphin or dugong would have been eminently suitable, both for its toughness and for its waterproofing properties” (Harris, vol.II, 967). The
dugong is plentiful in the Red Sea and its skin is still used by Bedouin to make sandals. The word is used in only one other place in the Bible, where it refers to women’s sandals (Ez. 16:10), and is "cognate with Arabic tuhas, a word applied to small cetaceans, notably the dolphin" (Cross [b], 95).

C. THE HOLY OF HOLIES

The size of the Holy of Holies is also affected by the two different arrangements of frames.

(a) Problems with the flush arrangement of frames

In this view, when the cherubim curtain is in place, the gold rings will be seen overhead, 20 cubits from the entrance. The purpose of the rings is seen to divide the Tabernacle into the Holy Place and the Holy of Holies. This makes the Holy of Holies a perfect cube, each side 10 cubits long corresponding 1:2 with the inside of Solomon’s Temple, which is a cube of side 20 cubits (1 Kings 6:20; 2 Chr 3:8). However, this does not actually correspond, because the height of the Tabernacle is used (10 cubits), instead of a lower height as in the Temple, which has the height of its Holy of Holies (20 cubits), 2/3 of the height of the Temple (30 cubits). As justification for the gold rings overhead, Ex. 26:33 is quoted, which says that the veil [רבד] must hang under the rings [שׁפִי]. However, as we have seen above, the veil is “more probably a canopy, not a veil; and so it does not make sense to speak of it as standing under a single line of rings” (Friedman [b], 297). If the veil did hang under these curtain rings, 20 cubits from the entrance, the question may be asked as to what was the purpose of the four posts under which they were supposed to hang. Furthermore, these rings seem to refer to the preceding verse (Ex. 26:32), referring to the hooks on the four posts under which the veil must hang and not the rings of the big cherubim curtains (Ex. 26:6).
There is also the possibility of a scribal error regarding the Hebrew letters [כ] and [ל], which sound similar, in Ex. 26:33 - [כָּלַחְתֹּתַהֲי] i.e. “under the rings,” may rather be [כָּלַחְתֹּתַהֲי] i.e. “under the frames” (Ex. 26:15). This would mean that the veil must be lower than the height of the frames. Confirmation of this may be found in the LXX (the Septuagint Greek translation of the Hebrew Bible in about 285 BCE), which in Ex. 26:33, does not say “under the rings” but “under the posts/frames.” In the LXX, the same Greek word (ΣΤΥΛΟΣ) that is used in Ex. 26:32 & 33 translated “posts,” is also used in Ex. 26:15 for the “frames” of the Tabernacle, where the MT uses [ֶלֶרֶפ]. A different Greek word (ΚΡΙΚΟΣ) is used for “ring,” where the MT uses [ֶלֶרֶפ] as in Ex 26:6. It appears that the Greek translator suspected a scribal error and so “the Septuagint text of this verse (Ex. 26:33) calls for a reading of ‘under the frames’ (translating the Hebrew [לֶרֶפ]) rather than the Masoretic ‘under the rings’ (Hebrew [כָּלַחְתֹּתַהֲי])” (Friedman [a], 244).

A possible final proof that the veil could not just hang in front of the Ark, but had to be above it and cover it as well, is found in the gradations of holiness. The veil, as the most important of the fabrics of the Tabernacle, corresponds in its level of holiness, to the Ark, the most important piece of furniture in the Tabernacle, in the Holy of Holies, the most important place in the Tabernacle. However, the cherubim curtains correspond in holiness to the furniture in the Holy Place. "They are, in essence, the fabrics associated with this sanctum, though part of them is spread over the Holy of Holies" (Haran [d], 162). Both the veil and the cherubim curtains were made of the same materials and with the same workmanship, but the Biblical texts show that they must have differed in composition and outward appearance. For the veil, the order of materials is: blue, purple and scarlet wool followed by linen (Ex. 26:31); whereas for the curtains, the order of the materials is: linen, followed by blue, purple and scarlet wool (Ex. 26:1). The order of words probably refers to the proportions of the different materials that were woven together, with the curtains having more linen in the blend than the veil. Therefore, there
was a need for the veil to come between the curtains and the Ark, overhead, and on the sides.

(b) The overlapping arrangement of the frames and the Holy of Holies possibly a cube of side approximately seven cubits.

Since the Holy of Holies in the Temple of Solomon (1 Kings 6:20) was a perfect cube, 20 cubits on each side, it is reasonable that the Holy of Holies of the Tabernacle was also a perfect cube. This would be a symbol of “God’s unity and perfection” (Sarna [a], 207). If so, then its length, width and height would each be 6 2/3 cubit, since this was the proposed width of the Tabernacle tent earlier, according to the overlapping arrangement of frames. Furthermore, this corresponds with the Temple of Solomon in that the inside length of its Holy of Holies (20 cubits), was 1/3 of the inside length of the Temple (60 cubits). With the Tabernacle, the length of its Holy of Holies (6 2/3 cubits) would also be 1/3 of its length (20 cubits). Again, for the Temple, the inside height of the Holy of Holies was 20 cubits or 2/3 of the height of the Temple (30 cubits). For the Tabernacle, we have seen that the veil over the ark was a canopy, lower than the height of the frames (10 cubits) and could have been 2/3 this height, which is exactly 6 2/3 cubits. It would be necessary to have the roof of the Tabernacle higher than the canopy veil, in order to lift it up with the four poles to place them in, or remove them from their bases.

Extra evidence in support of the Holy of Holies as a cube of side 6 2/3, is found from the dimensions of the altar of Solomon's Temple. The width of the bronze altar of the Temple was 20 cubits (2 Chr. 4:1), which corresponded to the inner width of its Holy of Holies (1 Ki. 6:20). By analogy, the width of the altar of the Tabernacle was 5 cubits (Ex. 27:1), which corresponded approximately to that of the width of its Holy of Holies (6 2/3), if there was an overlapping arrangement of frames, but not if there was a flush arrangement of frames, which makes the width of the Holy of Holies 10 cubits.
Furthermore, the height of the Temple altar, was 10 cubits, which corresponded to half the inner height of its Holy of Holies (20 cubits). By analogy the height of the Tabernacle altar (3 cubits), corresponded to about half the possible height of its Holy of Holies (6 2/3).

In fact, we can envisage the canopy veil hanging from four pillars, completely covering the Ark with one pillar in each corner of an area approximately seven cubits by seven cubits, and seven cubits high. When the Tabernacle was dismantled, the canopy veil could simply be unhooked from the pillars to fall down and keep the Ark covered, which also had its own covering of goats’ skin and another cloth of blue (Nu. 4:5,6). When the Tabernacle was erected, the canopy veil could simply be hooked onto the pillars, again without anyone seeing the Ark. There is also no risk of anyone even catching a glimpse of the Ark, when Aaron raised the canopy veil to enter the Holy of Holies, since “there shall be no man in the tent of meeting when Aaron enters to make atonement in the Holy Place, until he comes out” (Lev. 16:7). Even Aaron could not see it as the cloud of incense he made, had to screen it lest he die (Lev. 16:13). There was ample space for Aaron to move around the Ark in this cube of 7 cubits, as the Ark’s dimensions were: length (2 1/2 cubits); width (1 1/2 cubits); height (1 1/2 cubits) and the height of an average man is 3 cubits and width, 1 cubit.

It has been shown earlier that the Tabernacle may have corresponded 1:3 with the inner dimensions of the Temple regarding length, height and width, and now that the Tabernacle may have corresponded 1:3 with the Temple regarding the size of the Holy of Holies (each side 6 2/3: 20 cubits) [Annexure 7].

D. THE CENTRE OF THE WESTERN SQUARE OF THE COURT

It has already been mentioned that the court of the Tabernacle consisted of two equal squares and that the entrance of the Tabernacle tent was probably on the border of the
two squares, at the beginning of the western square. It is likely that the altar of sacrifice was placed at the point of intersection of the diagonals of the eastern square of the outer court. Since the arrangement of the frames affects the length of the Tabernacle, this also affects what was in the centre of the western square.

(a) Problems with the flush arrangement of frames

With the flush arrangement of frames, the point of the intersection of the diagonals of the western square would be placed precisely in the centre of the Holy of Holies, which would have been the Ark [Annexure 8]. The problem with this reasoning is that it does not take into account the space occupied by the pillar of cloud and of fire (Ex. 13:21-22), which was so holy, it would have been impossible to erect the Tabernacle to contain it in the Holy of Holies and to place the Ark there (cf. Ex. 3:5; 40:35).

(b) The overlapping arrangement of the frames

With the overlapping arrangement of frames, the point of intersection of the diagonals of the western square, would be placed precisely in the centre of the pillar of cloud by day and the pillar of fire by night. As the man-made altar of fire/smoke over an area of 5 cubits by 5 cubits, in the centre of the eastern square, reached out to God; so God's fire/cloud, double the area (10 cubits by 10 cubits, or a circle of diameter 10 cubits), "in the sight of all the house of Israel" (Ex 40:38), reached out to man, in the centre of the western square [see Annexure 9, below]. When the fire/cloud stopped moving it was a signal for the Israelites to halt, and it is likely that the rear of the Holy of Holies of the Tabernacle was erected flush with it, which would have been safe to do, which may be compared with the burning bush that was not consumed (Ex. 3:2). Only once the Tabernacle was erected, did the cloud cover it, "and the glory of the Lord filled it" (Ex. 40:34). When it was taken up, the Israelites would go onward (Ex. 40:36).
E. THE TABERNACLE TENT IN THE HOLY OF HOLIES OF SOLOMON'S TEMPLE

Final support for the overlapping arrangement of the frames, resulting in a length of 20 cubits, height of 10 cubits and width of 6 2/3 cubits for the Tabernacle tent, may be that it was housed under the wings of the cherubim in the Holy of Holies of Solomon's Temple. These two new cherubim, carved from olive wood, overlaid with gold were each 10 cubits tall, and did not have their wings folded back against their bodies like the usual ones from the ancient Near East, but had their wings spread wide for 20 cubits. They stood on their feet, with their sides towards the entrance and with their heads turned away towards the Ark. Each of their wings was 5 cubits long and each touched an opposite wall and each other in the centre (1 Kings 6:19-28; 2 Chr 3:10-13). The priests brought the Ark to the Holy of Holies, "underneath the wings of the cherubim,"...so that they "made a covering above the Ark and its poles, and the poles were so long that the ends of the poles were seen from the Holy Place before the inner sanctuary" (1 Kings 8:6-8).

However, not only the Ark, but the whole Tabernacle tent (10 cubits high and 6 2/3 wide), could have fitted in the space under the cherubims' outspread wings, of 10 cubits high and less than 10 cubits wide, because of the space taken up by their bodies. The Tabernacle tent could extend for its entire length of 20 cubits, as the Holy of Holies was a cube with each side equal to 20 cubits (1 Kings 6:20; 2 Chr 3:8). There was still another 10 cubits of space above the cherubim to the ceiling of the Holy of Holies. Concerning the poles attached to the Ark, mentioned above, it is clear that they were 20 cubits long, the full length of the Holy of Holies, which was also the length of the Tabernacle tent, and the poles could easily pass between the furniture of the Tabernacle. It would be comforting for the priests to see the poles pressing against the new veil, to know that the Ark was always there. At times, the Tabernacle may have been stored away beneath the crypts of the Temple of Solomon, according to the Babylonian Talmud.
(Sota 9a), "while the appropriately measured space beneath the wings of the cherubim meanwhile corresponded to it above" (Friedman [a], 246), i.e. the corresponding space under the wings of the cherubim, symbolized its presence. Josephus states that the Ark and the Tabernacle were brought into the Temple and that the outspread wings of the cherubim looked like a tent (Ant. VIII iv:1; Whiston,176)). The Rabbinic tradition, that the [םלוה] (God's Presence) dwelt in the 1st (Solomon's) Temple but not in the 2nd (Zerubbabel's and Herod's), may relate to the presence of the Tabernacle, [מעל] (Dwelling Place of God) in the earlier building.

Evidence for the presence of the Tabernacle in the Solomon's Temple from the Hebrew Bible is as follows:

(i) When David made Solomon king, he also appointed the Levites to "keep charge of the Tent of Meeting (Tabernacle) and the Sanctuary (the Temple still to be built)" (1 Chr 23:32).

(ii) When Solomon dedicated the Jerusalem Temple, "they brought up the Ark of the Lord, the Tent of Meeting, and all the holy vessels that were in the Tent" (1 Kings 8:4; 2 Chr 5:5).

(iii) When Joash decided to repair the Temple, he demanded that the priests impose a tax "for the Tent of Meeting" (2 Chr 24:4-6).

(iv) When king Hezekiah repaired the Temple, he complained that their fathers had "turned away their faces "from the Tabernacle [מעל] of the Lord" (2 Chr 29:6). The word "habitation" is not used here for the Tabernacle in a figurative meaning, because "house, holy place, hall, lights, insense and offerings" in the rest of the verse are concrete and literal.
(v) Several Psalms also reflect the picture of the Tabernacle in the Temple and the similar expressions in the prose passages above, argue against the parallels of the two to be merely poetic images.

(1) "O Lord, I love the dwelling of Your House and the Place of Your glory's Tabernacle" (Ps. 26:8).
(2) The key terms: "House of the Lord," "Temple," "canopy" and "tent" all appear together in Ps. 27:4,5

(vi) The picture of the Tabernacle in the Temple, God's Tent under the wings of the cherubim, is given in Ps. 61:5 (Eng. 4): "I shall dwell in Your tent forever, I shall trust in the shelter of Your wings."

(vii) Both Ps. 74:7 and Lam. 2:6,7 speak of the destruction of the Tabernacle along with the Temple, the former using the term "dwellings [םשלא]" and the latter, using the term "His booth [יהו] and "His [tent of] meeting.[אוהל]." The Lam. reference cannot refer to the tent in purely poetic imagery, as historical sources verify that the Temple in Jerusalem was destroyed and is here bemoaned.

Section 2 of this dissertation will deal with Solomon's Temple fully, but to conclude this section it should be mentioned that this association of the Tabernacle with the Temple had an important symbolic meaning as well: "It merged the stability of an established nation in its land with an ancient heritage of a people newly freed from slavery who experience a period of incubation in closeness to God. The Tabernacle in the Temple was a link to a history that played a defining part in the formation of Biblical Israel's character" (Friedman [b], 299).
IV. THE FURNITURE OF THE TABERNACLE TENT

A. INTRODUCTION. THE SEVEN PIECES OF FURNITURE

In the Holy of Holies stood the Ark of the covenant of the Lord, which was the most sacred object - the most holy piece of furniture ever made. It consisted of two distinct parts: the Ark/ chest and the mercy seat/ atonement cover with the cherubim; and is listed as such in the inventories of the contents of the Tabernacle (Ex. 31:7; 35:12; 39:35). The same Hebrew word for the Ark/ chest [(intent) , is translated "coffin" (Gen. 50:26) and "treasure chest" (2 Ki. 12:19). The cover "seems to have been more important than the Ark (chest) itself (cf. Ex. 25:17-22; 37:6-9)" (de Vaux, 300). The cover with the cherubim may be regarded as the Lord's throne (1 Sam. 4:4; 1 Chr. 13:6; Ex. 25:22), and the Ark/ chest as the Lord's footstool (1 Chr. 28:2; Ps. 132:7,8). Although always attached to the chest, the cover possessed its own identity (Ex. 26:34; Lev. 16:2), reinforced by the giving of its own instruction formula and its dimensions are separately measured. If taken as such, this makes the total number of pieces of furniture equal to seven, as follows:

(a) In the court:
   (1) The bronze altar.
   (2) The bronze laver.

(b) In the Holy Place:
   (3) The golden table of showbread.
   (4) The seven-branched golden lampstand.
   (5) The golden incense altar.

(c) In the Holy of Holies:
   (6) The golden chest of the Ark of the covenant.
   (7) The golden cover of the Ark of the covenant with the cherubim.
B. THE BRONZE ALTAR (Ex. 27:1-8; 38:1-7) (AND MONTHLY OFFERING OF SEVEN LAMBS)

This was the first piece of furniture to see on entering the court of the Tabernacle from the east. It was a hollow box-like structure of acacia wood, 5 cubits square and 3 cubits high, about the height of a person, overlaid with bronze, hence the name "bronze altar." Twenty years after leaving Egypt, the 250 bronze censers of Korah and other rebels were made into hammered plates as a covering for the altar. These plates were to be a reminder to the Israelites, that no one who is not a priest should burn incense before the Lord (Nu. 16:40). Unfortunately, King Uzziah did not remember this to his cost (2 Chron. 26:16-21). Projecting horns at the top corners were to be carved out of the wooden structure and then bronzed. They may have been to help hold the animal sacrifices which were offered. Halfway up the altar, on the outside, was a horizontal ledge running all round. Below the ledge was a grating of bronze network to the ground. On the four corners of the ledge were bronze rings for the bronze-plated, wooden carrying poles to facilitate its transport. It was a hollow frame with no top and hence not burdensome to carry. At each encampment it would be filled with earth and stones, which would have protected the wooden structure below from the fire on the altar. An access ramp was also made, as no steps were allowed, so as not to expose the nakedness of the priests as they ascended the altar (Ex. 20:24-26). Its equipment included pots for ashes, shovels, basins, fleshhooks and firepans.

It was also called the altar of burnt offering, because each day, morning and evening, and on every festival (Nu. 28-29), a lamb was offered upon it, as well as a meal offering of flour and oil and wine libation (Ex. 29:38-42). This was the only sacrifice entirely consumed upon the altar. There were seven male lambs a year old without blemish, offered on the outer altar to the Lord at the beginning of the month (Nu. 28:11). The altar was purified by daubing the blood on the altar horns (Ex. 30:12) and refugees seeking asylum, seized them (1 Kings 1:50,51). Sacrificial blood was also dashed on the grating.
The fire on this altar was never allowed to go out (Lev. 6:13). The altar did not bring God to earth, but enabled man to reach God, and was "the earthly terminus of a Divine funnel for man's communion with God" (Milgrom, 764).

C. THE BRONZE LAVER (EX. 30:18; 38:8)

Between the altar and the Tabernacle tent stood a bronze laver, or water basin, raised on a bronze base/stand, made from the polished bronze mirrors of the women who performed tasks at the entrance to the Tabernacle (Ex. 38:8), which probably means the area between the court screen gate and the altar (Haran [d], 184). These mirrors "were highly valued in the ancient near-east, and several have turned up in the course of excavations" (Sarna [a], 195). Nothing is told us of its size, shape and ornamentation, nor of the way it was transported. It's purpose was to provide water for the priests for actual and ritual cleansing of both hands and feet before entering the Holy Place or before performing the sacrificial ritual, "lest they die" (Ex. 30:20). It is because of the above purpose that it was placed before the entrance of the Tabernacle, and its importance is shown by its inclusion among the furniture and vessels that were consecrated by being anointed with the Holy anointing oil (Ex. 30:28).

D. THE GOLDEN TABLE OF SHOWBREAD (Ex. 25:23-30; 37:10-16) (WHEAT/BARLEY OF ISRAEL'S SEVEN PRODUCTS)

Unlike the first two pieces of furniture, which were outside the Tabernacle tent, the rest of the furniture was inside it. In the first room or the Holy Place, on the north side or right hand side of the entrance, stood a table for the bread of the presence or table of display/ table of shewbread/ showbread (Nu. 3:7) "The Hebrew [לחם פנים] means literally "bread of the face," that is, bread set before the Face or Presence of God (Ex. 25:30)" (Freeman, 1183). It stood 1.5 cubits high, about half the height of a person, and its top had a length of 2 cubits and width of 1 cubit. It was made of acacia wood and
covered with pure gold, with a gold moulding, possibly a golden crown on top, to keep
the bread and articles from slipping off the table. The four legs were connected by a
frame, one handbreadth wide, equipped with moulding, to give the table greater stability.
A gold ring was attached to each leg, to receive the poles of gilded acacia wood, used for
carrying the table. The vessels connected with the table were: plates, presumably for the
bread; dishes or palm-shaped vessels for incense; and flagons and bowls for drink-
offerings.

On this table were placed 12 loaves of bread (probably unleavened) arranged in two rows
of six, which may have symbolized the 12 tribes of Israel, renewed each week on the
Sabbath. Each loaf was made from a quantity of choice flour (one fifth of an ephah)
equal to twice the daily per capita ration of manna in the wilderness (an omer, which was
equal to 1/10 of an ephah - Ex. 16:36). The showbread could have been from wheat (Ex.
29:2), or barley (Nu. 5:15; Jdg. 7:13; 2 Ki. 4:42), both of Israel's seven products (Dt.
8:8). Frankincense was placed on the showbread, but only frankincense (not bread) was
offered by fire to the Lord on the bronze altar, as a memorial or token portion (Lev.
24:7). This is in contrast to the token portion of a usual meal-offering which contained
some oil and flour as well (Lev. 2:2). The old bread was eaten by the priests in a sacred
place (Lev. 24:5-9) and the various vessels, except that for frankincense, remained
empty. Unlike tables of food offered to idols, "the offerings to God were reserved for the
altar, where they were consumed by fire. The table and its equipment were only a
symbol: the Tabernacle was the House of the Lord" (Abrahams, 682). Furthermore,
although not stated in the Bible, the significance of the showbread may be to show that
"God is man's provider and sustainer, and that man lives constantly in the presence of
God" (Freeman, 1183).
D. THE SEVEN-BRANCHED GOLDEN LAMPSTAND (Ex. 25:31-40; 37:17-24)

The lampstand or menorah, stood on the south side or on the left hand side of the entrance in the Holy Place, and it faced the table of showbread, which it illuminated. No measurements for it were given, only its ornate shape is described, but a heavenly prototype was shown by God to Moses at Mt Sinai (Ex. 25:40; Nu.8:4). It was of one piece, like the atonement cover and cherubim, beaten/ moulded out of a single block of pure gold, because of the delicate carvings and embellishments. This is unlike the other articles of furniture, which were made of wood overlaid with gold, as "the value of an article was evidently determined mainly by its outer appearance" (Haran [d], 159). It consisted of a central shaft with a wide base, and from it on either side were three branches, making six in all, which curved outward and upward, becoming level with the top of the shaft. The shaft and each of the branches were ornamented respectively with four and three carvings of cups, shaped like almond blossoms, as well as capitals, knops or calyxes (round protuberances) and flowers or petals. The flowers on the uppermost cups of the branches and that of the shaft, served as receptacles for seven lamps, which if removable, were most likely ceramic. They contained wicks and pure olive oil, were lit at dusk, probably at the time of the evening sacrifices, and burned till the morning, probably at the time of the morning sacrifices, when they were trimmed by Aaron and his sons, never to be put out all at one time. (Lev. 24:2,3; Ex. 30:7,8; 27:21). Later, this gave rise to the 'perpetual lamp' in the synagogue. Tongs to remove the burned wicks and trays, as well as oil vessels were provided (Nu. 4:9). Olive oil for the lamps (Ex 25:6; 35:8), was one of Israel's seven products (Dt. 8:8).

The lampstand possibly represented the tree of life and the floral and technical vocabulary "suggests the symbolic value of the lampstand as a sacred tree form representing God's unseen presence in his earthly shrine" (Meyers [c], 546). The cups shaped like almond blossoms may have had the following meaning: Since the almond tree takes the first opportunity to blossom in Israel, before any other tree, its name
[\text{נשיה} \text{משי}] is derived from the verb [\text{נשיה} \text{משי}] which means "to be vigilant and watchful" (Holladay, 382). There is an allusion to this in Jer. 1:11,12, where God compares His watching with an almond tree, to see that His Word is fulfilled. Thus, on the menora in the Tabernacle, "the almond flower is a symbol of life renewed and sustained" (Sarna [b], 165). The lights of the lamps "constitute the most powerful symbol of all, for light intimates both life itself and the presence of the Giver of all life" (Sarna [b], 165), confirmed by the following texts: (Ps 36:9; 27:1; 43:3). Zechariah actually saw a vision of a lampstand/ menora and was told that it represented: "Not by might, nor by power, but by My Spirit, says the Lord of hosts" [Zech 4:6b]. The lampstand is "a paramount Jewish symbol representing light and life eternal" (Meyers [c], 546), and because of the above significance, was adopted as the coat-of-arms of the modern State of Israel.

F. THE GOLDEN INCENSE ALTAR (Ex. 30:1-10; 37:25-28)

The third and last article of furniture in the Holy Place was the incense altar. It was placed between the table of showbread and the menora in the western position of the Holy Place. It was directly in front of the canopy veil over the Ark, that separated the Holy Place from the Holy of Holies, which shows its importance. It was a cubit square and 2 cubits high, about 2/3 the average height of a person, with horns projecting at the four corners. It was made of acacia wood, overlaid with pure gold and therefore called the golden altar to distinguish it from the sacrificial or bronze altar. In contrast to the latter, the gold plating extended over the top as it was solid and not hollow. It had an ornamental gold moulding around the top, to which were attached gold rings for two carrying poles. Each morning and evening, Aaron would burn sweet spices on this altar, but only the prescribed incense was tolerated by God, resulting in death from disobedience (Lev. 10:1,2). Once each year, on the Day of Atonement, the horns were smeared with blood. The cloud of aromatic incense may have been a reminder of God's invisible, active presence, just as was the pillar of cloud. It also sweetened the smell of the burning sacrifices and was used to hide the Ark from the view of Aaron on the Day of
Atonement. According to the psalmist, it was symbolic of prayer: "Let My prayer be counted as incense before Thee" (Ps. 141:2a).

G. THE GOLDEN ARK OF THE COVENANT (Ex. 25:10-22; 37:1-9)

In the Holy of Holies stood the Ark of the covenant, consisting of two distinct parts: the chest and the cover with the cherubim; although always attached [Sect. I:IV A].

1. The golden chest of the Ark

The first part of the Ark was a rectangular chest made of acacia wood overlaid with pure gold inside and out. It was 2,5 cubits long and 1,5 cubits in width and in height, about half the average height of a person. It was surrounded by a gold moulding above and four golden rings were attached to its feet, two on each side, for the gold plated wooden poles to carry it. Inside the chest were the two tablets of the Decalogue or Testimony (Ex. 25:16; Deut 10:1-5), hence the name, Ark of the Testimony. Later, in front of the tablets were put a pot of manna (Ex. 16:33,34), Aaron's rod that budded (Nu 17:10), and a scroll written by Moses (Dt. 31:26). Eventually, the term 'sacred Ark' קִרְבַּה יְהוָה [הַמָּשָׂא] was transferred to the place, which contains the scrolls of the Torah in the synogogue.

The poles are usually shown attached to the short sides of the ark, so that the long side faced the way the camp was moving. However, this is an unnatural way of carrying long objects. Furthermore, it would have been safer for Aaron if the poles were placed on the long side, as it would have ensured that only the rear of a cherub would have been seen by him if the incense cloud did not conceal it properly (Lev. 16:13). Confirmation for this latter way may have been found, as this is how a rectangular depression equal to the dimensions of the Ark is orientated in the purported centre of the Holy of Holies of the Temple on the Temple Mount in Jerusalem (Ritmeyer, 41). To facilitate the covering of the Ark for transport, the poles were temporarily removed (Nu. 4:8), but at all other times
the poles were to be left on (Ex. 25:15). This was to prevent anyone touching the Ark while it was being carried, lest he die (Nu. 4:15; 1 Chr 13:10). (Nu 17:10).

2. The golden cover of the Ark with the cherubim

The second part of the Ark was the cover of the chest, a plate of pure gold of the same size as the opening, which was held in place by a golden ridge or crown. It was called the 'atonement cover' or 'mercy seat' or 'propitiatory' [הַבָּרֶן], as this was the place where the blood of atonement or propitiation was sprinkled once each year on the Day of Atonement by the High Priest for the sins of Israel (Lev. 16:14,15). Golden angelic cherubim of hammered work of one piece with the cover, rose from the opposite ends. Their faces were turned to one another and downward toward the cover, while their wings spread out, touched overhead, covered or as it were, protected the cover and the chest, as well as the tablets inside the chest (cf Gen 3:24; Ps 91:4).

3. The cherubim

(a) Biblical descriptions

The Bible does not explain what the cherubim were, and assumed that the reader understands the term, as shown by its first use in Gen 3:24, where the definite article "the" is used in "the cherubim." Clarification of the term requires the analysis of the 91 times it occurs in the Hebrew Bible, which yields the following definition. The term cherub [בַּרְחָן] denotes an "unnatural, composite being associated with sacral contexts in the Bible" (Meyers [c], 161). There were cherubim in Solomon's Temple, Ezekiel's Temple and in Ezekiel's vision. They represented a variety of fanciful beings, the variations confirming that they were unnatural creatures:
(i) The number of faces varies as follows: one face {the Tabernacle: Ark (Ex. 25:20),
tent curtains (Ex. 26:1; 36:8), and canopy veil (Ex. 26:31-33; 36:35)}; one face
{Solomon's Temple: veil (2 Chr. 3:14), wood panels (1 Ki. 6:29,32,35), mobile laver
bronze panels (1 Ki. 7:29,36)}; two faces {Ezekiel's temple: wood panels (Ezek.
41:18)}; four faces {Ezekiel's vision: creatures (Ezek. 1:6)}.

(ii) The character of the faces ranges as follows: human (presumably in the Tabernacle
and Temple); man, lion {Ezekiel's temple (Ezek. 41:18-20,25)}; man, lion, ox and eagle
{Ezekiel's vision (Ezek. 1:3,10)}.

(iii) The body is sometimes two-legged and possibly sometimes four-legged, with human
body and hands, but feet like a calf without human ankles and toes {Ezekiel's vision
(Ezek. 1:5,7,10)}.

(iv) The only feature not contradicted by other usages was that they were winged, but
the number of wings varied as follows: two wings {Tabernacle (Ex. 25:20)}; two wings
{Solomon's Temple (1 Ki. 6:23-28)}; four wings {Ezekiel's vision (Ezek. 1:5,7,10)}; six
wings {Isaiah's vision (Is. 6:2-6)}.

The seraphim (fiery ones) of Isaiah 6:2-6 seem to be similar creatures to cherubim (Harris
vol 1, 455; vol 2, 884), with the extra two wings to fly on God's errands. This word for
seraph [םָם] is also used as an adjective, "burning, fiery" and "fiery/ bronze serpent"
(Deut. 8:15; Nu. 21:6), and winged serpent (Is 14:29; 30:6) (Holladay, 355). It could
also mean that if "once upon a time there existed kinds of winged snakes and that the
seraph was one of them, then we may regard the cherubim, too, as another kind" (Gilboa,
67). If so, then it would explain why God cursed the (flying) snake to go upon its belly
for the rest of its life (Gen. 3:14).
Certainly, the rosy lipped, chubby child angels often sculptured or painted in Western religious art, are totally different from Biblical cherubim and seraphim.

(b) Archaeological evidence

Images of winged, complex creatures have been found (winged human bodies with animal heads, and winged animals with human heads) on Ashumasirpal II's palace walls, Mesopotamia. Animals heads are found on human bodies in ancient Egypt and the several parts of the griffon in Greece. "Two winged beings flank the throne of Hiram, king of Byblos, and winged bulls were placed at the entrance of Babylonian and Assyrian palaces and temples. They appear on the pottery incense altars from Taanach and Megiddo. Winged sphinxes, griffins and human creatures are reproduced in the art and iconography of Carchemish, Calah, Nimrod, the Samarian ivories, Aleppo, and Tell Halaf" (Paul, 399). Six winged goddesses were also found on Hittite steles in the Tell Halaf site.

Although the above creatures when compared with that of the Biblical cherubim show considerable variation, they may give support to the derivation of the word for cherub, as the Akkadian "kuribu" (the name for the composite human-animal-bird figures in Mesopotamia), comes from the verb "karabu", which means to pray, bless, praise, adore (Paul, 319). This derivation seems plausible because one of the characteristics of the cherubim was adoration of God. Furthermore, the "kuribu" was supposed to represent a protective genius and act as an intercessor to bring the prayers of humans to the gods, "a genie who was the advisor to the great gods and an advocate for the faithful" (de Vaux, 319). This corresponds with the cherubims' function which will be elaborated upon below, "to guard over the tablets of the Covenant, to signify the presence of the sovereign God and to act as the perfect embodiment of divine mobility" (Sarna [a], 213).
(c) The function of the cherubim

Even though there seems to be archaeological pagan evidence for the cherubim and the derivation of the word, it must be remembered that God ordered their making. For the Israelites, the cherubim were an embellishment of what was already a fixed feature of their worship, and they communicated some concepts of God fundamental to the religion of Israel. Cherubim were used in the Tabernacle and Temple for decoration and were also symbolic for guarding as mentioned above {cf. cherubim guarding the "way to the tree of life" in the garden of Eden (Gen 3:24)}. Furthermore, God meeting Moses from above the cover and between the cherubim (throne) of the Ark/chest (footstool), evoke the conception of God as King (Ex. 25:22; Ps. 99:5; 1 Chr 28:2). This gave rise to the name "Tent of Meeting" for the Tabernacle. The role of the cherubim on the Ark forming the throne of God is alluded to as "He who sits (enthroned) upon the cherubim" (2 Sam 6:2). This expresses God's immanence and enduring presence. The chest underneath the cover and the cherubim, with the stone tablets of the Testimony (Decalogue), served as a symbol of the covenant between God and the Israelites (Ex. 25:21; 1 Kings 8:9), and this was not a new idea as "the practice of depositing legal documents in a sacred place was quite widespread in the ancient Near East" (Sarna [b], 160). The cherubim were seen as God's 'horse': "He mounted a cherub and flew, gliding on the wings of the wind" (Ps. 18:11; 2 Sam. 22:11), the outstretched wings signifying flight and mobility and God's omnipresence. The cherubim were seen as His chariot (1 Chr. 28:18; Ps. 68:18; Is. 66:15; Hab. 3:8), "symbolic of the higher cherubim upon which God manifests Himself to execute justice in the world and to bring salvation to His people" (Grintz [a], 460). The cherubim were also regarded as a symbol of the clouds of heaven, which God rides upon (Ps. 68:5[Eng. 4]; Is 19:1).

(d) Cherubim and the Second Commandment

The Second Commandment of the Decalogue forbids the making of any graven image, or any likeness of anything that is in heaven above, or that is in the earth beneath, or in the
water under the earth; and forbids bowing down to them or serving them (Ex. 20:4,5). Some who claim a literal interpretation of this commandment, and discount art among the Jews, insist that it "was designed to accentuate the spirituality of God in contrast, for example, to the Greek worship of beautiful form. The Jew, it has been argued, was concerned with the 'beauty of holiness'; the Greek, with the 'holiness of beauty.'" (Gutmann, 3). In short, the primary concern of the Jew should be with God's word, not with God's picture. However, the Second Commandment does not forbid making images for decorative purposes and does not include plants when compared with Deut. 4:16-18, hence the use of images of pomegranates on Aaron's robe (Ex. 28:33; 39:24), flowers on the lampstand in the Tabernacle (Ex. 25:31; 37:17), and carvings of palm trees, open flowers and gourds in Solomon's Temple (1 Kings 6:18,29; 7:18).

With regard to the images of the cherubim, they "do not exist in reality, which is why they could be employed in Israel without impinging upon the prohibitions of the Decalogue. They are the brilliant, if fantastic, fabrications of the fertile human imagination struggling to express symbolically profound and mystical abstractions - nothing less than the concepts of God's simultaneous immanence and His omnipresence..." (Sarna [a], 213). Furthermore, Solomon practised great moderation with his cherubim in the Temple, compared with the whole array of mythological creatures used by Mesopotamian kings in their temples and palaces. God Himself ordained the Tabernacle cherubim and the Decalogue did not preclude them. There is no word by Biblical writers, indicating that anything wrong was seen with the cherubim, nor the twelve oxen which supported the molten sea or other graven images in Solomon's Temple either.

The purpose of the Second Commandment forbidding graven images seems to have been to assure loyalty to the invisible God, only visible as the cloud, and associated with the Ark in the Tabernacle, and thus could not be depicted visually in physical terms. This kept the Israelite nomads from creating idols or adopting idols of other cultures during
their stay in the desert. Solomon's Temple did contain graven images and "although graven images had been forbidden in the desert experience, the changed conditions of life under the monarchy now made it necessary to find a way to invest such images with religious sanction." (Gutmann, 7). In the Jerusalem Temple the images did not represent YHWH nor any other god, the lions and cattle of the waterworks "were God's creations and symbolic of His power and dominion. The cherubim were members of His retinue and guard" (Hurowitz [b], 33).

In the incident of the making of the golden calf, the punishment of the Israelites seems to have been because they identified it with YHWH and worshipped it, and not merely from making it (Ex. 32:19-33:6). The depiction of a god in the form of a bull was widespread throughout the ancient Near-East. However, it is possible that the calf was not at all intended to represent God, but was to function as His pedestal, elevated upon human level and His presence on the calf left to human imagination. The calf would then have served the same purpose as the cherubim. However, unlike the cherubim, the calf was publicly displayed and was the image of a living entity, which "would inevitably tend to divert human attention to itself as the focus of consideration and away from the invisible One that it was meant to evoke" (Sarna [a], 218). The legitimate image of the fiery/bronze serpent/seraph made by Moses at God's command (Nu. 21:4-9) later fell into misuse. It was broken by king Hezekiah because the people offered incense to it and called it [חֲצֵרָה] (2 Kings 18:4) literally, 'Bronzie the Dragon' (Hurowitz [b], 28). This may imply that it had wings, and was therefore an unnatural serpent, which God sent, of which an image could be made without breaking the Decalogue.

Prophets who spoke out against idol worship (Hos. 8:4; 13:2) and against objects of art (Amos 3:15; 6:4), were moved more by the need to preserve the semi-nomadic way of life, than a desire to enforce the Second Commandment, because of the extravagances of the monarchy, priesthood and wealthy landowners. Josiah's denunciations of idolatry (2 Ki. 23) were mainly measures aimed to strengthen the monarchy and priesthood, by
insisting on the centrality of worship. His denunciations bear little relation to the Second Commandment, since there is no evidence that he removed any of Solomon's graven images from the Temple. However, the making of images contributed to the exile of the Israelites by defiling them (Deut. 31:16-18; Ezek. 36:16-19). There is archeological evidence that images were made by the Israelites throughout the Biblical period, but most are two-dimensional, as if three-dimensional images have intentionally been avoided. In the post-exilic Hasmonean and Herodian periods however, Jews were more observant, as mosaics in Jerusalem homes in 70 CE, only have geometrical patterns and coins do not have animal or human images. In later periods, image making by Jews increased. Many Jewish authorities prohibited images only if they represented other gods and were worshipped. Images of animals were permitted and of human forms (but anatomically inaccurate or effaced). The prohibition on the human form was a preventative measure lest it became an object of worship, otherwise it would have been in order to make it.

V. THE GARMENTS OF THE PRIESTS

A. INTRODUCTION, THE HIGH PRIEST'S SEVEN HOLY GARMENTS

The priestly vestments were to be made on Moses' special instructions in the Name of God (Ex. 28:2,3), and were considered as part of the Tabernacle itself, but did not need to be carried by any of the Levitical clans. They are included in the listing of the completed works of the sanctuary (Ex. 39:1-30), and "the vestments are double symbols; they signify priestly authority and they signify the priestly confession of the source of that authority" (Durham, 389). In all, eight garments are listed for the High Priest, four of which were inner/under garments worn by the common priests too, but apart from the same linen breeches/drawyers, they were somewhat less embellished.

The linen breeches/drawyers, which reached from the waist to the thigh (Ex. 28:42; 39:28), occurs solely in connection with the ordinary priestly attire (Ex. 28:40 ff), and not
with that of the High Priest (Ex. 28:2-39). It is listed separately (Ex. 28:42), because it cannot be included with tunics, girdles or turbans, "for dignity and adornment" (Ex. 28:40). It is also listed separately, because it was for modesty and was put on by the High Priest himself, unlike the other garments into which he was helped by others (Ex. 28:41). Furthermore, it was not considered a special holy garment for the High Priest, for the following reason. The term, 'holy garments' (Ex. 28:4) is used, because they became holy when they, as well as Aaron and his sons, while wearing them, were sprinkled with some ram's blood from the altar, and the anointing oil at their ordination (Ex. 29:21). Although the robe covered the sash as seen from the front and the rear, the sash could have been seen and sprinkled from the sides as the robe was probably a rectangular four-cornered garment. In this way, all seven of the High Priest's inner and outer garments, would have received a sprinkling and become holy, except the eighth inner garment - linen breeches/ drawyers. From all of the above reasons, the linen breeches cannot be considered a special holy garment of the High Priest or of the ordinary priests. Nevertheless, not wearing these was considered a sin worthy of death (Ex. 28:40), which was "to register opposition to the practice of performing religious rites in a state of nakedness, which was customary among certain peoples" (Cassuto, 387).

The seven special holy garments for the High Priest are listed below, but no mention is made of footwear because the priests stood on holy ground when the Tabernacle was erected and the Lord's Presence filled it (Ex. 40:34; cf Josh. 5:15; Ex. 3:5).

(a) The outer/over garments

1. The colourful ephod and 2 shoulder stones (Ex. 28:6-12; 39:2-7).
2. The colourful breastpiece and 12 stones (Ex. 28:13-29; 39:8-21), with the Urim and the Thummim (Ex. 28:30; Lev. 8:8).
3. The blue robe and pomegranates and bells (Ex. 28:31-35; 39:22-26).
4. The engraved, golden headplate (Ex. 28:36-38; 39:30-31).
(b) The inner/under garments

(5) The white tunic/coat of chequerwork (Ex. (Ex. 28:39; 39:27).
(6) The white high turban/mitre (Ex. 28:37,39; 39:28).
(7) The colourful sash/waistband/girdle (Ex. 28:39; 39:29).

It should be noted that the tunics, headdress and breeches of both the High Priest and priests were made of fine twined/twisted linen [םַשָּׁד] (Ex. 39:28). On the Day of Atonement, however, Aaron entered the Holy of Holies, clothed only in four garments of ordinary linen [םַשָּׁד]: tunic/coat, breeches, girdle and a turban. These were still called "holy garments" (Lev. 16:4) and in this special case included the breeches. In fact, these garments were considered to have a greater holiness than garments of gold and a mixture of wool and linen, hence their use above, and when the altar was ascended by the common priest to remove the ashes (Lev. 6:3, Eng. 10). Further examples of the holiness of simple linen is shown by the dress of angels (Ezek. 9:3; Dan. 12:7).

B. THE OUTER GARMENTS

The four outer garments: the ephod; breastpiece with the Urim and the Thummim; the robe; and headplate; were only worn by the High Priest, and were of greater richness and splendour than the inner garments. The outer garments were colourful, distinguished by the prominent use of gold, which also with the turban gave Aaron the appearance of a king, but this was not for his self-glorification, but only because God commanded it. The ephod and breastpiece were woven of gold threads and yarn of a mixture of wool and linen, with skilled workmanship. Secular garments made of a mixture of wool and linen were forbidden (Deut. 22:11), as they were conducive to holiness and therefore used by the priests only. The very wearing of the four outer garments was regarded as an act of worship and were probably only worn when Aaron officiated inside the Tabernacle tent. It is actually specified in Ezekiel's vision of the temple, that the priests must take off their priestly garments and leave them in the Holy Place, changing into other garments before
going into the outer court, "lest they communicate holiness to the people with their garments" (Ezek. 42:14; 44:19).

1. The colourful ephod and two shoulder stones (Ex 28:6-12; 39:2-7)

It is unclear whether the ephod covered the lower and/or the upper body and whether the front and/or the back, but it did have two shoulder straps at the back and a richly decorated girdle. It does not seem likely that it covered the front upper body, as this was occupied by the breastpiece attached to it. Like the robe underneath it, it probably was sleeveless, so that the long sleeves of the tunic were visible to receive the holy sprinkling. Its pre-eminence is shown by its use of all five colours of the Tabernacle in its weave: blue, purple, scarlet, fine white linen yarn, embroidered with figures of gold displaying skillful workmanship. Gold thread is mentioned first and is the main element, producing its dominant colour (Ex. 39:2,3). The weight of the gold would have preserved the rounded shape of the ephod even when not being worn, and it could be regarded as a golden ephod, as opposed to linen ephods used by priests in later times. The use of the definite article implies an object already well known and the word 'ephod' [תֶּפֶן] comes from the verb [תֶּפַן] to fasten (Kohlenberger, 173). "It primarily denoted, it seems, a kind of simple pinafore that covered the loins; in this sense, the 'linen ephod' of the ministrants at the sanctuaries is to be understood" (Cassuto, 372). Examples of people wearing a linen ephod are Samuel (1 Sam. 2:18), priests (1 Sam. 22:18), and David (2 Sam. 6:14; 1 Chr. 15:27).

The shoulder straps of the ephod were fastened on each shoulder by a golden clasp on the top of which were two identical semi-precious stones, called [אָבָתָן]. The stones had the names of six tribes engraved on each, according to the order of the birth of Jacob's sons. They served as stones of remembrance for the children of Israel and a symbol that the High Priest ministers in their names (cf. "the government will be upon His shoulder" - Isaiah 9:6). This was a humbling reminder to the High Priest, that he represented all
Israel before God and was an invocation to God to *remember* Israel, with whom he made a covenant (remembrance is mentioned twice in Ex. 28:12). Another identical stone to these was used in the making of the breastpiece, which appears in the middle of the bottom row, and which could have represented the tribe of Joseph according to the matrilineal order (Gen 29:31-35; 30:5-24; 35:16-18) of the names of the tribes engraved on the stones [Annexure 10]. This may be significant because the shoulder stones then may possibly have also represented Joseph's sons, Ephraim and Menashe, whom Jacob claimed as his own (Gen. 48:5), and to whom he gave a special blessing (Gen. 48:16,20). As possible confirmation of this, every Sabbath to this day, a Jewish father puts his hands on the shoulders/ heads of his sons and blesses them with the words: "May God make you as Ephraim and Menashe" (Gen. 48:20b). This is followed by the Priestly Blessing, (Nu. 6:24-26), which was to bless the people of Israel, and found engraved on a silver amulet of the 7th century BCE, making this the oldest known fragment of a Biblical text, 2600 years old.

Later, the ephod became associated with idols which may have come about through the pagan practice of robing a god. The connection of ephod with teraphim/ family gods/ domestic idols, is probably because "they may be regarded as divining images, and used for some purpose similar to that of the ephod" (Wilson, 442). Gideon made a golden ephod and all Israel went astray (Judges 8:27). Micah made an ephod, teraphim and idols (Judges 17:5), and even installed a Levite priest in his house, but the priest with the ephod, teraphim and idols, later served the tribe of Dan (Judges 18:20). His name Jonathan, the son of Gershom, the son of Moses (Judges 18:30) may be read as the son of Manasseh, instead of Moses, if the nun written between the lines is pronounced, to dissociate him from Moses. This could also be taken as a protest against the illegitimate use of the ephod. An ephod had a fixed place in the sanctuary at Nob, with the sword of Goliath wrapped in a cloth behind it (1 Sam. 21:10). This confirms that it kept its shape when put down. The ephod could be carried in the hand, and was used by David to ascertain God's will (1 Sam. 23:9-11; 30:7,8). This is relevant to the understanding of the
function of the ephod as a garment of Aaron, because the breastpiece was attached to it and was used to ascertain God's will.

2. The colourful breastpiece with the Urim and the Thummim

(a) The colourful breastpiece/ pouch and twelve stones (Ex. 28:13-29; 39:8-21)

(i) Construction

Attached to the ephod was a pouch or purse-like object, made of the same materials and skillful workmanship as the ephod. It was one span wide (half cubit) and two spans long (one cubit), forming a double square pattern like the court of the Tabernacle. The span is the maximum distance between the top of the little finger and the thumb [Annexure 1]. By doubling over the piece of cloth, it became a square, having the form of a pouch. The pouch was attached to the ephod by means of three pairs of gold rings, two strong braided or plaited chains of gold and two gold frames of filigree (chequered/ ornamental) work, as well as by means of blue lace. The gold frames were fixed to the shoulder pieces and a chain was connected from each of them to a gold ring attached to each top corner of the pouch. The bottom two gold rings were placed on the inside fold of the pouch upon Aaron's heart to prevent the pouch from swinging loose from the ephod when tied back with blue lace. Two more rings were fastened to the ephod "below the shoulder pieces" (Ex. 28:27), where the edges of the ephod were joined under the arms and just above the girdle (Rylaarsdam, 1042). From the lower two rings of the pouch to the two rings on the ephod, the lace was tied and the pouch rested securely on Aaron's breast, hence the other name for it as breastpiece.

(ii) The twelve semi-precious stones

Adorning the breastpiece were 12 semi-precious stones fitted into gold settings arranged in four rows of three stones each. On each stone was inscribed the name of one of the
twelve sons of Israel. "The difficulty is that we cannot with any accuracy translate the Hebrew terms for the stones used in the breastpiece; thus we cannot establish the color patterns, and indeed we can only guess that each stone was a different color since each one has a different name" (Durham, 387). However, since the Israelites had just come out of Egypt with Egyptian jewelry (Ex. 12:35,36), the stones should be from those found or mined in ancient Egypt, which include: "agate, onyx, sardonyx, amber, amethyst, beryl, carnelian, sard, chalcedony, chrysoprase, coral, green feldspar, garnet, haematite, jade, jasper, lapis lazuli, malachite, pearls, quartz and peridot" (Swersky, 112). Turquoise and garnet were also the most accessible gems found in the recent geological survey of Sinai.

Although used by some translators, with no justification, it is unlikely that precious stones such as rubies, sapphires, topazes, peridots or diamonds were included in the breastpiece for the following reasons:

(1) In the list of materials for the construction of the Tabernacle (Ex. 25:3-7), stones for the ephod and breastpiece are placed at the very end, with the most valuable materials first [Sect. 1:I E]. Therefore these stones could not have been precious stones such as the above-mentioned.

(2) It would have been unfair for some tribes to be represented by more valuable stones than the others, so presumably the stones were all of approximately the same value.

(3) It is unlikely that the above-mentioned precious stones at that time would have been found about three centimetres in diameter in order to 'fill' the breastpiece. "The Hebrew word מַלְפָּאִים, deriving from מָלַיִם (Ex. 28:20), is taken to mean 'fill' " (Swersky, 111), and not merely framed/ set in gold.
(4) The brilliance of the above-mentioned precious stones depends on their being faceted to refract light from inside them. However, in ancient times, gemstones were not able to be faceted, but only polished in a dome shape (en cabochen) and depended for their beauty on reflection of light only from the surface. Furthermore, the shapes of the stones would not have been square, but round or cylindrical, a shape accomplished by the easier polishing process of ancient technology, and usually found in ancient gemstones excavated in Israel. From the above, an attempted reconstruction of the breastpiece may be shown [Annexure 10].

(iii) Functions of the breastpiece

There were five important functions served by the breastpiece, as follows:

(1) Nine of the twelve stones were to be found in Eden, the garden of God (Ezek. 28:13; Gen. 2:8), and so the primary function of the breastpiece may be seen to be as follows: "the priest, when making atonement for the iniquities of the children of Israel, was to wear on his garments the gold and the precious stones that implicitly symbolized the situation obtaining in the garden of Eden, when man was free from all sin" (Cassuto, 376).

(2) The engraving of the names on the stones symbolized the role of the High Priest as the representative of the entire community, as did the stones on the shoulderpieces. However, it was not easy for a person to read the names on the shoulderpieces, unlike on the breastpiece, where the names were both "before the Lord for remembrance," like the shoulderpieces, (Ex. 28:12,29), as well as before men.. The following texts express the close relationship between God and Israel: "For the Lord has chosen Jacob for Himself, Israel as His own possession" (Ps. 135:4), and "For the people of Israel who are close to His heart" (Ps. 148:14b).
(3) The twelve stones of equal size and value grouped together, are a symbol of the unity of the tribes of Israel and their equality before God.

(4) The function of the stones is also to provide "an analogy between the natural perfection and durability of the gems and the constant pursuit of perfection by man; and as evidence of the aesthetic importance of beauty in holiness" (Swersky, 120).

(5) The function of the pouch was also to house the Urim and the Thummim, discussed below. This function may shed light on the origin of the word for breastpiece [יִתְנָה], as it may be connected with the word [יִתְנָה], which means 'store, treasure' (Is. 33:6; Prov. 15:6) and post-Biblical [יִתְנָה], which means 'storage place' hence 'a receptacle' (Sarna [b], 180).

(b) The Urim and the Thummim (Ex. 28:30; Lev. 8:8)

(i) The use of the Urim and the Thummim

Into the breastpiece, the Urim and the Thummim were to be placed. The use of the definite article, here, indicates that the Urim and the Thummim are already well known, and is reinforced by the instruction "you shall place," instead of the usual formula "you shall make." It is maybe for this reason that nothing is said in regard to their making compared with the breastpiece. What they were and how they worked we cannot say for sure without more data. Permission to inquire the will of God by their means was granted only to the leader of the people and only on matters of public concern beyond human knowledge. However, the leader needed a priest, as the right to work this oracle was reserved for the Levitical priests only (Deut. 33:8). One question only had to be so stated as to make only one of two answers possible, "one for an affirmative and the other for a negative answer; or one for the first possibility and the other for the second" (Cassuto, 380). The reply was given by lot, shown by the words "casting" and "taking,"
but it was believed that the lot was not by chance, and that God made His "judgement"
known thereby (Nu. 27:21). This is also expressed by "the lot is cast into the lap, but the
decision is wholly from the Lord" (Prov. 16:33), which gave rise to the term 'pouch of
judgement' for the breastpiece. and 'the breastpiece of decision.'

(ii) Biblical passages referring to the Urim and the Thummim

The following Biblical passages support the above statements:

(1) Joshua stood before Eleazar the priest, who inquired about his appointment in place
of Moses, by the judgement of the Urim before the Lord. (Nu. 27:21).

(2) Saul inquired of the Lord about going to war with the Philistines, without a priest, as
Samuel was dead, and the Lord did not answer him by the Urim (1 Sam. 28:6). This
verse shows that there were three legitimate means of obtaining oracles in early Israel,
viz. by the Urim, dreams and prophets.

(3) Saul inquired of the Lord with a priest, to reveal to him whether he and Jonathan
were guilty of sin or the people, but "Jonathan and Saul were taken by lot and the men
were cleared" (1 Sam. 14:41). In the Septuagint version, the Urim and the Thummim are
expressly mentioned and this is the only clue to how they were used: "If the fault is in me
or my son Jonathan, respond with the Urim, but if the men of Israel are at fault, respond
with the Thummim"

(4) The use of the Urim and the Thummim is sometimes indicated by the term 'ephod' as
they were kept in the pouch secured to the ephod garment (Ex. 28:28):
• David asked the priest to bring the ephod and inquired of God whether Saul would come down to Keilah and whether the men there would surrender him to Saul (1 Sam. 23:6-12).
• David inquired of God by the ephod whether he should pursue the Amalekites who had raided Ziklag (1 Sam. 30:7,8)

(5) The use of the Urim and the Thummim is also indicated by reference to the Ark of the Covenant:

• Saul called for the Ark and asked the priest to "withdraw his hand" and evidently got an answer that he should go into battle (1 Sam. 14:18-20).
• The people inquired of the Lord through Phinehas (for the Ark was there), about going to war with the Benjamites (Judges 20:27,28).

(6) There are other instances of 'inquiry of the Lord', apparently by means of the Urim and the Thummim, although no reference is made to them or to the ephod or to the Ark (Judges 1:1,2; 20:18,23; 2 Sam. 2:1; 5:19).

(iii) When the Urim and the Thummim ceased to be used

After the time of David there is no evidence that the ephod, with the Urim and the Thummim, was ever used for oracles. They were superceded by prophetic oracles and the kings of Israel and Judah consulted God through prophets (1 Kings 20:13,14; 22:6; 2 Kings 3:11; 22:14-16). These were in circumstances where Saul and David used to consult God by the ephod. When the spiritual progress of the Israelites made it possible to desist from using the concession to ask the judgement of the Urim, the leaders of the people abandoned the practice. Evidence of this trend is shown by the fact that the express mention of the Urim and the Thummim, which has been preserved in the Septuagint, was expunged from 1 Sam. 14:41 [(3), above]. There is also a break in 1
Sam. 14:19, [(5), above] as if something originally in the text has been omitted: "and while Saul was talking to the priest... withdraw your hand."

However, Hosea prophesied until just before Samaria fell to Assyria in 722 BCE, that the children of Israel "shall dwell many days without king, sacrifice or ephod" (Hosea 3:2), which possibly implies that the Urim and Thummim may have been used up till then. After the return of the Babylonian exiles (ca. 440 BCE), some priests could not prove that they were priests by their genealogy and they were told "not to partake of the most holy food, until a priest with Urim and Thummim should appear," through whose instrumentality a divine decision would be obtained (Neh. 7:65). If the Urim and the Thummim had been letters of the ancient Hebrew alphabet, as shown below, then it is possible that a new different set of letters of Urim and Thummim letters had yet to be prepared with letters like the modern Hebrew alphabet, as this dates back to the return of the exiles from Babylon [Annexure 11]. The fact that the Urim and Thummim are actually mentioned in Neh. 7:65 and Ezra 2:63 is significant, because it implies that they did exist at least up to the destruction of Solomon's Temple in 556 BCE.

That the identity of the Urim and the Thummim was already lost in the 3rd century BCE, is shown by the translation of the terms in the Septuagint: "The Alexandrian translators have taken the plurals as abstract plurals, and have translated in accordance with their presumed roots... Thus revelation (or manifestations for the Urim) and truth or holiness (for the Thummim), appear to be the abstractions the translators have in mind in the earlier books, whilst in Ezra and Nehemiah they seem to prefer lightgiving and accomplishment" (Robertson, 69). Josephus reports in 94 CE, that the oracle had ceased to operate 200 years before his time in the days of the Hasmonean High Priest, John Hyrcanus (135-104 BCE) (Ant. 3.7,9 Whiston,77).
(iv) A possible use of the Urim and the Thummim to determine the scapegoat

On the Day of Atonement, Aaron, the first High Priest of the Tabernacle, "cast lots upon two he-goats," to determine which one should be sacrificed for the Lord and which one was to be taken to the wilderness at Azazel (the scapegoat), to make atonement over it (Lev. 16:8-10). Since in 1 Sam. 14:41,42, both the Urim and Thummim are mentioned as being used by 'casting the lot,' it is possible that in this case, casting lots may have been done by using the Urim and the Thummim. "The great importance that Scripture attaches to this ceremony on the Day of Atonement, for all the assembly of Israel, permits us to assume that this casting of lots was also carried out by the judgement of the Urim" (Cassuto. 380). If so, then this one and only final use of the Urim and Thummim may have survived until the Second Temple was destroyed in 70 CE. The following references indicate this Day of Atonement, when the Urim and Thummim may have been used: (2 Chr. 29:23,24; Neh. 10:32,33).

In Second Temple times, on the Day of Atonement, it was the custom for the High Priest to tie a strip of crimson-dyed wool between the horns of the scapegoat, and to tie a similar length of wool around the neck of the goat that was to be sacrificed. The wool was dyed crimson in accordance with the verse: "...though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool" (Isaiah 1:18). Before the scapegoat was pushed over the cliff of Azazel to its death, the priest removed the crimson wool. "He divided it into two pieces, tying one to the animal's horns and the second to a rock so that he would be able to see when the crimson color had turned white and know that atonement had been made for Israel's sins" (Richman, 61). However, there is a statement in the Babylonian Talmud, that about 40 years before the Second Temple was destroyed, the crimson wool did not become white and the gates of the Temple swung open on their own accord (Yoma, 39b). These events were believed to indicate that the sins of Israel were no longer being forgiven and the Temple would soon be destroyed, which did happen 40 years later in 70 CE. How the Urim and
Thummim could have been used to determine which of the goats was to be the scapegoat; and also could have been used to show when there was no answer from the Lord, is shown below.

(v) What the Urim and the Thummim were

The shape of these lots it is impossible to know, because there is no indication of them given in the Bible. However, from the use of the verbs "and he was chosen/taken" [נֵלַח] (Holladay, 177), and "cast lots" [לַחֹם] (Holladay, 242), (1 Sam. 14:41, 42), in connection with the Urim and the Thummim, it appears that they were a kind of lot, since these verbs occur in connection with the casting of lots (Is. 34:17; 1 Sam. 10:20). The lot could have been small stones or little sticks, that were marked or had different colours. "The practice of oracle-seeking by a variety of means, including the means of positive and negative stones, is widely attested in the ancient Near East...and the Urim and the Thummim are without doubt an Israelite version of such practices" (Durham, 388). A Mesopotamian text describes how the future was foretold by means of a desirable die (white stone) and an undesirable die (black stone) (Lipinsky, 496). However, the Bible is opposed to any kind of pagan divination or magic (Dt. 18:10-11; 1 Ki. 17:17). Although the Urim and the Thummim are like lots, they are permitted and there is no mention of them ever being used in an idolatrous context. They are in the exclusive possession of the priest and inquiry of God is allowed only to the leader of the people and only in matters of national importance.

"The etymology of the two words cannot assist us to determine their form, because of its obscurity" (Cassuto, 380). There are so many questions which cannot be answered by a simple yes or no, and therefore it was necessary for the parties to agree beforehand, each time the oracle was used, as exactly how it was to be interpreted. This is a warning against trying to find a meaning for the words, Urim and Thummin, as if the one was favourable and the other, unfavourable. Nachmanides proposed that "the Urim was a text
bearing Divine names placed inside the breastpiece, by virtue of which various letters out of the tribes' names lit up; the Thummim were other Divine names by whose virtue the priest was able to combine the letters perfectly into the Divine message" (Greenberg, 10). Josephus writes that the stones on the breastpiece also shone brilliantly, when Israel went into battle, which was considered as a sign for their victory (Ant. III. viii:9; Whiston, 77).

There is a significant addition to the Hebrew text of Ex. 28:30 "and in the breastpiece of judgement you shall put the Urim and the Thummim"; when compared with the Samaritan version which begins this verse with: "you shall make the Urim and the Thummim." The fact that the Urim and the Thummim were material objects which were made, shows that they were not abstractions. They had to be identical objects, otherwise they might be distinguishable to the hand of the High Priest and make the whole proceeding invalid. The Urim and the Thummim are plurals and may mean that when the High Priest put his hand into the pouch, he drew out one from a number of objects: only Urim or only Thummim or a mixture of Urim and Thummim.

(vi) The possibility of the Urim and the Thummim as the Hebrew alphabet.

There were four channels of communication between God and man (apart from speaking directly to certain people like Abraham and Moses at certain times), viz. by dreams, by Urim, by prophets (1 Sam. 28:6) and by writing (Ex. 24:12). The Bible implies that God taught Moses the art of writing and used it to communicate His law to man: "and Moses wrote all the words of the Lord" (Ex. 24:4a). "As this medium of communication involved the use of letters of the alphabet, nothing would seem more appropriate than to have them in the breastplate of the High Priest" (Robertson, 71). Small same size flat discs of wood or metal could have been inscribed or engraved with the letters of the Hebrew alphabet. The 22 letters had two functions, in that they formed the elements of words and sentences, but also numbers, as Israel did not have other symbols for numbers. The numbers may be divided into even numbers (divisible by two) and odd numbers
(indivisible by two) and this same division may be repeated in the tens and hundreds,
(disregarding the zero's) as follows:

<table>
<thead>
<tr>
<th>THE URIM SERIES OF LETTERS [אֶרֶם]</th>
</tr>
</thead>
<tbody>
<tr>
<td>numerical value of letters (odd no's disregarding zeros):</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>300</th>
<th>100</th>
<th>90</th>
<th>70</th>
<th>50</th>
<th>30</th>
<th>10</th>
<th>9</th>
<th>7</th>
<th>5</th>
<th>3</th>
<th>1</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>THE THUMMIM SERIES OF LETTERS [תָּמוֹם]</th>
</tr>
</thead>
<tbody>
<tr>
<td>numerical value of letters (even no's disregarding zeros):</td>
</tr>
</tbody>
</table>

| 400 | 200 | 80  | 60  | 40  | 20  | 8   | 6   | 4   | 2   |

There would be 12 odd numbered letters and 10 even numbered letters. If the letters
were simply numbered from 1 to 22 there would be 11 odd numbered letters and 11 even
numbered letters, but this numeral system was not used and did not take into account tens
and hundreds.

The first letter [א], an odd number {1}, could have been given the name [אֶרֶם], meaning
'light,' as this was the first thing created by God (Gen. 1:3), and the whole series of odd
numbers called [טוֹרֶם], the Urim, the suffix, -im, [י-], merely denoting the Hebrew
plural.

The last letter [ז], an even number {4/00}, could have been given the name [תָּמוֹם /
תָּם], meaning 'full measure' (Is. 47:9), as this letter was the full measure or end of the
alphabet, and the whole series of even numbers called [טוֹרֶם / טוֹרֶם], the
Thummim, the suffix, -im, [י-], merely denoting the Hebrew plural.
The above could be the explanation of the names and could also solve the mystery of the Urim and the Thummim being well known, as certainly the alphabet and numbering system was well known. Furthermore, the letters of the alphabet inscribed on little discs of wood, metal or on little stones could also have been used to teach children the alphabet and how to spell words as well as to play a game like "Scrabble" for all ages. The fact that there are 22 letters of the alphabet may also be symbolically represented by the golden lampstand, which had 22 carvings of cups shaped like almond blossoms (Ex. 25:33-34; 37:19-20).

(vii) How the Urim and the Thummim as letters of the alphabet could have been used

The way the Urim and Thummim as letters of the Hebrew alphabet could have been used is as follows: It is possible that two or three letters were drawn from the breastpiece because, "only on the evidence of two or three witnesses," shall a charge be sustained against a man for any crime (Deut. 19:15), or a man be put to death (Deut. 17:6). Also, "as the basis of the Hebrew language is the triliteral root, it follows that any three letters could provide meaningful words from which the High Priest could extract a message" (Robertson, 72).

(1) When Saul asked God to give the Urim to reveal whether he or Jonathan was at fault, but to give the Thummim, if the men of Israel were at fault (1 Sam. 14:41, from the Septuagint), it could mean that the priest would have to draw two or three successive odd numbered letters (members of the Urim series), e.g. [תלע] = go up, or two or three successive even numbered letters (members of the Thummim series).

(2) When Saul did not get an answer from the Lord using the Urim and the Thummim (1 Sam. 14:37), it could mean that the priest did not get at least two successive odd
numbered letters (Urim) or two successive even numbered letters (Thummim) from the pouch.

(3) Another example of how the Urim and Thummim could have been used was to determine which he-goat was for the Lord and which for the wilderness, the scapegoat, to make atonement over it (Lev. 16:8-10):

- If Urim (odd numbered) letters were drawn only, e.g. [יִנְּוֹ], an abbreviation for God's Holy Name [יְהֹוָה], meaning "The Eternal," or [יְהֵ'], an abbreviation of [יֵהָ], meaning God, this could have indicated that, that goat was for the Lord.
- If on the other hand, Thummim (even numbered) letters were drawn only, e.g. [דָּהָ], meaning "to make atonement for sin," (Holladay, 163), this could have indicated that, that goat was the scapegoat for the wilderness.
- If a mixture of Urim and Thummim letters were drawn, this could mean that there was no answer from the Lord, as was the case 40 years before the Second Temple was destroyed.

It would not be enough just to have the letters of the Hebrew alphabet in the breastpiece and relying on the chance withdrawal of the letters by the priest. This is notwithstanding that the chances were already slim to get three consecutive odd numbered letters twice in succession (1 Sam. 14:41,42). God's presence had to guide the priest to select the correct letters according to His will.

(viii) Possible confirmation that the Urim and the Thummim were connected with the Hebrew alphabet

Since God is the "first and the last" (Is. 41:4b), a symbol for Him in His fullness could be to combine the term [יִנְּוֹ], 'light,' which could have represented the first letter of the
alphabet, or first letter of the Urim series of letters; with the term [םְדֹר] , 'full measure,' which could have represented the last letter of the alphabet, or last letter of the Thummim series of letters. This would produce the single term [םְדֹר] , pronounced 'ortum' and it would symbolize the whole alphabet and sum total of knowledge and would mean 'fulness;' 'completeness,' 'perfection.'

This term [םְדֹר], does actually occur in the "Hodayoth" of the Dead Sea scrolls as follows:

(1) "Thou hast demonstrated Thy strength through me and Thou hast shone forth to me in Thy might in its fulness. [םְדֹרי]". (2) "I shall seek Thee and as the morning [star?] in its fulness (םְדֹרי)". (3) "[And to abide] in an eternal abode forever in light of its fulness [םְדֹר]" (Robertson, 72,73).

In the above, this term does indeed have the meaning of 'fulness', showing a link with the Urim and Thummim as explained above, and cannot be assigned to any known Hebrew root having to be treated as a composite noun. This may be compared with the English word 'alphabet' which comes via Greek and Latin from the names of the first two letters of the Hebrew alphabet, alef and bet.

Possible confirmation that this Hebrew composite term 'ortum' [םְדֹר], does indeed represent the term for the even numbered letters (Urim) and odd numbered letters of the Hebrew alphabet (Thummim), may actually be shown by the fact that it "has been taken over by the Greeks, perhaps with the Semitic alphabet, and appears in the language as [αριθμός], number. Greek lexicographers can find no satisfactory derivation for this word" (Robertson, 73). It is remarkable that this Greek term 'arithmos' [αριθμός], means (a) a fixed and definite number (John 6:10; 2 Macc. 8:16; 3 Macc. 5:2; Rev.
13:18); (b) an indefinite number (Acts 6:7; 11:21; Rev. 20:8) (Thayer, 73). The English word 'arithmetic,' which is concerned with numerical calculations, is derived from 'arithmos,' and even in this word (arithmetic), we can see vestiges of the Hebrew words 'Urim' as : uri (ari) and 'Thummim' as : thum (thm) as well as the Hebrew composite word (ortum) as : or (ar)-tum (thm). Arithmetic involves the counting of numbers and dividing them by two to differentiate between odd and even numbers. Similarly, using the Urim and the Thummim, could have involved counting out numbers (represented by letters) and dividing them by two to differentiate between odd and even numbers, and hence identifying Urim and Thummim letters.

3. The blue robe (Ex. 28:31-35; 39:22-26)

(i) General description, and tassels on the robe's corners

The robe or cloak [יָדָאֵל] (Lev. 8:7), was a heavy, woollen, blue, sleeveless garment worn under the breastpiece and ephod, hence the full name, 'robe of the ephod,' but it was probably a little longer than the ephod. Biblical references to the robe indicate a garment distinctive of persons of high social rank: Samuel (1 Sam. 15:27); Saul (1 Sam. 24:5 {Eng. 4}); Jonathan (1 Sam. 18:4); David (1 Chr. 15:27); kings on their thrones (Ezek. 26:16); and the Lord himself: "He put on righteousness as His breastplate, and the helmet of salvation on His head, He put on the garments of vengeance and wrapped Himself in zeal as in a robe" (Is. 59:17).

There was a neck opening reinforced to prevent tearing, which suggests that that area of the garment was expected to have continual wear and stress when stretched, to enable the head of the High Priest to go through it. The opening was compared to that of a coat of mail and this probably refers to "the leather collar that protected the neck, a feature of the kind of armour worn by Canaanite charioteers and depicted in a chariot relief of Thutmose IV" (Sarna [b], 182). This garment was probably a rectangular one, having
four corners with a tassel on each corner and a cord of blue on each tassel. This was useful as an indication of the time for reciting morning prayers, which was permitted as soon as one could distinguish between the blue and the white cords. All Israelites had to wear these tassels, a tassel to look upon and remember all the commandments of the Lord, to do them, so that they did not follow the lustful desires of their hearts and eyes” (Nu. 15:37-39; Deut. 22:12). The wearing of the tassels might be compared to tying a string around one’s finger to remember something.

The following Biblical passages use the same Hebrew word [טַּנּוֹן], translated as the "edge, corner, end, hem, skirt," of a robe, but it probably implies the tassel at the corner of the robe.

(1) When Saul tore the edge [טַּנּוֹן] of Samuel's robe (1 Sam. 15:27), it is more likely that it was a tassel that he tore by quickly grabbing it, than the edge of the thick woollen robe and this action had special significance, symbolizing that the kingdom of Israel would be torn from Saul.

(2) Similarly, when David cut off a corner [טַּנּוֹן] of Saul's robe (1 Sam. 24:4,5), it was more likely that it was a tassel that he quickly cut off without waking Saul up, than the corner of the thick woollen robe and this action had special significance, symbolizing that David could have killed Saul, who was hunting David down.

(3) The prophecy that ten men out of all languages of the nations shall take hold of the hem [טַּנּוֹן] (of the robe) of a Jew to go with him to Jerusalem (Zech. 8:23), is more likely to mean the tassel, since the tassel would be a sign to mark out a Jew more than the hem (of a robe).

The details for making these tassels are not given in the Bible. However, by tradition it can be shown that the numerical value of the Hebrew word for tassel (600), plus five for
the knots and eight for the cords that are used in making the tassel, add up to the value of 613, which is the total number of all the commandments. These could be fulfilled only by all Israel collectively, as some were confined to: the king/ High Priest/ priests/ men/ women/ Nazarites/ lepers/, while others could be performed only while the Temple stood. Furthermore, the number of windings on the tassel can be shown to equal the numerical value of "YHWH is one" (Deut. 6:4), a value of 39. The 39 windings could also be seen as a reminder of the 39 categories of work forbidden on the Sabbath; as well as the 39 lashes/stripes ('forty save one') for the punishment of sin (Deut. 25:2,3; Is. 53:5). The tassels were also a reminder that sacrifices had to be offered to God for atonement when the commandments were broken.

It is significant that the robe was woven entirely with woollen thread dyed with the same blue as the blue cord of the tassels. This dye [דַּלְוָן] is produced by a sea snail, recently rediscovered, after being declared extinct over 1200 years ago. The Arabs destroyed the dyeing installations in 637 CE, the use of the blue cord was abandoned and the identity of the sea snail and even the authentic blue colour was forgotten. However, chemical analysis of ancient textile fragments of bluish violet wool, proved that they were dyed with a unique mixture of brominated and plain indigo blue, that can nowadays be duplicated from Banded-Dye-Murex female and male snails. It required thousands of snails to produce sufficient dye for one robe. "This, together with the intensity of the labour and the superiority of the dye's richness and stability, made the products very costly" (Sarna [b], 157). Possession of this dyed garment were marks of wealth, nobility and royalty as shown by Mordecai being clothed in royal garments of this blue [דַּלְוָן] and white (Esther 8:15). When the Tabernacle texts list the dyed wools for weaving: blue, purple and scarlet - there can be no doubt that they are in order of importance, with blue regarded as the most expensive. The colour blue of the robe was a reminder of the sky of heaven and therefore of the Lord and is of the same colour throughout, in order to show up the multi-coloured ephod and breastpiece that was worn over it.
(ii) The colourful pomegranates (of Israel's seven products), and golden bells on the robe's hem

Along the hem of the robe were suspended pomegranates made from a mixture of dyed wool (blue, purple, scarlet) (Ex. 28:33; 39:24). The MT omits the "fine twined linen" but "there is no doubt that in both places the LXX and Samaritan versions are correct in supplying the missing words" (Haran [d], 169). The pomegranate is one of the seven characteristic products of the land of Israel, so for the Israelites, this was a symbol of the fruitfulness of the good land that God was bringing them into (Deut. 8:7), and pomegranates together with grapes and figs were brought back by the Israelite spies (Nu. 13:23). Jewish tradition also regards the hundreds of seeds in the pomegranate as symbolic of the 613 commandments, and therefore, the pomegranates on the hem of the robe of the High Priest would be an additional reminder, together with the tassels, of the commandments.

Between each pomegranate, a golden bell was suspended so that the sound of the High Priest should be heard when he went into the Tabernacle tent, and when he came out (Ex. 28:35). The sounds of the bells would be an announcement to signal his presence, like entering a royal palace, that he should not enter or leave irreverently and indicated to those outside the tent that he was performing his duties in their name and that they should give themselves up to prayer and repentance. The High Priest would also be reminded by the sounds that he was in the presence of God and that without the sounds of the bells, he would die. The bells were part of a total ritual involving all of man's senses, but God's requirements also were "symbolized by the sounds, the sights, the provisions, and the smells of the Tabernacle and its court" (Durham, 388).
4. The engraved head plate (Ex. 28:36-38; 39:30-31)

(i) The meaning of the Hebrew term for the head plate

(1) The connection with 'to shine' and 'flower'

The headplate of pure gold probably had a floral design, perhaps to suggest God's provision in nature and was worn like a medallion or crown in front of the High Priest's turban. The Hebrew word used here for plate is יָפֶה, which usually means a 'blossom' or 'flower' for example, Aaron's rod of blossoms (Nu. 17:23 {Eng. 8}) and carvings of flowers in Solomon's Temple (1 Kings 6:29). The original meaning of this stem, "which is related to the stem יָפֵה, is to 'shine,' 'sparkle,' and hence the signification 'flower,' whose colours gleam in the midst of the grass or among the branches of a tree and hence also denotes the brightness of a golden crown" (Cassuto, 384). This can be shown by "his crown יָפֶה will be resplendent יָפֶה" (Ps. 132:18).

(2) The connection with 'crown,' 'separated' and 'Nazarite vow'

The plate is also referred to as "the holy crown" or "diadem" יְדֵנָה (Ex. 29:6; 39:30; Lev. 8:9), emblematic of royalty and was worn by king Saul (2 Sam. 1:10), "The diadem is well known from Egyptian paintings. Its outstanding feature is the lotus flower, a symbol of nascent life" (Sarna [b], 183). However, this head plate differs from a crown or diadem, which encompassed the whole head, as it was placed only on the forehead. It is significant that this word for crown יְדֵנָה also means 'separated,' 'dedicated' and 'Nazarite' (Nu. 6:3-8). Therefore, the head plate/holy crown could also have been seen by any Israelite as a reminder that he could take the Nazarite vow. Throughout the period of "his separation" יְדֵנָה, he was then consecrated to the Lord (Nu. 6:8) just as the High Priest was, albeit the High Priest for life.
(ii) The connection of the plate with head phylacteries

A cord of blue [םֵעֶלֶל], attached to the extremities of the gold plate, kept it in position on the turban and on Aaron's forehead and was fastened at the back. There is a parallelism between this 'cord of blue' and that of the tassel (the same Hebrew word mentioned above). Furthermore, the plate may symbolically correspond "to the frontlet bands that every Israelite is enjoined to put between his eyes (Deut. 6:4-8)" (Cassuto, 384). However, it is more likely that the High Priest wore these 'frontlet bands' as well (Richman, 42), to set an example to all Israelites. There was room for it on his forehead under the plate, as they were quite small unlike those of today, e.g. a two thousand old one for the head found at Qumran, can be covered by the nail of a thumb (Bruce, 174).

These 'frontlet bands' were small leather boxes called Phylacteries/ Tefillin [תְּפִילִין] from the word for 'prayers' [תְּפִלָּה]. The following words, known as 'the Shema,' from the first Hebrew word for 'hear,' [שָׁמָּה], with other texts were and still are put into them: "Hear O Israel, the Lord our God is one Lord: and you shall love the Lord your God with all your heart and with all your soul and with all your might" (Deut. 6:4,5). These words were to be "as a sign on your arm and as a symbol on your forehead" (Deut. 6:8), and therefore the Phylacteries were/ are strapped onto the forehead and arm, symbolic for thoughts and deeds to be subject to God. However, "as a sign on your arm and as a symbol on your forehead" simply means 'remember well' (Ex. 13:16), and the literal understanding of this commandment in Deut. 6:8 was an interpretation in the oral law. The 'Shema' (Deut 6:4,5) was/ is also placed in a case labelled 'Almighty' [אֱלֹהִים] on a doorpost called 'mezuzah' [מֶזוּזוֹת] and gates, as commanded in Deut. 6:9. These were surely put on the posts of the entrance gate to the Tabernacle courtyard and tent as well as on the doorposts/ gates of every Israelite house. The 'cord of blue' for the gold plate and in the tassel, the plate and the words engraved thereon, as well as Phylacteries, are
all reminders and symbols of holiness. It would have been uplifting for both the priests and the congregation, that they could also wear the tassels and Phylacteries just as the High Priest did, and also strive to the holy.

(iii) The inscription on the plate and its significance

The plate had two words engraved on it: 'Holy to the Lord' or 'set apart for the Lord' [כָּרוֹם לִי בְּרֵאשִׁית]. This shows that the High Priest and all Israel whom he represented, was set apart and dedicated for the Lord's service. The plate was therefore a reminder that Aaron in God's presence, was as Israel in God's presence. "It proclaimed the spiritual ideal of which the sanctuary was the concrete emblem" (Hertz, 339). The inscription showed the sacred nature of the office and person of the High Priest, for he and his sons "shall be holy' (Lev. 21:6). The role of the High Priest as Israel's representative before God, was visibly projected by their tribal names on the shoulder pieces and upon the stones of the breastpiece on his heart, "to bring them to continual remembrance before the Lord" (Ex. 28:29). In addition, the inscription on his forehead also referred to Israel, as "Israel was holy to the Lord" (Jer. 2:3). It was a perpetual reminder that the people of Israel, represented by the High Priest, had dedicated itself unto the Lord and had undertaken to be a holy nation (Ex. 19:6).

Aaron would atone for all transgressions committed in connection with the Tabernacle service "for the declaration engraved on the plate will prove that everything was intended to be holy to the Lord, and if aught was done irregularly, the intention at least was good" (Cassuto, 385). The engraved plate also helped Aaron to concentrate on his duties and on his accountability, which secured God's acceptance of the offerings brought to the altar in atonement for offences. It was the engraved plate on Aaron's forehead, which served as the concrete symbol, morning and evening, of the holy gifts of Israel and made them acceptable to God by evoking His grace.
C. THE INNER GARMENTS

There were three inner garments (excluding the breeches/ drawyers, which have already been discussed): tunic/ coat; turban; and sash/ girdle. For the High Priest, these inner garments were made of fine twined linen, from flax, a superior quality linen, except for his girdle, which was made from a mixture of linen and wool. The linen was a white and shining cotton-stuff from Egypt, possibly symbolizing purity and righteousness. The ordinary priests also wore these garments and although theirs was simpler, nevertheless they were to give them dignity and honour (Ex. 28:40).

1. The white tunic or coat of chequerwork (Ex. 28:39; 39:27)

The definite article shows that this tunic [תַּחֲפְלָה] was a well known garment and was worn next to the skin (Lev. 8:7). The linen tunic of the High Priest was worked in a pattern of chequers and was worn under the robe (Ex. 29:5; Lev. 8:7). The chequers could have been formed by alternating the pattern of the weave as in modern table-cloths and may have been like the ornamented tunic/ coat given to Joseph by Jacob (Gen. 37:3) or like that worn by the princess Tamar in the days of David (2 Sam. 13:18). According to Josephus, the tunic of the High Priest of the Tabernacle, was apparently of a double texture, a long shirt-like garment close to the body, which reached down to the feet, had long sleeves reaching to the palms and was tied fast to the arms (Ant. III vii.2; Whiston, 73). The tunics of the ordinary priests were of a plain weave, without chequers, as there are no chequers mentioned for their tunics (Ex. 3:27).

2. The white high turban (Ex. 28:37,39; 39:28)

The High Priest definitely wore a turban [תַּחֲפְלָה] as his headdress, because the word literally means, "that which is wrapped" and the root [תַּחֲפְלָה] means 'to wind or wrap around' (Holladay, 308), and appears in this sense in Isaiah 22:18a: "He will roll you up
tightly as a ball" This verse literally means: 'to roll up, He will roll up you, rolling up, ball' [ןגנש לאה תוגשה תוגשה דוד]. "The head-covering consisted of a long kerchief, which could be wrapped and wound around the head so as to give it a high and majestic shape" (Cassuto, 385). In Ezek. 21:31 {Eng. 26}, and Is. 62:3, the turban is used as a synonym with 'crown' and a sign of royalty, while in Zech. 3:5 the turban is part of the regalia of the High Priest and also appears in a list of the luxurious finery of the rich women of Jerusalem (Is. 3:23).

On the other hand, the caps or headbands for Aaron’s sons, were apparently not the same as the turban of the High Priest, for a different Hebrew word is used for them [דקḊד] (Lev. 8:13). It implies a high or cup-like covering {cf. [זָלמְשֵׁה] meaning 'a hill' - Ex. 17:9 (Holladay, 54)}. The term 'decorated caps' [אֵשֶׁר יִבָּדָע] (Ex. 39:28), instead of just 'caps' for the priests is also used, and is considered an attire of beauty and distinction worn by the haughty women of Zion, but not the common people in their everyday life (Is. 3:20; 61:3). It was used by a bridegroom, who adorned himself like a priest (Is. 61:10), but the High Priest’s turban was superior, as it was linked with the king. Josephus described the cap of the priests of the Tabernacle as a non-conical or flattish cap not encircling the whole head, but still covering more than half of it, so that it seems to be a linen crown. It consisted of a band of linen, doubled round many times and sewd together, but with another piece of linen covering the whole cap and hiding the unsightly stitches (Ant. III vii:3; Whiston, 74).

3. The colourful sash or girdle (Ex. 28:39; 39:29)

The sash [נַנְבַּל] was a girdle worn over the tunic, but beneath the robe (Lev. 8:7), and was embroidered, with finely twisted linen and blue, purple and scarlet wool (Ex.39:29). The sash was regarded as a vestment of distinction and authority belonging to the regalia of a high official (Is. 22:21). The ordinary priests did not wear robes over their tunics and their sashes are mentioned without qualification (Ex. 28:40; Lev. 8:13), so it is
presumed that they were made exclusively of fine twined linen like their tunics and caps (Ex. 39:27). The colourful sash would have made the High Priest stand out from among the other priests, when working in the court without his outer garments, because otherwise the rest of his inner garments were white, as were those of the priests.

VI GRADATIONS OF HOLINESS IN THE TABERNACLE

A. INTRODUCTION. THE SEVEN GRADATIONS OF HOLINESS

The purpose of the gradations of holiness was to protect the holiness of the Tabernacle, because the Tabernacle gave concrete, symbolic expression to the source of holiness, which is God's dwelling within it. The diminishing gradations of holiness resulted in the gradual distancing from the ultimate source of absolute holiness, gave voice to God's unapproachable holiness and emphasized His majesty and mystery. The way of holiness, leading to the presence of God, was graduated, because man should not approach God irreverently, nor could this be done by everyone at all times (Num. 4:20). "The concept of sequential spaces representing graduated holiness, is translated into form on several symbolic levels. It can be seen in the form and geometry of the shrine, in the use of increasingly valuable materials, and the progressing restrictions of accessibility" (Bean, 48,49). The fact that the value of the materials and magnificence of the furniture, increased with increasing nearness to God's presence above the Ark of the covenant, suggested that anything or anyone must be holier with increasing nearness to God's presence.

There were seven gradations of holiness in the Tabernacle with respect to the following:

(1) Entry to sacred space.
(2) The size of the sacred space.
(3) The furniture.
(4) The metals.
(5) The screens and curtains.
(6) The furniture coverings in transit.
(7) The priestly garments, which possibly represented Tabernacle articles.

B. THE GRADATIONS OF HOLINESS WITH RESPECT TO ENTRY TO SACRED SPACE

The Tabernacle was meant to be a living extension of Mt. Sinai, where God manifested Himself. This was shown by three zones of increasing holiness and restriction of access in ascending the summit of Mt. Sinai or approaching the Holy of Holies of the Tabernacle. Just as the people stood at the foot of the mountain where the altar was set up, but could go no further, so the people could enter the court of the Tabernacle where the altar was placed, but could go no further. In this zone, referred to as "at the entrance to the tent of meeting," a layman brought his sacrifice, laid his hand upon it and sacrificed it (Lev. 3:2), and it was also a place of assembly for the congregation (Lev. 8:3-4; Nu. 10:3; 16:19). The area between the altar and the Tabernacle tent was "a holy place," out of bounds to Israelites and Levites, where offerings were slaughtered (Lev. 1:11) and male priests partook of offerings (Lev. 10:12-13), put the ashes beside the altar (Lev. 6:10) and washed garments, sprinkled with blood (Lev. 6:27).

Just as the priests and elders were allowed to go up to a certain height on the mountain, so the priests could enter the Tabernacle tent, but go no further than the Holy Place. Just as only Moses could go to the summit of the mountain, only the High Priest could go into the Holy of Holies, and only on the Day of Atonement, "to create a perfect and remarkable coalescence of the most sacred individual, the most sacred of space, the most sacred day of the year and the most sacred rite" (Sarna [a], 205). Furthermore, just as God spoke to Moses on the summit, so He spoke to him in the Holy of Holies. Just as a cloud covered the mountain after Moses had ascended, so the Tabernacle was covered by
a cloud on completion. Similarly, a pillar of fire hovered over the mountain and the Tabernacle. Just as the giving of the two tablets of the Law was the most important event on the mountain, so their place in the Holy of Holies was the focal point of the Tabernacle.

C. THE GRADATIONS OF HOLINESS WITH RESPECT TO THE SIZE OF SACRED SPACE

The Tabernacle shows that the design of God is perfect and that holiness and size are in inverse proportion. The court was a rectangle of length - 100 cubits, width - 50 cubits (consisting of two squares with 50 cubit sides) and the height of the surrounding fence - 5 cubits. This zone of the Tabernacle had the biggest size, but was the least holy. The Holy Place was a rectangle of length - possibly 13 1/3 cubits; width - possibly 6 2/3 or approximately 7 cubits and height of 10 cubits. This zone of the Tabernacle was smaller in size, but was holier than the outer court. The Holy of Holies was a cube of length, breadth and height of possibly 6 2/3 or approximately 7 cubits. This zone of the Tabernacle had the smallest size, but was the most holy.

D. THE GRADATIONS OF HOLINESS WITH RESPECT TO THE FURNITURE

There was a correlation between the holiness of the furniture and the holiness of the zones of the Tabernacle where placed. In the court were the altar of burnt offering and the laver of water, the least holy objects in the least holy zone of the Tabernacle. In the Holy Place were the table of showbread, the lampstand and the altar of incense, holier objects in a holier zone of the Tabernacle. In the Holy of Holies, was placed the Ark, consisting of the chest and the cover with the cherubim, the most holy object in the most holy zone of the Tabernacle.
E. GRADATIONS OF HOLINESS WITH RESPECT TO THE METALS

There was a correlation between the relative value of the metals and the holiness of the zones of the Tabernacle, where used. The closer the object was to the Holy of Holies, the more valuable was the metal of which it was made, or with which it was embellished, in increasing order of value, from bronze, to silver, to gold.

In the court, bronze (an alloy of copper and tin) was the principal metal used. The altar was plated with bronze inside and out, and had a bronze grating; and the laver was bronze. All the implements and the pegs for the cords which secured the posts, were bronze. The wooden posts, marking the perimeter of the court, and those of the screen gate, were inserted into bronze bases, but had silver caps, hooks and bands/ fillets/ rods for the curtains.

In the Holy Place, the wooden furniture: the table of showbread and altar of incense, had an outer plating of refined or pure gold. The lampstand and its accessories, as well as the vessels of the table of showbread were of pure gold. Unrefined gold was used for the mouldings and the rings; and to cover the wooden staves of the table, the incense altar, the frames and bars, as well as the posts of the screen entrance to the Tabernacle tent. The wooden frames of the Tabernacle tent were inserted into silver bases, but the posts of the screen entrance to the Tabernacle tent were set in bronze bases. While the rings/ clasps of the outer or upper goats'-hair curtains were made of bronze, those of the inner, lower or cherubim curtains as well as the hooks of the screen entrance, were made of unrefined gold. The bronze rings of the goats'-hair curtains lying inbetween the gold rings of the cherubim curtains, possibly all around the entrance of the Tabernacle tent, matched the bronze bases of the five gold-plated posts supporting the screen entrance.

In the Holy of Holies, the chest of the Ark was overlaid with pure gold inside and out, and the cover of the Ark with the cherubim, was made from pure gold. Unrefined gold
was employed for the mouldings, the rings and hooks; and covered the wooden staves of the Ark and wooden posts of the canopy veil, which were inserted into silver bases.

F. THE GRADATIONS OF HOLINESS WITH RESPECT TO THE SCREENS AND CURTAINS

The Biblical texts specify three colours of dyed wool for weaving an object, in descending order of value: blue, purple and scarlet, the mixture of colours to which fine linen and gold thread was sometimes added. The choice of colours and materials in the weave, determined the degree of holiness that attached to the objects in which they were used, such as screens, curtains and garments. In addition, the Bible specifies three techniques for weaving the dyed wool, linen and the gold thread, in descending order of workmanship:

(i) 'Choshev' [םש] skillful workmanship (e.g. Ex. 26:1), which contains figures or designs with the mixture of dyed wool, linen and gold thread. This was the most elaborate workmanship and used only for the most sacred garments, curtains and screens.

(ii) 'Rokem' [המק] embroidered workmanship (e.g. Ex. 26:36) which does not contain figures or designs, but uses the mixture of dyed wool and linen only.

(iii) 'Oreg' [בר] weaving workmanship (e.g. Ex. 39:22) which does not contain figures or designs and only uses one kind of material, dyed wool or linen.

There was a correlation between the relative value of the dyed wool, composition of the weave and the workmanship on the one hand, and on the other hand, the holiness of the zone of the Tabernacle, where used. Since in this present section, the entrances are being compared, it should be noted that all these entrances face east and this eastern axis was
superior to all the rest of the corners of the compass. On this eastern axis, the materials became more valuable and the workmanship became more elaborate, the closer to the Holy of Holies.

The screen gate of the court was made of a mixed weave of blue, purple and scarlet wool plus linen, with 'rokem' embroidered workmanship, i.e. with no figures or designs. The screen gate was 20 cubits in width, 10 in height and was hung on four posts and was more elaborate, important and holier than the other plain white curtains in the court.

The screen entrance to the Tabernacle tent, possibly 6 2/3 or approximately 7 cubits in width, and 10 in height, was made of the same mixed weave and 'rokem' embroidered workmanship as the above screen gate of the court. It was suspended on five posts, an effective barrier for the narrow entrance, and was more elaborate, important and holier than the tent coverings surrounding it of goats' hair, red rams' skins and other skins (apart from the cherubim curtains). It was still necessary, however, for this entrance screen to be elevated to a higher level of holiness than that of the screen gate of the court. What effectively enhanced this screen and distinguished it from that of the court, was possibly the pattern of 50 gold and 50 bronze rings all around the entrance, formed by the cherubim and goats'-hair curtains, respectively above and on either side of it. The cherubim curtains were made of a mixed weave of linen plus blue, purple and scarlet wool (Ex. 26:1) with 'chosev' skillful workmanship. These curtains correspond in their level of holiness to the furniture in the Holy Place and because part of the curtains was spread over the Holy of Holies, there was a need for the canopy veil to come between these curtains and the Ark.

The cherubim canopy veil, possibly a floorless cube of side 6 2/3 or approximately 7 cubits, in the Holy of Holies was made of the mixed weave of blue, purple and scarlet wool plus linen, with 'chosev' skillful workmanship (Ex. 26:31). Although the cherubim curtains and the veil have the same materials and workmanship, they differ in
composition and outward appearance, as seen by the position of the word linen. Since linen is mentioned last for the veil, it indicates that there is less of it in the blend than for the curtains, hence the veil is more valuable and more holy than the curtains, and corresponds in its level of holiness to the Ark in the Holy of Holies.

G. THE GRADATIONS OF HOLINESS WITH RESPECT TO THE FURNITURE COVERINGS IN TRANSIT

When the camp set out on journeys, the Tabernacle was taken down and the furniture covered for transport. The descending order of value of the cloths of dyed wool - blue, purple and scarlet - is shown by their use in covering the furniture, in relation to which zone of the Tabernacle the furniture was used (Nu. 4:5-14). Although not mentioned, this must have been 'oreg' workmanship, involving only one kind of material with no figures or designs. The fact that all of the furniture was also covered with goats' skin is significant, as this is what was/ is used on which to write the Torah.

For transport, the altar of the court was covered with a purple cloth, on which were placed all the utensils, over which a covering of goats' skin was placed. No mention is made about covering the laver for transport, which shows that, although essential, it is less holy than the altar. Each of the following were housed in the Holy Place: the table of showbread; the lampstand; and the altar of incense. For transport, each was covered with a blue cloth, on which was placed the appurtenances used for that article, over which a covering of goats' skin was laid in place. All the vessels of the service used in the Tabernacle were covered in the same way. In the case of the altar of incense only, a scarlet cloth was also placed over the blue cloth, before the goats' skin was laid in place, which shows its extra holiness probably because blood was put on its horns. The fact that all these articles were first covered with a blue cloth, shows that they are holier than the altar in the court, which was first covered with a purple cloth, as a blue cloth is more valuable than a purple one. The Ark, which was housed in the Holy of Holies, was first
covered with the canopy veil, then with a covering of goats' skin, upon which a blue cloth was placed, visible for all to see, unlike for the other objects. This arrangement of the coverings shows that blue is the most important and holy colour (representing the sky and heaven) and had to be seen on top of the holiest object of the Tabernacle.

H. THE GRADATIONS OF HOLINESS WITH RESPECT TO THE PRIESTLY GARMENTS, WHICH POSSIBLY REPRESENTED TABERNACLE ARTICLES

In the materials and design of the garments of the High Priest can be seen the echoing of the gradations of holiness of the articles of the Tabernacle itself. Furthermore his garments can be seen to have possibly represented the articles in the Tabernacle itself. To examine the gradations of holiness of the Tabernacle, the beginning was the outer court curtains on the perimeter, and the ending was the innermost article, the cover of the Ark, which was the holiest article. Similarly to examine the gradations of holiness of the garments of the High Priest, the beginning was at the bottom, the hem of his tunic, and the ending was at the top over the turban, the headplate, which was the holiest article. In addition, the level of holiness of the garments of the High Priest increased from the inner garments to the outer garments, as the level of holiness of the Tabernacle increased from the outer court to the inner Holy of Holies. The garments showed that: "Just as sacred space must be differentiated from profane space, so the occupants of the sacred office, must be distinguishable from the laity" (Sarna, [b], 176). In a wonderful way, even Aaron's body can be seen to possibly represent the wooden posts, rods and frames in their metal bases (cf. Nebuchadnezzar's dream of an image of different metals representing different kingdoms (Dan. 2:31-45) [Annexure 12].

1. The Court

The ordinary priests were dressed in tunics, sashes, caps and breeches, all of linen, and worked mainly in the court. No special workmanship is specified for the linen curtains of
the court and for the breeches worn by the priests, as they were "less costly, in keeping with the fact that the court's hangings were on the periphery of the Tabernacle's zones of holiness, as were the breeches worn by all the priests, not Aaron alone, for whom the most elaborate items of clothing were indicated" (Meyers, [e], 671). Although the types of inner garments of the High Priest were the same as the garments worn by the ordinary priests, they were of a superior quality linen and workmanship (apart from the breeches). These garments were: a chequered tunic; a colourful sash, and a high turban. However, they are still considered as equivalent in material and workmanship to the weaving seen in the court, and were the only garments worn by the High Priest when he worked in the court. Both the tunics of the ordinary priests and that of Aaron were of 'oreg' workmanship, as they were made solely of linen (Ex. 39:27).

Aaron's body can be seen to possibly represent the wooden posts and rods of the court curtains and the screen gate, in their bronze bases. His white linen tunic, without the sleeves, can be seen to possibly represent the white linen court curtains, with the one sleeve representing the bronze altar, and the other sleeve, the access altar ramp. His white linen high turban can be seen to represent the bronze laver. Although this was essential, it was less important than the sleeves, just as the altar was more holy than the laver. Aaron's sash over his tunic was of 'rokem' embroidered workmanship (Ex. 28:29; 39:29), similar to that of the screen entrance to the Tabernacle tent and screen gate of the court. However, from the position of the word, 'linen', it may be deduced that the sash is slightly inferior to them in composition, as it is primarily linen plus the blue, purple and scarlet wool mixture (Ex. 39:29), whereas they are primarily the coloured wool mixture with the linen added last (Ex. 26:36; 27:16). Therefore Aaron's sash possibly represents the screen gate of the court in level of holiness, as this was less holy than the screen entrance to the Tabernacle tent [Annexure 12 A].
2. The Holy Place

In addition to the inner garments, the High Priest put on four outer garments, when he worked in the Holy Place. It is unlikely that they were worn when the High Priest served at the bronze altar and laver in the court, as they were too heavy, unwieldly, costly and magnificent for splashing blood, cutting up carcasses and washing entrails! "Proof of this is the fact that in composition as well as mode of workmanship, these garments resemble the curtains and the inner vessels of gold, while the under-garments resemble the hangings and screens in the court" (Haran [b], 1067). These outer garments consisted of: a robe, (which had golden bells alternating with woven pomegranates suspended from its hem); the ephod; breastpiece; and headplate of gold.

The pomegranates on the hem of the robe were made from a mixture of dyed wool (blue, purple and scarlet) and possibly fine twined linen also, but this is only mentioned in the Septuagint. The Biblical text does not mention the kind of workmanship of the pomegranates, but since they were too small for any figures or designs to be made on them, it is more likely that they were 'rokem' embroidered workmanship, rather than 'choshev' skillful workmanship. They would therefore have been similar to the outer screen of the Tabernacle tent and the screen gate of the court, but they possibly represented the former for the following reasons:

(i) The sash was underneath the robe and worn without the robe in the court, linen predominating in the weave and therefore has already been seen to possibly represent the screen gate in level of holiness.

(ii) The pomegranates attached to the robe worn over the sash, with no linen or with the wool predominating over the linen in the weave (according to LXX), represent a higher level of holiness, like the screen entrance to the Tabernacle tent. If this entrance was
surrounded by 50 gold rings, then a beautiful representation of this was possibly shown by the suspended pomegranates alternating with the golden bells on the hem of the robe.

The robe itself, was of 'oreg' weaving workmanship (Ex. 39:22), because it was made solely of blue wool and no linen. Although the tunics of all priests were also of 'oreg' weaving workmanship, they were much inferior, because they were made solely of linen. The robe could be seen as a barrier between the holiness of the ephod with the breastpiece (representing the level of holiness inside the Tabernacle tent), and the inner garments: tunic, sash and breeches (representing the lower level of holiness of the court). The robe is also comparable with the blue cloth used to cover the Tabernacle tent furniture when the camp set out on journeys.

However, all of the High Priest's outer garments represented the level of holiness of all the furniture of the whole Tabernacle tent. This can be deduced because the term 'pure' gold is used only for the furniture and in the following parts of the outer garments: the breastpiece chains; ephod shoulder attachment frames (LXX only); bells on the robe, and headplate on the turban. The ephod was made from gold thread; blue, purple and scarlet wool mixture, and linen, with 'choshev' skillful workmanship (Ex. 28:6,8). This matched the composition of materials (except for the gold) and workmanship of the cherubim curtains, although they had more linen than wool (Ex. 26:1). However, it is not stated that the ephod had cherubim figures, so it probably had designs instead. The ephod did not only possibly represent the cherubim curtains, which covered the whole ceiling of the Tabernacle tent. It also possibly represented, by the extra gold thread woven into the fabric, the gold used to cover the wooden frames (and bars) of the sides of the Tabernacle tent, as well as the five posts of the screen entrance. Aaron's body, however, can be seen to possibly represent the frames (and bars) in their silver bases and the posts in their bronze bases. It seems likely that in levels of holiness, the 12 semi-precious stones in their gold filigree settings on the breastpiece, possibly represented the table of 12 loaves of showbread. Possibly, the two gold chains suspending the breastpiece,
represented the golden lampstand and golden altar of incense. In this way the three pieces of furniture in the Holy Place could be symbolically linked together and worn on the breast of the High Priest [Annexure 12 B].

3. The Holy of Holies

The breastpiece alone, without the 12 stones was of a higher level of holiness and was made from gold thread; blue, purple and scarlet wool mixture; and linen, with 'choshev' skillful workmanship (Ex. 28:15). This matched the composition of materials (except for the gold), and workmanship of the veil (Ex. 26:31; 36:35). However, since the text does not state that it had cherubim figures like the veil, it probably had designs instead, although not much of it would have been seen between the stones. The four gold rings on each corner of the breastpiece possibly represented the gold on the four posts with the four golden hooks from which it was suspended, while Aaron's body possibly represented the actual posts (and hooks) in their silver bases.

It is most significant that the following possibilities exist:

(i) Just as the veil and the cherubim curtains were made of the same materials and workmanship, so the breastpiece and the ephod that possibly represented them, were made of the same materials and workmanship.

(ii) Just as the cherubim curtains were slightly inferior in level of holiness to the veil, shown by having more linen in the weave, so the ephod was slightly inferior to the breastpiece by being worn further down and not over the heart of Aaron.

(iii) The area occupied by the screen entrance to the Tabernacle tent; the canopy veil; and cherubim curtains increased in size respectively. Similarly, it can be seen that that
part of Aaron's garment which possibly represented each object, increased in size: pomegranates and bells; breastpiece; and ephod.

(iv) Just as under the canopy veil was the chest of the Ark with the two tablets of the Law written by God in Hebrew script, to teach God's will, so under the breastpiece, possibly representing the two tablets, was the pouch with the two series of Hebrew letters (Urim and Thummim) to determine God's will.

(v) The breastpiece did not only possibly represent the veil which covered the whole ceiling and sides of the Holy of Holies. It also possibly represented, by the extra gold thread woven into the fabric, the gold used to cover the wooden chest and staves of the Ark.

(vi) Just as God's Holy presence was above the golden cover of the Ark (the holiest object), between the two golden cherubim, so God's Holy Name was written upon the headplate (the holiest garment), between the two golden shoulder pieces with their stones engraved with the tribes of Israel, which possibly represented the cherubim. Just as the cherubim represented the guardian angels enfolding with their wings and protecting the Ark with the Decalogue, the shoulders of the High Priest protected his head. Furthermore, just as the tribes of Israel surrounded and protected the Ark, Jewish scribes protected the Torah, containing the Decalogue, from corruption, and Jews have preserved it for all mankind to this day [Annexure 12 C].

Once a year, on Yom Kippur, the High Priest wore a different set of garments: a tunic; a girdle; a turban and breeches of ordinary, not fine linen, to enter the Holy of Holies. The fact that he was not permitted to go in with the outer garments, may symbolize that in the presence of God, man's finery means nothing as God only looks at the 'heart'.
VII. THE SIGNIFICANCE OF THE TABERNACLE AND ITS SYMBOLISM TO THE SEVEN DAYS OF GOD'S CREATION AND THE SABBATH

A. THE SIGNIFICANCE OF THE TABERNACLE

The significance of the Tabernacle may be divided into three categories, as it served as: the dwelling place of God as a sign of His covenant faithfulness; the centre of Israel's religion and focus of national unity; and the place where God's presence was shown and of divine revelation.

1. The dwelling place of God as a sign of His covenant faithfulness

The Tabernacle was the dwelling place of God among the children of Israel: "Let them make Me a sanctuary, that I may dwell among them" (Ex. 25:8). God had no need of a Tabernacle in which to dwell as shown by "Behold, heaven and the heaven of heavens cannot contain You" (1 Kings 8:27b) and " heaven is My throne and the earth My footstool" (Is 66:1a). However, Israel needed a divine Tabernacle and "when they look at this sanctuary, which will be erected in their camp, they will become conscious of My Presence" (Cassuto, 327). The Israelites had seen God's glory dwell on Mt Sinai, but had left the mountain and needed a visible, concrete symbol of assurance that God would continue to dwell in their midst.

It is this desire for some material, visible entity that would fill the spiritual void created by Moses' absence, that caused the Israelites to demand the illegitimate golden calf. The legitimate Tabernacle was meant to fulfil this spiritual void, and this explains why the instructions for the building of the Tabernacle (Ex. 25-31) and their implementation (Ex. 35-40), are intersected by the story of the golden calf (Ex. 32-34). The guilty 3000 people lost their lives and there was a renewal of the covenant with a fresh set of stone tablets of the Testimony.
God had established His own temporary sanctuary on Mt. Sinai (Ex. 15:17). "Israel is bidden to build a sanctuary through its own efforts, and not as a gift bestowed by God. Only through active involvement - the [רְשָׁעָה], the doing - is a true sanctuary established, and only then is God ready to dwell among them" (Bakon, 84). They would also then know that He was the Lord their God, who brought them out of Egypt to make a covenant with them and dwell among them, so that they would be to Him a people, and He would be to them their God (Ex. 29:45,46).

2. The centre of Israel's religion and focus of national unity

The Tabernacle was the centre of Israel's religion and focus of national unity, but was not designed, as are modern places of worship, for communal use. Here the smoke and fire of sacrifices could be seen and smelled. Incense too could be smelled and the washing of priests' hands and feet could be seen. This would bring home to everyone the need of cleansing oneself, body and soul, before worshipping God. The menorah and the showbread played their role in the lives of the priests, who represented the people. The tablets of the Decalogue were placed in the Ark, "which testifies to the continuity between God's past revelation of His will and His ongoing, continual revelation to Israel in the Tabernacle" (Childs, 541). Aaron bore the people in remembrance before God (Ex. 28:30) and in the ritual of sacrifice, he atoned continually for their sins (Ex. 29:14, 38-43), especially on the Day of Atonement, when he was allowed to enter the Holy of Holies (Ex. 30:10). The Tabernacle testifies especially in its function to the holiness of God, e.g. on Aaron's diadem was engraved 'Holy to YHWH' (Ex. 28:36) and the priests were warned in the proper administration of their duties 'lest they die' (Ex. 30:21). "It is the Ark and its contents, the symbol of the covenant between God and Israel, that give meaning to the Tabernacle, for the religio-moral imperatives of the Decalogue constitute the foundation of Israelite society" (Sarna [b], 159).
3. The place where God's presence was shown and of divine revelation

The Tabernacle was the place where God's presence was shown. Through its instrumentality, the experience with the divine presence, that occurred at Sinai, "could be extended as a living reality" (Sarna [b], 190). God showed that He was indeed living among the Israelites when the pillar of cloud/fire, which was leading them, settled on the Tabernacle (Ex. 40:38). At the entrance of the tent of meeting, "the glory of the Lord appeared to all the congregation" (Nu. 16:19). "Above the mercy seat (of the Ark) from between the cherubim," God spoke with Moses (Ex. 25:22), "face to face" (Ex. 33:11) or "mouth to mouth" (Nu 12:8) and also revealed His will to Joshua (Josh 7:6-15). The Ark also played a significant part at the crossing of the Jordan (Josh. 3-4), the fall of Jericho (Josh. 6) and the ceremony of remembering the covenant at Mt. Ebal (Josh. 8:30 ff).

Brought from Shiloh, it was captured by the Philistines on the battlefield at Ebenezer (1 Sam. 4). However, through the Ark's presence, God caused seven months of plagues, until the Philistines returned it to the Israelites (1 Sam. 5-6). Those who desecrated the Ark were struck down by divine power (1 Sam. 6:19; 2 Sam. 6:6,7). The Ark was part of the celebration of the conquest of Jerusalem by David (2 Sam. 6), before it was placed in the Temple of Solomon.

B. THE SYMBOLISM OF THE TABERNACLE TO THE SEVEN DAYS OF GOD'S CREATION AND THE SABBATH

1. The seven similarities between the accounts of the Tabernacle and the seven days of God's creation and the Sabbath (Moses instructed from the seventh day; and probable seven months of building)

Apart from the above significance of the Tabernacle, the purpose for which Israel was commanded to construct the Tabernacle, may be to show its special symbolism with God's creation of the universe in six days and the Sabbath on the seventh day. "The
language of the text (Exodus) recalls the conclusion of the story of Creation" (Cassuto, 476). From this may also be seen that God "is not only the God of Genesis - of Creation - but the God of the Exodus - of history" (Abrahams, 687). There are seven similarities between the building instructions of the Tabernacle (Ex. 24:15-31:11) and the account of God's creation and the Sabbath (Gen. 1-2;3), as follows:

(i) Moses spent six days on Mt. Sinai when the cloud covered it, and on the seventh day God called Moses out of the midst of the cloud (Ex. 24:15), after which He gave him the instructions about the Tabernacle.

(ii) The work on the Tabernacle probably took seven months (Park, 1021), shown as follows: The Israelites arrived at Mt. Sinai on the first day of the third month after they left Egypt (Ex. 19:11), and erected the Tabernacle there, on the first day of the first month, in the second year after they left Egypt (Ex. 40:17), so they had been 10 months there. However, no work was done on the Tabernacle for the first approximately 88 days (12 weeks or 3 Hebrew/lunar months), when Moses was on Mt. Sinai for 80 days (Ex. 24:18; 34:28), and in addition for the few days delay caused by the 'golden calf' (Ex. 32:30; 34:2), so the work on the Tabernacle probably took 10 - 3 = 7 months.

(iii) The same term from the verb 'to do' (לְעַיְּךְ) is used in both accounts of the creation and Tabernacle: "He rested on the seventh day from all His work which He had done " (Gen. 2:2b); "...and the children of Israel shall keep the Sabbath to observe/ do the Sabbath" (Ex. 31:16). This same verb, 'to do,' is used in the account of the creation, five times, and more than 100 times in the construction of the Tabernacle: "Scripture more than hints at some bond among Creation - Sabbath - Tabernacle" (Bakon, 81).

(iv) On completion of the work of creation, God saw [יָכַּנְתָּ] all that He had made and behold [יָכַּנְתָּ] it was very good (Gen 1:31). Similarly, after the Tabernacle was completed, Moses saw all the work and behold, they had done it (Ex. 39:43).
(v) The same verb, 'to complete/finish' [כָּלַל] is used as follows: "The heavens and the earth were finished" (Gen. 2:1a). Similarly, "Thus was finished all the work of the Tabernacle" (Ex. 39:32a).

(vi) Similarly, the same noun for 'work' [מַלְאַכְתָּו] is used as follows: "God finished His work" (Gen. 2:2a) and "Moses finished his work" (Ex. 40:33b).

(vii) The same verb 'to bless' [בָּרָא] is used as follows: "God blessed the seventh day, "after completing His act of creation (Gen. 2:3). Similarly, Moses blessed Israel after completing the work of the Tabernacle (Ex. 39:43).

The Tabernacle was erected on the first day of the first month of the second year of the Exodus from Egypt and Israel's freedom from slavery, which is the day of the religious New Year (Ex. 40:2,17 cf 12:2). This is a symbol of the beginning of the creation of the world, a new cycle in the life of human kind and when the human race was given the opportunity to make a fresh start after the flood "on the first day of the first month" (Gen. 8:13). "In like manner, therefore, the Tabernacle was conceived to initiate a new era in the life of the community of Israel and the rites that were performed in it thereafter afforded every Israelite the possibility of spiritual renewal and moral regeneration" (Sarna [a], 214).

2. The seven literary unit accounts of: the building instructions; the making of the High Priest's garments; and the erection of the Tabernacle

(a) The account of the building instructions for the Tabernacle (Ex. 25:1-31:11), comprises seven literary units (Sarna [a], 213), each beginning with the words "the Lord said to Moses," as follows: (1) 25:1; (2) 30:11; (3) 30:17; (4) 30:22; (5) 30:34; (6) 31:1; (7) 31:12. The seventh and last unit deals with the Sabbath, mentioning the
creation: "For in six days the Lord made heaven and earth and on the seventh day, He ceased from work and was refreshed" (Ex. 31:17b). It may be asked: "Is this arrangement a deliberate device intended to recall the six days of creation? It surely can be no coincidence that the seventh, and concluding, unit deals with the sabbath" (Sarna [a], 213). Furthermore, the second account of the building of the Tabernacle begins with the Sabbath command (Ex. 35:1ff), and confirms that the connection between the Sabbath and the Tabernacle is important: "The witness of the tabernacle and that of the sabbath both testify to God's rule over his creation" (Childs, 542). From the above, Talmudic scholars deduced that although the building of the Tabernacle was a holy task, it did not supercede the Sabbath, when all work on it ceased, just as God had also ceased His work of creation on the Sabbath. The Tabernacle was sacred space, but "the sanctity of space must yield to the higher sanctity of time." (Sarna [a], 215). Therefore, the main 39 categories of work forbidden on the Sabbath are deduced from those specified or implied in the making of the Tabernacle in the Mishnah (Shabbat, 7:2), as:

- ploughing, sowing, reaping, sheaf-making, threshing, winnowing, selecting, sifting, grinding, kneading, baking, sheep-shearing, bleaching, combing raw materials, dyeing, spinning, 3 weaving operations, separating into threads, tying and untying a knot, sewing, tearing, trapping or hunting, slaughtering, skinning, tanning, scraping pelts, marking out, cutting to shape, writing, erasing, building, demolishing, kindling a fire, extinguishing, the final hammer-blow or finishing touch to a newly made article and carrying from/to the private to/from the public domain.

The relation between the Tabernacle and the Sabbath is shown by the words: "You shall keep My Sabbaths and reverence/ venerate My Sanctuary; I am the Lord" (Lev. 19:30; 26:2).
(b) The account of the making of the High Priest's garments (Ex. 39:1-31), comprises *seven* literary units (Park, 1022), each ending with the words "as the Lord commanded Moses," as follows: (1) 39:1; (2) 39:5; (3) 39:7; (4) 39:21; (5) 39:26; (6) 39:27; (7) 39:31.

(c) The account of the erection of the Tabernacle tent (Ex. 40:17-32), comprises *seven* literary units (Park, 1022), each ending with the words "as the Lord commanded Moses," as follows: (1) 40:19; (2) 40:21; (3) 40:23; (4) 40:25; (5) 40:27; (6) 40:29; (7) 40:32.

The above two accounts of seven literary units may also show the symbolism of the Tabernacle to the seven days of God's creation and the Sabbath: "As the Creator made the earth for man to dwell in, so man must make a dwelling for the Creator. The symbolic number seven runs all through the narrative" (Park, 1021).

**VIII. CONCLUSION: THE SEVEN RITUAL ACTS PERFORMED BY THE HIGH PRIEST IN THE TABERNACLE**

In conclusion, it is of interest to examine the ritual acts performed by the High Priest in the Tabernacle. For the performance of each one of these ritual acts, except one where it is implied, the term for a permanent ritual [עִנָּף] is used. "This term does not necessarily mean 'non-stopping,' 'unceasing,' 'continual,' but rather that the ritual acts in question are to be repeated at regular intervals and at fixed times" (Haran [d], 207). Confirmation of the above is shown by the fact that all of these ritual acts had to be performed twice daily (except for one which was weekly), every morning and at twilight. In every case, the words 'before the Lord' [עִנָּף] are also used, which is especially significant for those ritual acts performed simply by Aaron wearing his holy outer garments inside the Holy Place, while he performed genuine ritual acts. Just as the Tabernacle tent was held to be holier than the area of the court, so the ritual acts
performed inside the tent are considered more important than those performed in the court, and in the court, the High Priest did not wear his outer garments.

The following are the seven ritual acts performed by the High Priest in the Tabernacle:

(i) In the court, on the outer altar, he made a burnt offering of two lambs, flour, oil and wine (Ex. 29:38-42; Nu. 28:3-8).

(ii) He offered up incense on the golden incense altar (Ex. 30:7,8).

(iii) He tended the lamps (Ex. 27:20,21; 30:7,8; Lev. 24:1-4).

(iv) He arranged the twelve loaves of showbread in two rows of six on the golden table of showbread, once per week on the Sabbath, probably also in the morning or at twilight. Although the bread is treated as a grain offering, frankincense sprinkled on it, it is not burnt on the outer altar, but eaten by the priests (Lev. 24:5-9).

(v) He jingled the bells on the hem of his robe (Ex. 28:35), when he went into and out of the Holy Place before the Lord. Here, 'regularly' is omitted, but obviously this occurred when he walked up to the veil and retraced his steps from it.

(vi) He carried the two stones on the shoulder-pieces of the ephod and the twelve stones set in the breastpiece, "for a reminder before the Lord" of the sons of Israel (Ex. 28:12-29). Occasionally, he used the Urim and Thummim (kept inside the breastpiece), and bore thereby, the means of making decisions for the Israelites over his heart before the Lord, regularly (Ex. 28:30; Lev. 8:8; Nu. 27:21). However, "the desire to know the Divine will must wait for satisfaction until the proper times" (Haran [d], 214), i.e. only in the morning or at twilight.
(vii) He wore the engraved plate on his forehead (Ex. 28:36-38) to serve as the symbol of the holy gifts of Israel and made them acceptable to God for His grace.

These seven regular ritual acts involved all the human senses of the High Priest and symbolically of all the children of Israel whom he represented, as follows:

(1) smell (the incense and burnt offerings on the respective altars).
(2) sight (the light of the lamps on the lampstand).
(3) taste (the bread on the table).
(4) hearing (the bells on the robe).
(5) touch (the engraved headplate on the turban; stones on the shoulder-pieces of the ephod and breast-piece; the Urim and Thummim inside the breast-piece; washing of hands, feet and blood of sacrifices in water from the laver).

SECTION 2. THE DESCRIPTION OF SOLOMON'S TEMPLE

1. INTRODUCTION

A. THE HISTORICAL BACKGROUND OF SOLOMON'S TEMPLE

The Ark wandered from place to place until king David eventually brought it to Jerusalem, which he made his capital about 1000 BCE, and where he erected a tent for the Ark (2 Sam. 6:17). This was a newly conquered city from the Jebusites; had not been incorporated into the territory of any one tribe, and was the one and only place likely to satisfy the claims of all the tribes. "Jerusalem was situated on the border between the Rachel tribes and the Leah tribes: and on the border between Judah, the tribe to which David belonged, and that of Benjamin, the tribe from which sprang Saul, the first king of Israel" (Grintz [b], 944).
When David had consolidated his power and built a palace, he wanted to build a temple for the Ark, but the prophet Nathan dissuaded him, as he was stained with the blood of his enemies (2 Sam. 7:1-17). However, he collected materials and treasure for his son, Solomon, to build the Temple, after he had received the plan from the Lord (1 Chr.28:19), and bought the site (Mt. Moriah), which was the threshing floor of Araunah the Jebusite (1 Chr. 21:17-29:20; 2 Sam. 24:18-25). Since 691 CE the site has been occupied by a Muslim shrine (Dome of the Rock) surrounded by a great wall, part of which is a remnant of the Western Wall of the Second Temple courtyard, still revered by many who believe that the divine presence will never depart from the Temple site (Ezek. 43:12). It is generally accepted that the Holy of Holies was erected on "the Rock," because the proposal that the altar was there, does not permit enough room for the Temple west of it. The building was orientated from east to west so that the porch faced eastward (Ezek. 8:16; 47:1; 1 Ki. 7:39). An old tradition says that Abraham also built an altar on this spot to sacrifice his son, Isaac (Gen. 22:2; 2 Chr. 3:1). In addition, the episode of Abraham and the king of Salem, Melchizedek, has been interpreted as an allusion to Jerusalem (Gen. 14:18-20; Ps 110). There is also an entire category of psalms in which the divine selection of Jerusalem (Zion) is recounted (e.g. Ps. 48; 78; 122).

Solomon built the Temple with the assistance of king Hiram of Tyre, under the supervision of a craftsman, who was the son of "a man of Tyre" (1 Ki 7:14; 2 Chr. 2:13 {Eng. 2:14}). Thirty thousand Israelites collected wood in Lebanon, in relays (1 Ki 5:27-32 {Eng. 5:13-18}), together with 150 000 Canaanites who served as porters and quarrymen (2 Chr. 2:16,17 {Eng. 2:18,19}), and 3300 chief officers who were over the work (1 Ki. 5:30 {Eng. 5:16}). It is significant that because it was the "House of the Lord," "when it was built, it was with stone prepared at the quarry; so that neither hammer nor axe nor any tool of iron was heard in the Temple while it was being built" (1 Ki. 6:7). The work was begun in the fourth year of Solomon's reign and was completed in the eleventh year of his reign (1 Ki. 6:1,38) in 950 BCE, and so took seven years. A
seven-day-long ceremony of dedication was held in the seventh month in the presence of the elders of Israel, the heads of the tribes, the "leaders of the fathers' houses" (1 Ki. 8:1,2,65) and international dignitaries, as King Solomon's Temple was probably widely acclaimed as one of the great wonders of the world. It was then that the Ark was brought to its permanent abode in the Holy of Holies of the new Temple, and Solomon offered up a prayer in the presence of all the people (1 Ki. 8:1-66; 2 Chr. 5:1-7:10). Later, when the Queen of Sheba saw all that Solomon had done "there was no more spirit in her" (1 Ki. 10:4,5), because the house to be built for the Lord was "exceedingly magnificent, of fame and glory throughout all lands" (1 Chr. 22:5).

Although the Temple has been seen to be by some as a royal chapel, because of its proximity to the royal palace (2 Ki. 16:18), like that of other ancient Near Eastern kings, it was appropriate for the viceroy of God to reside near to the "House of the Lord." It was a national religious centre and the symbol of the covenant between the people of Israel and their God (1 Ki. 8:21). Israel had to offer their sacrifices at this Temple alone and nowhere else, which distinguished them from other temple cults which had numerous shrines. For Israel, the Temple was not a temple of God but the Temple of God. "In addition, and in relation to its religious and artistic value, it functioned on a political level. It contributed to the authentication, first of the national state of which Jerusalem was the capital during the pre-exilic period, then of the semi-autonomous community of Judaeans after the exile, and finally of the Jews who continued to live in Jerusalem and the surrounding territory..." (Freedman, 351). Solomon's Temple is known as the First Temple, which was destroyed by the Babylonians in ca. 586 BCE. The Second Temple was rebuilt on the same site in ca. 516 BCE under Zerubbabel, the Persian Governor of Yehud (Judah). Herod enlarged and embellished this Temple during his reign, 37-4 BCE. "In 20-19 BC Herod began to rebuild the entire Temple, and all the essential work was finished in 10 years" (de Vaux, 325). However, it was destroyed by the Romans in 70 CE.
B. WHAT SOLOMON’S TEMPLE CONSISTED OF

The Temple was an oblong hewn stone building reinforced by cedar beams, with interior dimensions of 60 cubits long, 20 wide and 30 high., which was much taller than most Canaanite temples. There were no interior columns as the roof rested on large beams, unlike the practice in palaces of this period, and the width of the Temple was the maximum structurally possible. The royal cubit (51.8 cm) of seven handbreadths is probably the intended unit of linear measure in the Biblical Temple texts (Meyers [c], 1022; Freedman, 357) [Sect. 1.1 F]. The interior was divided by a wooden partition into two sections: the outer room or the Holy Place, with inner measurements 40 cubits long, 20 wide and 30 high, encountered upon entering the building through wooden swinging doors, followed by the holiest part of the Temple, the Holy of Holies, which was 20 cubits long, 20 wide and 20 high. This main structure was surrounded by a three storey building divided into chambers, which probably served as storerooms for Temple vessels and treasures. These chambers only reached about half way up the Temple's walls, so that the latticed windows near the ceiling of the Holy Place did not have their light blocked out (1 Ki. 6:4). Entrance to the Temple interior was gained by passing through the porch, the first of its three sections, which was to separate the sacred space from the unholy space. The width of the porch, alongside of which was the entrance, was 20 cubits, and its depth was 10 cubits.

The inner walls of the two rooms above, were panelled with cedar wood and that of the floor of the Holy of Holies as well, but less expensive cypress wood was used for the floor of the Holy Place. The floor of the whole building was also overlaid with gold (1 Ki. 6:30), so that no stones were visible. The walls and doors were carved with floral motifs, palm trees and cherubim, and overlaid with gold. The double doors of olive wood in front of the veil, leading to the Holy of Holies were probably opened only by the High Priest on the Day of Atonement. Inside this windowless, dark room, stood the Ark of the Covenant under the outspread wings, which met in the centre, of two gold covered
olive wood cherubim. Each of their other wings touched the north and south walls respectively (1 Ki. 6:23-28). Both the Ark and the cherubim were symbols of God's presence, which was shown by a cloud (1 Ki. 8:10f). In the Holy Place stood the gold or gilded incense altar, table/ten tables of showbread, and ten lampstands.

The courtyard was extensive, because it served as the place of assembly for the public, which came to bring sacrifices and worship the Lord. In the forecourt stood two large bronze pillars with elaborately ornamented capitals, on either side of the entrance to the porch. In front of the Temple stood a huge bronze laver of water for ritual washing, supported by twelve bronze oxen, three at each point of the compass. Ten smaller bronze lavers, each on its own wheeled stand, decorated with lions, cherubim and bovine forms, stood five to the north and five to the south of the entrance. A three-tiered bronze altar for sacrifices also stood in the courtyard.

C. THE SEVEN BIBLICAL HEBREW DESIGNATIONS FOR THE TEMPLE

It is interesting to note that just as there are seven different Biblical Hebrew designations for the Tabernacle, so there are seven for the Temple. Only two of the terms below, are shared by both the Tabernacle and the Temple, viz. (i) [יהוה] "the House of the Lord" and (v) [קדש] "Sanctuary". The seven terms are as follows:

(i) [יהוה] "the House of the Lord" (1 Ki. 3:1). "This name arises from the concept of divine residence" (Haran [d], 13).

(ii) [ באמת] "the House of God" (1 Chr. 9:11).

An abbreviated form of (i) and (ii) is [יהוה] "the House/ Temple" (1 Ki. 6:3).
(iii) [קדש ידילל] "the Holy Temple" (Jonah 2:5 {Eng. 4}; Ps 79:1).

(iv) [קדש ידילל] "the Temple of the Lord" (2 Ki. 24:13). The noun [קדש ידילל] can refer to any palatial dwelling, e.g. Ahab's palace (1 Ki. 21:1) and its use for the Temple "is significant in pointing to the conceptualization of the Temple as a dwelling place" (Freedman, 352).

(v) [מקדיש] "the Sanctuary" (Ezek. 44:1; Ps 74:7). As a designation for the Jerusalem Temple, this word "came to be used generally for the entire sacred area of the Temple and its precincts, that is, the building itself and the series of courtyards surrounding it" (Freedman, 352).

A combination of this term with (i) [קדש ידילל] above, is used in:

[מקדיש ידילל ביכר ידילל] "the Holy Places of the Lord's House" (Jer 51:51). This may also mean "the Sacred Objects of the Lord's House" (Haran [d], 15).

(vi) [מקדיש ידילל אלהים] "the Sanctuary of the Lord God" (1 Chr. 22:19)

(vii) [מקדיש ביכר] "the House of the Sanctuary" (2 Chr. 36:17). This term is the most common term for the Jerusalem Temple in post Biblical Hebrew literature in the Mishnah and the Tosefta (Freedman, 352; Grintz [b], 943).

The English word 'temple,' as used to denote the main religious building in Jerusalem, comes from a Latin word 'templum.'
D. THE BIBLICAL SOURCES FOR SOLOMON'S TEMPLE

The major source of our knowledge of the Temple is the description contained in 1 Ki. 5-8 and its parallel account in 2 Chr. 2-7. These chapters are particularly valuable, because they appear to be blueprints in words, texts derived from records of the Temple's construction. However, these differ in several important details, as "in addition to the Book of Kings, the editor of Chronicles apparently used another source whose description of the Temple plan varied considerably" (Yadin, 946). Although not dealing directly with the Temple, the accounts of the construction of the Tabernacle (Ex. 25-31; 35-40), reflect and are relevant to the accounts of the Temple building. All of the above texts may be supplemented by the description of Ezekiel's future Temple, an elaborated version of Solomon's building (Ezek. 40-48), but this is problematic for the following reasons: Ezekiel is cast in a visionary mode, in which reality and fantasy intermingle; and it postdates the destruction of the Temple, only giving information about how it appeared in its last years. Differences in the various Biblical accounts may also be the result of alterations, that were made in the Temple's form and contents by various rulers. For example, the altar of sacrifice is not mentioned in the Kings passage, but in 2 Chr. 4:1, and in detail in Ezekiel 40:47; 43:13-17. Conversely, the great laver is absent in Ezekiel, but present in 1 Ki. 7:23-26 and 2 Chr. 4:2-5. Furthermore, many of the architectural terms are lexically rare, hence their exact meaning cannot easily be found.

The outline of what the Biblical accounts maintain, with the parallel verses in italics are as follows:

Preparations for building (1 Ki. 5:15-32 {Eng. 1-18}; 2 Chr. 2:1-17 {Eng. 2-18})
The porch (1 Ki. 6:3; 2 Chr. 3:4)
The adjacent building (1 Ki. 6:5-10; 2 Chr. 5:1)
The Holy Place (1 Ki. 6:15,17,18,22,29,30,33,35; 2 Chr. 3:5-7)
The Holy of Holies (1 Ki. 6:16; 19-21, 23-32; 2 Chr. 3:8-14; 4:22)
The Tyrian craftsman supervisor (1 Ki. 7:13,14; 2 Chr. 2:12,13 {Eng. 13,14})
The court of the priests (2 Chr. 4:9,10; 1 Ki. 6:36)
The two bronze pillars (1 Ki. 7:15-22; 2 Chr. 3:15-17; 4:12-13)
The bronze altar (1 Ki. 8:22,64; 9:25; 2 Chr. 4:1; 6:12; Ezek. 40:47; 43:13-17)
The great bronze laver/ molten sea (1 Ki. 7:23-26; 2 Chr. 4:2-5,15)
The ten smaller mobile bronze lavers (1 Ki. 7:27-39,43; 2 Chr. 4:6,14)
The bronze objects: vessels, pillar capitals, laver stands and oxen (1 Ki. 7:40-47; 2 Chr. 4:11-18)
The golden objects: the incense altar, table of showbread, lampstands and vessels (1 Ki. 7:48-51; 2 Chr. 4:7,8,19-22)
The outer court, chambers and pavement (Ezek. 40:17,18)
The Ark brought into the Holy of Holies (1 Ki. 8:1-13; 2 Chr. 5:1-13)
Solomon's speech, prayer and blessing (1 Ki. 8:14-61; 2 Chr. 6:1-42)
The sacrifices and the feast (1 Ki. 8:62-66; 2 Chr. 7:1-10)

E. THE BIBLICAL ACCOUNTS OF SOLOMON'S TEMPLE DEMONSTRATED BY ARCHAEOLOGY

Not a trace of Solomon's Temple is available archaeologically, but the archaeological recovery of other ancient temples in Syro-Palestine provides an important collection of comparative material. Solomon hired a Tyrian to supervise the work and used Phoenician craftsmen (1 Ki. 5:32 {Eng. 18}; 7:13,14), so it is not surprising to find parallels to the design of the Temple and its decorations in surviving Phoenician or Canaanite handiwork.

The ground plan of Solomon's Temple is very similar to that of a small temple of the 9-8th century BCE (contemporary with the kings of Israel), excavated at Tell Tainet in northern Syria. This is a royal chapel built adjoining the palace of the king (cf. Solomon). This shows the porch, main hall and 'holy and holies,' built one after another
on the long axis of the building. It also shows an altar in the innermost room and two columns in the porch, but supporting the roof. Other temple remains at Syrian sites of the neo-Hittite period, that can be compared to Solomon's Temple are: Alalakh and Zenjirli (Freedman, 354). "An earlier prototype may have been the late Bronze Age temple at Hazor in Galilee dating from between the sixteenth and thirteenth centuries" (Levine, 203). Temples like that of Hazor have also been found at Lachish and Beth Shean. While they cannot be compared in size and splendour with Solomon's Temple, they already show several centuries before that, the general scheme of the three main rooms.

The description of the three storey building of storerooms, which surrounded the main Temple building (1 Ki. 6:5-10), shows that the wall of the Temple receded one cubit for each storey to lay the roof beams. This can be confirmed by archaeology: "The upper parts of buildings excavated in Syria and Palestine have all been destroyed..., but clay models of sanctuaries, found at Beisan, clearly indicate the same kind of recess." (de Vaux, 315). The huge blocks of gleaming white limestone for the Temple walls "were laid in a pattern of headers and stretchers which we know from excavations at Megiddo and Samaria was the style of Phoenician masonry in Solomon's time" (Garber, 6). The method of construction whereby timber was used to brace and strengthen stone walls in Solomon's Temple, was found in a building at Ugarit. There too, a row of timber is inserted between the third and fourth course of stones as recorded in 1 Ki. 6:36. The same was found for buildings found at Megiddo (in Solomon's time) and Senjirli (Yadin, 951). The feature of pillars flanking the entrance to Solomon's Temple has been seen at Khorsabad; is shown on coins from Cyprus, Sardis, Pergamum and Sidon, on a clay model of a temple from Idalion (Cyprus) and on a relief from Quyurigig. They may also be indicated by pillar bases at the entrances to the temples at Canaanite Hatzor and Tell Tainat (Gervirtz, 443).

The temple of Tell Tainat had doorposts of the main room composed of four frames set one within the other, and this method is believed to have been used in Solomon's Temple.
It may also be assumed that the windows of the Holy Place were of "the type common in that period in Syria and Palestine, i.e. wide on the outside and narrowing toward the inside, an effect achieved by the use of window frames set one within the other" (Yadin, 948). "Numerous carved ivory panels from the walls or furnishings of palaces found throughout the ancient east, are Phoenician work, often with Egyptian themes. Among the common objects are flowers, palms, and winged sphinxes, undoubtedly comparable with the carvings in the Temple. As with the Temple’s panelling, these carvings were overlaid with gold and set with coloured stones" (Mc Kelvey, 1245). Archaeological discoveries have brought to light some ancient representations of a cherub as the form of a sphinx with a body of a lion, the head of a man and two wings, e.g. on an ivory panel found at Nimrud. "The Assyrian bull is certainly the noblest and most dignified forefather, the most 'blue-stockling' cherub could long for. His calm majesty and massive power make him truly a fit guardian for any Sacred Tree of Life" (Osgood, 64).

The archaeological discovery of a bronze mobile temple laver base from Larnaca (in Cyprus) from c. 1150 BCE, has helped provide understanding about the design of the laver bases in the court of Solomon's Temple. Archaeology has also shown that the incense altar was standard equipment for Canaanite temples and some are even equipped with horns, e.g. a stone horned altar of the late Israelite period from Megiddo. The Arad temple, 9th-8th century BCE, had a small hall with two small incense altars and a niche with steps leading up to it, identical in orientation with Solomon's Temple. A sacrificial altar was also found in the outer courtyard of the Arad temple. Like the altar in the Tabernacle, it is 5 cubits square and made of unshewn stone (Ex. 20:25), and compares with the size of the bronze platform, from which Solomon made his dedication prayer, after he built the Temple (2 Chr. 6:12).

Finally, although it has been seen that the plan of the Temple, some of its furniture, its decorative motifs and method of construction, are to a certain extent rooted in ancient traditions of the Near East, "the distinct Israelite form of divine service also left its mark-
both on the general structure of the Temple and on a number of details" (Yadin, 952). It
should be remembered that David did give Solomon the plan for building the Temple,
which he had from God Himself (1 Chr. 28:11-19). Furthermore, the function of
Solomon's Temple differed radically from all foreign temples. The Israelites did not
believe that God actually lived in this Temple, but only chose to have His divine
presence/ Name there, so that man would direct his heart to Him, as expressed in
Solomon's prayer (1 Ki. 8:27; 2 Chr 6:6).

F. THE SEVEN TYPES OF MATERIALS (OLIVE, CEDAR, CYypress WOOD OF
ISRAEL'S SEVEN TREES), USED TO COVER THE STONES OF SOLOMON'S
TEMPLE

There were seven different types of materials used to embellish the stones of Solomon's
Temple as follows:

(1) gold (1Ki. 6:20,21,30,32,35; 7:50; 2 Chr. 3:4-9; 4:22).
(2) iron (1 Chr. 22:3).
(3) olive wood (1 Ki. 6:31,33).
(4) cedar wood (1 Ki. 6:9,10,14,16;7:12).
(5) almug wood (1 Ki. 10:12; 2 Chr. 9:11).
(6) cypress wood (1 Ki. 6:15,34; 9:11; 2 Chr. 3:5).
(7) precious stones (2 Chr. 3:6).

Olive, cedar and cypress wood were of Israel's seven trees (Is. 41:19). The olive tree is
also called the oil tree and supplied oil, of Israel's seven products (Dt. 8:8), for the lamps.
G. THE SEVEN NEW TYPES OF FURNITURE IN SOLOMON'S TEMPLE (PROBABLY SEVEN-BRANCHED LAMPSTANDS; OLIVE-OIL AND WHEAT/ BARLEY SHOWBREAD OF ISRAEL'S SEVEN PRODUCTS)

There were seven new types of furniture, replacing those of the Tabernacle, in Solomon's Temple, as follows:

(i) The bronze altar for sacrifices (1 Ki. 8:22,64; 9:25; 2 Chr. 4:1; 6:12).

(ii) The great bronze laver/ molten sea, plus ten smaller mobile bronze bases with lavers (1 Ki. 7:23-39,43; 2 Chr. 4:2-6,14,15).

(iii) The two great bronze pillars (1 Ki. 7:15-22; 2 Chr. 3:15-17; 4:12,13), should be regarded as furniture and not part of the stone building (Freedman, 358; Grintz [b], 950; Myers, 18), because "on the basis of the evidence from most temples, the consensus among archaeologists is that the pillars were freestanding; their function was symbolic and decorative rather than structural." (Dillard, 30).

(iv) The golden table/ ten tables of showbread (1 Ki. 7:48; 2 Chr. 4:8,19). The showbread could have been from wheat (Ex. 29:2), or barley (Nu. 5:15; Jdg. 7:13; 2 Ki. 4:42), both of Israel's seven products (Dt. 8:8).

(v) The ten golden lampstands made of pure gold (1 Ki. 7:49; 2 Chr. 4:7,20). They probably had seven branches like that of the Tabernacle, since Zechariah saw a vision of a golden lampstand with seven lamps on it (Zech. 4:2), after Zerubbabel had laid the foundation of the Second Temple in the late 6th century BCE. Olive oil for the lamps (Ex 25:6; 35:8), was one of Israel's seven products (Dt. 8:8).

(vi) The cedar wood altar for incense, covered with gold (1 Ki. 6:20; 7:48; 2 Chr. 4:19).

(vii) The two olive wood cherubim, overlaid with gold (1 Ki. 6:23-28; 2 Chr. 3:10-13), between which was placed the Ark of the Covenant, from the Tabernacle (1 Ki. 8:6-9; 2 Chr. 5:4-10; 6:11), or possibly the whole Tabernacle tent [Sect. 1: III E].
H. THE SEVEN MOTIFS USED TO DECORATE THE PANELS OF THE MAIN BUILDING AND OF THE LAVER BASES OF SOLOMON’S TEMPLE

There were seven different motifs used to decorate the cedar wood panels of the main building, and the bronze panels of the mobile laver bases of Solomon's Temple, as follows:

(a) On the cedar wood panels:

(1) gourds (1 Ki. 6:18).

(2) open flowers (1 Ki. 6:18, 29, 32, 35).

(3) cherubim (1 Ki. 6:29, 32, 35; 2 Chr. 3:7).

(4) palm trees (1 Ki. 6:29, 32, 35; 2 Chr. 3:5).

(b) On the bronze panels:

(5) lions (1 Ki. 7:29, 36).

(6) oxen (1 Ki. 7:29).

(7) wreaths (1 Ki. 7:29, 30, 36).

The following motifs were also on the bronze panels, but have already been included on the wooden panels above: cherubim (1 Ki. 7:29, 36); and palm trees (1 Ki. 7:36).

II. THE ARCHITECTURAL FEATURES AND FURNISHINGS OF SOLOMON'S TEMPLE

A. THE GROUND PLAN (1 Ki. 6:2-38; 2 Chr. 3:3-17; 4:9-10) (WITH TOTAL INNER LENGTH SEVENTY CUBITS

The basic ground plan of the Temple was a rectangle, 100 cubits long and 50 cubits wide, without the platform on which it was built (Ezek. 41:13, 14). These dimensions include those of the porch; Holy Place/ nave/ outer sanctuary; Holy of Holies/ inner
sanctuary; inner and outer walls; and adjacent building of auxiliary chambers/ storerooms - a three storey structure which surrounded the Temple on three sides - and its walls. When these dimensions are added together, the dimensions of Ezekiel are reached almost exactly (Yadin, 948).

The 2:1 proportion between the length (100 cubits) and width (50 cubits) of the outer measurements of the Temple, was also followed in the inner measurements as follows: the porch had a length (10 cubits) and a width (20 cubits), a 1:2 proportion; the Holy Place had a length (40 cubits) and width (20 cubits), a 2:1 proportion; while the Holy of Holies had a length (20 cubits) and a breadth (20 cubits), a 1:1 proportion. The length of the main building was 60 cubits, viz. the Holy Place (40 cubits) plus the Holy of Holies (20 cubits). However, together with the porch (10 cubits), there was a total interior building length of 70 cubits, which is seven times ten. The interior height of the Holy Place was 30 cubits; the Holy of Holies, 20 cubits (1 Ki. 6:2,16,17). The difference in height between the Holy Place and the Holy of Holies is not accounted for in the Bible. The fact that the width (20 cubits) of the Temple was the maximum which could be roofed without supporting pillars, shows precise planning of dimensions. The Temple was as large as it could be, according to the architectural conventions of the day. Although detailed interior decorations of the Temple are given (1 Ki. 6), no information is given about the exterior apart from hewn stone for the walls, but Jerusalem stone does have a golden appearance at times.

The Temple building was an oblong, orientated east and west and probably stood on a platform like Ezekiel's Temple (Ezek. 41:8), which seemed to have an inner and outer court, also suggested for Solomon's Temple by the following texts: inner court (1 Ki. 6:36); the great court of the palace (1 Ki. 7:12); the two courts of a later period (2 Ki. 23:12); the court of the priests and the great court (2 Chr. 4:9). The inner court was constructed of three rows of hewn stones and a row of cedar beams (1 Ki. 6:36), as was the great court of the nearby palace and the porch of the Temple (1 Ki. 7:12). The
scantiness of information about the space around the Temple with the fact that the palace had a large court nearby, suggests that the large court was shared by the Temple. The court had doors for its gates overlaid with plates of brass and studded with iron nails (1 Chr. 22:3; 2 Chr. 4:9). The entrance was on the eastern side, but the western side had two entrances, for the King and the High Priest.

B. THE PORCH (1 Ki. 6:3; 2 Chr. 3:4)

Entrance to the Temple interior was gained by passing through the porch/ vestibule, the first of its three sections. Its function was to separate the sacred space from the unholy space and its name in Hebrew [דַּלֶּא] is related to an Akkadian word 'ellamu' meaning "front." The width of the porch, alongside of which was the entrance, was 20 cubits, and its depth was 10 cubits. Since the height is not mentioned in Kings, it may be taken as the same height as the building (30 cubits), or a little higher. However, its height is given as 120 cubits in Chronicles (2 Chr 3:4), but this is surely erroneous, as can be explained as follows. Many names in Chronicles differ from the corresponding names in other parts of the Bible due to errors of transcribers. This also applies to some numbers, which can be explained, because letters were used in ancient time to represent numbers before they were written down in words, and this could cause mistakes when they were blurred or unskilfully written, e.g. $30 = 30$ (1 Ki. 6:2); or $32 = 32$, which could become $120 = 120$ (2 Chr. 3:4).

The following details about the porch's construction set it apart from the main building: it was not flanked by the adjacent building of side chambers and would thus have stuck out in front of the rest of the Temple. Directions for panelling its internal walls do not appear, in contrast with those for the other two rooms, suggesting that its walls were not panelled, although it was overlaid on the inside with pure gold (2 Chr. 3:4). Its manner of construction is the same as that described for the public court and great court of the nearby palace area (1 Ki 7:12). The doorways to the two inner rooms are described
fully, but no doorway is specified for the porch so it apparently didn't have one. The above contrasts between the two inner rooms and the porch, suggest "that it functioned as a transitional space that shared both in the closed sanctity of the interior and the more open accessibility of the courtyard space surrounding the Temple" (Freedman, 357). Possibly, it was not an enclosed room at all, but rather an open air forecourt, through which to enter "the House of the Lord," as ancient Near Eastern houses were entered through private forecourts. The forecourt could then also have acted as a booth, during the celebration of the Feast of Tabernacles.

C. THE TWO BRONZE PILLARS (1 Ki. 7:15-22; 2 Chr. 3:15-17; 4:12-13) (WITH SEVEN CHAINS AND POMEGRANATES OF ISRAEL'S SEVEN PRODUCTS)

These two great bronze hollow pillars stood on either side of the entrance to the porch and also suggest that the porch was a forecourt. They were 18 cubits high; 12 cubits in circumference; almost four cubits wide; made of bronze, four fingers thick (a handbreadth) and surmounted by solid "molten bronze" (1 Ki. 7:16) ornate double capitals of nine additional cubits each. A network of interwoven chains decorated the capitals on top of the pillars, seven for each capital (1 Ki. 7:17). Two hundred bronze pomegranates, of Israel's seven products, were attached to these networks to cover bowls of capitals on top of each of the pillars (1 Ki. 7:20,41,42; Jer 52:21-23). The height of the columns given as 35 cubits (2 Chr. 3:15), may refer to their height from ground level, and then possibly includes the heights of the five cubit capital with networks and pomegranates (1 Ki. 7:16-18); the four cubit upper capital with lilies and networks (1 Ki. 7:19,22); "bases" of three cubits instead of "capitals" (2 Ki. 25:17) and five cubits of ten steps (Ezek. 40:49); inaddition to the bronze column shaft of 18 cubits (1 Ki. 7:15) (Caldecott, 244-246). There could also have been a misreading of numerical or alphanumeric writing systems, e.g. [תנ] = 10 + 8 = 18; could have been erroneously written [תק] = 30 + 5 = 35 (Dillard, 31). The pillars loomed large at the entrance to the Temple and were the visual link for the public to the unseen magnificence inside, just as
the porch was the spatial link. They are regarded as part of the furniture as they were probably free-standing, and not built into the Temple as an integral part of the structure, as they would then represent "the gateposts flanking the entrance to the forecourt of God's House and signifying the entry of the Deity to this earthly dwelling" (Freedman, 357), [Sect. 2:1 G]

The pillars had the names 'Jachin' [יהין] (probably meaning 'he establishes'), and 'Boaz'/ Beoz [בּוֹז] (probably meaning 'in Him is strength'), the name of David's great grandfather (Ruth 4:17,21,22).

An original suggestion made by R.B.Y. Scott is that the words Jachin and Boaz/ Beoz may have been the first words of inscriptions engraved on the pillars, e.g.:

[יִכְתָּן יְהוֹה כָּסָא דָּרוֹן וְמִלְכָּתוֹ מֵלוֹחַ עַל וֶדֶר מַעֲלוֹת]

"may the Lord establish (Jachin) the throne of David and his kingdom for his seed, forever" (cf. 1 Chr. 17:14).

And perhaps:

[בֵּן בּוֹז יְהוֹה יָשָׁב מִלְכָּה]

"in the strength (Beoz) of the Lord shall the king rejoice" (cf. Ps. 21:2 {Eng. 1})
(Yadin [a], 950).

or maybe a messianic prophecy:

[בֵּן בּוֹז יְהוֹה יָשָׁב מִלְכָּה]

"In the strength (Beoz) of the Lord, he will stand and shepherd his flock" (cf. Micah 5:3 {Eng. 4}).
D. THE HOLY PLACE (1 Ki. 6:15, 17, 18, 22, 29, 30, 33, 35; 2 Chr. 3:5-7; 4:7, 8, 19-22)

The Holy Place/ nave was the second and largest room of the Temple, measuring 40 cubits long, 20 cubits wide and 30 cubits high, which dimensions were large in comparison with those of other Near Eastern temples. Its name in Hebrew [דְּרוֹמָן] is related to Akkadian (elkallu) and Ugaritic terms, and ultimately to a Sumerian word (e.gal), meaning "great house" and refers to a large dwelling like a palace (Hosea 8:14; 2 Ki 20:18) (Yadin, 948). This term for the largest chamber of the Temple is also used to designate the Temple as a whole and as an earthly dwelling place of the Lord (Jer. 7:4; Zech. 8:9). Canaanite temples once consisted of one large room only, called [דֵּרוֹמָן], and when porches were eventually added on both ends, the name was retained for the main centre room.

The Holy Place was entered from the porch through a ten cubit-wide doorway, spanned by a double hung folding door of cypress wood, hinged with gold sockets (1 Ki. 7:50) on olive wood doorposts. The doorposts were apparently composed of four frames set one within the other "in the form of a square" (1 Ki. 6:33; cf. Ezek. 41:21). The thickness of the walls between the porch and the room was six cubits. The doors were carved with cherubim, palm trees, and open flowers, overlaid with gold, as were the panelled cedar walls, with the addition of gourds/ knops (1 Ki. 6:15, 18, 29, 33-35; 2 Chr. 3:5, 7). The term "overlaid with gold" (e.g. 1 Ki. 6:21), should really be "inlaid" as this would have increased the effectiveness of the carvings (Garber, 16). The "house" (which here probably includes the Holy of Holies, as in 1 Ki. 6:2), was adorned with precious stones in settings of gold (2 Chr. 3:6). The floor and ceiling beams were covered with cypress boards and overlaid with gold (1 Ki. 6:15, 30; 2 Chr. 3:5, 7), so no stonework was seen. The "house" (1 Ki. 6:15) applies here only to the Holy Place, not to the house as a whole (cf. 1 Ki. 6:17). Almun wood was used for steps (2 Chr. 9:11) and supports for the building (1 Ki. 10:12), as well as lyres and harps for the singers - "there never was seen the like of them before in the land of Judah" (2 Chr. 9:11). The location of windows (2
Ki. 6:4) is not given, but if they provided light for the room, they must have been set high up in its walls, above the height of the adjacent buildings. Since the windows had recessed frames, they were probably wide on the outside and narrowing towards the inside, which was achieved by the window frames set one within the other.

The Holy Place contained three different types of pieces of ritual furniture, the weight of each and of the vessels of silver and gold, given by David, from the Lord, to Solomon (1 Chr. 28:14-18):

(i) An incense altar made of cedar wood and overlaid with gold, stood before the entrance to the Holy of Holies in the building of Solomon’s Temple (2 Chr. 4:19; 1 Kings 6:20-22; 7:48; 2 Chr. 26:16; Ex. 30:6).

(ii) Ten golden lampstands made of pure gold stood in two groups in the Holy Place, five on the north side and five on the south side (2 Chr. 4:7; 20-21).

(iii) There was also a golden table, probably of wood overlaid with gold, for the showbread (1 Ki. 7:48; Ex. 25:23-30; 37:10-16), but the Chronicles account states that there were ten tables; five on the south side and five on the north side (2 Chr. 4:8,19).

E. THE HOLY OF HOLIES (1 Ki. 6:16; 19-21, 23-32; 2 Chr. 3:8-14; 4:22).

The Holy of Holies/ most holy place/ inner sanctuary was the rear room of Solomon’s Temple (1 Ki. 6:5; 2 Chr. 4:20; 5:9), with internal measurements 20 x 20 x 20 cubits, forming a perfect cube. Its height was 10 cubits less than the Holy Place, which may have been accounted for by a slightly elevated floor and lowered roof, to create an architectural focus on the holiest room. Its name in Hebrew [הַרְבּוֹת] may be derived from the Hebrew root, [רְבּוֹת] meaning 'to speak;' reflecting the function of the room as
the place where God spoke, or gave oracles to those who enquired of Him. The entrance to this room was through double-hung olive wood doors, which were carved with cherubim, palm trees, and open flowers, overlaid with gold. The lintel and doorposts formed a pentagon (1 Ki. 6:31-32). The walls were covered with cedar wood, which was also carved in the same way (with the addition of gourds) and overlaid with gold, with chains of gold drawn across in front of the inner sanctuary (1 Ki. 6:16,18,21,29).

In addition to the doors, there was a colourful cherubim veil of blue, purple and scarlet wool and fine linen, between the Holy of Holies and the Holy Place (2 Chr. 3:14). The floor was covered with cedar wood and overlaid with pure gold (1 Ki. 6:16,18,30), so no stonework was to be seen.

Inside the dark room, as there were no windows, stood two large olive wood cherubim covered with gold, each 10 cubits high (1 Ki. 6:23-28), i.e. halfway to the ceiling. Each had its pair of five cubit wings stretched out, one wing of each cherub meeting in the middle, protecting the Ark of the covenant, the other wing of each, touching a wall (1 Ki. 6:19; 8:6-9; 2 Chr. 5:4-10; 6:11). The Ark was the holiest object of all and was the representation of God's presence in the Temple. When the Ark, and possibly the whole Tabernacle tent [Sect. 1:III E], was transferred into the Holy of Holies of Solomon's new Temple, it finally remained stationary, and was viewed as a throne, on which God sat above the two new cherubim (1 Kings 8:4-7; 2 Kings 19:15). However, there was nothing else inside the Ark but the two tablets of stone that Moses placed there at Horeb/Mt. Sinai (1 Kings 8:9). The Ark disappeared at the time of the Exile to Babylon, and was never recovered or replaced.

**F. THE ADJACENT BUILDING (1 Ki. 6:5-10; 2 Chr. 5:1) (WITH TOP STOREY INNER WIDTH SEVEN CUBITS)**

The adjacent building had walls running parallel to those of the Temple, surrounded it along the two sides and the rear, and joined to the main building by timbers of cedar (1
Ki. 6:10). It was a three storey building, each level 5 cubits high, with a combined height slightly more than 15 cubits, to allow for roofing thickness, but still about half the height of the main building (30 cubits). The inner width of the lowest storey was five cubits, and to lay the roof beams, which formed the floor of the second storey, the walls of the second storey were reduced by one cubit, making the inner width of floor space six cubits (2 Ki. 6:30). Similarly, the inner width of the third/top storey was seven cubits, and therefore from the outside, the wall of the Temple presented a stairway with three levels. Each storey was divided into thirty chambers (Ezek. 41:6). The entrance was on the south side (1 Ki. 6:8), but Ezekiel reports entrances on both sides, which however may be after Solomon's time (Ezek. 41:11). This detail about the chambers indicates an east-west orientation of the Temple. The upper storeys were reached by apertures in the shape of holes. Here "in the treasuries of the House of the Lord," Solomon stored the silver, gold and vessels, David had dedicated (1 Ki. 7:51; 2 Chr. 5:1).

G. THE BRONZE ALTAR FOR SACRIFICES (1 Ki. 8:22,64; 9:25; 2 Chr. 4:1; 6:12)

The large main bronze altar for sacrifices stood in the court of the Temple before the porch (2 Chr. 8:12). Although the altar is not mentioned in the Temple texts of 1 Ki. 5-8, it is mentioned elsewhere (1 Ki. 8:22,64; 9:25). The reason could be that David had already built an altar at the place he had chosen for the Temple, and had offered sacrifices there (2 Sam. 24:21,25), thus initiating Temple sacrifice before Solomon built the Temple. The parallel Temple texts in Chronicles give the dimensions of the altar as 20 cubits square and 10 cubits high (2 Chr. 4:1). Bronze pots, shovels and basins (1 Ki. 7:45), are presumably meant to be used for the altar. Ezekiel describes an altar (Ezek. 43:13-17), which could be referring to the one erected by King Ahaz, which he modelled after the one he had seen in Damascus (2 Ki. 16:10). It was built in stepped tiers, the lowest of which was sunk in the earth and measured 20 x 20 cubits. The three tiers above it were 16, 14, and 12 square cubits, and their heights were two, four and four cubits, respectively. The size of the lowest tier (20 cubits square) and the total height of
the altar (10 cubits) correspond to that of Solomon's Temple according to 2 Chr. 4:1. There were horns on the four corners (1 Ki. 1:50,51) and ascent to the altar was by steps on its east side. The uppermost tier was called the mountain of God and the altar resembled a Babylonian ziggurat or temple tower. Since the great laver stood in the court at the south east corner of the Temple, it is possible for symmetry that the altar stood at the north east corner. This would have made the middle space of the court available for Solomon's dedicatory sacrifices (1 Ki. 8:64), which occurred because the altar was too small for all the offerings of the occasion.

H. THE GREAT BRONZE LAVER/ MOLTEN SEA (1 Ki. 7:23-26; 2 Chr. 4:2-5,15)

The great bronze laver which stood in the court, south east of the Temple building (1 Ki. 7:39), between the altar and the porch, was one of Hiram's greatest technical achievements. It was called "the molten sea" (1 Ki. 7:23), "the sea" (1 Ki. 7:24), and also the "bronze sea" (2 Ki. 25:13; 1 Chr. 18:8; Jer. 52:17). The basin rested upon four groups of three oxen, each set orientated to the four compass points. There were decorations of two rows of gourds under its brim, which was made like the flower of a lily. The function of this vessel was for priestly washing (2 Chr. 4:6), but some believe that the form and name are related to the mythological "sea" and the four compass points symbolic of the seasons.

The laver was 30 cubits in circumference, 10 cubits in diameter and 5 cubits high, but the shape is not given, apart from the round brim. Since the distance around any circular vessel is the product of its outer diameter and a constant, represented by the Greek letter "pi" [π] or 3.14; the outer circumference of the laver should be 10 \times 3.14 = 31.4 cubits and not 30 cubits as recorded (1 Ki. 7:23; 2 Chr. 4:2). The 30 cubits, however, could well be the circumference of the inside rim, which may be confirmed as follows:
Since the thickness of the laver was one handbreadth (1Ki. 7:27; 2 Chr. 4:5), or one-seventh of a cubit, the inner diameter would be the outer diameter minus two thicknesses of the laver, i.e. 10 - 2/7 cubit = 9 5/7 = 9.71 cubit. The circumference of the inside rim would be this inner diameter \* \( \pi \) = 9.71 \* 3.14 = 30.45 or 30 cubits, rounded off.

The laver could hold 2000 baths/ 44 kilolitres (1 Ki. 7:26) or 3000 baths/ 66 kilolitres (2 Chr. 4:5). The former volume could refer to a measurement of the normal, less than full, volume, whereas the latter could refer to the maximum capacity, used by both the Septuagint and Josephus (Byl, 313). Alternatively, the "biblical authors had sufficient mathematical knowledge to calculate e.g. the volume of a cylinder, knowledge known to have existed in both Babylonia and Egypt" (Hognessius, 356). If they were calculated then both figures (2000 and 3000), "were obtained by correct calculations of the capacity from the figures given in Scripture. But the figure given in 1 Kings, was obtained by calculating on the assumption of an hemispherical shape, which was presumably correct. The figure in 2 Chronicles was obtained by assuming a cylindrical shape, which was presumably not correct" (Wylie, 90). The two different calculations can be repeated as follows:

Denoting the circumference by \( C \) (30 cubits), the radius by \( r \) (5 cubits), and the height by \( h \) (5 cubits) and the rabbinical rule of 8 baths per cubic cubit, the two different calculations are:

(a) The volume of a hemisphere (1 Ki. 7:26) = \( \frac{1}{3} \times C \times r \times r \times 8 \)
    = \( \frac{1}{3} \times 30 \times 5 \times 5 \times 8 = 2000 \) baths.

(b) The volume of a cylinder (2 Chr. 4:5) = \( \frac{1}{2} \times C \times r \times h \times 8 \)
    = \( \frac{1}{2} \times 30 \times 5 \times 5 \times 8 = 3000 \) baths.
It is apparent from the above calculations, that the circumference of the inside rim was used (as expected for the volume), and the radius of the outside diameter or that the radius of the inside diameter of 4.86 cubits was rounded off to 5 cubits. A possible reason for why the shape was assumed to be cylindrical in Chronicles, is as follows:

When king Ahaz removed the "hemispherical" shaped laver with its curved sides from the oxen that supported it, and set it on a stone base (2 Ki. 16:17), he probably built a wall five cubits high under the rim to hold it level. This would have made the external appearance look "cylindrical" with straight sides. Ahaz had to give the oxen together with the other Temple utensils as tribute to the king of Assyria. In 586 BCE the Chaldeans broke the "sea" and carried off its metal to Babylon (2 Ki. 25:13).

I. THE MOBILE BRONZE BASES WITH SMALL LAVERS (1 Ki. 7:27-39,43; 2 Chr. 4:6,14)

The Biblical description "is complicated because there are two interwoven accounts in which the details differ"( Snaith, 65). Ten mobile bronze bases, each with length, four cubits; breadth, four cubits; and height, three cubits; and each with supports at the four corners like a collar to support a four cubit laver, were also placed in the court. When not in use, five stood to the south of the Temple and five to the north (1 Ki. 7:39). Each of the bases had a round opening within a crown which projected upward one cubit and had frames containing panels with carvings of lions, oxen, cherubim, palm trees and wreaths (1 Ki. 7:29,36). Each also had four bronze axles with chariot-like spoked wheels, a cubit and a half in height. Daily a large number of animal sacrifices were slaughtered in the Temple court, with much of the meat eaten or offered to the priests and the fat burned. There was always plenty of ashes, which could be carted away.

However, there was also much blood which required water and for this the great laver and small lavers were intended. Each laver had a capacity of 40 baths/ 880 litres and was to be used for the purification of certain sacrifices (2 Chr. 4:6), with the obvious advantage that they could be wheeled to the altar to do the washing there. "Priests and
laiety would dip lavishly from these lavers in order to cleanse themselves, their victims, and the surrounding earth from the uncleanness of blood" (de Vries, 112). Since Ezekiel does not mention them, they probably no longer existed in his day.

III. GRADATIONS OF HOLINESS IN SOLOMON'S TEMPLE

A. INTRODUCTION, THE SEVEN GRADATIONS OF HOLINESS

In Solomon's Temple, there were increasing gradations of holiness in moving from the court through the Holy Place to the Holy of Holies, and "even if an ordinary individual can never approach the holiest place, the existence of the concentric circles, as it were, of increasing holiness signified that the Holiest One of all could be found at the sacred centre" (Freedman, 360).

There were seven gradations of holiness in the Temple with respect to the following:

1. Entry to sacred space.
2. The size of sacred space.
3. The furniture.
4. The metals.
5. The wood.
6. The entrances and interior decorations.
7. The priestly garments, which possibly represented Temple articles.

B. THE GRADATIONS OF HOLINESS WITH RESPECT TO ENTRY TO SACRED SPACE

The further one moved towards the Holy of Holies, the greater the holiness, and "accordingly, the greater the restrictions on those who may enter and the degree of purity
required" (Levine, 213). Although precise information is lacking on this aspect for Solomon's Temple, as available on the Tabernacle and Second Temple in its later period, the following is reasonably certain. The Israelite was allowed to enter the court only as far as the altar to lay his hands on his sacrifice (Lev. 1:4); appear before God and stand in His presence (Ex. 23:17). The porch or forecourt may have been considered as the court of the priests, so that like in a palace, they would not enter the presence of the king abruptly. Only priests who were consecrated could enter the Holy Place. The Holy of Holies was out of bounds to the priests, but the High Priest was allowed to enter it and then only on the Day of Atonement.

C. THE GRADATIONS OF HOLINESS WITH RESPECT TO THE SIZE OF SACRED SPACE

The Temple of Solomon shows that holiness and size of sacred space are in inverse proportion. Although the dimensions of the court are not known, they must have been large, as the large court of the palace was probably shared by the Temple. The porch was considered as the forecourt or part of the court. The Holy Place was smaller and holier with interior dimensions of length (40 cubits), breadth (20), and height (30). The Holy of Holies was the smallest and holiest space, with interior dimensions of length, breadth and height, 20 cubits.

D. THE GRADATIONS OF HOLINESS WITH RESPECT TO THE FURNITURE

There was a correlation between the holiness of the furniture and the holiness of the zones of the Temple, where placed. In the court were the altar of burnt offering; the molten sea; the ten mobile bases with their small lavers; while in the porch/forecourt were the two pillars. In the Holy Place were the table/ten tables of showbread, ten lampstands and the altar of incense, holier objects in a holier zone of the Temple. In the
Holy of Holies was the Ark of the covenant, the holiest object in the holiest zone, between two huge cherubim figures.

E. THE GRADATIONS OF HOLINESS WITH RESPECT TO THE METALS

There was a correlation between the relative value of the metal and the holiness of the zone of the Temple where used. The closer the object was to the Holy of Holies, the more valuable was the metal of which it was made, or with which it was embellished, in increasing order of value, from iron, bronze, silver to gold.

In the court, bronze (an alloy of copper and tin) was the principal metal used. The altar of sacrifice; molten sea; the ten mobile bases with their small lavers; the two pillars of the porch; as well as pots, shovels and basins (1 Ki. 7:45), were all made of bronze. In addition doors for the gates of the court were overlaid with bronze, using iron nails. The fact that the inside of the porch was overlaid with pure gold, showed that it shared some holiness with the Temple interior, as well as with the less holy court, as it probably had no roof.

In the Holy Place, the incense altar and probably also the table/ten tables of showbread were made of wood overlaid with gold; and the ten lampstands, made of pure gold. The wooden doorway and wood panelling on the floor, walls and ceiling beams, were overlaid with gold and the doors were hinged with gold sockets. The "house" (which probably includes the Holy of Holies), was adorned with precious stones in settings of gold (2 Chr. 3:6). David gave Solomon the plan for the weight of gold and silver: vessels, lampstands, lamps, tables and bowls and Solomon stored gold and silver as well as vessels from David in the adjacent building.

In the Holy of Holies, two huge wooden cherubim figures covered with gold protected the Ark, which consisted of a wooden box covered with pure gold inside and out, and a
cover with a pair of cherubim figures made of one piece of solid gold. This was the most valuable object and the holiest object. The wooden doorway, floor and wall wood panelling and ceiling beams were overlaid with pure gold and chains of gold were drawn across the room.

F. THE GRADATIONS OF HOLINESS WITH RESPECT TO THE WOOD

There was a correlation between the relative value and quantity of the wood and the holiness of the zones of the Temple, where used. The closer the object was to the Holy of Holies, the more valuable was the wood of which it was made; and the quantity used, in increasing order of value from cypress wood, almug wood, cedar wood and olive wood - "a wood remarkable for the beauty and variety of its graining" (Caldecott, 274)

In the court, no object was made of wood, but the inner court, great court of the palace, and the porch, were constructed by a method of three rows of hewn stones, followed by a row of cedar beams. The porch had no doorway and no wall panels, since there is no mention of them. The adjacent building was joined to the main building with timbers of cedar (1 Ki. 6:10).

In the Holy Place, the stone floor was covered with cypress wood, the least valuable; and the walls covered with carved cedar wood panelling. The doors were made from carved cypress wood, hinged on olive wood doorposts. The altar of incense was made of cedar wood and covered with gold, and probably the table/ ten tables of showbread also. Almug wood was used for steps and supports for the building, as well as lyres and harps for the singers.

In the Holy of Holies, the stone floor was covered with cedar wood, more valuable than the cypress wood floor of the Holy Place. The walls were covered with carved cedar wood panelling. Both the doors and doorposts were made from carved olive wood, the
most valuable wood, compared with only the doorposts of the Holy Place. The two large cherubim were carved out of olive wood, while the chest of the Ark from the Tabernacle was made from acacia wood.

G. THE GRADATIONS OF HOLINESS WITH RESPECT TO THE ENTRANCES AND INTERIOR DECORATIONS

The court had doors overlaid with bronze and the Holy Place was entered from the porch through a ten cubit wide doorway, spanned by a double hung wooden folding door. The doorposts were apparently composed of four frames set one within the other in the form of a square. The doors were carved with cherubim, palm trees, and open flowers, overlaid with gold, as were the panelled walls, with the addition of gourds/ knops. The "house" (which probably included the Holy of Holies), was adorned with precious stones in settings of gold. The floor and ceiling beams were covered with boards and overlaid with gold.

In the Holy of Holies, the stone floor was covered with wood, overlaid with gold. The wooden doors and panelled walls were carved with the same motifs as the Holy Place and overlaid with gold. The doorway was made in the form of a pentagon, which may indicate a doorway planed on five sides, unlike the simpler square doorway of the Holy Place, which was planed on four parallel sides. In addition to the doors, there was a colourful cherubim veil with chains of gold drawn across, between the Holy of Holies and the Holy Place.

H. THE GRADATIONS OF HOLINESS WITH RESPECT TO THE PRIESTLY GARMENTS, WHICH POSSIBLY REPRESENTED TEMPLE ARTICLES

It can be presumed that the seven High Priest's garments described for the Tabernacle [Sect. 1:V A], were similar to those for the Temple [Sect. 3:D]. If so, then in the
materials and design of the garments of the High Priest can be seen the echoing of the gradations of holiness of the articles of the Temple. Furthermore his garments can be seen to possibly represent the articles (shown in brackets, below), in the different zones of the Temple. The High Priest’s body can be seen to possibly represent the stone building; his legs - the pillars; his torso - the Holy Place; his head - the Holy of Holies; and his arms - the adjacent building. In the court: - the white linen tunic (walls of white limestone); colourful sash (wooden gates plated with bronze); sleeves of the tunic (bronze altar and access ramp); white linen turban (bronze laver and mobile lavers); wool pomegranates and gold bells on the hem of the blue robe (bronze pomegranates on bronze pillars, on either side of the porch, which was overlaid with gold on the inside). In the Holy Place: - the colourful ephod with gold threads and designs (wooden door and panelled walls with carvings of motifs inlaid with gold); 12 stones set in gold on the breastpiece (golden table/ tables of 12 showbread); two gold chains (gold incense altar and gold lampstands). In the Holy of Holies: - the colourful breastpiece with gold threads and designs (wooden door and panelled walls with carvings of motifs inlaid with gold, and the colourful veil); pouch of the breastpiece (gold chest of the Ark); the Urim and the Thummim in the pouch (the tablets of the Law in the chest); gold shoulderpieces with stones (standing gold cherubim and gold cherubim on the Ark); gold headplate (gold cover of the Ark).

IV. THE SIGNIFICANCE OF SOLOMON’S TEMPLE AND ITS SYMBOLISM TO THE SEVEN DAYS OF GOD’S CREATION AND THE SABBATH

A. THE RELIGIOUS SIGNIFICANCE OF THE TEMPLE

1. The dwelling place of God and a sign of His covenant faithfulness

Solomon's Temple, on holy Mt. Zion in Jerusalem, may be seen as replicating the heavenly mountain of God and God's earlier manifestation at Sinai (Ps. 48:1-3).
Furthermore, "this is the law of the temple: All the surrounding area on top of the mountain will be most holy." (Ezek. 43:12). The decoration of the cedar panelled walls and ceiling of the Temple with cherubim, floral and faunal motifs, may have been an effort to depict a heavenly garden (Ezek. 28:13,14).

"The trees carved on the walls, the groves on the Temple Mount, and perhaps even the sacred lampstands, are part of the symbolic expression of the mythic Tree of Life that stood on the Cosmic Mountain, and in the paradisial garden at creation. Similarly, the waters of the Molten Sea and the great fountains of the deep, present in God's habitation on Zion (Ps. 46:4) contribute to the notion of the Temple as cosmic center" (Freedman, 360).

If the building as a whole was seen as the earthly dwelling place of God, the fine, costly furnishings and decorations as a microcosmic replication of the heavenly dwelling place of God, then the Ark was seen as the divine presence itself. When the Ark was taken there, the Temple was filled by a cloud (1 Ki. 8:10). Furthermore, God's presence was symbolized by the two tablets of the Decalogue inside the Ark that represented the moral obligations of the Israelite covenant with God. The Israelites had a need for a visible and material indication that God was nearby. Nevertheless, there was no image of the deity as in pagan temples.

"Because God was seen as the source of material blessing and national protection for the Israelites, affirmation of God's availability to provide those essentials was communicated by the physical structure that, with all its splendor, symbolized a divine dwelling and assured the people of ready access to their God" (Meyers [c], 1025).

The connection of the Psalms with worship and the Temple, was because of the Psalmist's confidence that God dwelled in the Temple (e.g. Psalm 27:4; 42:5 {Eng. 4};
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76:3 {Eng. 2}; 122:1-4; 132:13,14). Isaiah saw a vision of God in the Temple (Is. 6:1-4); the throne of God's glory was in Zion (Jer. 14:19-21); and after the Return from Exile, the prophets encouraged the rebuilding of the Temple, perhaps with the idea that then God would come back to live in Jerusalem (Hag. 1:9; Zech. 2:12; 8:3).

2. The place where God placed His Name, for prayer, sacrifices for sins and thanksgiving

When David wanted to build a temple, Nathan took him a message from God that it was not for David to build a "house" for God, but rather God would make a "house" (dynasty) for David. This did not mean that God was refusing to accept David's temple as He did accept Solomon's Temple later. What it meant was that God "did not want a temple built at all, but that He wanted the desert customs maintained" (de Vaux, 329). For God, heaven is His throne and earth His footstool, "so what kind of a house would you build for me?" (Is 66:1). In Solomon's great dedication prayer, the Temple is thought of rather as a building associated with His Name, than His dwelling place (1 Ki. 8:27-30), as to the Hebrew mind, the name expressed and represented the person. "It is a place on earth towards which God's eyes and ears are constantly directed and prayers said in the Temple or directed towards it from anywhere outside will therefore be heard and accepted" (Wigoder, 978). Consequently, the Temple was important not because it was God's "house" because He had no need of one, but because He consented to place His Name there in response to human need. "The Temple was important in the eyes of God, not because it was his palace, but because humble prayer beseeched him so to regard it" (Wright [a], 76). The Israelites were confronted with the paradox that God whom the heavens could not contain, was dwelling in a man-made house (1 Ki. 8:27). As a result, they made a distinction between the Temple, where men prayed, and heaven, where God dwelt and heard their prayers (1 Ki. 8:30). Since the Temple housed the Ark, it was considered to be the site of the revelation of the divine presence and hence also the preferred place for prayer for the Israelites, or towards which they prayed, even from the
land of their captors (1 Ki. 8:46-49). The Temple was also a centre for the education of priests, the keeping of records, and the editing, compilation and preservation of Biblical literature.

Solomon's Temple was a place of assembly for all the Israelites for purposes of sacrifice, prayer and thanksgiving, at mornings, evenings, sabbaths, new moons and feast days (1 Chr. 23:30,31; cf. Is. 66:23; Ezek. 46:3). "Particularly at the appointed seasons and at the three pilgrim festivals, large numbers would stream to the Temple." (Grintz [b], 952).

Above all, the Temple was for the offering of sacrifices and the accompanying purification atoned for the sins of the nation as a whole and for those of the individual, and served as a means by which the spiritual purification and uplifting of man was furthered:

"The service in the Holy Temple is meant to be nothing less than an act of purification and blessing for all humanity. Through the ministrations of the priests and Levites, the participation of the Israelites, the pilgrimage of foreign nations, the sacrifice, the incense offering, the showbread, the menorah, and the Levite's song...each and every aspect is another note in the harmony of Divine orchestration. Within the Holy Temple, all forces unite to acknowledge Him who brought them all into being as the Supreme Force which drives the universe." (Richman, 7).

3. The Temple in Jerusalem seen as a sign of divine election

God said that He would choose a place to put His Name and make His habitation (Deut. 12:5). He chose Jerusalem (1 Ki. 11:13, 32; 2 Chr. 6:6), and the saving of the Temple and deliverance of Jerusalem in 722 BCE from Sennacherib's siege (2 Ki. 19:34-36), was the visible sign of divine election and confidence that the Temple would always afford protection. "This presence of God amid His people, however, was a grace, and would be
withdrawn if the people were unfaithful" (de Vaux, 326), which happened in 586 BCE, when the Temple was destroyed by the Babylonians. Zechariah proclaimed that God will "again choose "Jerusalem (Zech. 1:17; 2:12) and Nehemiah quoted Deuteronomy 12:5, that the exiles will be gathered and brought to the place which God had chosen to make His Name dwell there (Neh. 1:9). Ezekiel saw the glory of God enter the Temple again (Ezek. 43:4), after which Jerusalem was renamed: "the Lord is there" [יְהוָה] (Ezek. 48:35). In "the end of days," the Temple is destined to be the place of prayer for Israel (Is. 27:13), and for all the nations (Is. 2:2,3; 56:7).

B. THE POLITICAL SIGNIFICANCE OF THE TEMPLE

The building of the Temple was integrally connected to the establishment of the Israelite state and to the imperial status of its capital in Jerusalem.

"A temple building, as the visible symbol of a god's presence, was the most effective way for the leaders of a country to communicate, ...the fact that their god favored the political organization that was being established" (Meyers [c], 1026).

The existence of Solomon's Temple in Jerusalem also demonstrated to non-Israelites, that the God of Israel was present and had granted to King Solomon, his right to rule over Israel and the conquered territories; and that the Temple would bring peace and prosperity to all. Comparative archaeology [Sect. 2.1 E], has increased our understanding of the political role of the Temple. The pillars, Jachin and Boaz, were bigger than those of other Syro-Palestinian temples, and suggest that the status of the Jerusalem Temple was greater than them. The interior space of Solomon's Temple was much greater than that of excavated Syro-Palestinian temples from the similar time-period. A further indication of the political role of Solomon's Temple can be seen in the way it used materials and skilled workers from Phoenicia. This helped establish Jerusalem's cosmic centrality. Solomon used the artistic traditions of major Syro-Hittite cities (as shown by
early Iron Age archaeology), as he most needed to communicate to them the divinely charted rule and dominance of Jerusalem:

"Holy mountain, cosmic center, living waters, sacred vegetation—all of these features are visual indications of divine presence and of God's participation in the fortunes of the nation-state ruled from the temple-palace complex" (Freedman, 361).

The art of the Temple communicated visually the message of God's presence and power, through the skilled contributions of designs and decorations of the culture of Israel's subject peoples, which is an example of the political genius of Solomon, who was given wisdom from God (1 Ki. 3:12). This built respect for Israel's God amongst the aliens in the land, who witnessed the awe that the Temple inspired in the hearts of international dignitaries, who saw the cloud of the glory of the Lord fill the Temple as the sign of God's approval, at the Temple's dedication. The international role of the Temple can also be seen in the huge adjacent building of storerooms, the capacity of which far exceeded that required for Temple ritual objects. It was a storehouse also for weapons and for valuable treasures sent to Jerusalem as presents and tribute, or secured as booty or taxes (1 Ki. 7:51; 14:25,26; 15:18; 2 Ki. 11:10; 12:4). The Temple with its fortress-like architecture was safely situated in the most defensible part of Jerusalem, surrounded by two valleys. The sacred space of the Temple building itself, where only a few priests were allowed, offered maximum security for the resources of the nations.

The stone-carved reliefs adorning some of the gateposts marking the entrance to temples of ancient Near Eastern cities (e.g. Khorsabad; Carchemish; Karatepe), show that:

"the completion of a temple was marked by a grand procession and celebration by which the statue of the god of the new temple was taken through the city into the
sacred compound and finally into the niche for the cult statue in the inner sanctum" (Freedman, 361).

The above may be compared with the two pillars of Solomon's Temple, bringing the Ark into the Temple and the dedicatory feast, followed by the cloud of the glory of God filling the Temple. After this, the pillars as gateposts remained highly visible, announcing the legitimate presence of God in the Temple to all spectators thereafter. The importance of the pillars is shown by the fact that Joash was "standing by the pillar according to the custom," at his coronation " (2 Ki. 11:13); and king Josiah "stood by the pillar of the Temple and made a covenant before the Lord to walk after the Lord" (2 Ki. 23:3). About 20 years later, when Jehoiachin was king, the king of Babylon carried off the treasures of the Temple and cut in pieces all the vessels of gold in the Temple, which King Solomon had made (2 Ki. 24:12-13). After another 11 years because king Zedekiah rebelled against the king of Babylon, the latter came to Jerusalem and burned the Temple, which included the pillars (2 Ki.25:8-9). This act is mentioned first of all, before they burnt down all the houses of Jerusalem, because this signified more than anything else, the loss of political autonomy to everyone.

"As the religious centre and spiritual home of the nation, the Temple at Jerusalem was involved in all the political events - internal and foreign - in the history of the State, from the great days of Solomon to its downfall in 586 BC..." (Parrot, 56).

C. THE SYMBOLISM OF THE TEMPLE TO THE SEVEN DAYS OF GOD'S CREATION AND THE SABBATH

1. The seven years Solomon took to build the Temple

The Temple may be seen to be symbolic of the seven days of God's creation and the Sabbath (Gen. 1-2:3), by comparing the seven years that it took Solomon to build the
Temple (1 Ki. 6:1,38) (Freedman, 360; Levenson, 143). The correspondence of cycles of seven days to cycles of seven years can be seen from the Israelite agricultural law which included a cycle of seven years, six of work and one of rest, which is called "Sabbath" (Lev. 25:3-7).

2. Solomon's **seven** petitions to God at the **seven** day feast of dedication of the Temple in the **seventh** month

Furthermore, Solomon dedicated the Temple in the **seventh** month (1Ki. 8:2) at a feast lasting **seven** days (1Ki. 8:65), which may also possibly symbolise God's creation of the world. His speech on that occasion (1 Ki. 8:31-53), includes a carefully constructed list of **seven** specific petitions to God (Levenson, 144), which describes "the practical role of temple prayer in the life of Israel" (Nelson, 50). The seven petitions each begin with the words "then hear," as follows: (1) 8:32; (2) 8:34; (3) 8:36; (4) 8:39; (5) 8:43; (6) 8:45; (7) 8:49. The above three mentions of the number "seven," may be seen to "reflect the character of the acts of creation narrated in Gen. 1:1-2:4a" (Levenson, 144).

After the above petitions, Solomon blessed the people by saying: "Praise be to the Lord, who has given **rest** to His people Israel" (1 Ki. 8:56; 1Ch. 22:9), which may symbolize the **Sabbath** or seventh day of creation when God **rested** after His creation. In fact, God has chosen Zion as His **resting** place (Ps. 132:13-14), although the heavens are His throne and the earth His footstool (Is. 66:1). This may be summed up as follows:

"The Sabbatical experience and the Temple experience are one. The first represents sanctity in time, the second, sanctity in space, and yet they are somehow the same. The Sabbath is to time and to the work of creation, what the Temple is to space and to the painful history of Israel which its completion brings to an end..." (Levenson, 145).
V. CONCLUSION: THE SEVEN APPOINTED FESTIVALS (WITH SABBATHS MAKING SEVENTY DAYS PER YEAR), CELEBRATED IN SOLOMON'S TEMPLE

All of the above is more than merely historical interest. We can relive the glory of what Solomon's Temple had been and even hear the very Psalms that were chanted to the Temple music at the services. Still today, about three thousand years since king Solomon built the Temple, the stipulated hours of Jewish prayer are according to the times of the sacrifices and the prayers are made with faces turned to Jerusalem. The priestly blessing, waving of the "lulav" on the Feast of Tabernacles and the blowing of the "shofar," have also been taken from the Temple service. Most of all, the same appointed Festivals are celebrated at the same times of the year as in the days of Solomon. Although the appointed Festivals were given to Moses to be kept by the Israelites in the wilderness, with the services conducted in the Tabernacle, this was only temporary. God made it clear that they should be kept "at the place which He will choose" (Deut. 16:16), later shown to be Jerusalem (1 Ki. 11:13,32; 2 Ki. 21:4; 2 Chr. 6:6), where Solomon built the Temple. Wherever a pilgrim feast (Unleavened Bread, Weeks and Booths), is mentioned in the Bible (apart from Exodus), "it is specifically against the background of a temple" (Haran [d], 290), and involves obligatory pilgrimage to the Temple, as they were events of religious and national significance.

Biblical texts which indicate that the appointed Festivals were celebrated at the Temple, are as follows:

(i) Solomon dedicated the Temple "at the feast in the month Ethanim, which is the seventh month" (1 Ki. 8:2; 2 Chr. 5:3). This month was later named Tishri and the dedication and rejoicing lasted seven days, after which the Feast of Tabernacles was observed seven days (1 Ki. 8:65; 2 Chr. 7:8,9) (Hertz, 392).
(ii) A proclamation by Hezekiah was made throughout all Israel, that the people should come to the Temple at Jerusalem to keep the Passover and the Feast of Unleavened Bread (2 Chr. 30:1,5,13,21).

(iii) 2 Chronicles states that after Solomon's Temple was repaired by Josiah (34:8-13), the Ark was returned (35:3) and the people of Israel kept the Passover and the Feast of Unleavened Bread (35:17).

(iv) The following texts mention the term "appointed feasts" (Is. 33:20a; Ezek. 46:9a; Lam. 1:4a,6b).

(v) Jeremiah mentions that Israelites would come not only from Jerusalem, but also from all of Judah (7:2b,4a; 26:2), and from Shechem, Shiloh and Samaria (41:5), bringing offerings to present at the Temple of the Lord, gathering in the court (19:14) and the outer gate (7:2).

(vi) During these Festivals, Jerusalem was filled with a multitude of people and sacrificial animals (Ezek. 36:38).

(vii) Special importance was attached to public processions in celebration of the Festivals and these would enter the Temple gates with thanksgiving and praise, accompanied by the playing of musical instruments (Ps. 42:5 {Eng. 4b}; Is. 30:29; Ps. 26:6,7a; 27:4b; 116:17a; 135:2,3a).

The seven appointed Festivals in order of their seasonal observance are:

(1) Passover (Lev. 23:5; 2 Ki. 23:21-23; 2 Chr. 30:1-18; 35:1-19).

(2) Unleavened Bread (Lev. 23:6-8; 2 Ki. 23:9; 2 Chr. 8:13; 23:29; 30:13,21; 35:17).
(3) First Fruits of Barley (Lev. 23:10-14; 2 Chr. 31:5).
(4) Pentecost/ Weeks/ First Fruits of Wheat (Lev. 23:15-21; 2 Chr. 8:13; 31:5).
(5) Trumpets/ New Year (Lev. 23:23-25; 2 Chr. 5:12,13; 7:6; 29:28; Ps. 98:6; 150:3).
(6) Day of Atonement (Lev. 23:27-32; 1 Chr. 6:49).
(7) Booths/ Tabernacles (Lev. 23:34-36; 39-43; 2 Chr. 8:13).

The above seven Festivals were celebrated for 18 days in a year as follows:
Passover, Unleavened Bread, First Fruits of Barley (7 days);
Pentecost (1 day); Trumpets (1 day); Day of Atonement (1 day); Booths (8 days).

Interestingly, when these 18 days are added to the 52 Sabbaths in a year, a total of seven
times 10 or 70 days is obtained.

SECTION 3. THE COMPARISON BETWEEN THE TABERNACLE AND
SOLOMON'S TEMPLE

A. INTRODUCTION, THE SIMILARITIES AND DIFFERENCES UNDER SEVEN
CATEGORIES

God told Moses to make the Tabernacle and furniture according to a plan He showed
him. There are descriptions of Solomon's Temple, but there is no plan in the Bible as to
how it was to be built, as there is for the Tabernacle. However, David did give Solomon
the master-plan, which he had from the hand of the Lord (1 Chr. 28:11-19), with the
details of the construction and furnishing of the Temple, but this plan (apart from its
mention here), does not exist in the Bible. Proof that Solomon believed the pattern of the
Temple shown to him by David, was from God, as was that of the Tabernacle shown to
Moses, was "the scrupulous care with which - amid temptations to do otherwise, and to
add to the Wilderness Model, either Phoenician, Egyptian or Babylonian developments of art - those temptations were resisted..." (Caldecott, 295).

The Tabernacle was a temporary, portable sanctuary of frames and fabrics, that moved as God's presence moved, as shown by the pillar of cloud/ fire. However, the Temple of wood and stone of Solomon, was meant to be a permanent building on the Temple Mount in Jerusalem. This was the place chosen by God, because when the Temple was dedicated, a cloud of the glory of the Lord filled it. Ezekiel's visionary Temple is also meant to be built there, but it is the Temple of the future which the Lord Himself will create (Ezek. 37:26-27). Both the erection of the Tabernacle (Ex. 40:17; 12:2) and the building of the Temple (1 Ki. 6:1,37,38), are dated from the Exodus from Egypt, which is also mentioned at Solomon's dedication of the Temple (1 Ki. 8:9,16,21,51,53). There were seven categories of materials for the Tabernacle and seven types of materials used to cover the stones of the Temple. These materials for both the Tabernacle and the Temple included those of Israel's seven products and seven trees. While seven objects for the Tabernacle were woven by skillful workmanship/ embroidered with linen and dyed wool; seven motifs were used to decorate the panels of the main building and of the laver bases of the Temple. The seven-handbreadth cubit was probably used in the construction of both the Tabernacle and the Temple.

The similarities and differences between the Tabernacle and Solomon's Temple may be compared under the following seven categories:

(1) The building.
(2) The furniture.
(3) The garments of the priests.
(4) The gradations of holiness.
(5) The Levite singers and musicians of harps and lyres.
(6) The significance and symbolism to God's creation and the Sabbath.
(7) The **seven** similarities between the accounts of building the Tabernacle (in Exodus) and that of Solomon's Temple (in 1 Kings).

**B. THE BUILDING**

The area of the court of the Temple, was double that of the Tabernacle and lay within heavy stone walls (Caldecott [b], 297), instead of a fence made of wooden posts and white linen curtains. As for the Tabernacle, the entrance to the court of the Temple which faced the holiest place, the Holy of Holies, was on the east, but instead of a screen gate, the Temple had doors. For both the Tabernacle and the Temple, there were two courts, each a square, one of which had the Tabernacle tent/ Temple proper, and the other, the altar for sacrifices. However, whereas for the Tabernacle, they had stood east and west of one another, for the Temple they were placed one within the other.

The basic ground plan of the stone Temple was a rectangle, 100 cubits long and 50 cubits wide, which are the same as the dimensions of the court in which the Tabernacle was erected. The Tabernacle tent consisted of three walls made of frames of acacia wood, over which were hung colourful curtains, goats' hair curtains and other skins. The Temple interior was divided by wooden doors and a veil into two sections: the Holy Place, measuring 40 cubits long, 20 wide and 30 high, encountered upon entering the building through wooden doors, (instead of a screen as in the Tabernacle), followed by the Holy of Holies, which was 20 cubits long, 20 wide and 20 high. The interior of the Tabernacle was divided into two rooms, separated by a colourful veil, suspended from four wooden posts. The Holy Place may have had a length of 13 1/3 cubits, width of 6 2/3 cubits, and a height of 10 cubits and the Holy of Holies, a cube of side 6 2/3 cubits. If so, the Tabernacle tent with its Holy of Holies, could have been a 1:3 scale model of the interior of Solomon's Temple in all dimensions: length (20 : 60 cubits), width (6 2/3 : 20), and height (10 : 30). The whole Tabernacle tent could also have fitted into the Holy of Holies of the Temple. Also, from the above, it can be seen that there was a 2:1
proportion between the length (100 cubits) and width (50) of the outer measurements of
the Temple identical with the court of the Tabernacle; as well as of the inner dimensions
of the Holy Place of the Temple (length 40, width 20) and possibly that of the Holy Place
of the Tabernacle (length 13 1/3, width 6 2/3). The number "seven" features in the
dimensions of the Tabernacle tent (the width was possibly approximately seven cubits),
and the Temple building (the total inner length was seventy cubits). The Temple differed
from the Tabernacle in that it had a three-storey adjacent building, with a top storey inner
width of seven cubits, used as a treasury. Since the veil of the Temple was of the same
material and workmanship as that of the Tabernacle, it established an important
continuity between the Tabernacle and the Temple, as it "was symbolic of the tabernacle
as a whole and of the most holy place in particular" (van Seters, 293).

Motifs overlaid with gold were carved on all the Temple doors and the wood panelled
walls, with chains of gold drawn across in front of the Holy of Holies. The motifs of
open flowers, palm trees and gourds/ knops were reminiscent of the Israelites' life in the
wilderness and the cherubim reminiscent of the canopy veil and the cherubim curtains of
the Tabernacle. Furthermore, the open flowers and gourds/ knops were copied directly
from the lampstand of the Tabernacle. The wall decorations of the Holy Place and the
Holy of Holies were alike, just as the same cherubim curtains covered the ceiling and
sides of the Tabernacle tent. However, there were no cherubim on the ceilings of the
Temple nor on the wooden frames of the Tabernacle tent. The wooden beams of the roof
of the Temple were gilded, as were the wooden frames of the sides of the Tabernacle
tent. The Temple was adorned with precious stones in settings of gold, while the inner
curtains of the Tabernacle were made from a blend of dyed wools and linen. The floor of
the Holy Place was covered with cypress wood and that of the Holy of Holies with cedar
and both overlaid with gold, so no stonework was seen. The Tabernacle, however, had
only sand for the floor, which nevertheless was "holy ground."
C. THE FURNITURE

The similarities and differences between the seven types of furniture in the Tabernacle and the Temple are as follows:

(i) The bronze Tabernacle altar for burnt offerings stood in the court, was five cubits square and three high, had horns, and corresponds to the size of the bronze platform from which Solomon blessed the people at the dedication of the Temple. The bronze Temple altar stood in the court, had horns and was 20 cubits square and 10 high, which corresponds to the inner width (20), and half the height of the Holy of Holies (20). Similarly, the Tabernacle altar of width (5), and height (3), corresponds approximately to the possible width (6 2/3), and half the possible height (6 2/3) of the Holy of Holies. The altar established continuity of ritual between the Tabernacle and the Temple (1 Chr. 16:39-40; 21:29; 2 Chr. 1:5-6; 6:12; 7:1,7). The acceptance of David's burnt offering on Mount Moriah by fire from heaven confirmed the site for the Temple and established a link with the altar of the Tabernacle (Lev. 9:24; 1 Chr. 21:26-22:1; 2 Chr. 3:1).

(ii) In the Tabernacle court, the bronze laver of water was placed between the altar and the Tabernacle tent, to provide water for actual and ritual washing. The Temple had a bronze laver, which stood in the court between the altar and the porch. It rested upon four groups of three bronze oxen orientated towards the four compass points, which possibly represented the 12 tribes of Israel and the position of their tents, as they were pitched around the Tabernacle (Nu. 2:1-32). This would have been clearly visible to all, whereas the 12 loaves of showbread (which may also have represented the 12 tribes), was not, and the 12 stones on the High Priest's breastpiece which did represent the 12 tribes, were too small to be clearly seen. In addition, the Temple had 10 smaller bronze lavers, each mounted on its own mobile stand, with panels of carvings of motifs. They were wheeled to the place where the sacrifices were washed, near the altar, which was an
improvement on the Tabernacle, which did not make separate provision for this. They followed the model of the Tabernacle laver, as to have bases of bronze.

(iii) The entrance to the porch of the Temple was flanked by two bronze pillars, whose main decoration consisted of 200 bronze pomegranates and seven interwoven chains on each of their capitals. "The pomegranates were not unlike small bells, which would emit a tinkling noise when agitated by the winds, striking against each other. Such 'noise' would have been further evidence of the presence of the Shekhina..." (Yeivin, 21), on the analogy of the sound of marching of the Lord in the tops of the balsam trees (2 Sam. 5:24). This may be compared with the woollen pomegranates and golden tinkling bells on the hem of the robe of the High Priest of the Tabernacle when he entered between the five golden pillars set in bronze bases of the Tabernacle tent. The Temple pillars, themselves, could have been interpreted "to commemorate the pillars of cloud and fire in the wilderness of wandering" (May, 27).

(iv) In the Holy Place of the Tabernacle, was the table of showbread, of acacia wood covered with gold with a gold moulding on top and four legs. On it were placed 12 loaves of bread, which were sprinkled with frankincense. In the Temple, there was a golden table of showbread or 10 tables, five placed on the south side and five on the north side of the Holy Place and the bread was set out.

(v) In the Holy Place of the Tabernacle, there was one seven-branched golden lampstand. In the Temple there were 10 lampstands, five placed on the south side and five on the north side of the Holy Place, ten probably required to illuminate the interior, rather than one only as for the Tabernacle, as the area was almost ten times bigger. They probably had seven branches like that of the Tabernacle (cf. Zech. 4:2), and were made of 'solid' gold, whereas that of the Tabernacle was made of 'pure' gold. "The former term is of Akkadian origin and indicates a northern source for the gold. The latter term is much closer to Egyptian metallurgic nomenclature suggesting a more southern provenance."
(Sarna [b], 164). The lampstand of the Tabernacle had blossoms or lilies [יָרִאָה], and this design was used on the lampstands as well as the capitals of the pillars in Solomon's Temple. The Temple lampstands may have been hollow cylindrical stands surmounted by multi-spouted lamps, and since "flowers," which must be related to the lampstands, are listed separately (1 Ki. 7:49), they may be assumed to be detachable from the main body of the lampstands. This "would make the Temple lampstands physically different from the lampstand in the Tabernacle, which was of one piece" (Hurowitz [c], 154).

(vi) In the Holy Place of the Tabernacle, the altar of incense was placed directly in front of the canopy veil. It had horns projecting at the four corners and was made with acacia wood, overlaid with gold with an ornamental gold moulding. The golden incense altar mentioned in the plan of the Temple given by David to Solomon, stood before the entrance to the Holy of Holies. Unlike in the Tabernacle, where only the High Priest was allowed to offer the incense (Ex. 30:8), in the Temple it was used by the priests, but only by them, and when King Uzziah used it, he was smitten with leprosy by God (2 Chr. 26:16-21).

(vii) The Ark in the Holy of Holies of the Tabernacle consisted of the chest and the cover. The chest was made of acacia wood overlaid with gold, inside of which were the two tablets of the Decalogue, a pot of manna, Aaron's rod that budded, and a scroll written by Moses. The cover for the chest was a plate of gold and a golden cherub decorated each end, their wings touching overhead. Poles were put into rings on the sides of the Ark to carry it, but were never to be removed. In the Holy of Holies of the Temple stood two olive wood cherubim overlaid with gold, two of their wings meeting in the centre above the Ark of the Tabernacle, and the other wing of each touching the north and south walls respectively. These two cherubim were the counterpart of the two cherubim on the Tabernacle's Ark, and possibly even the whole Tabernacle tent was placed between them. However, there was nothing else inside the Ark but the two tablets
of the Decalogue. New poles were made for the Ark, about 20 cubits long, as they were seen from the Holy Place, and were also not to be removed.

D. THE GARMENTS OF THE PRIESTS

The High Priest of the Tabernacle wore the following outer garments: the ephod (with shoulder pieces); the breastpiece (with 12 precious stones); the blue robe (with pomegranates and bells on the hem); and the gold headplate (inscribed with the words: 'Holy to the Lord'). In addition, the Urim and the Thummim were placed inside the breastpiece, which served as as means of inquiring of the will of the Lord. The High Priest wore the same inner garments as the ordinary priests, although somewhat more embellished: tunic, turban, sash; as well as breeches. All the garments, except the breeches were called holy garments, of which there were seven. He also wore another set of holy inner garments made of ordinary, not fine linen, to enter the Holy of Holies on the Day of Atonement.

The High Priests of the Temple were all of the line of Zadok (1 Ki. 4:4), not independent of the king and "were actual members of the successive royal administrative cabinets" (Wright [a], 76). However, the title "High Priest" was not used for Aaron, Eleazar and Phinehas in the desert, and only used rarely in the Hebrew Bible (2 Chr. 34:9; Ne. 3:1,20; 13:28; Hag. 1:1,12,14; 2:4; Za. 3:1,8; 6:11); and the title "did not become the regular title until long afterwards" (de Vaux, 397). According to Josephus, Solomon made one thousand sacerdotal or priestly garments belonging to the High Priest, with the long robes, the oracle, the precious stones and the crown upon which Moses wrote (the Name of God). He also made 10 000 sacerdotal garments of fine linen with purple girdles for every priest; 200 000 garments of fine linen for the singers; and musical instruments for singing of hymns called psalteries and harps (Ant. VIII iii:8; Whiston, 176). When Solomon's Temple was dedicated, the priests wore fine linen (2 Chr. 5:12). He hired
workers skilled to work in purple, blue and scarlet fabrics and fine linen (2 Chr. 2:7,14), which were the same materials used for the Tabernacle.

E. THE GRADATIONS OF HOLINESS

There were seven possible gradations of holiness in both the Tabernacle and Temple. These were similar with respect to entry to sacred space; size of sacred space; furniture; metals; and priestly garments, which possibly represented Tabernacle and Temple articles. They differed with respect to screens and curtains for the Tabernacle, compared with wooden entrances and wooden interior decorations overlaid with gold for the Temple. Unlike for the Tabernacle, there was a gradation of holiness in the Temple with respect to the wood. Unlike the Temple, the Tabernacle was portable, and so there was a gradation of holiness with respect to the furniture coverings in transit.

The following gradations of holiness operated in both the Tabernacle and the Temple: Only the High Priest could go into the Holy of Holies on the Day of Atonement. Only priests could enter the Holy Place. Only Israelites could enter the outer court, but were not allowed to go further than the altar. As the gradations of holiness increased from the court, through the Holy Place to the Holy of Holies, so the size of these sacred spaces decreased. There was a correlation between the holiness of the furniture and the holiness of the zones where placed. The closer the object was to the Holy of Holies, the more valuable was the metal of which it was made, or with which it was embellished, in increasing order of value, from bronze, to silver, to gold. There was a mixture of uses of bronze (representing the court), and gold (representing the Holy Place), at the entrance of both the Tabernacle and the Temple. Just as the entrance to the Tabernacle tent had gold posts set in bronze bases, and the entrance, possibly surrounded by bronze and gold curtain rings; so the entrance to the Temple had bronze pillars on either side of the porch, which was overlaid on the inside with gold.
For the Temple, apart from the similarities with the gradations of holiness in the Tabernacle mentioned above, the following are the differences: As far as the gradations of holiness with respect to the metals are concerned, doors for the gates of the court were overlaid with bronze, using iron nails. In the main building, the wooden doorways, wood panelling on the floor, walls and ceiling beams were overlaid with gold, the doors hinged with gold sockets, and there were precious stones in settings of gold. Solomon stored gold and silver vessels from David in the adjacent building. In the Holy of Holies chains of gold were drawn across the room, and the use of golden nails may be seen as "a counterpart to the gold hooks of the tabernacle" (van Seters, 292).

For the Tabernacle only, when the camp set out on journeys, the descending order of value of the cloths of dyed wool - blue, purple and scarlet - is shown by their use in covering the furniture, in relation to which zone of the Tabernacle the furniture was used. For the Temple, there was no need to cover anything for transportation with cloths, as it was a permanent structure. For the Tabernacle only, in respect of screen entrances and curtains, there was a correlation between the relative value of the dyed wool, composition of the weave and the workmanship on the one hand, and on the other hand, the holiness of the zone of the Tabernacle, where used. The Temple had wooden doors, wall panelling and ceiling beams instead.

Whereas for the Tabernacle only acacia wood was used, for the Temple there was a correlation between the relative value and quantity of the wood and the holiness of the zones of the Temple, where used. The closer the object was to the Holy of Holies, the more valuable was the wood of which it was made; and the quantity used, in increasing order of value from cypress, almug, cedar and olive wood. Whereas there was no difference between the sandy floor of the Holy Place and the Holy of Holies under the Tabernacle tent - it was all holy ground, the floor of the Holy Place of the Temple was covered with cypress wood and that of the Holy of Holies with superior cedar wood. Just as the veil was superior to the screen entrance to the Tabernacle tent, so the entrance
to the Temple's Holy of Holies through carved olive wood doors in the form of a pentagon, was superior to that of the Holy Place, made from carved cypress wood in the form of a square. While acacia wood was used for the posts of the curtains in the court and the frames of the walls of the Tabernacle tent, so cedar wood was used with stones in the Temple court and the carved wall panels of the building. Almug wood was used for steps, supports, lyres and harps and the quantity of olive wood (the most valuable wood), increased from the Holy Place doorposts, the Holy of Holies doors and doorposts, to the two standing cherubim.

In the materials and design of the garments of the High Priest can be seen the echoing of the gradations of holiness and possible representations of the articles, in the three different zones of holiness of the Tabernacle and Temple. The High Priest's body can possibly be seen to represent the Tabernacle's wooden posts with fillets, and frames with rods in their metal bases; as well as the Temple building with his legs - the pillars; his torso - the Holy Place; his head - the Holy of Holies; and his arms - the adjacent building. Just as the robe with the suspended pomegranates and golden bells, were a barrier between the inner garments (of the court) and the outer garments (of the Holy Place) of the High Priest, so the five golden pillars surrounded by possible golden curtain rings of the Tabernacle, and the two pillars of the Temple, with their decorations of pomegranates, on either side of the porch, were a barrier between the court and the Holy Place of the Temple.

F. THE LEVITE SINGERS AND MUSICIANS OF HARPS AND LYRES

The sacrifices (e.g. monthly offering of seven lambs on the altar; and sprinkling of blood seven times before the veil); seven ritual acts performed by the High Priest; and the observance of Festivals and Sabbaths; were all instituted for the Tabernacle. However, this was only temporary, until God made it clear that Jerusalem was to be the permanent place for the observance of the seven appointed Festivals (which together with the
Sabbaths make seventy days in a year), and which are specifically mentioned in the Bible against the backdrop of the Temple. Furthermore, there is essentially one major difference between the worship in the Tabernacle and in the Temple. Unlike in the Temple, there is no mention of singers and musicians in the worship in the Tabernacle, but this is understandable because the Israelites had just left Egypt and were in the desert.

While David and all the house of Israel played before the Lord on harps \( \text{נבל} \) and lyres \( \text{כלבון} \) made of cypress wood (2 Sam. 6:5), Solomon made them from almugwood (2 Chr. 9:11). David set aside 4000 Levites to praise the Lord with musical instruments in Solomon's Temple (1 Chr. 23:5). When the Ark of the Covenant was brought up to Jerusalem, rams horns, trumpets, lyres and harps were played (2 Chr. 15:28). When King Solomon's Temple was dedicated, all the Levites who were musicians, stood on the east side of the Altar, dressed in fine linen, and played cymbals, harps, lyres and trumpets (2 Chr 5:12). In addition to the worship associated with the sacrifices, it was customary for the Levites to sing ("they shall stand every morning, thanking and praising the Lord, and likewise at evening," 1 Chr. 23:30) to the accompaniment of "lyres with harps, and with cymbals" (1 Chr. 25:1). "Thus the Levites complemented the Divine service of the priests with a service of their own and, in many ways, the Levitical songs were as important a Temple function as the priestly service of the sacrifices itself, for the one could not function without the other" (Richman, 95). This tradition of playing harps and lyres in the Temple, continued in the time of Jehoshaphat (871-847 BCE), (2 Chr. 20:28), and Hezekiah (714-686 BCE), (2 Chr. 29:25). Sennacherib in his account of his third campaign in 701 BCE, mentions that Hezekiah, king of Judah, sent male and female musicians to the Assyrian capital, Ninevah, in the tribute imposed on him, (Sellers, 34), which shows how accomplished and famous the musicians were, from Solomon's time. Replicas of the ancient Biblical 'kinnor'/ lyre are now being made by Harrari Harps in Jerusalem from cypress wood like that of king David (2 Sam. 6:5), which are possibly
similar to that used by the Levite musicians in both the First and Second Temples, based on archeological evidence [Annexure 13].

G. THE SIGNIFICANCE AND SYMBOLISM TO GOD'S CREATION AND THE SABBATH

Each of the Tabernacle and the Temple had the following significance: the dwelling place of God among the children of Israel, as a sign of His covenant faithfulness; the centre of Israel's religion and focus of national unity; and the place where God's presence was shown and of divine revelation. When the Ark was taken into the Holy of Holies, the Temple was filled by a cloud, which previously had been a sign of God's presence in the Tabernacle, symbolized by the two tablets of the Decalogue inside the Ark.

The Temple also had the following different significance than the Tabernacle: the Temple was thought of rather as a building associated with His Name, than His dwelling place; as a sign of divine election; and also a centre for the education of priests, the keeping of records, and the editing, compilation and preservation of Biblical literature. It also had great political significance, as it was integrally connected to the establishment of the Israelite state and to the status of its capital in Jerusalem, where it offered maximum security for the resources of the nations.

Apart from the above significance of the Tabernacle and the Temple, the purpose for which Israel was commanded to construct them, may be to show their special symbolism to the seven days of God's creation and the Sabbath. There are seven similarities between the Tabernacle accounts and God's creation; Moses was instructed by God about the Tabernacle from his seventh day on Mt. Sinai; the Tabernacle probably took seven months to build; and there are three seven literary unit accounts: the building instructions; priestly garments; and erection of the Tabernacle. Solomon took seven years to build the Temple; and made seven petitions to God at the seven day feast of
dedication of the Temple in the seventh month of the year. Whereas every new day was/ is evident by a new sunrise; and every new month by a new moon; every new week could only be determined by counting seven days, which was continued through Tabernacle and Temple times right to the present day. Furthermore, the book of Genesis begins by describing God's creation in a way that foreshadows the building of the Tabernacle and the Temple: the garden of Eden, where God walked (2:8), and Adam served as priest (2:15), was like a sanctuary with gold (2:11), precious stones (2:12), cherubim (3:24), and trees (2:9), that afterwards decorated the Tabernacle and garments of the High Priest. Finally, the three parts of the Tabernacle and Temple may represent the three elements of the cosmos (Gen. 1:6-10): water (laver of water, in the court); earth (showbread, incense and olive-oil from the earth, in the Holy Place); heaven (God's heavenly presence above the Ark).

H. CONCLUSION: THE SEVEN SIMILARITIES BETWEEN THE ACCOUNTS OF BUILDING THE TABERNACLE (IN EXODUS), AND THAT OF SOLOMON'S TEMPLE (IN 1 KINGS)

There are similarities with other ancient accounts of building temples from the writings of Israel's neighbours, which show that the Tabernacle account may be considered a typical example of a common, often-used story pattern, e.g. the Ugaritic tale of building Baal's palace, shows a nearly identical chain of events as in the Tabernacle account:

<table>
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<tr>
<th>&quot;A)&quot;</th>
<th>Divine command to messenger:</th>
<th>Exodus</th>
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<tr>
<td></td>
<td>speak to selected builder</td>
<td>25:2a</td>
<td>51 V 74</td>
</tr>
<tr>
<td></td>
<td>collect building materials</td>
<td>25:2b-7</td>
<td>51 V 75-79</td>
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<tr>
<td></td>
<td>build house</td>
<td>25:8-9</td>
<td>51 V 80-81</td>
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<tr>
<td>&quot;B)&quot;</td>
<td>Messenger goes to recipient</td>
<td>34:29-35:3</td>
<td>51 V 82-89</td>
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<tr>
<td>&quot;C)&quot;</td>
<td>Messenger recites command:</td>
<td></td>
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<td></td>
<td>introduction</td>
<td>35:4</td>
<td>51 V 88-91</td>
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collect building materials 35:5-9 51 V 91-95
build house 35:10-19 51 V 95-97

D) Builder follows order:
building materials gathered 35:20-29 51 V 97-102

E) Skilled artisans appointed:
35:30-36:2a 51 V 103-117 (?)

F) Additional building materials
36:3b-7 51 VI 18-21

G) Construction of building
36:8ff 51 VI 21ff

(Hurowitz [a], 29)

There are seven Biblical Hebrew designations for each of the Tabernacle and Temple, and there are also two parallel main Biblical accounts for each of them (Ex. 25-31 and 35-40, consisting of 13 chapters; and 1 Ki. 5-8 and 2 Chr. 2-7, consisting of 10 chapters), respectively. It is also of interest to note that 22,000 Levites were numbered to serve in the priestly work of the Tabernacle (Nu. 3:39), and Solomon offered as a sacrifice 22,000 oxen when he dedicated the Temple (1 Ki. 8:62; 2 Chr. 7:5). Here, the use of this multiple of 22, may possibly be regarded as symbolic for the completeness of the building of the Tabernacle and Temple, as the use of the number 22 in Lamentations may possibly be symbolic for the completeness of the destruction of Jerusalem and the Temple. Whereas, Lam. 5, is not an alphabetical acrostic, it contains 22 lines, corresponding to the number of letters in the Hebrew alphabet, which may have been understood as being complete numerically, as well as linguistically, clearly deliberately chosen, since the rest of the book consists of alphabetic acrostics. Similarly, the lampstand of the Tabernacle (and probably those of the Temple too), had 22 carvings of cups, shaped like almond blossoms, which may have also symbolized completeness.

In conclusion, when the Biblical account of building the Tabernacle (in Exodus), is compared with that of Solomon's Temple (in 1 Kings), interesting similarities emerge. The building of Solomon's Temple is found to be "...identical in thematic structure and basic ideas to the Tabernacle account...Both descriptions are very factual and objective
and seem intent on enabling the reader to visualize the items described" (Hurowitz [a], 23).

Three examples of where both accounts use the same order of giving descriptions of parallel items, are as follows:

(1) In both descriptions, the buildings are described before the furnishings, e.g. the stone exteriors of the Temple (1 Ki. 6:2-8) before the gold-covered wooden interior (1 Ki. 6:15-35); and the curtains of the Tabernacle (Ex. 36:8-19) before the gold-covered frames over which are hung (Ex. 36:20-31)

(2) The description of the interior of the Temple building ends with that of the doors of olive wood (1 Ki. 6:31-35) and likewise, that of the Tabernacle tent ends with that of the canopy veil and screen entrance (Ex. 36:35-38)

(3) The description of the building of the Temple (1 Ki. 6:2-22a,29-35) is followed by that of the courtyard (1 Ki. 6:36) and similarly, that of the Tabernacle tent (Ex. 36:8-38) is followed albeit not immediately, by that of the courtyard (Ex. 38:9-20).

Furthermore, there are seven similarities (apart from the same order of giving descriptions above), between the account of building the Tabernacle (in Exodus), with that of Solomon's Temple (in Kings), as follows:

(i) **Divine command to build**
   
   (a) God tells Moses to build the Tabernacle (Ex. 25:1-9).
   
   (b) God told David that Solomon will build the Temple and Solomon intends to do it (1 Ki. 5:15-19 {Eng. 1-5}).
(ii) The collection of the materials

(a) The Israelites bring the materials to make the Tabernacle (Ex. 25:20-29; 36:3-7).

(b) The Israelites help bring wood from Lebanon and prepare stone to make the Temple (1 Ki. 5:20-32 {Eng. 6:18}).

(iii) The appointment of the supervisor

(a) Bezalel, full of skill, ability and knowledge, is appointed supervisor to build the Tabernacle (Ex. 35:30-36:2).

(b) Hiram, full of skill, ability and knowledge, is appointed supervisor to build the Temple (1 Ki. 7:14).

(iv) The main building

(a) The construction and description of the Tabernacle tent (Ex. 36:8-38).

(b) The construction and description of the Temple building (1 Ki. 6:2-22a, 29-35).

(v) The courtyard

(a) The construction and description of the courtyard of the Tabernacle (Ex. 38:9-20).

(b) The construction and description of the courtyard of the Temple (1 Ki. 6:36).

(vi) The furnishings

(a) The construction, description and installation of furnishings of the Tabernacle (Ex. 37-38:8,21-31; 40:20-33).

(b) The construction, description and installation of furnishings of the Temple (1 Ki. 6:22b-28; 7:15-51).

(vii) The completion

(a) Moses blessed the people; on a given date (the religious New Year) - counted from the Exodus from Egypt, he finished the work of erecting the Tabernacle; and the glory of the Lord filled it (Ex. 39:43; 40:17,33,34-35).
(b) On a given date (close to the civil New Year) - counted from the Exodus from Egypt, Solomon finished the work on the Temple; the glory of the Lord filled it and He blessed the people (1 Ki. 6:38; 7:51; 8:10, 11, 14).

SECTION 4. PROBLEMS WITH THE BIBLICAL ACCOUNT OF THE TABERNACLE

There are allegations that the instructions for the building of the Tabernacle are in parts impracticable. However, many practical details of no symbolic or spiritual value are omitted, because they were already well known or not considered essential or because the records are for our learning and not intended to be detailed blueprints. For example, the instructions for the construction of the altar of incense (Ex. 30:1-10), does not appear with that of the other furniture of the Tabernacle tent (Ex. 25:10-40), and it has been argued that its description is a late edition to Exodus and that incense altars were only used by Israel at a comparatively late date. However, "incense altars have been discovered at Arad and at various Canaanite sites dating from the 10th century BCE, and it is highly improbable that Israel lacked one in the early period." (Gooding, 1234). Furthermore, it is mentioned together with the other furniture in Ex. 37:1-29. Also, as regards the lampstand, there is no reason to assert that there was no seven-branched lampstand in existence until the fifth century BCE, as the lampstand of the Tabernacle combined the features of two ancient lamp forms: (a) The number of the lamps was seven, as in the saucer-type of lamp, which had seven spouts of the Late Bronze and Early Iron periods, found in Syria and Israel; and (b) the branches were of metal, as the metal pedestals for lamps of the Early Iron age period, found in Beth-Shean and Megiddo (Cassuto, 341).

Doubts have been raised as to the factual authenticity of the Tabernacle as "the constant movement of so large a structure is difficult to envisage in desert conditions, nor is it
likely that wilderness Israel had the craftsmen, materials, or wealth to erect it" (Porter, 1013). However, there is no adequate reason for denying the existence of a structure like the Tabernacle in the time of Moses as "portable pavilions, employing practically the same constructional techniques as the Tabernacle, are known to have been in actual use in Egypt long before the time of Moses" (Gooding, 1234). For example, from Giza, Egypt, the 2600 BCE portable bed canopy of Queen Hetepheres I, the mother of Kheops, who constructed the great pyramid, consisted of a wooden framework, overlaid with gold, with hooks for curtains all round and was easily erected and dismantled (McDowell, 114). The planks of the Tabernacle were probably not solid, but light frames, which by an overlapping arrangement, made a strong structure, capable of supporting the weight of the fabrics. The frames of the Tabernacle recall the trelliswork in El's throne room, mentioned in the tablets of Ugarit (Abrahams, 684), and this is a parallel to the earthly Tabernacle, which is the counterpart of the heavenly model (Ex. 25:9). The 96 silver bases for the frames of the Tabernacle tent, and the 60 bronze bases for the court pillars, were probably small and hollow, but heavy enough to compress the sand hard for a good foundation.

- Against the argument that the Israelites did not have the materials or wealth to erect the Tabernacle, is the fact that the Israelites left Egypt with considerable spoil (Ex. 12:35,36), and much more could be bought from passing caravans. All the wood required for the Tabernacle was acacia, obtained from the wilderness.

- Against the argument that the Israelites did not have the craftsmen to erect the Tabernacle, it should be borne in mind that in Egypt they must have been forced to learn in connection with their building operations, quite a number of handicrafts, as illustrated by a number of tomb scenes.

- Against the argument of the feasibility of the movement of the Tabernacle in desert conditions, is the fact of the shade of the pillar of cloud by day, and the light of the
pillar of fire by night, as well as the supply of food and water by the Lord. Six covered wagons and twelve oxen were used for the transportation of the various elements of the structure of the Tabernacle (Nu. 7:3,7,8), which would have been sufficient for light wooden frames and hollow metal bases.

It has been said that the Tabernacle is largely imaginary and never existed in Israel and Wellhausen considered it as a projection of the Temple in desert dress (Rabie, 132), i.e. "the priestly writer merely projected - presumably, in post-exilic times - an image of Solomon's Temple on the Exodus story" (Haran [d], 194). Others regard the description of the Tabernacle as " an idealization: the desert sanctuary is conceived as a collapsible temple, exactly half as big as the Temple of Jerusalem, which served as the model for this reconstruction" (de Vaux, 296). However, there is now evidence that undermines the view that the Tabernacle was a fiction, as there are "parallel institutions of tent shrines in the Semitic world from ancient Phoenician to modern Islamic examples" (Friedman [b], 294). For example, the pre-Islamic Arab "qubbah," was a small, portable red leather tent, which may be compared with the red/tanned leather covering of the Tabernacle tent (Ex. 26:14). The word, "qubbah" [תְּרוּפָּה], occurs once in the Bible (Nu.25:8), given the meaning of "women's quarters (in a tent)" (Holladay, 311). Also, when Moses deposited in the Ark the tablets of stone representing the covenant between God and Israel, he was following an ancient Near Eastern custom of placing agreements between nations "at the feet" of the god, who was believed to supervise their implementation. For example, "the pact between Rameses II and Hattusilis III was deposited at the feet both of the Hittite god Teshup and of the Egyptian god Ra" (Grintz, 463).

In one of the Ugaritic poems, the articles of furniture for the temple of Baal are described as: a throne, a footstool, a lamp, a chest of drawyers, a table with utensils and a bed (Tablet II AB, ii, 1ff) (Cassuto, 323). The articles of furniture of the Israelite Tabernacle do conform somewhat to this, in that there was a throne (the Ark cover with the cherubim), a footstool (the Ark chest), a lamp and a table with utensils. Unlike God,
Baal needed a bed and a chest of drawyers for his clothes. "This correspondence to the concepts of early antiquity proves beyond doubt that the composition of the sections dealing with the construction of the Tabernacle cannot be attributed to the period of the Second Temple" (Cassuto, 324), as Second Temple writers could not know the ideas of the ancient generations. As a corollary to this, if the Biblical contents fits the generation of the wilderness, there is no reason to doubt its Authenticity.

In the light of the above, there is no doubt that "the Israelite wilderness Tabernacle, both as an institution and in its mode of construction, was well rooted in the cultural and religious traditions of the ancient Near East" (Sarna [a], 200). However the religious concepts that the Tabernacle expresses, are completely Israelite and very different from the pagan parallels. Furthermore, there is no need for the elaborate details of materials, fabrics, rings, rods, poles, embroidery, wood, and precious metals, in a work of pure fiction. "There is no reason to assume...that the Tabernacle framework is the fiction of late writers who wished to make the Tabernacle conform more closely in structure to the Temple" (Cross [a], 62). Instead "there is reason to believe that the Tabernacle was historical, and the Biblical depiction of it as located in the Solomonic Temple, cannot simply be dismissed as late and tendentious" (Friedman [b], 295). Furthermore, the Bible itself, in the words of the Lord, maintains that He had been moving about "in a tent [ֶתֶא] and Tabernacle/ dwelling" [ְתַּנְחָם] (2 Sam. 7:6), both words showing the nomadic origins of the Tabernacle. Therefore on philological grounds alone, "there should never have been any reason to question the existence of a portable sanctuary in the course of the wilderness wanderings" (Sarna [a], 198).

Although Porter agrees that the account of the Tabernacle is not mere fiction, he proposes that the priestly authors built upon their knowledge of the "tent of meeting" (Ex. 33:7-11), and transferred its most significant features to their picture of the Tabernacle. The tent of meeting was a simple tent that one man could pitch; was outside the camp; was looked after by one man; was not a place of sacrifice, but a place where the divine
presence was manifested in the form of a pillar of cloud, whenever Moses entered it to inquire of God. As such, it had a different function from a temple or tabernacle and there is nothing improbable in its existing later alongside a small temple at Shiloh, and being brought into Solomon's Temple (1 Ki. 8:4). If so, the tent of meeting and the Tabernacle, were brought together by a tent on top of the Tabernacle (Ex. 36:14), the descent of the divine cloud on it (Ex. 40:34,35), and the meeting with God above the Ark (Ex. 25:32) (Porter, 1013).

It is believed by Clements that the priestly authors wished to fall back on the foundation of Israel's existence with Moses and with the knowledge that there had existed a portable tent of meeting. They then described a building that had the furnishings of Solomon's Temple, under the guise of a portable tent sanctuary. This then was a product of the Exile, in which the traditions of the past were reflected upon in the form of an historical narrative, in which the revealed will of God was declared for the restoration of the community (Clements, 111,114).

Another point of view is that the description of the Tabernacle does contain a core of ancient, authentic tradition, but the later details of descriptions of gold, silver, bronze and dyed wools, are fiction. It is proposed that there was a legend of the Tabernacle's erection as the house of God at Mt Sinai, and it's transportation through the wilderness to Canaan, until it was set down at Shiloh (Josh. 19:51). This legend became "a temple legend severed from its actual referent, a legend which turned into a literary treatise when the temple itself was no longer in existence. The temple of Shiloh became, at their hands, an artistic monument, the centre of a recorded utopian system, within the atmosphere of the temple of Jerusalem" (Haran [d], 204).

While Haran regards the Tabernacle as the tent of meeting (1 Ki. 8:4) and as the Shiloh sanctuary, Rabe regards it as David's Tent of YHWH, as the Ark was placed there (2 Sam. 6:17; 1 Ki. 8:1), and nearby there was an altar for burnt offerings. He motivates
that "David's Tent of YHWH was assuredly a tent; this cannot be said for the Shiloh sanctuary" (Rabe, 134). The wealth of David's court and the importance of the Tabernacle for David politically, led Cross to believe that the Davidic Tabernacle was richly and ornately fabricated in agreement with the priestly descriptions. The Tabernacle account then, was to be an explanation for the past and a plan for the future, "the means through which the breached covenant might be repaired and the conditions under which a holy and universal God might 'tabernacle' in the midst of Israel" (Cross [a], 68).

On the other hand, it is believed by Fretheim, that the priestly Tabernacle was an elaboration of the tent of meeting, Shiloh sanctuary, Davidic Tent, Solomon's Temple, as well as the writer's own idealistic innovations, but not as a model for the rebuilding of a permanent temple after the Exile, as this implied that God could no longer move about in all places with all Israel (2 Sam. 7:6,7). "Instead, they were calling for a return to the theocratic age, prior to kingship and temple, in their own day, with a people centred around a moveable sanctuary" (Fretheim, 316).

However, the following are a few examples of the substantial amount of internal evidence that "the Pentateuch, both in its form and content, is very much older than the 9th-5th century BC dating scheme assigned to it by the critics" (McDowell, 116).

(i) The detailed instructions for encampment (Nu. 2:1-31); for marching (Nu. 10:5-20); and sanitary instructions (Dt. 23:12,13); were aimed at a people wandering in the desert, not a nation of farmers settled for centuries in their promised land, otherwise the descriptions of the portable Tabernacle were senseless.

(ii) Much of Genesis and Exodus has an Egyptian background, expected if written by Moses, who was brought up in an Egyptian court, but unexplainable, had it been written more than 400 years after the Israelites left Egypt. The geography of Egypt and Sinai
was well-known to the author of the Pentateuch, many places referred to by him.
confirmed by archaeology. He knew the Egyptian bulrushes (papyrus) and the bank of
the river Nile (Ex. 2:3); the sandy Egyptian desert (Ex. 2:12), as well as the Egyptian
towns of Rameses, Succoth (Ex. 12:37), Etham (Ex. 13:20) and Pi-Hahiroth (Ex. 14:2);
and that the Egyptian wilderness had shut the Israelites in (Ex. 14:3).

(iii) The writer generally regarded Canaan as a new country, which the Israelites had yet
to enter, and he compared it with Egypt (Gen 13:10). He referred to Hebron by its pre-
exilic name of Kiriath-arba (Gen. 23:2), and that its building was "seven years before
Zoan in Egypt" (Nu. 13:22). It is unlikely that a writer whose people had dwelt in
Canaan for centuries would refer to a city of Shechem as that "which is in the land of
Canaan" (Gen 33:18).

(iv) The writer uses a greater percentage of Egyptian words than elsewhere in the
Hebrew Bible/ Old Testament e.g. *zeret* [זֵרֶט] "a span" (Ex. 28:16) from *drt* "hand";
*kemach* [כֶּמַח] "flour" (Nu. 5:15) from *kmhw* "a type of bread"; *shesh* [שֶׁשֶׁ] "fine linen"
(Ex. 25:4) from *ss* "linen" (McDowell, 117).

(v) The writer also uses Egyptian names e.g. Potipherah (Gen. 41:45; 46:20) and
Potiphar (Gen. 37:36; 39:1) meaning "whom Ra (the sun god) gave"; Zaphenath-paneah,
which Pharaoh named Joseph (Gen. 41:45); Asenath (Gen. 41:45,50), Joseph's wife;
Rameses (Gen. 47:11; Ex. 1:11; 12:37; Nu. 33:3,5); Pithom (Ex. 1:11), first mentioned in
19th Egyptian dynasty monuments (McDowell, 117). While the Israelites were in Egypt
and until Solomon's time, they conformed to the custom of the New Kingdom official
language to refer to the king simply as "Pharaoh" (Ex. 18:10; 1 Ki. 3:1); unlike after
Solomon's time, when the names of the Egyptian kings were mentioned (1 Ki. 14:25).

(vi) Certain words and phrases used in the Pentateuch, are known to have become
obsolete after the Mosaic age e.g.:
• The word for the pronoun "she" is often spelled [טול] "he", vocalized hu instead of the regular [טול] vocalized hi (e.g. Gen. 20:5).

• In the Pentateuch, with the exception of Dt. 22:19, [נער] "young boy" occurs instead of [נער] "young girl" (e.g. Gen. 34:12) (Wigram, 824).

• Also [בָּשָׂב] "a young sheep" occurs instead of the later [בָּשָׂב] (e.g. Lev. 3:7).

(vii) If there was a later writer for the Pentateuch, he would be unlikely to include a trivial detail such as "the Egyptians might not eat bread with the Hebrews, for that is an abomination to the Egyptians" (Gen 43:32), to explain why Joseph and the Egyptians were separated from Joseph's brothers at the table.

(viii) "Many of the laws and legal procedures recorded in the Pentateuch are now known to be much older than was formerly assumed, as a result of the numerous discoveries of parallel laws of other Mesopotamian cultures" (McDowell, 119), e.g.:

• The Eshunna Code was written five centuries earlier than the Covenant Code (Ex. 21-23), and yet it contains a parallel to a Biblical law, dealing with the compensation to a man whose ox is killed by another's ox.

• Archaeological discoveries at Nuzi yielded 15th century BCE legal documents with parallels to the siring of legitimate offspring by maids (Gen. 16:1-4), a deathbed will by mouth as binding (Gen. 27:33-35); and the need for having the household gods to claim inheritance rites (Gen. 31:34).
(ix) The Ras Shamra tablets in Canaanite-speaking Ugarit dating to 1400 BCE, contain many technical sacrificial terms of the Pentateuch, e.g. *ishsheh* "offering made by fire" (e.g. Ex. 30:20); *kalil* "whole burnt offering" (e.g. Dt. 13:16); and *shelamin* "peace offering" (e.g. Ex. 20:24) (McDowell, 116).

(x) The application of knowledge drawn from Phoenician and Israelite orthography and Ugaritic mythological tablets, show that e.g. the Song of Moses (Ex. 15) and the Blessing of Moses (Dt. 33), antedate the prophetic movement of the 8th century and the United Monarchy (Cross [a], 50).

On the basis of the above, we may conclude that the writer of the Pentateuch must have lived originally in Egypt and not in Canaan, was an eye witness of the Exodus from Egypt and the erection of the Tabernacle and was well educated. This could have been Moses, as he was well qualified to write the Pentateuch for the following reasons:

(i) He was educated in all the wisdom of the Egyptians, having been trained in the Egyptian Pharaoh's court.

(ii) It is probable that he received the Hebrew traditions of pre-Mosaic history and encounters with God.

(iii) He possessed knowledge as shown in the Pentateuch, of the climate and geography of Egypt and Sinai, having spent 40 years in each of Egypt and Midian.

(iv) He had 40 years to write the Pentateuch, while wandering in the wilderness with the Israelites.

(v) As the leader of the Israelites, chosen by God to deliver them from the bondage of Egypt, he had the motivation, inspiration and command of God to write the Pentateuch.
Evidence for the Mosaic authorship of the Pentateuch is as follows:

(i) The Pentateuch itself clearly states that the following portions of its contents were written by Moses: Ex. 17:14 about Ex. 17:8-16; Ex. 24:4,7 about Ex. 20:22-23:33; Ex. 34:27 about Ex. 34:10-26; Dt. 31:9,24,26 about Dt. 5-30; Dt. 31:19 about Dt. 32:1-43; Nu. 33:2 about Nu. 33:1-49.

(ii) The legal documents in the following passages attribute their authorship to Moses in either the superscription or subscription: Ex. 12:1-28; 20-24; 25-31; 34; Lev. 1-7; 8; 13; 16; 17-26; 27; Nu. 1; 2; 4; 6:1-21; 8:1-4; 8:5-22; 15; 19; 27:6-23; 28; 29; 30; 35; Dt. 1-33 (McDowell, 96).

All the above contributes to the following conclusion about the desert experiences of Israel and the Tabernacle tradition: "the desert era was the creative and normative period of Israel's political and religious history and their development was fostered and led by a revolutionary religious spirit who could be none other than Moses" (Cross [a], 51). Furthermore, the Tabernacle as described in the Bible, could indeed have been built by Moses and could have served as the prototype of Solomon's Temple in Jerusalem.

SECTION 4. CONCLUSION: THE HOLY NUMBER SEVEN

Since the use of the number seven has occurred frequently in this dissertation, we shall conclude by giving this phenomenon special attention. The comparison between the Tabernacle and Solomon's Temple, showing their similarities and differences under seven categories, including the seven similarities between the Biblical accounts of their construction, have been discussed above [Sect. 3]. It will now be shown that the 44 possible uses of the number seven, in connection with the Tabernacle (22) and Solomon's Temple (22), given in this dissertation, may be divided into seven groups, viz.
terminology, materials, dimensions, furniture, ornamentation, ritual and symbolism. Finally, the other uses of the number seven in the Bible will be examined, to see why it is regarded as a holy number.

A. THE SEVEN GROUPS OF USES OF THE HOLY NUMBER SEVEN IN CONNECTION WITH THE TABERNACLE AND SOLOMON'S TEMPLE

1. Terminology

(a) For the Tabernacle:
(1) (i) There were seven Biblical Hebrew designations [Sect. 1:1 C].

(b) For the Temple:
(2) (i) There were seven Biblical Hebrew designations [Sect. 2:1 C].

2. Materials

(a) The following are concerned with the materials used for the Tabernacle:
(3) (i) There were seven categories of materials used for the Tabernacle [Sect. 1:1 E].
(4) (ii) Acacia wood was of Israel's seven trees [Sect. 1:1 E].
(5) (iii) Olive oil was of Israel's seven products [Sect. 1:1 E].

(b) The following are concerned with the materials used to cover the stones of the Temple:
(6) (i) There were seven types of materials used to embellish the stones of the Temple [Sect. 2:1 F].
(7) (ii) Olive wood was of Israel's seven trees [Sect. 2:1 F].
(8) (iii) Cedar wood was of Israel's seven trees [Sect. 2:1 F].
(9) (iv) Cypress wood was of Israel's seven trees [Sect. 2:1 F].
3. Dimensions

(a) The following are concerned with the linear dimensions of the Tabernacle:

(10) (i) The royal cubit as a unit of linear measurement, used in the construction, was equal to seven handbreadths [Sect. 1: I F].

(11) (ii) The Holy of Holies was possibly a cube of approximately seven cubits a side [Sect. 1:III C (b)].

(b) The following are concerned with the linear dimensions of the Temple:

(12) (i) The royal cubit as a unit of linear measurement, used in the construction, was equal to seven handbreadths [Sect. 1: I F].

(13) (ii) The total inner length of the building was seven times 10 or seventy cubits [Sect. 2: II A].

(14) (iii) The inner width of the top/ third storey of the adjacent building store-rooms was seven cubits [Sect. 2: II F].

4. Furniture

(a) The following are concerned with the furniture of the Tabernacle:

(15) (i) There were seven articles of furniture [Sect. 1:IV A].

(16) (ii) The lampstand in the Holy Place, had seven branches [Sect. 1:IV E].

(iii) Olive oil for the lamps was of Israel's seven products, included above in 2 (a) [Sect. 1:1 E].

(17) (iv) The showbread was made of wheat/ barley of Israel's seven products [Sect. 1:IV D].

(b) The following are concerned with the furniture of the Temple:

(18) (i) There were seven new types of furniture [Sect. 2: I G; II D].
(19) (ii) Each of the ten golden lampstands probably had seven branches [Sect. 3: C].
(iii) Olive oil for the lamps was of Israel's seven products, included above in 2 (b) [Sect. 2: I F].

(20) (iv) The showbread was made of wheat/barley of Israel's seven products [Sect. 2:II D].

5. Ornamentation

(a) The following are concerned with the ornamentation of the Tabernacle:

(21) (i) There were seven objects for it and garments of the High Priest woven by skilled workmanship or embroidered with finely twisted linen and blue, purple and scarlet wool [Sect. 1: I G].

(22) (ii) The High Priest had seven holy garments [Sect. 1: V A].

(23) (iii) There were woollen pomegranates, of Israel's seven products, on the hem of the High Priest's robe [Sect. 1: V B 3 (ii)].

(b) The following are concerned with the ornamentation of the Temple:

(24) (i) There were seven motifs used to decorate the panels of the main building and of the mobile laver bases [Sect. 2: I H].

(25) (ii) The bronze pillars had networks of seven interwoven chains, decorating their capitals [Sect. 2: II C].

(26) (iii) The bronze pillars had pomegranates, of Israel's seven products, decorating their capitals [Sect. 2: II C].

(27) (iv) The High Priest probably had seven holy garments [Sect. 1: V A; 2: III H; 3: D].
6. Ritual

(a) The following are concerned with the ritual in the *Tabernacle*:

(28) (i) There were *seven* male lambs a year old without blemish, offered on the outer altar to the Lord at the beginning of the month [Sect. 1:IV B].

(29) (ii) Part of the blood of a young bull without blemish had to be sprinkled *seven* times before the Lord, in front of the veil, for anyone who sinned unwittingly [Sect. 1:II A 1].

(30) (iii) There were *seven* gradations of holiness [Sect. 1:VI A].

(31) (iv) There were *seven* ritual acts regularly performed by the High Priest before the Lord [Sect. 1:VIII].

(b) The following are concerned with the ritual in the *Temple*:

(32) (i) There were *seven* gradations of holiness [Sect. 2:III A].

(33) (ii) There were *seven* Festivals of the Lord celebrated in the Temple [Sect. 2:V].

(34) (iii) The Festivals together with the Sabbaths, make a total of *seven* times 10 or seventy days in a year [Sect. 2:V].

7. Symbolism

(a) The following are possibly concerned with the symbolism of the *Tabernacle* to the *seven* days of God's creation and the Sabbath:

(35) (i) Moses was instructed by God about the Tabernacle from his *seventh* day on Mt. Sinai [Sect. 1:VII B 1].

(36) (ii) It probably took *seven* months to build the Tabernacle [Sect. 1:VII B 1].

(37) (iii) There are *seven* similarities between the accounts of the Tabernacle and God's creation and the Sabbath [Sect. 1:VII B 1].

(38) (iv) The account of the building instructions, comprises *seven* literary units, the last of which, deals with the Sabbath and God's creation [Sect. 1:VII B 2 (a)].
(39) (v) The account of the making of the High Priest's garments, comprises *seven* literary units [Sect. 1:VI B 2 (b)].

(40) (vi) The account of the erection of the Tabernacle, comprises *seven* literary units [Sect. 1:VI B 2 (c)].

(b) The following are possibly concerned with the symbolism of the *Temple* to the *seven* days of God's creation and the Sabbath:

(41) (i) It took Solomon *seven* years to build the Temple [Sect. 2:IV C 1].

(42) (ii) Solomon made *seven* petitions to God at the feast of dedication of the Temple [Sect. 2:IV C 2].

(43) (iii) There was a *seven* day feast of dedication of the Temple [Sect. 2:IV C 2].

(44) (iv) The feast of dedication of the Temple was in the *seventh* month of the year [Sect. 2:IV C 2].

B. THE OTHER USES OF THE NUMBER *SEVEN*, IN THE BIBLE, WHICH SHOW THAT IT IS A HOLY NUMBER

Since the number *seven* occurs frequently in connection with the Tabernacle and Solomon's Temple, it is important to examine the other uses of *seven* in the Bible in this conclusion and see why it is regarded as a holy number.

The number *seven* is associated with spiritual completion, fulfilment and perfection in the Bible and is connected with every aspect of religious life in every period e.g. on the *seventh* day God completed the perfect work of His creation and He rested, sanctifying the *seventh* day (Gen 2:2). This gave a pattern to the Sabbath on which man was to rest (Ex 20:10); to the sabbatic year (Lev. 25:2-6); and to the year of jubilee, which followed *seven* times *seven* years (Lev. 25:8). The Feast of Unleavened Bread and the Feast of Tabernacles lasted *seven* days (Ex. 12:15,19; Nu. 29:12). The Day of Atonement was in the *seventh* month (Lev. 16:29); the cleansed leper was sprinkled *seven* times (Lev.
14:7). Seven years are often mentioned (Gen. 29:18; 41:29.54; Dan. 4:23); seven months of plagues through the Ark (1 Sam. 6:1); seven times to march around Jericho with seven priests with seven shofars on the seventh day (Josh. 6:4); Elijah's servant looked for rain seven times (1 Kings 18:43); Naaman had to dip in the Jordan seven times (2 Kings 5:10); and seven times to praise God per day (Ps. 119:164). Noah took seven pairs of all clean animals into the ark (Gen. 7:2) and Samson had seven locks of hair (Judges 16:13). In nature, there is the visible reminder of seven heavenly bodies: sun, moon and planets (Gen. 1:16); and the seven colours of the rainbow (Gen. 8:13). Abraham sacrificed seven lambs (Gen. 21:30); and when David brought the Ark to Jerusalem, he sacrificed seven bulls and seven rams (1 Chr. 15:26). Zechariah saw a vision of a seven branched lampstand (Zech. 4:2); while Ezekiel saw a vision of seven Temple steps (Ezek. 40:22); and the width of the Temple entrance was seven cubits (Ezek. 41:3).

Finally, since from the above, it can be seen that seven is a holy number; the many uses of the number seven in connection with the Tabernacle and Solomon's Temple, may possibly be taken to confirm that God did plan them (Ex. 25:9; 1 Chr. 28:19), as well as put His holy blessing on them, and indeed His glory did fill both of them (Ex. 40:34,35; 1 Ki. 8:10,11), as it will the future Temple, envisioned by the prophet Ezekiel (Ex. 37:26-28; 43:4).
1. The Royal cubit and its subdivisions, as a unit of linear measure used in the construction of the Tabernacle and Solomon's Temple

A: **FINGER** (WIDTH OF A FINGER) = 1.85 cm
B: **HANDBREADTH** (WIDTH OF PALM AT THE BASE OF THE FINGERS) = 4 FINGERS = 7.4 cm
C: **SPAN** (DISTANCE BETWEEN OUTSTRETCHED THUMB AND LITTLE FINGER) = 1/2 CUBIT = 3 1/2 HANDBREADTHS = 14 FINGERS = 25.9 cm
D: **ROYAL CUBIT** (DISTANCE FROM TOP OF MIDDLE FINGER TO ELBOW) = 2 SPANS = 7 HANDBREADTHS = 28 FINGERS = 51.8 cm
E: **GOMED** (NOT SHOWN, BUT MAY BE LENGTH OF A DAGGER, approx. 2/3 CUBIT)
F: **REED** (NOT SHOWN, BUT EQUIVALENT TO 6 CUBITS)
2. A possible reconstruction of the 6 wooden frames of the rear wall of the Tabernacle tent, set up with a flush arrangement of frames.

ALL NUMBERS ON THE DRAWING REFER TO CUBITS. THE SCALE IS 1 cm = 1 CUBIT, BUT THE THICKNESS OF THE FRAMES HAS BEEN EXAGGERATED 10 TIMES FOR CLARITY.


THE WIDTH OF THE TABERNACLE

= (6 FRAMES x 1 1/2 CUBITS WIDTH PER FRAME)

+ (THICKNESS OF 4 FRAMES x 1,4 cm, THE THICKNESS PER FRAME ÷ 51,8 cm, THE LENGTH PER CUBIT)

= 9 + 5,6 ÷ 51,8 = 9 + 1/10 = 9 1/10 CUBITS
## 12. Proposed Level of Holiness of the Garments of the High Priest with the Articles in the Tabernacle Possibly Represented by Them [Aaron's Body May Represent the Posts, Frames and Bases, Shown in Brackets]

<table>
<thead>
<tr>
<th>Level of Holiness</th>
<th>Inner Garments</th>
<th>ArticRepr. in Outer Court</th>
<th>Outer Garment</th>
<th>ArticRepr. in Holy Place</th>
<th>Outer Garment</th>
<th>ArticRepr. in Holy of Holies</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td></td>
<td>Gold table with 12 loaves of showbread.</td>
<td>Gold table with 12 loaves of showbread.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>Linen &amp; dyed wool cherubim curtains [gold frames, silver bases].</td>
<td>Linen &amp; dyed wool cherubim curtains [gold frames, silver bases].</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Gold &amp; bronze rings around tent entrance [gold posts &amp; hooks, bronze bases].</td>
<td>Gold &amp; bronze rings around tent entrance [gold posts &amp; hooks, bronze bases].</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>Hem of blue wool robe: gold bells.</td>
<td>Hem of blue wool robe: gold bells.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>Dyed wool &amp; linen screen tent entrance (no designs).</td>
<td>Dyed wool &amp; linen screen tent entrance (no designs).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>White linen court curtains [posts, silver caps, bands/fillets/rods &amp; hooks, bronze bases].</td>
<td>White linen court curtains [posts, silver caps, bands/fillets/rods &amp; hooks, bronze bases].</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Bronze altar.</td>
<td>Bronze altar.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Dried wool &amp; linen court screen gate (no designs).</td>
<td>Dried wool &amp; linen court screen gate (no designs).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>White linen tunic.</td>
<td>White linen tunic.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
12 A. PROPOSED LEVEL OF HOLINESS OF THE INNER GARMENTS OF
THE HIGH PRIEST, WITH THE ARTICLES POSSIBLY REPRESENTED BY
THEM IN THE OUTER COURT OF THE TABERNACLE [AARON'S BODY
MAY REPRESENT THE POSTS, FRAMES & BASES, SHOWN IN BRACKETS]

| LEVEL OF HOLINESS | INNER GARMENTS                              | ARTICLE REPR.
|-------------------|---------------------------------------------|------------------------
| 5                 | White linen turban.                         | Bronze laver.
| 4                 | Sleeve of tunic.                            | Access altar ramp.
| 3                 | Sleeve of tunic.                            | Bronze altar.
| 2                 | Linen & dyed wool sash of tunic (no designs). | Dyed wool & linen court screen gate (no designs).
| 1                 | White linen tunic.                          | White linen court curtains [posts, silver caps, bands/fillets/rods & hooks, bronze bases].
<table>
<thead>
<tr>
<th>LEVEL OF HOLINESS</th>
<th>OUTER GARMENT</th>
<th>ARTICLE REPR. IN THE HOLY PLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Gold chain.</td>
<td>Gold incense altar.</td>
</tr>
<tr>
<td>9</td>
<td>12 Stones set in gold on breastpiece.</td>
<td>Gold table with 12 loaves of showbread.</td>
</tr>
<tr>
<td>8</td>
<td>Gold thread, dyed wool &amp; linen ephod (designs).</td>
<td>Linen &amp; dyed wool cherubim curtains [gold frames, silver bases].</td>
</tr>
<tr>
<td>7</td>
<td>Hem of blue wool robe: gold bells.</td>
<td>Gold &amp; bronze rings around tent entrance [gold posts &amp; hooks, bronze bases].</td>
</tr>
<tr>
<td>6</td>
<td>Hem of blue wool robe: dyed wool pomegranates (no design).</td>
<td>Dyed wool &amp; linen screen tent entrance (no designs).</td>
</tr>
<tr>
<td></td>
<td>Blue wool robe.</td>
<td>Blue wool cloth covered tent furniture in transit.</td>
</tr>
<tr>
<td>LEVEL OF HOLINESS</td>
<td>OUTER GARMENT</td>
<td>ARTICLE REPR IN THE HOLY OF HOLIES</td>
</tr>
<tr>
<td>-------------------</td>
<td>---------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>17</td>
<td>Gold headplate (engraved with &quot;Holy to God's Holy Name&quot;).</td>
<td>Gold cover of Ark (place of God's presence).</td>
</tr>
<tr>
<td>16</td>
<td>Gold shoulderpiece with stone.</td>
<td>Gold cherub on cover of Ark.</td>
</tr>
<tr>
<td>15</td>
<td>Gold shoulder piece with stone.</td>
<td>Gold cherub on cover of Ark.</td>
</tr>
<tr>
<td>14</td>
<td>Urim &amp; Thummim Hebrew letters</td>
<td>2 Tablets of the Law</td>
</tr>
<tr>
<td>12</td>
<td>Gold thread, dyed wool &amp; linen breastpiece (designs).</td>
<td>Dyed wool &amp; linen &amp; cherubim veil [gold posts and hooks, silver bases].</td>
</tr>
</tbody>
</table>
13. A possible reconstruction of the lyre that was used by the Levite musicians in Solomon's Temple based on archaeological evidence

The Hebrew word for 'lyre' in the Bible ('kinnor' [כִּנּוֹר]), was translated in the Greek Septuagint (285 BCE) as 'kithara' (κιθάρα), which was an ancient Greek musical instrument, consisting of a soundbox from the end of which two arms extended, supporting a yoke, from which seven to ten sheep gut strings went into or over the soundbox, and the 'kinnor' must have resembled it.

The Temple lyre on the Jewish coins of the Bar Kochba revolt (132-135 CE), does resemble a small Greek 'kithara,' but with the strings going into the soundbox on the coins. This could still represent the authentic form of the ancient Biblical 'kinnor', because as the national instrument of Israel and chief instrument used in Jewish religious ceremonies in the 1st and 2nd Temple, it would scarcely have been subjected to many substantial changes during many centuries. It had been played by David (1 Sam. 16:23; 2 Sam. 6:5), and was therefore held in particular honour by the Levites. That the general appearance of the Israelite lyre did not change very much, is confirmed by the similarity of the above coin engraving with the lyre of the lyre-player on an ivory-carving found at Megiddo (ca. 1180 BCE), even though the latter is about 1000 years older. "In all probability this is the prototype of the Jewish kinnor" (Sendrey, 67). Other examples of similar lyres are the stone carvings of the three lyre players, Semitic captives, on the Assyrian stone relief from Lagash, ca. 7th century BCE; and the lyre-player entering Egypt on the Beni-Hassan monument of the XIIth dynasty in Egypt about 1900 BCE, which dates back to the time of Abraham and has the strings going over the soundbox.

Replicas of the ancient Biblical 'kinnor'/lyre are now being made by Harrari Harps in Jerusalem from cypress wood like that of King David (2 Sam. 6:5). They are possibly similar to that used by the Levite musicians in both the First and Second Temples, based on the above archeological evidence.
BIBLIOGRAPHY:


• Gutmann, J.: No graven images-studies in art and the Hebrew Bible, (Ktav, New York, 1971)


Osgood, P.E.: The Temple of Solomon, (Open Court, Chicago, 1910).


3. A possible reconstruction of the 20 wooden frames of a side wall of the Tabernacle tent, set up with an overlapping arrangement of frames.

All numbers on the drawing refer to cubits. The scale is 1 cm = 1 cubit, but the thickness of the frames has been exaggerated 10 times for clarity. The last inner frame nearest the rear, on the left, overlaps by 1 cubit, instead of 1/2 cubit, so that the corner frame is better supported and to which the rear wall was attached. The shaded areas represent the openings in the frames.

The length of the Tabernacle

= (10 outer frames x 1 1/2 cubits\text{ width per frame})

+ (9 spaces between frames x 1/2 cubit width of space between frames)

+ (extension of last inner frame of 1/2 cubit)

= 15 + 4 1/2 + 1/2

= 20 cubits
4. A possible reconstruction of the 6 wooden frames of the rear wall of the Tabernacle tent, set up with an overlapping arrangement of frames

ALL NUMBERS ON THE DRAWING REFER TO CUBITS. THE SCALE IS 1 cm = 1 CUBIT, BUT THE THICKNESS OF THE FRAMES HAS BEEN EXAGGERATED 10 TIMES FOR CLARITY.


THE WIDTH OF THE TABERNACLE

= (3 OUTER FRAMES x 1 1/2 CUBITS WIDTH PER FRAME) + (2 SPACES BETWEEN FRAMES x 1/2 CUBIT WIDTH OF SPACE BETWEEN FRAMES) + (EXTENSION OF LAST INNER FRAME OF 1 CUBIT) + (THICKNESS OF 6 FRAMES x 1,4 cm, THE THICKNESS PER FRAME ÷ 51,8 cm, THE LENGTH PER CUBIT)

= 4 1/2 + 1 + 1 + (8,4 ÷ 51,8) = 4 1/2 + 1 + 1 + 1/6 = 6 4/6 = 6 2/3 CUBITS
5. The colourful cherubim curtain in position over the overlapping frames of the Tabernacle tent

ALL NUMBERS ON THE DRAWING REFER TO CUBITS

FIVE CURTAINS OF 4 BY 28 CUBITS EACH, WERE SEWN TOGETHER AND LINKED WITH ANOTHER FIVE SIMILAR CURTAINS BY GOLD CLASPS/RINGS, AND POSSIBLY FOLDED BACK TO MAKE ONE BIG DOUBLE LAYER OF CURTAIN, AS SHOWN BELOW.

FIFTY GOLD RINGS AROUND THE ENTRANCE (ONE PER APPROX. 1/2 A CUBIT OF CURTAIN)

NO CURTAIN AT THE REAR OF THE TABERNACLE

DOUBLE LAYER OF CURTAIN OF 28 CUBITS WIDTH (ALLOWING FOR 2/3 CUBIT "PLAY" ON EACH SIDE)

SINGLE LAYER OF CURTAIN 40 CUBITS LONG, POSSIBLY FOLDED BACK TO MAKE ONE BIG DOUBLE LAYER OF CURTAIN 20 CUBITS LONG
6. The goats' hair curtain in position over the cherubim curtains and the overlapping frames of the Tabernacle tent

ALL NUMBERS ON THE DRAWING REFER TO CUBITS

SIX CURTAINS OF 4 BY 30 CUBITS EACH, WERE SEWN TOGETHER AND LINKED WITH ANOTHER FIVE SIMILAR CURTAINS BY BRONZE CLASPS/RINGS, AND POSSIBLY FOLDED BACK TO MAKE ONE BIG DOUBLE LAYER OF CURTAIN, AS SHOWN BELOW.

FIFTY BRONZE RINGS AROUND THE ENTRANCE (ONE PER APPROX. 2/3 A CUBIT OF CURTAIN), INBETWEEN THE FIFTY GOLD RINGS OF THE CHERUBIM CURTAINS

DOUBLE LAYER OF CURTAIN OF 30 CUBITS WIDTH (ALLOWING FOR 2/3 CUBIT "PLAY" ON EACH SIDE), PLUS 1 CUBIT ON EACH SIDE TO BE SPREAD BACK TO PROTECT THE CHERUBIM CURTAINS

DOUBLE LAYER OF CURTAIN 20 CUBITS LONG, PLUS AN EXTRA 4 CUBITS FOLDED OVER THE TABERNACLE REAR, LIKE A BOX IS WRAPPED AROUND WITH PAPER, EACH SIDE PIECE OVERLAPPING THE OTHER BY 2/3 CUBIT
7. A diagram showing an inside section through Solomon's Temple (TOP), compared with a section through the Tabernacle (BOTTOM), showing that the Tabernacle may be a 1:3 scale model of the Temple in all its inside dimensions.

ALL NUMBERS ON THE DRAWING REFER TO CUBITS

THE INSIDE WIDTH OF KING SOLOMON'S TEMPLE WAS 20 CUBITS AND THE WIDTH OF THE TABERNACLE WAS POSSIBLY 6 2/3 CUBITS.

A = THE HOLY OF HOLIES

B = THE HOLY PLACE
8. The ground plan of the Tabernacle, according to the flush arrangement of the frames, showing that the diagonals of the western square intersect in the centre of the Holy of Holies.

ALL NUMBERS REFER TO CUBITS. DIMENSIONS OF THE FURNITURE ARE GIVEN IN BRACKETS (IF ANY), AS LENGTH, BREADTH & HEIGHT.

\[\begin{array}{|c|}
\hline
\text{A = HOLY OF HOLIES} & \text{B = HOLY PLACE} & \text{C = OUTER COURT} \\
\text{a = ARK (2.5 x 1.5 x 1.5)} & \text{b = ALTAR OF INCENSE (1 x 1 x 2)} & \text{e = LAVER} \\
\text{(i) = VEIL (10 x 10)} & \text{c = LAMPSTAND} & \text{f = ALTAR OF BURNT OFFERING (5 x 5 x 3)} \\
\text{d = TABLE OF SHOWBREAD (2 x 1 x 1.5)} & \text{(ii) = OUTER SCREEN ENTRANCE} & \text{(iii) = SCREEN GATE TO OUTER COURT} \\
& \text{} & \text{* = POSTS FOR COURT CURTAINS (height 5)} \\
\hline
\end{array}\]
9. The ground plan of the Tabernacle according to the overlapping arrangement of the frames, showing that the diagonals of the western square intersect in the centre of the pillar of cloud/fire.

All numbers refer to cubits. Dimensions of the furniture are given in brackets (if any), as length, breadth & height.

**A = HOLY OF HOLIES**  
**b = ARK (2,5 x 1,5 x 1,5)**  
**i = CANOPY VEIL (6 2/3 x 6 2/3 x 6 2/3)**  
**a = PILLAR OF CLOUD/FIRE**

**B = HOLY PLACE**  
**c = ALTAR OF INCENSE (1 x 1 x 2)**  
**d = TABLE OF SHOWBREAD (2 x 1 x 1,5)**  
**e = LAMPSTAND**  
**ii = OUTER SCREEN ENTRANCE**

**C = OUTER COURT**  
**f = LAVER**  
**g = ALTAR OF BURNT OFFERING (5 x 5 x 3)**  
**(iii) = SCREEN GATE TO OUTER COURT**  
**• = POSTS FOR COURT CURTAINS (height 5)**
10. An attempted reconstruction of the breastpiece using the matrilineal order for the sons of each mother (in brackets) listed in turn, reading from right to left. For the shoulderpieces, Ephraim should come first on the right, because he was blessed by Jacob's right hand (Gen. 48:17-19). The stones of equal value, are from the lists of those found in ancient Egypt, and proposed by three experts: Maskelwyn (Keeper of Minerals, British Museum, 1888); Kunz (American gemmologist, 1913); and Sverdlov (Israeli mineralogist, 1935) (Swersky, 120).

**Facing the High Priest**

**SHOULDERPIECES:**

<table>
<thead>
<tr>
<th>Six sons of Israel</th>
<th>Six sons of Israel</th>
</tr>
</thead>
<tbody>
<tr>
<td>The same stone as Joseph's below, so they possibly also represented his sons, Menashe (Asenath) and Ephraim (Asenath)</td>
<td>malachite malachite</td>
</tr>
</tbody>
</table>

**BREASTPIECE:**

1st Row:

<table>
<thead>
<tr>
<th>Levi (Leah)</th>
<th>Simeon (Leah)</th>
<th>Reuben (Leah)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>yellow jasper</em></td>
<td><em>amethyst</em></td>
<td><em>carnelian</em></td>
</tr>
</tbody>
</table>

2nd Row:

<table>
<thead>
<tr>
<th>Zebulun (Leah)</th>
<th>Issachar (Leah)</th>
<th>Judah (Leah)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>onyx</em></td>
<td><em>red jasper</em></td>
<td><em>blue turquoise</em></td>
</tr>
</tbody>
</table>

3rd Row:

<table>
<thead>
<tr>
<th>Gad (Zilpah)</th>
<th>Naphtali (Bilhah)</th>
<th>Dan (Bilhah)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>green jasper</em></td>
<td><em>banded agate</em></td>
<td><em>brown agate</em></td>
</tr>
</tbody>
</table>

4th Row:

<table>
<thead>
<tr>
<th>Benjamin (Rachel)</th>
<th>Joseph (Rachel)</th>
<th>Asher (Zilpah)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>jade</em></td>
<td><em>malachite</em></td>
<td><em>green jasper</em></td>
</tr>
</tbody>
</table>
11. How the Urim and the Thummim may have actually looked if they were ancient Hebrew letters of the alphabet, put inside the pouch of the breastpiece. The letters are from an early 6th century BCE ostraca from Arad (Yardeni, 19). The modern equivalent letter, which dates back to the return of the exiles from Babylon (ca. 440 BCE), is given below each ancient letter reading from right to left, as well as the numerical value of the letters.

THE URIM SERIES OF LETTERS [ארות]

numerical value of letters (odd nos disregarding zeros):

<table>
<thead>
<tr>
<th>ל</th>
<th>פ</th>
<th>נ</th>
<th>ג</th>
<th>כ</th>
<th>ז</th>
<th>ס</th>
<th>צ</th>
<th>ט</th>
<th>י</th>
</tr>
</thead>
<tbody>
<tr>
<td>300</td>
<td>100</td>
<td>90</td>
<td>70</td>
<td>50</td>
<td>30</td>
<td>10</td>
<td>9</td>
<td>7</td>
<td>5</td>
</tr>
</tbody>
</table>

THE THUMMIM SERIES OF LETTERS [תומים]

numerical value of letters (even nos disregarding zeros):

<table>
<thead>
<tr>
<th>ת</th>
<th>ק</th>
<th>נ</th>
<th>ג</th>
<th>כ</th>
<th>צ</th>
<th>ז</th>
<th>ס</th>
<th>י</th>
<th>ק</th>
</tr>
</thead>
<tbody>
<tr>
<td>400</td>
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<td>80</td>
<td>60</td>
<td>40</td>
<td>20</td>
<td>8</td>
<td>6</td>
<td>4</td>
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