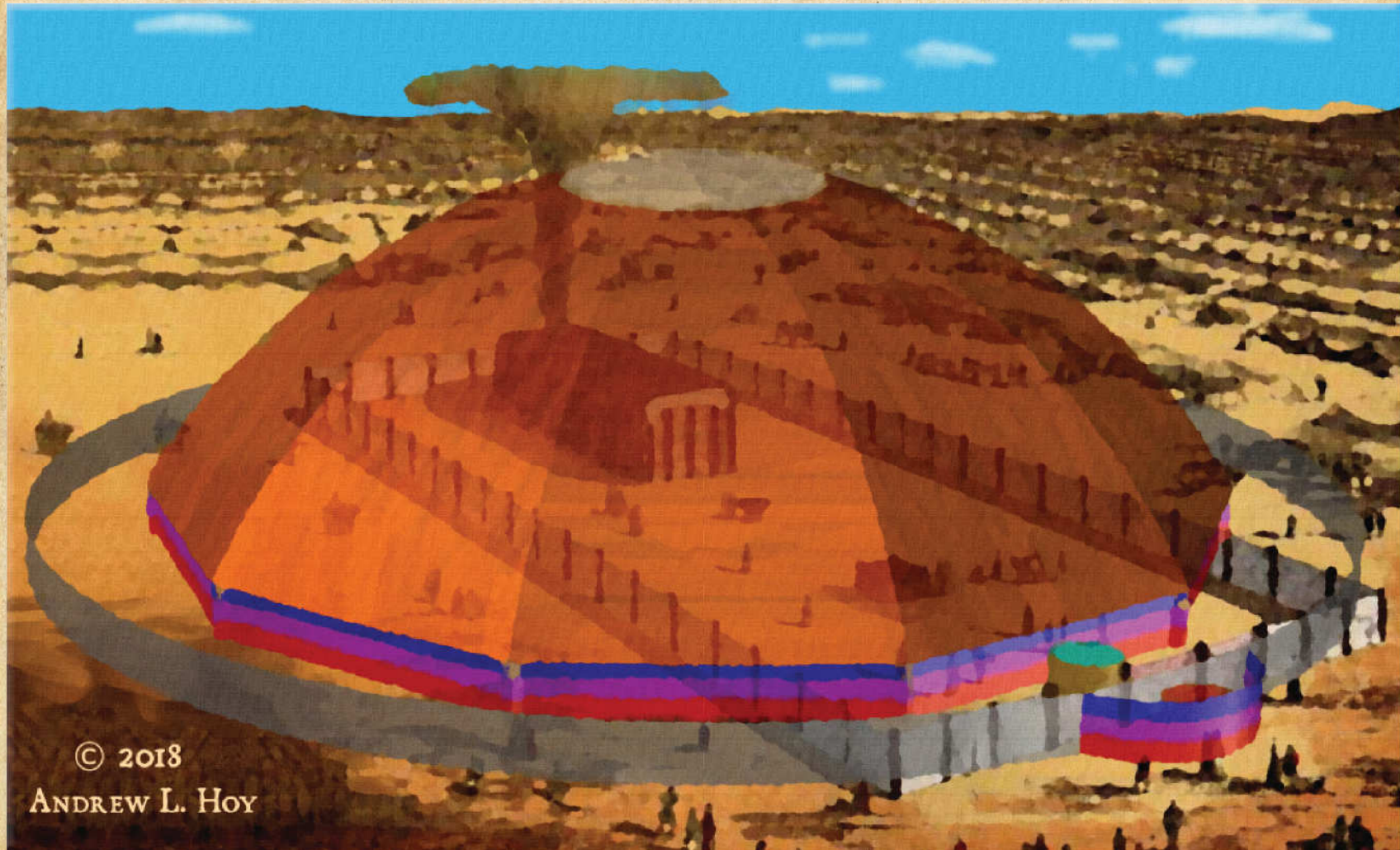


THE HOUSE OF EL SHADDAI



GOD'S DWELLING PLACE RECONSIDERED

The House of El-Shaddai—God’s Dwelling Place Reconsidered
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~ ACKNOWLEDGMENT ~

When I stop and ponder the uniqueness and significance of the material revealed herein, words alone cannot express my profound sense of amazement that I have been granted the privilege to be instrumental in this one-in-ten-billion discovery. That being said, I will begin this acknowledgment by giving thanks to El Shaddai, who is the God of Pi and the sustainer of all.

I hereby acknowledge my late father Harvey, who instilled the principle of “FDB with TLC”. It is only because of his accomplishments and dedication that I was able to make this discovery, and it is only because of the faithfulness of my mother, Janet, that I am able to bring this Tabernacle discovery to light.

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GOD'S DWELLING PLACE RECONSIDERED

“And let them make me a sanctuary; that I may dwell among them.”
~ Exodus 25:8 ~

~ FOREWORD ~

Used primarily in religious contexts, the word “tabernacle” is seldom spoken or heard in daily conversation. On rare occasion, “tabernacle” might be used in the name of a local church or synagogue building, but in most cases, “Tabernacle” refers exclusively to the tent built at the foot of Mount Sinai following Israel’s historic exodus from Egypt. Usually associated with bizarre religious jargon, ancient cultures, and enigmatic ritual, “Tabernacle” studies are consequentially few and far between. Being unfamiliar and detached from everyday human experiences, it thus stands to reason that God’s “Tabernacle” scarcely comes to mind.

For several thousand years, overall public sentiment towards the Exodus wilderness Tabernacle might be described as indifference. While public opinion may be shaped by a variety of contributing factors, some conclude that the Tabernacle was nothing special based on the former Egyptian labor force used to construct it, who could be presumed to be unskilled slaves. Likewise, the Sinai wilderness conditions are not regarded to be conducive to industrial processes or works of any sort. Furthermore, even if the nomadic nation is regarded to be skilled and resourceful enough to overcome the environmental and technological challenges imposed by the desert wilderness, Solomon’s Jerusalem Temple has since become a replacement benchmark for all subsequent religious buildings. Whereas the Exodus Tabernacle was a wilderness tent built from wood, fabric, leather, and tons of precious metals worth tens of millions of today’s dollars, Solomon’s Temple was a permanent structure built with enormous stones and with a budget perhaps in excess of 3,000 times of what Moses used. Thus, perceptions of Solomon’s Temple typically diminish any public appreciation for the Exodus tent that was pitched for religious purposes centuries prior.

While manpower, money, and materials have been used since antiquity to determine prominence or value, such temporal metrics can hardly be compared or equated to things such as divine favor, revelation, or presence. In this regard, the ancient Hebrew Tabernacle was singularly unique and truly of special importance. After all, the Tabernacle was a structure that was conceived by God, the first house of worship to be commanded to be built by God, as well as a structure which God himself chose to inhabit. Unfortunately, these unique attributes have not been preserved or conveyed via religious “Tabernacle” connotations ever since the Bible was first translated into Latin. After all, the original Hebrew Bible term “mishkan” is more literally translated as “dwelling place”, whereas the English “Tabernacle” term was derived from the Latin “taberna”, which refers to a hut or booth. Thus, in the economy of language, the English “Tabernacle” has in effect reduced God’s “dwelling place” to a mere hut.

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The Traditional Rectangular Tabernacle: A Crude Hut?

Knowing that human thoughts are governed by language, and that language has morphed over the course of time, some of the historic indifference toward “God’s Tabernacle” can be excused, or at least understood. After all, it’s an arbitrary thing for a religious person to say, “the Exodus *Tabernacle* doesn’t matter”, but it’s quite another thing to declare, “God’s *dwelling place* doesn’t matter.” People might be comfortable in claiming the former, but would naturally be reluctant to profess the latter. Regardless, when the Tabernacle term is introduced, the “hut” construct is almost instantly established in the mind; and as such, it is difficult for people to think of God’s dwelling place as anything but a hut.

In addition to the suggestive Tabernacle connotation, presumptive and erroneous religious artwork has likewise reinforced the notion that God’s dwelling place was a shack. As the mind is under the spell of boxy Tabernacle images, numerous misinterpretations and compromised Bible translations are further reinforced. Nevertheless, when images are compared to Bible texts and speculative translations, it seems that God not only lived in a shack, but is also incoherent and incompetent.

Does challenging the longstanding “God in a box” version of the Exodus Tabernacle appear to be inflammatory? Is it irreverent to propose that widely accepted Bible translations have been mistaken for centuries? Is it inconceivable that popular religious traditions portray a substandard picture of God—as being incoherent and incompetent?

Make no mistake about it, there is more to this study than personal opinion; God’s reputation is at stake here. In fact, the integrity of God’s word and his credibility are exactly *why* his dwelling place

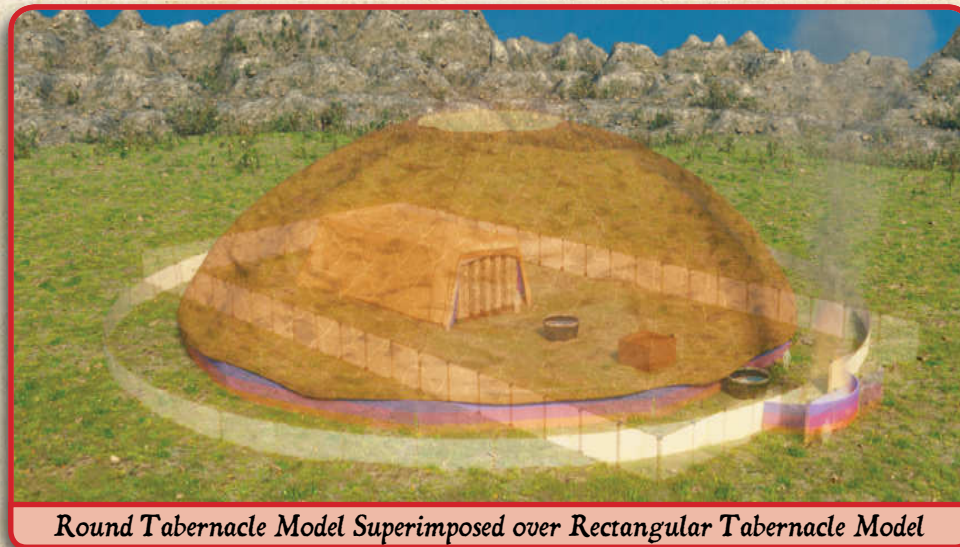


The Round Hebrew Tabernacle: God’s Ancient Dwelling Place?

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must be seriously reconsidered, especially in light of the recent discovery depicted and explained in pages to follow. The two choices left for the reader are distinctly different and abundantly clear: Either God gave Moses clear and straightforward instructions by which to build a technically sophisticated and magnificent dwelling place—or the Bible contains a record of cryptic, confusing, and irrational instructions to build a dysfunctional and unimpressive habitation.

“Why are so many Bible pages filled with so much meaningless detail?” When reading the ancient texts, it’s tempting for people to breeze over the lists of names, places, or numbers in the text, but only those without understanding would presume that the details, like those in Exodus describing God’s dwelling place, to be meaningless. Granted, it’s sometimes hard for a person to “see the forest through the trees”; however, it is exponentially more difficult to explain a forest to a person who has never seen a tree. For this very reason, *The House of El Shaddai* is unique among all other works pertaining to God’s Tabernacle, i.e., God’s dwelling place, in that it offers a detailed explanation as to how God wanted his house to be built. From this material, may the reader come to appreciate that sometimes it’s the small things that matter most, and that big ideas, e.g., God’s dwelling place, will never be apparent to those who readily discount or are incapable of discerning meaning from details. Although the devil is known for hiding in the details, the greater truth is that God’s creation is full of many details and his handiwork is made known by them.



~ PREFACE ~

“Never again.” That’s exactly what I said to myself after my first book publishing effort. The energy expended in writing, revising, publishing, and promoting did not result in the impact on the world in the way that I had hoped; neither did the sales revenue remotely compensate for everything invested along the way. After a weak public response and with great conviction, I concluded that writing a book was a bad experience, and I more or less swore that I’d never attempt writing another one.

But then it happened to me again. I was struck with that nagging sense of inspiration that kept me from falling asleep at night and preoccupied my mind with ideas that danced about in my head for what seemed to be every minute of the day. Convinced that my idea had little if any market viability, I ignored this urge to write to the extent that I could; although squelching it left me bearing a heavy load of guilt upon my shoulders. It was completely relentless, rebuking me outright as I flipped through the channels while looking for something that qualified as entertainment. I might liken the experience to picking up a newspaper after handling freshly cut pine branches. With sap on your hands, you can’t just simply put down the newspaper. Like it or not, the paper is stuck to the sap, which is in turn stuck to your hands. After you’ve handled the pine sap and then the newspaper, personal preference is no longer a factor. Once you touch the two, they have become a part of you, at least for a while, and frustration eventually compels you to do whatever you can to resolve the situation. It was for this reason that I threw caution to the wind and I began writing again, hoping that doing so would remove this splinter from my mind.

The inspiration to write another book first struck me on an airplane back in January of 2013 as I was departing from an “Electric Universe” conference. At the conference, a number of eclectic scientists presented a series of unusual lectures, some of which were advocating the notion that electricity, as opposed to Newtonian gravity, was the driving force in the universe and throughout the nature. Others at the conference spoke about mankind’s ancient encounters with electrical phenomenon, which intrigued me even more. Needless to say, subjects such as esoteric physics and ancient electricity do not readily lend themselves to everyday conversation, nor do you typically find this kind of material in print at the grocery store checkout between the *Reader’s Digest* and the *National Enquirer*. So, when the conference left me compelled to write about the connections between esoteric electrical physics and the ancient Hebrew Bible, my reluctance to begin doing so was not without basis. Furthermore, I was unemployed, displaced, not very prosperous at the time, and not exactly in the best place to start chasing rainbows.

About a year and a half after the conference, my sense of inspiration to write another book had not diminished, and I submitted in part fearing that I could longer suppress the urge to do so. Longing for closure and peace of mind, I began diligently researching and writing again, against daunting and perhaps even impossible odds, and to some degree, against my better judgment. Fortunately, after being engaged in research and writing for only about a month, things took a radical turn as I happened upon a description of Moses’ ancient wilderness Tabernacle.

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It seems fitting at this point to mention that before setting out in this new book endeavor, I had no intention to include the “Tent of Meeting” in my research. Furthermore, I had no interest in the Hebrew Tabernacle whatsoever. I had not studied the wilderness tent in the past in any detail, neither did I have intentions to do so; that is, until my Hebrew “cherubim” research put me on a collision course with Moses’ Tabernacle narrative.

Although the cherub, occasionally translated as “angel”, is not exactly central to my Tabernacle research, an in-depth study of the Hebrew word did put me in the vicinity of where I needed to be. While the first cherub reference is found in the book of Genesis, the second mention is in Exodus, where the cherub is described in the context of the Tabernacle curtains. Literally pulling on a Tabernacle / cherub curtain thread, I continued on my research tangent, being both curious and determined to see how the cherubim related to the Tabernacle and its curtains. So, I did what any expert researcher would do; I entered the key search terms into Google’s image search engine to see what I might find.

If I could use one word to describe what my Internet inquiry found, that one word would be “inconsistency”. After surveying perhaps a few dozen images, it became clear that some of the Tabernacle curtains were depicted in a similar fashion; but in most cases, those who produced more specific details in their illustrations were almost never in agreement. But in my quest for understanding, I would not be easily discouraged.

Not ready to surrender, and by now more curious than ever, I set out to see what Bible texts said for themselves. After all, if there was one thing that I was able to glean from my first book experience, it is that many religious ideas that people advocate come from English Bible translations, and that translations are simply not to be trusted. Period. I say this from personal experience, as I had to rewrite my first book multiple times over a five year period because I set out with misunderstandings derived from Bible mistranslations and translator biases, many of which became more evident after I went to Israel to study Hebrew. While learning the truth about the translations came at great cost, my “Hebrew-first”, and eventually my “Hebrew-only” paradigm shift left me with a healthy skepticism and awareness of the extreme limitations of Bible translations.

As I began to survey the Exodus texts, I also put on my engineering hat, following the advice of my father, who was not just an engineer, but also an engineering professor. In teaching his courses, he used to tell his students to draw a “FBD with TLC”, which simply translates to “Free Body Diagram with Tender Loving Care”. While this phrase may sound strange to most people, a “free body diagram” is used to summarize a problem by depicting a physical object and all of the forces that act upon it. As I sought to understand the cherubim relative to the Tabernacle curtains, I began sketching the layout. I even put the data into a spreadsheet, citing all of the dimensions and details that were in the Exodus text.

Not long after entering the data in the spreadsheet, I started to look at the numbers, which is where I made my discovery. I noticed that eleven wool curtains were specified for the Tabernacle, each measuring 30 cubits in length. Having a subconscious tally on the numbers, I came to Exodus 26:12, which described the last curtain as being folded in half. I realized that if connected end-to-end via the short edges, the eleven curtain assembly would measure 315 cubits, which struck me as interesting, as I realized immediately how close the number was to 100 times Pi,

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the ratio describing the relationship between a circle's circumference and its diameter. For a brief moment, I thought little of my incidental observation, thinking of it as a numeric anomaly and having no reason to believe the Tabernacle as round at that point. But then I read the next verse, which shook me to the core of my being. In English, Exodus 26:13 reads, "And a cubit on the one side, and a cubit on the other side of that which remaineth in the length of the curtains of the tent, it shall hang over the sides of the tabernacle on this side and on that side, to cover it." If this single cubit was deducted from the 315 cubit tally of the curtains, the adjusted length would amount to 314, which is a near perfect multiple of the π constant. Within seven verses of the Exodus account, I had discovered, or shall I say rediscovered, the most accurate approximation of π ever recorded by the ancient world. I wasn't exactly sure what it meant at that point in time, but I intuitively understood somehow that what I had discovered was of great significance; and I strongly suspected the Tabernacle to be round.

The months that followed my initial 314 or π discovery I can only compare to drinking from a fire hose, as I would need to produce much more than a single number in order for the discovery to be meaningful. The rest of the Exodus account had to also describe that which was round. Thus, in order to test a round Hebrew Tabernacle hypothesis, another technically viable model would need to be proposed, which coincides with the description provided in the original Hebrew narrative. For the round Tabernacle theory to be validated, all specifications, including material type, material size, material weight, fabrication processes, arrangement, interconnection, relative positioning, functions, etc., must coincide with the Hebrew Exodus texts, and must yield a viable structure as well. Being a real-world physical structure, the Tabernacle is much more than a Sunday school study or a Jewish fable; it's a case where etymology and engineering must dwell together in perfect harmony.

Within a few short months, the engineering calculations and the Hebrew language research did more than validate the round Tabernacle hypothesis; it became clear that an elegant and majestic yurt-like structure has been hidden in plain sight in the Hebrew text for thousands of years. But it was obvious that publishing an engineering analysis or computer model and even disclosing a thorough verse-by-verse Hebrew exegesis would not be enough; for tradition and translation bias still rules supreme—as does the human mind's affinity to images. To that end, this book was written and illustrated—so that the reader might see the glory of God's dwelling place.

Is your God a talented engineer and designer? I know that mine is... because he gave me the plans to build his dwelling place.

-Andrew Hoy

“And I will sanctify the tabernacle of the congregation...

And I will dwell among the children of Israel, and will be their God.

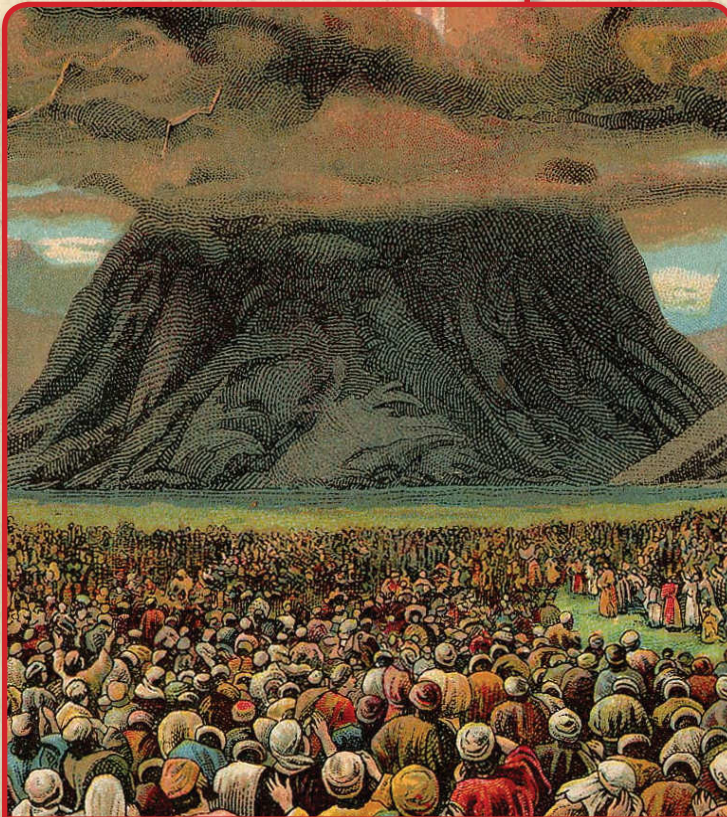
And they shall know that I am the LORD their God,
that brought them forth out of the land of Egypt,
that I may dwell among them: I am the LORD their God.”

~ Exodus 29:44-46 ~

God's Dwelling Place

“...there were thunders and lightnings, and a thick cloud upon the mount...and Moses brought forth the people out of the camp to meet with God...”

~ Exodus 19:16-17, KJV ~



Israel at Mt. Sinai - Providence Lithograph Company, 1907

What if God gave you a complete set of the original plans to his house? Would you look at them with great interest, or would you instead dismiss them as being of no significance?

What if God gave the entire nation of Israel detailed plans to his house thousands of years ago, but the plans have since been lost in translation and obscured by tradition? Would you want a way to decipher the original plans to his house?

Introducing God's House

Nearly 3,500 years have passed since liberated Egyptian slaves built God's "Tabernacle", or "dwelling place", in the Sinai wilderness. According to Bible accounts, this famous Tabernacle was unique, in that it was not conceived by man or constructed arbitrarily; the book of Exodus describes how Moses received special plans for the unique tent directly from God on Mount Sinai.

Constructed at the beginning of Israel's wilderness wanderings using only wood, fabric, leather, and precious metals, the Tabernacle is usually perceived in this context: as a portable tent and temporary worship center. However, this special tent easily outlasted all of its builders. The Tabernacle served as God's house for nearly five centuries after the Mount Sinai revelation. Yet, the tent's lifespan should come as no surprise, especially as the Tabernacle plans were given to Israel as part of an everlasting covenant.

Unfortunately, centuries after the Israelites settled in the Promised Land, the Tabernacle was eventually forgotten. As Israel demanded a monarchy in place of their theocratic system of government under God's law, with God as their king, government reforms resulted in religious transformations, at which point the Tabernacle was discontinued. The exact year and circumstances under which the Tabernacle was no longer used might be subject to debate; some presume it may have been result of Philistine invasion, others believe it was due to natural disaster, still others might speculate that it was simply dismantled to

reclaim its precious metals, which would be worth tens of millions in today's dollars. Regardless of which event prompted the Tabernacle's downfall, it is clear that during this period of political turmoil and religious upheaval, the Israelites lacked the conviction to either maintain or restore God's original dwelling place. Whatever the case, the fact remains that the tent that was once known to host God's presence would not be experienced by future generations. In effect, the Tabernacle would be reduced to legend, relegated to ancient history and distant memories. But this is not to say that Israel had just given the Tabernacle up for nothing—they would come to yearn for something else to fill the void.

The New House Conceived

Perhaps surviving a generation of turmoil and war during the reign of King Saul, it seems that the condition, or perhaps the humble nature of God's dwelling place, came to be at the forefront of David's mind. Acquiring massive wealth, power, and affluence over the course of his lifetime, David began to lament what he perceived to be misappropriated blessings, saying to the prophet Nathan, "Lo, I dwell in an house of cedars, but the ark of the covenant of the LORD remaineth under curtains" (1 Chronicles 17:1). While Nathan's initial response was to encourage David in his building vision, Nathan received a different—and probably unexpected—message from God, which he delivered to David the following day (1 Chronicles 17:4-6, 10-15).

It might have been hard for David to hear God's objection to his Temple building plans, given his personal passion and the mixed messianic overtones scattered throughout the revelation, but Nathan's remarks should have absolved David of any guilt or sense of obligation that he apparently developed in the climax of his reign. Regardless of Nathan's assurance that God was content with his tent, it seemed that David's inspiration and sense of duty towards God's house did not diminish.

House of God, or House of David?

Despite God's rejection of David's Temple construction ambitions, David remained steadfast in his vision in many ways. While David did not go so far as to break ground for Temple construction, it would seem that he staged everything he could up unto the point he charged his son Solomon

House of David

"Go and tell David my servant, Thus saith the LORD, Thou shalt not build me an house to dwell in: For I have not dwelt in an house since the day that I brought up Israel unto this day; but have gone from tent to tent, and from one tabernacle to another. Wheresoever I have walked with all Israel, spake I a word to any of the judges of Israel, whom I commanded to feed my people, saying, Why have ye not built me an house of cedars?"

Furthermore I tell thee that the LORD will build thee an house. And it shall come to pass, when thy days be expired that thou must go to be with thy fathers, that I will raise up thy seed after thee, which shall be of thy sons; and I will establish his kingdom. He shall build me an house, and I will establish his throne forever. I will be his father, and he shall be my son: and I will not take my mercy away from him, as I took it from him that was before thee: But I will settle him in mine house and in my kingdom for ever: and his throne shall be established for evermore."

~ 1 Chronicles 17:4-6, 10-15, KJV ~

David's Plans

“Then David gave to Solomon his son the pattern of the porch, and of the houses thereof, and of the treasuries thereof, and of the upper chambers thereof, and of the inner parlours thereof, and of the place of the mercy seat, And the pattern of all that he had by the spirit, of the courts of the house of the LORD, and of all the chambers round about, of the treasuries of the house of God, and of the treasuries of the dedicated things...”

~ 1 Chronicles 28:11,12, KJV ~

David's Temple pattern revelation is never recorded in Bible texts, even though a physical description is given.

House of Glory

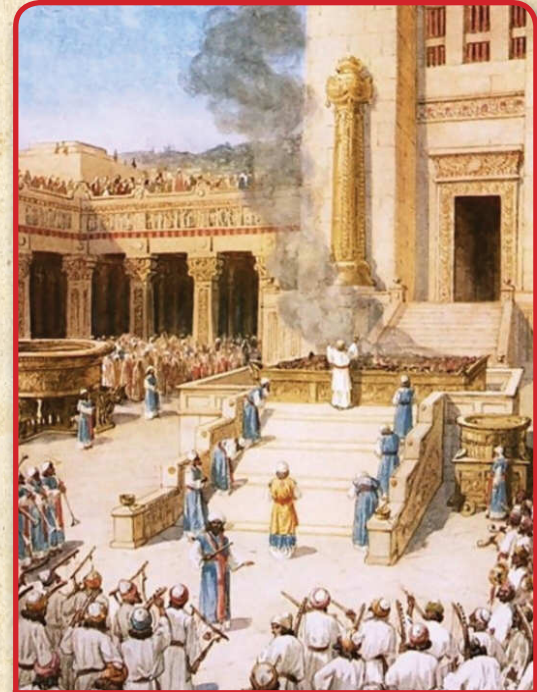
“And when all the children of Israel saw how the fire came down, and the glory of the LORD upon the house, they bowed themselves with their faces to the ground upon the pavement, and worshipped, and praised the LORD, saying, For he is good; for his mercy endureth for ever.”

~ 2 Chronicles 7:3, KJV ~

with building the Temple. According to the Bible accounts, David not only staged massive amounts of wealth for Temple construction, but he also directed all of his subordinates to assist Solomon in his future Temple project. Although it is clear that Solomon was eventually to be endowed with special wisdom at the onset of his reign, it is also of note that the plans for the Temple—that would ultimately come to be known as “Solomon’s Temple”—didn’t actually come from or through Solomon; the Temple plans came from David, who passed his vision for “God’s house” along to his son (1 Chronicles 28:11, 12). Granted, Jerusalem’s first Temple is usually attributed to Solomon by name; but in reality, Solomon’s Temple was made possible because of David’s dreams and ambitions.

As Solomon’s Temple was put into service before hundreds of thousands of people, it seems that the original Tabernacle was either decommissioned or had fallen with minimal national concern. While there is no hard evidence indicating that either David or Solomon was directly involved in decommissioning the original Tabernacle, it is probably safe to say that the great zeal that David and Solomon had for the replacement Temple may have created a climate, or reflected a climate, whereby God’s earlier dwelling place was quickly forgotten. Furthermore, the public manifestation of the divine presence, also known as the “Shekinah glory”, during Solomon’s commissioning ceremony (2 Chronicles 7:3) is likely to have suppressed any reservations toward the replacement Temple in the event that they existed among even the most skeptical people.

While the divine presence appeared in public at the commissioning of both the wilderness



First Temple Dedication - W. Hole, 1910

Tabernacle and Solomon's Temple, this is not to say that the plans or written records describing the facilities are equally created or preserved. Apart from the various dimensions and features, it is clear that the Bible descriptions of Jerusalem's first Temple read distinctly different from those which were received by Moses on Mount Sinai during the Exodus. For example, the Exodus account begins with a complete list of raw materials, describes each and every Tabernacle part, and perhaps most importantly, is a listing of divine commandments which are preceded by authoritative pronouncements. In contrast, the accounts of Solomon's Temple (1 Kings 6 and 2 Chronicles 3) are not on par with the standards set in Exodus. Solomon's Temple descriptions are only recorded in the past-tense, post-construction, as-built state, and any plans or instructions that came from David's mouth or pen were not recorded in Bible texts as inspired writ, or for that matter, backed by a "Thus saith the LORD" introduction. In other words, with Moses being the greatest among the prophets and speaking to God face-to-face, it stands to reason that the "plans to God's house" which were given for the Tabernacle are not only more concise and complete, but also better represent the expressed will of God in its construction. In this regard, comparing the Tabernacle to Solomon's Temple might be likened to comparing God's preferred will to his consented will. While Solomon's house is generally considered to be greater than the one built under Moses, it is clear that reverence for the two buildings was not the same—with Solomon's Temple eventually being filled with unclean things and even an idol (2 Chronicles 29:16, 33:7).

The Next Temple - A Different Pattern?

Subsequent to the destruction of Solomon's Temple and the return of the exile from Babylon, a second Temple was built in Jerusalem. However, the second Temple texts are unusual in that they include no record of a Temple commissioning ceremony marked by a public witness of the divine presence. Furthermore, the records that have survived from the Temple construction period are relatively vague. Apart from citing Cyrus' overall sizing specifications of the wood and stone temple, neither Ezra, Nehemiah nor the prophet Haggai seem to offer a useful Temple description.

Although Ezra offers no technical details in his narrative, he did record an interesting public reaction, which took place during the initial stages of the Temple building. According to Ezra, after seeing the Temple foundation, the elders began to weep, while the younger people shouted for joy (Ezra 3:12-13). This brings about an interesting question. Based on the mixed reaction

Temple Defilement

"And the priests went into the inner part of the house of the LORD, to cleanse it, and brought out all the uncleanness that they found in the temple of the LORD into the court of the house of the LORD. And the Levites took it, to carry it out abroad into the brook Kidron."

~ 2 Chronicles 29:16, KJV ~

Temple Idolatry

"And he set a carved image, the idol which he had made, in the house of God, of which God had said to David and to Solomon his son, In this house, and in Jerusalem, which I have chosen before all the tribes of Israel, will I put my name for ever."

~ 2 Chronicles 33:7, KJV ~

The nations of Judah and Israel and their kings permitted and practiced idolatry over the course of the first Temple period. In contrast, there is no Bible record of idols in the Tabernacle.

Bad Foundations?

“But many of the priests and Levites and chief of the fathers, who were ancient men, that had seen the first house, when the foundation of this house was laid before their eyes, wept with a loud voice; and many shouted aloud for joy: So that the people could not discern the noise of the shout of joy from the noise of the weeping of the people: for the people shouted with a loud shout, and the noise was heard afar off.”

~ Ezra 3:12-13, KJV ~



Second Temple Model - Jerusalem, Israel

to seeing the Temple's foundation, is it possible that returning exiles had in effect lost the “plans to God's house”? According to Nehemiah's record, this “lost plans” hypothesis seems plausible, as it seems that half of the exiles had no command of the Jewish tongue, which was the Hebrew language (Nehemiah 13:24). While the scope and scale of the second Temple's transformation between the time of Ezra and Herod is not fully known, it seems logical to suspect—based on eyewitness accounts—that the second Jerusalem Temple was significantly different than the first one that had endured for four centuries after David and Solomon. This curious account begs a simple question: *Did the elders weep because the shape of the Temple's foundation was wrong?*

Be they called temples, churches, synagogues, or mosques, it seems that there is by no means a shortage of religious shrines and edifices throughout the world today. But how do these compare to the first known plans of God's house—namely those as recorded by Moses in Exodus? A survey of the present day religious landscape and associated traditions seems to indicate that people have forgotten not only *what* they were first instructed to build, but perhaps more importantly, *why* they were supposed to build it. In order to comprehend these distinctions, it seems appropriate to return to Exodus, which is where the plans to God's house—and the reason for making God's house—are first recorded.

Returning to the Exodus

The Egyptian Exodus has been a story familiar to countless generations all throughout the world. This is even true among biblically illiterate people and those living outside of Judeo-Christian religious traditions, as fragments of the narrative are likely to have passed along through incidental exchanges, religious culture, and secular history, even if it has only been introduced by the likes of Charlton Heston.

It is only logical that people will recall the Exodus account in a way that is particular to themselves or unique to their experiences as individuals. Whether the subject matter is the liberation of oppressed slaves, the devastating Egyptian plagues, the Passover, the plundering of the Egyptians, the parting of the Red Sea, the Mount Sinai encampment, the wilderness wanderings and miracles, the Ten Commandments, the manna bread from heaven, the Ark of the Covenant, or the Wilderness Tabernacle, everyone is

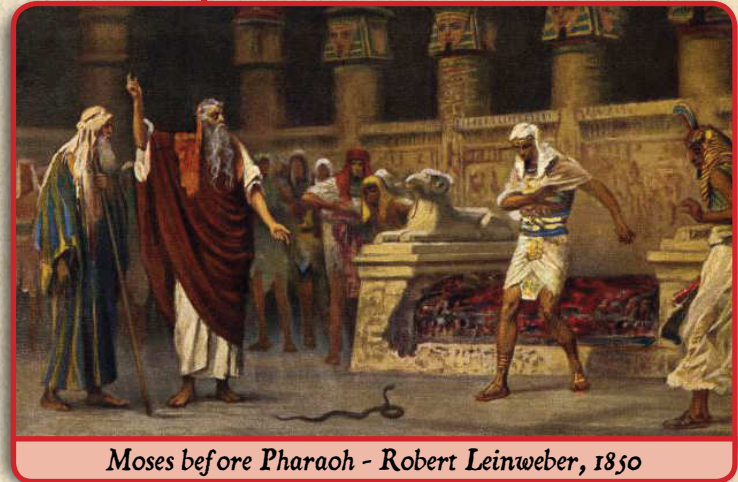
bound to relate to different aspects of Exodus history, and for different reasons. Obviously, responses will vary from person to person based upon tradition, education, or culture; for a Hebrew is likely to voice a radically different opinion of the Exodus events than that of an Egyptian.

Given the vast scope of Israel's Exodus and its extensive impact on all of humanity, to say that the Egyptian Exodus all boils down to a single question or central idea might rightfully be regarded to be ambitious—or even a bit foolish. But this is not said to undermine exhaustive inquiries or discourage the deduction of pointed conclusions. Beginning by presuming that God is not only sovereign over his creation, but also personally involved with it, it may make sense to begin by asking, “Why did the Israelites suffer as slaves?”, and subsequently, “Why were the Israelites brought out of Egypt?”

“Let My People Go!” - The Story of Exodus

As a story of miracles and of transformation, the Exodus account universally speaks to all those who struggle, offering hope for those who dream of a day whereby they have a chance to start anew. While the pages to follow are not intended to serve as an explanation for suffering or as any sort of guidebook to personal liberation, such human elements help make the Exodus story timeless—transcending generations. The Exodus is a story juxtaposing prosperity and misfortune, oppression and liberation, drudgery and adventure, cruelty and justice, and heroes and villains—eventually concluding with a happy ending. This happy ending, however, was part of a large cycle of smaller stories, and a small part of a larger story. As for Israel's destiny and one of the happy endings, it was declared at the very onset of the struggle between God and Pharaoh. As Moses issued his first mandate to Pharaoh to free the Israelites, Moses concurrently expressed God's future expectations for Israelites (Exodus 5:1).

In addition to saying, “let my people go”, Pharaoh not only received the clear mandate to send out the people, but also an explanation as to why they were to be released—which was for the sake of festive religious celebration! As Moses warned Pharaoh six more times (Exodus 7:16, 8:1, 8:20, 9:1, 9:13, 10:3), the Israelites were not to remain Pharaoh's servants any longer or to be liberated



Moses before Pharaoh - Robert Leinweber, 1850

“And afterward Moses and Aaron went in, and told Pharaoh, Thus saith the LORD God of Israel, Let my people go, that they may hold a feast unto me in the wilderness.”

~ Exodus 5:1, KJV ~

“...that they may hold a feast unto me....”

“Let my people go” is a familiar phrase frequently quoted from the Exodus account. However, the reason for Israel's liberation from Egypt is seldom, if ever, recalled in citations.

“And the Egyptians were urgent upon the people, that they might send them out of the land in haste...”

~ Exodus 12:33, KJV ~

Wilderness Freedom Festivals

Only after ten devastating plagues, including the death of all firstborn Egyptians, did Pharaoh allow Moses to take Israel out into the wilderness to hold their feasts. The Feast of Unleavened Bread was observed after the Passover en route to Sinai.



Moses and Israel at the Red Sea
Providence Lithograph Company, 1907

that they might live without mission or purpose – they were being called to serve God instead. This service was to begin with a wilderness feast.



Israel in Egypt - Sir Edward John Poynter, 1867

Wilderness Feasts with the Divine Presence

Despite Moses' demands to Pharaoh, it seems to be a little ironic that Israel's departure from Egypt didn't immediately culminate with some great religious festival. After all, one might expect that following all of the trouble and miracles that Israel experienced that they might have stopped as they reached a critical milestone at Egypt's outskirts and set apart some time to have an "out of Egypt feast" to celebrate their newfound freedom—or perhaps an official "Red Sea liberation party" after reaching the threshold of safety. To the contrary, the only "feast" that Israel would experience would be that of fast food and unleavened bread, which the Israelites baked just before they abandoned the land of their captivity (Exodus 12:39).

Strange as it may seem, the Bible makes no mention of Israel observing any legitimate religious feast for an entire year after they abandoned Egypt. Immediately after leaving Egypt, the first Exodus Sabbath of record was defined by the supernatural provision of manna, which arrived despite Israel rising up and complaining in unison (Exodus 16:3-31). Moreover, the next "feast" of record was even more problematic, in which case the Israelites practiced idolatry and feasted in the presence of a golden calf idol (Exodus 32). Even after Israel was informed of a number

of other religious feasts (Exodus 23:14-17), it would appear that the first religious feast which Israel observed according to divine mandate was the Passover commemoration (Numbers 9:1-3), which took place on the one year anniversary of their liberation from captivity. The amount of time that had elapsed between the Exodus and evidence of Israel's feast seems to beg a number of questions. First of all, why did Israel wait so long before the first religious feast? Second, and perhaps more to the point, why did it seem that God had Israel wait so long before the first religious feast? Finally, what was Israel supposed to do in the meantime as they waited to have the religious festival in the wilderness?



*Aaron and Israel Worship the Golden Calf
Providence Lithograph Company, 1901*

is all but omitted from clichés and pop culture. Lest it be forgotten, the construction of the Tabernacle—explicitly created to host God's presence—was a prerequisite to all of the feasts. To have a feast dedicated to God in the wilderness, it seems, was to also have God's presence manifest. His presence in the midst of the congregation was an integral part of the holiday experience!

The second half of the book of Exodus seems to offer some explanation as to the amount of elapsed time between the Exodus and the Israelites fulfillment of God's explicit feast request. Apart from the Ten Commandments and the introduction to the other basic laws that were established for community governance, the vast majority of the latter half of Exodus is dedicated to specific instructions detailing how they were to build God's dwelling place, which is commonly translated as "sanctuary" or "Tabernacle".

While "Let my people go" is a popular refrain that is to this day echoed and even sung among those who are feeling enslaved, it seems that the latter half, namely, "that they may hold a feast unto me in the wilderness"

Fast Food Feast

"And they baked unleavened cakes of the dough which they brought forth out of Egypt, for it was not leavened; because they were thrust out of Egypt, and could not tarry, neither had they prepared for themselves any victual."

~ Exodus 12:39, KJV ~



Handmade Unleavened Matza Bread

In remembrance of the Egyptian Exodus, Israel was commanded to bake matza every year after the Passover holiday.

God's Dwelling

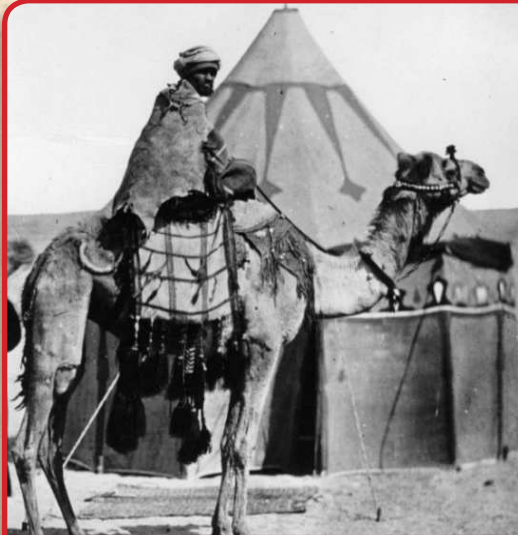
"And let them make me a sanctuary; that I may dwell among them."

~ Exodus 25:8 ~

The Tentmaker

“See, I have called by name Bezaleel the son of Uri, the son of Hur, of the tribe of Judah: And I have filled him with the spirit of God, in wisdom, and in understanding, and in knowledge, and in all manner of workmanship, to devise cunning works, to work in gold, and in silver, and in brass, and in cutting of stones, to set them, and in carving of timber, to work in all manner of workmanship.”

~ Exodus 31:3-5, KJV ~



Desert Nomad Circular Tent, 1867

A Father of Tents and House in God's Image

Given God's intention to dwell among the nation of Israel, God wanted Israel to build a house for him—and in a very specific way. Although it was Moses who received the instructions for God's house, Moses was not appointed to personally oversee every aspect of its construction. Instead, Tabernacle construction was delegated to a man named “Betzael”, or “Bezaleel”, who was evidentially born for the very purpose of building God's house.

However unusual the name “Betzael” might sound to western ears, the meaning of the name is of great significance and suggestive of his mission. In Hebrew, the name Bet-zal-el might be parsed and understood to mean, “house in God's image”. Based on the description of the talents endowed to Betzael

(Exodus 31:3-5), it seems as if he was the primary architect, as he specialized in metalwork, woodwork, and stone cutting. The text also describes Betzael as being the son of Uri and the son of Hur, or “Ben Uri” and “Ben Hur” in Hebrew. These

names obviously did not originate with the Charlton Heston character, but might be literally translated as, “son of my light” and “son of white”, or “son of my flame” and “son of white linen”. As such, it seems that even Betzael's heritage was alluding to his role in Tabernacle construction, as after its construction, the tent would host a light or fire overhead by night and a cloud over it during the daytime.

In addition to Betzael, Exodus identifies a man named Aholiab as being anointed to oversee various aspects of fabrication of the Tabernacle and its furnishings. Introducing another name that has minimal use among western cultures, the Hebrew named Aholiab was also appointed work in the Exodus texts in accordance with his namesake. With “Aholi-ab”, or “Aholi-av” being



The Creation of Adam - Michelangelo, 1512

comprised of two words, “av” being “father” and “Aholi” being “tents” or “my tent”, it seems fitting that the “father of tents”, or “my tent-father”, would be specialized in the work of fabrics—which is the material that is perhaps most definitively associated with tents. Moreover, it would seem that Aholiab would assume the responsibility of making “tents”, or garments, for Aaron. In this regard, it is fitting that Aholiab was assigned to do his work, as he was descendant of the tribe of Dan, and as the name Dan is referring to a judge or ruler. Thus, Aholiab would make not only the garments of the priest who was appointed to serve in various judicial and ruling functions, but also the fabrics which would surround the holy courtyard, which is where the judgments would often be decided.

With one of the Tabernacle builders descending from Judah and the other from Dan, two powerful themes are conveyed concurrently, namely *praise* and *judgment*. For just as the name Dan is referring to a judge or judgment, so too is the Hebrew name of Judah rooted in praise or thanks. As such, God’s house would be constructed for the sake of these two very things—thanksgiving and righteousness. After all, without judgment, a community will be deprived of justice and righteousness; likewise, without gratitude, a community will be devoid of joy. Thus, it was for these reasons that these two specific men were appointed to build the Tabernacle, and it was because of these very things that they were to have this house in God’s image erected in their midst.

Restoring the Image

After briefly surveying the origins and history of Israel’s religious worship facilities, it would appear that man’s perceptions of God’s dwelling place have changed radically and repeatedly throughout the years. The materials of construction have changed, as have the perceived size and shape. Likewise, the motive for building and the purpose it is associated with seems to have changed. But do any of these changes or details actually matter?

The answer to this question is probably entirely dependent upon a person’s perception of God. Is God careless? Is he arbitrary? Is he indifferent? Is he fickle? Is he inconsistent? Is he incompetent? Obviously, to respond with a “yes” answer to these questions is to stand on a slippery slope—as is undermining the Exodus texts which meticulously describe God’s dwelling

The Tentmaker’s Helper

“And I, behold, I have given with him Aholiab, the son of Ahisamach, of the tribe of Dan: and in the hearts of all that are wise hearted I have put wisdom, that they may make all that I have commanded thee; the tabernacle of the congregation, and the ark of the testimony, and the mercy seat that is thereupon, and all the furniture of the tabernacle, and the table and his furniture, and the pure candlestick with all his furniture, and the altar of incense, and the altar of burnt offering with all his furniture, and the laver and his foot, and the cloths of service, and the holy garments for Aaron the priest, and the garments of his sons, to minister in the priest’s office, and the anointing oil, and sweet incense for the holy place: according to all that I have commanded thee shall they do.”

~ Exodus 31:6-11, KJV ~

Although the ancient tent of meeting is most often associated with Moses, the implementation of the design and the manufacturing oversight became the responsibility of two men purposefully named Betzalel and Aholiab.

Bibles of Babel?

“God is not a man, that he should lie; neither the son of man, that he should repent: hath he said, and shall he not do it? or hath he spoken, and shall he not make it good?”

~ Numbers 23:19, KJV ~



The Tower of Babel - Pieter Bruegel the Elder, 1563

place in God's own words. To say that “the size and shape of God's house do not really matter” is clearly a sentiment rooted in ignorance—or perhaps arrogance. Moreover, it is equally absurd to assert that the size and shape of God's house never did matter. Since he is a God who says, “I change not”, it is probably worthwhile to try to think of things from his perspective, wondering not only what he wanted, but also why he wanted things the way that he specifies them. After all, the commandment to build the structure was given for a clear reason—and that commandment was never rescinded. To undermine the details pertaining to God's house is to deny or discount the possibility that the ancient Tabernacle dwelling place was actually a house in God's image.

Lost in Translation

Following an act of ignorance, arrogance, and rebellion, humanity continues to suffer from the Tower of Babel aftermath. As humanity united together in an effort to build their own tower or house into heaven, God not only dispersed them, but he confused their languages as well. In Hebrew, Babel means “confusion”, and to this day, even modern believers continue to live under the influence of Babel's shadow, as second-hand languages and confusion taints every page of every Bible translation. Ironically, it is this same Tower of Babel curse that confounds the narratives which describe God's dwelling place.

Unfair as it may seem, the unfortunate reality is that no Bible translation is capable of expressing the exact same message as conveyed in the original. In fact, even in translation, it is of note that the Bible issues a number of warnings and commandments to not change the texts. The book of Deuteronomy, for example, instructs to not add to the word or take away from it (Deuteronomy 4:2) – which is something that any Bible translation inherently requires. Nehemiah's frustration (Nehemiah 13:24) is also noteworthy, as he was frustrated by the fact that the returning exiles had lost their knowledge of the original Bible language.

Jeremiah also warned his readers about the “lying pen of the scribes” and the twisting of texts (Jeremiah 8:8). Finally, Matthew’s gospel makes a point to underscore the significance of the original language, as the world’s most famous Jew warned that not one “jot or tittle” would be stricken from Moses’ writings (Matthew 5:17). As jots and tittles refer to Hebrew particulars which are not translated into English, it follows that the notion of producing a translation that is equal to the original is a fantasy, and might be likened unto drawing a square circle.

As most Jews and Christians consider Bible texts to be divinely inspired writ, most serious students and scholars likewise seem to agree that the Bible texts are only considered to be divinely inspired in the original language. Nevertheless, a sizable contingent of English speaking believers promote the notion of the King James translation being a divinely inspired source. Unfortunately, the majority of people who are of this persuasion are not sufficiently equipped to test such a claim. After all, substantiating an English equality or even English adequacy view of the King James Bible texts isn’t something that can be done on faith alone, it requires a measure of intellectual curiosity to compare the version’s italic insertions to the ancient language. Given the King James Bible revision history, the reams of criticisms brought about the translations, and aforementioned precedents and literal warnings about changing the word as even preserved in translations, to question the translation is more than an act of academic honesty, it is an obligation of sorts. Conversely, those espousing the equality or sufficiency of Bible translations seldom do so from a position of knowledge or strength, but instead assume a dogmatic stance, as they are generally insecure in their faith. While some aspects and elements of God’s “living word” are bound to survive the translation process, readers should not assume a sense of entitlement—thinking that God has or is somehow obligated to perfectly preserve his word in their own native tongue.

Regardless of problems or confidence in various Bible translations, *The House of El Shaddai* is written to an audience likely to be familiar with only English Bible translations. As such, the King James texts are cited as a familiar point of reference, along with pointed criticism where warranted. However, criticisms are common to all English Bibles in most cases, as other versions are strongly influenced by the King James translations, with minor changes made for the sake of copyright claim or avoidance of copyright violation. While the only way to truly step beyond translation contradictions and variants is to defer to the Hebrew texts, detailed Hebrew

Lost Jots & Tittles



Moses Smashing the Tablets of the Law
Rembrandt, 1659

“For verily I say unto you, Till heaven and earth pass, one jot or one tittle shall in no wise pass from the law, till all be fulfilled.”

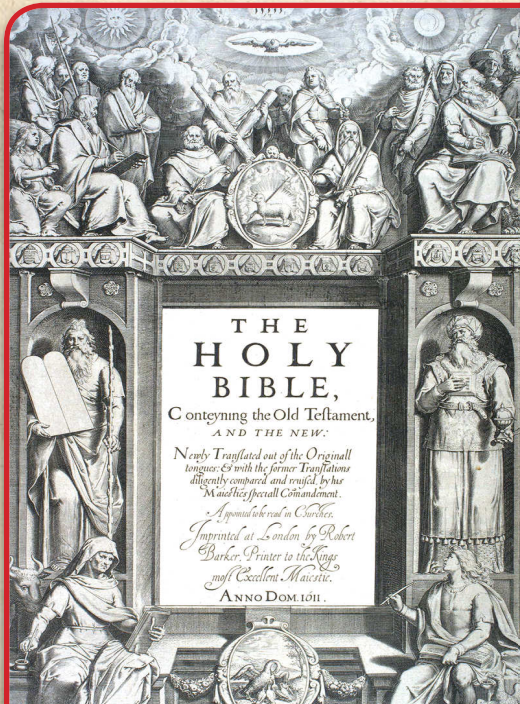
~ Matthew 5:18, KJV ~

Even after smashing the first set of tablets in anger, Moses received a second set containing the exact same content.

Subtle Changes

“Ye shall not add unto the word which I command you, neither shall ye diminish ought from it, that ye may keep the commandments of the LORD your God which I command you.”

~ Deuteronomy 4:2, KJV ~



King James Bible Title Page - 1611

exegesis is not included within the scope of this work. Instead, detailed illustrations and English commentary are provided in order to help contextualize Exodus translations. In cases where translations are incorrect, Hebrew texts are paraphrased and explained alongside illustrations, helping restore that which has been otherwise lost in translation for centuries.

Obscured by Tradition

Tradition, of course, can profoundly influence translation. Reciprocally, even the most obscure interpretation might even be perpetuated as tradition if it is encapsulated in translation, which lends it a special measure of credence. Tradition-based translations tend to feed into a vicious circle, introducing more confusion and ambiguity, which in turn invites new and additional interpretation. Thus, blame cannot be categorically ascribed to translators trying to reconstruct ancient thoughts with dictionaries that are also influenced by ancient traditions. In fact, Josephus Flavius' first century writings reinforce questionable Tabernacle traditions, even though the Tabernacle had not stood or been seen for a thousand years beforehand.



Josephus Flavius - W. Whiston, 1817

Granted, there is great potential danger in vilifying tradition unconditionally. After all, if tradition is condemned without cause, it inevitably results in the rejection of all authority—and with it, the rejection of all truth. Even words would lose all meaning if not for tradition. English speaking people understand what a wheel is because the term has been used consistently and its meaning has been successively passed down for generations, even though nobody is sure when the word was first used. Although English has evolved as some sort of post-Babel language, even timeless Hebrew Bible texts could be seen as being dependent upon tradition and be subsequently rejected on that basis alone. Without access to time travel technology in order to do independent

verification of source material, it follows that it is necessary to put faith in both God and man and trust that open mindedness, a spirit of inquiry, and divine intervention are bound to yield positive results when earnestly and diligently seeking the truth.

While traditions can be good or bad, traditions cannot be established to be true based solely upon their existence. After all, it is possible for lies to be regurgitated for thousands of years, as tradition sometimes has a way of overshadowing translation. So how can a true tradition be distinguished from a false one? According to Bible texts, multiple witnesses or proofs must be consulted in establishing a matter as true. Since truth is absolute by nature, true traditions will always stand in agreement with multiple witnesses and stand steadfast under the scrutiny of false witnesses.

A House Filled with Images

Although no Tabernacle illustrations are known to date back to the time of Moses, later artistic renderings of the desert tent have wielded significant influence over public perception. Generally speaking, the older the images, the more credence they seem to lend to an idea, and the more they are assumed to be actual historical record. Just as simple icons barely decades old can convey meanings and ideas beyond the simple pictures, images dating back as little as a century likewise have a way of reinforcing traditions. Even without the aid of two-dimensional images, written commentary can implant images into the subconscious. For example, if people read about an object, whether it is a square, a circle, an apple, or a house, the mind will generally associate an object with the given word and will race to visualize such objects with little hesitation.

Perhaps it is because of the mind's affinity to images that artist renderings and commentaries can reinforce traditions, such that the image's perceived reality might supersede what is written content in Bible texts. While people say that "a picture is worth a thousand words", the problem with visual learning is that images can be quickly and subconsciously absorbed without the benefit of critical thinking. In the case of Tabernacle images, they are typically ingrained without any validation. Detailed Tabernacle pictures can easily convey more than 1000 words, but nobody makes time to compare them to the 655 Hebrew words used to describe the Tabernacle in Exodus 26 and 27, or for that matter the 1423 English words used by King James translators.

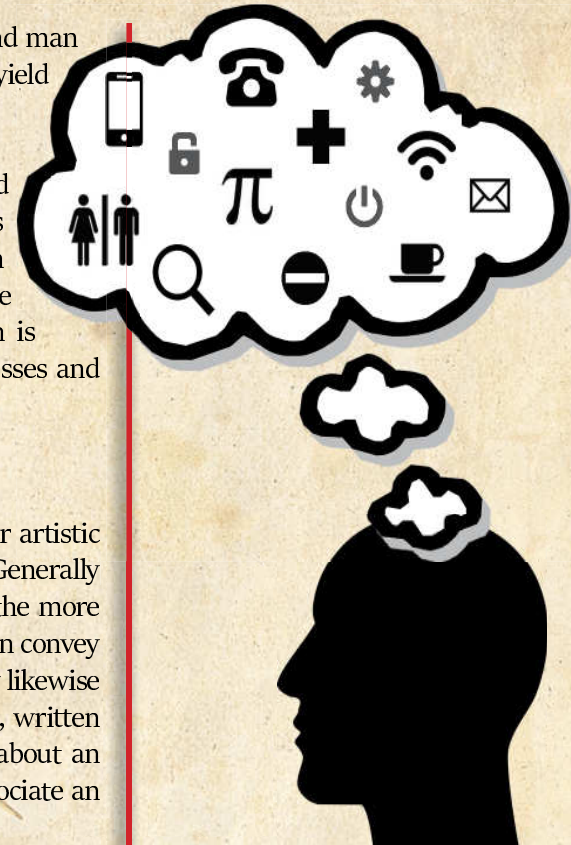


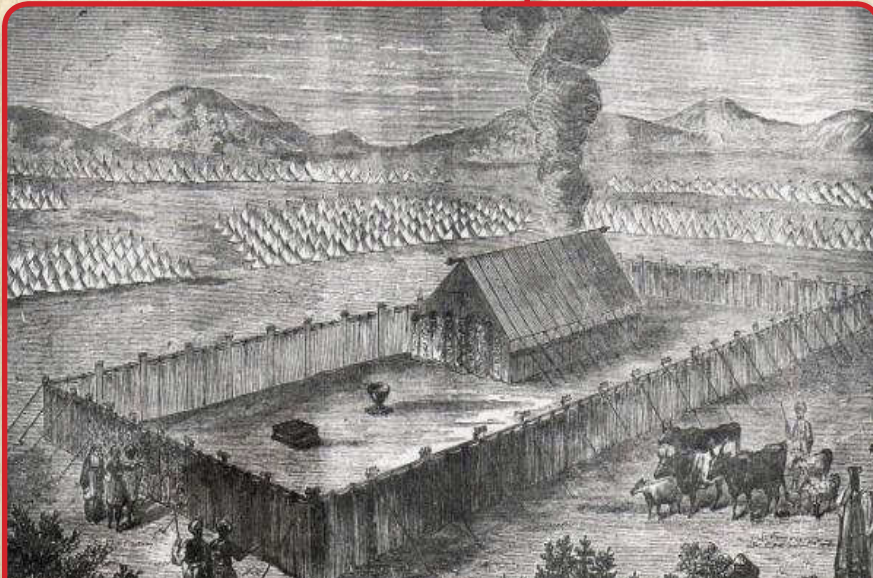
Image Recall

Icons and relatively crude images are not only capable of bringing basic objects to mind, but can also be used to convey simple ideas, actions, and even complex processes.

Traditional A-Frame Roof Tabernacle

Traditional A-Frame Roof style models assume a sharply sloped leather roof which is propped up by a long beam at the building's peak that runs the entire length of the building. However, Exodus texts offer no provisions for supporting tall or long elevated beams.

While not everyone has read the Tabernacle descriptions of Exodus 26 and 27, it is probably safe to say that the majority of Bible readers have at least seen images intending to depict the Tabernacle, be they artists' renderings or photos of real-life models. Of those who have read the written Exodus Tabernacle account, it is unlikely that many of them have done so without first encountering an image of the Tabernacle, which may have even been adjacent to the written description. Over the course of their lives, most religious people might see dozens of images perhaps dozens of times, whereas it is highly unlikely that they have read the Bible text description even once for every dozen images they have seen. Conversely, it is highly unlikely that anyone has made a point to read the Exodus text dozens of times while keeping their eyes from being exposed to any images, and it's probably safe to say that in this age of information and multimedia, it's unlikely that anybody has read the text without seeing at least one single Tabernacle illustration. If someone asked, "What is the Tabernacle like?" it is highly unlikely that the mind would defer first to the Bible texts before it instantly began to access familiar images retained in the brain.



Tabernacle Depicted with A-Frame Roof - German Bible, 1891

Upon surveying the various Tabernacle renderings, it becomes evident that not all artistic works are created equally. Looking from one Tabernacle image to the next, evidence of artistic latitude, or differing opinions, can be found at every turn. Different fabric color schemes are envisioned. Different post counts and arrangements are illustrated. Different frame and roof styles are depicted. Different shapes are employed in post and foundation design. Different frame stabilizing elements are used. Different plank sizes and types are assumed.

Confusion abounds all the more when comparing the Bible texts to Tabernacle images, especially as the referenced Bible translations are never in full agreement. After the different models and illustrations are strictly tested against English Bible specifications, it becomes clear that images might be created by designers or artists who are indifferent, illiterate, or working under incompetent

authority. In other cases, it seems that many differences between artwork might be attributed to what appear to be shortcomings, ambiguities, or conflicts in Bible texts themselves. But to suggest that Moses' record is somehow inferior is even more illogical; for if the words therein are thought to be of supernatural origin, they should describe things clearly and beyond a reasonable doubt, and the end result should be one of harmony, uniformity, and consistency.

After a frustrating and thorough survey of Tabernacle images, the natural response is to stop searching—or, in other cases, to abandon the quest long before it's even begun. After being exposed to a handful of image conflicts, it's easier to just sit back, shrug the shoulders, and throw your hands in the air assuming that the contradictions in the imagery exist because the Tabernacle text is too enigmatic and the problem of deciphering it is therefore insurmountable. As people quit, they are likely to do so in conjunction with pessimistic thinking, perhaps reasoning, "if master theologians and professional linguists can't figure out exactly how the Tabernacle hardware goes or come to an agreement as to what it looks like, nobody can." But herein lies the problem—and the solution.

The Ancient Theologian's House

Having an appetite for the abstract and an affinity towards two-dimensional materials, e.g., books and scrolls, theologians and linguists are likely to be heavily exposed to and thus influenced by preexisting religious traditions, and statistically less likely to become skilled craftsmen with a mastery of materials in the three-dimensional realm. Contrary to Betzalel or Aholiab, many lack sufficient training in carpentry in order to build a basic bookshelf, or maybe even to build a simple birdhouse. Few would be experienced in butchering an animal or, more to the point, trained to process the animal's skin into something as practical as a simple leather belt or wallet. Only a fraction of theologians are likely to be even

Traditional Draped Roof Tabernacle

Traditional draped Tabernacle roof models assume a flat roof made with loose leather and fabric coverings that are not secured to ground or the frame (as they are not listed in Exodus). This tent design does not allow for proper watershed or wind protection, or include features for lateral stability.



The Tabernacle in the Wilderness - W. Dickes, 1815-1892



Tabernacle Model at Timna Park, Israel - © 2016 Andrew Hoy

Traditional Tethered roof Tabernacle models employ extrabiblical materials (such as galvanized steel stabilizers and deep underground anchors used in the Timna exhibit shown above) to keep the structure from collapsing.

Traditional Tethered Roof Tabernacle

remotely skilled in metalwork such as casting or forging. Most of them would have little personal experience with textile work or weaving, lacking the knowledge required to make a simple scarf. Likewise, the vast majority of them have never worked as architects, or have been trained in engineering disciplines. Yet ironically, despite this general lack of real-world material and construction experience, theologians are among the first inclined—and first solicited—to offer expertise on the configuration details of God's house.

Thousands of years ago, the patriarchs, priests, and prophets living in Bible times were all portrayed as being experienced in practical vocations. Adam was a gardener. Noah was a carpenter, shipbuilder, herdsman, butcher, grape gardener, vintner, and zoologist. Abel, Abraham, Isaac, Jacob, and all of Jacob's sons were shepherds, as was king David. While enslaved in Egypt, it is unlikely that any of the Israelites served the Egyptians in the capacity of clergy or theologian. In fact, long before theologians as we know them arrived on the scene, the Levites—the first appointed ministers

who were called to erect, manage, and transport the Tabernacle—were described as part time shepherds, butchers, and leather workers.

While working daily in sheep pastures and under the night sky might have afforded the Levites some of the solitude and meditation time required to become deep thinkers and abstract philosophers, the entire Levite tribe was appointed to serve in a very hands-on capacity, dealing with the practical and mechanical aspects of the Tabernacle (Numbers 3-4). According to Bible records, the Levites were never officially assigned to teach Tabernacle typology. They did not write theses whereby they relegated the Tabernacle structure to symbolism—nor did they simply spiritualize their work experiences. Working as theologians who were cut from a very different

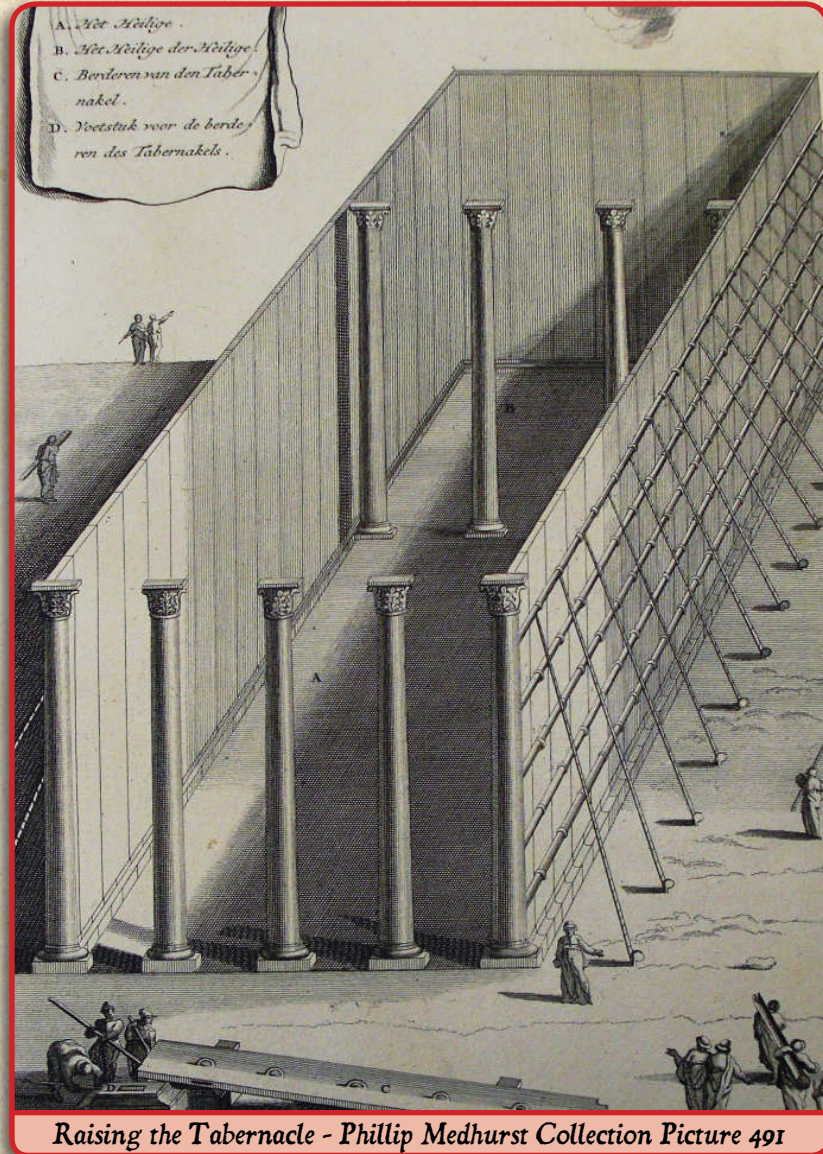
THE HOUSE OF EL SHADDAI

cloth, the Levites were more inclined to tell people what things were from a hands-on and practical standpoint than what things meant in the world of the abstract and imaginary. Although the Levites were not credited for fabricating all of the Tabernacle hardware, their first-hand experience with the metal, wood, fabric, and leather that was used to make God's house made them intimately familiar with the image it formed.

Construction in Context

Moses may have first recorded the Tabernacle plans on a two-dimensional layer of sheepskin, but for the Israelites, building the Tabernacle was not a two dimensional exercise. For Israel, real-world construction demanded much more time than an afternoon to draft a sketch or even a month to make a painting, and it demanded that the physical construction was done precisely. After all, buildings in two dimensional paintings and sketches are not bound by laws of physics; if drawn incorrectly, they do not collapse and kill people. To the contrary, Israel's Tabernacle would be constantly subjected to three dimensional forces and elements, such as wind, sun, rain, and even the occasional earthquake.

With the massive amounts of manpower and materials required to make the Tabernacle, the Israelites could not build using a trial-and-error approach. The large wood beams would be heavy, probably exceeding one ton each. Even after they were cut from the forest and shaped by a team of carpenters, the amount of muscle and horsepower required just to transport each beam would be formidable. The large curtains would require thousands of pounds of wool and flax, which took countless hours of labor to spin, bleach, weave, and dye the fabric. Herds of animals would be slaughtered to harness thousands of square yards of leather, and vast quantities of natural resources would be required to treat and tan the hides. They would have built large furnaces in the wilderness in order to refine and cast metal. In short, the pictures of the wilderness

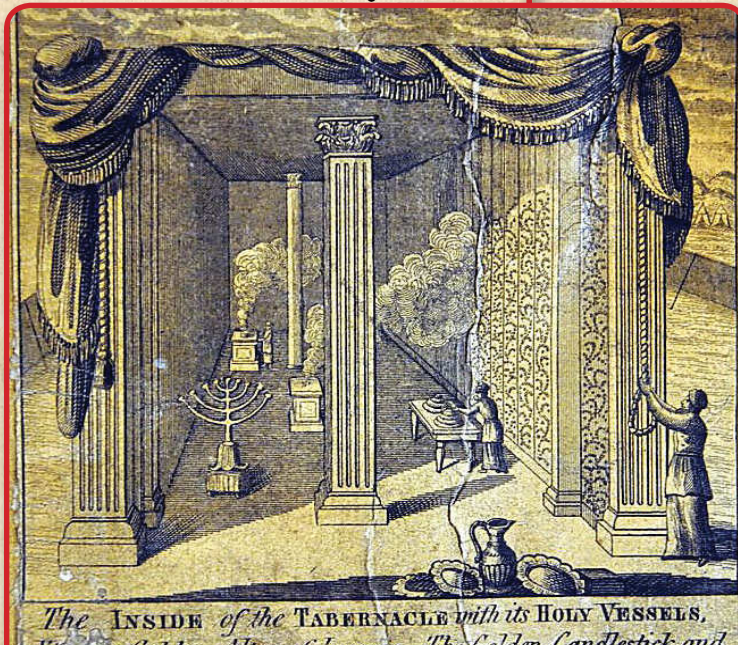


God's Pattern

“According to all that I shew thee, after the pattern of the tabernacle, and the pattern of all the instruments thereof, even so shall ye make it.”

~ Exodus 25:9, KJV ~

Contrary to religious tradition, Moses was not given artistic latitude to make the Tabernacle his own way; he had to follow God's instructions exactly (which excluded a wood roof).



*The INSIDE of the TABERNACLE with its HOLY VESSELS,
The Golden Candelstick and*

Tabernacle Vellum Print - Gerhard Schott Circa 1723-1729

Tabernacle usually only depict a final product, but the Tabernacle fabrication would have been a large scale industrial project involving tens of thousands of people. To not soberly consider these many intermediate steps along the way is to lose sight of the final Tabernacle design.

Being no strangers to manual labor and large building projects, the Israelites who participated in the Tabernacle construction were not unskilled or inexperienced—they were professionally seasoned in Egypt. While most don't believe that the Egyptian pyramids were built by Israelite slaves, it should be obvious that the advanced Egyptian building capabilities, technologies, and engineering know-how would have rubbed off on the Israelites. While Hollywood and religious art might portray Israelites as working in Egypt as nothing more than brute force labor—pulling big stones with thick ropes, it is probably an oversimplified and unrealistic view. History suggests a cyclical progression of empires, where overlords and slave masters tend to rise to a point whereby they eventually delegate all matters of labor—including the bearing of heavy intellectual loads—to their workforce. Thus, if Israel is not perceived to be a skilled labor force—being literate, educated, masters of engineering and ancient technology, and capable of autonomously planning projects—depictions of the Tabernacle work are bound to remain desperately lacking.

Building False Images

While countless Tabernacle depictions have been conceived and expressed graphically or artistically on two-dimensional media, few images actually reflect a viable configuration of a real-world, three-dimensional, and functional Tabernacle model. Why is this? Apart from the previously discussed misappropriation of talent between artists, theologians, and builders, few full-size three-dimensional models of traditional Tabernacle replicas are even attempted, given the expense and manufacturing complexities involved. In fact, of the preexisting life-size Tabernacle models constructed, not a single one has been built literally according to the ancient Exodus specifications. All models created in recent decades are in effect mere mock-ups best resembling Hollywood movie sets, as a genuine full scale model construction has not only been proven to be cost prohibitive, but also an outright logical fallacy.

THE HOUSE OF EL SHADDAI

As for exorbitant Tabernacle model costs, precious metals are not the only financial deterrent to creating a viable Tabernacle replica. While it is fairly practical to substitute gold and silver with less expensive metal types, it is also cost prohibitive to use enormous timbers or to create large loom-woven fabrics. So, in hopes of reducing overall expense as well as overall weight, the substitutions commence. Single fabric or plywood sheets are conveniently substituted for multiple piece parts, which are described in Exodus. In some cases wood is substituted for metal and vice-versa. Hollow wood sections are painted to look like solid metal items, even though they do not remotely behave the same way or perform the same function. While the ends are often believed to justify the means, low-budget Tabernacle replicas do little more than reinforce a religious myth and propagate that which is ultimately a fake religion.

A casual review of architectural history throughout the world further underscores how the traditional Tabernacle model is a logical fallacy. Nomadic people living in portable shelters see to it that the framework is lightweight and easy to handle, which is a stark contrast to the traditional rectangular Tabernacle models, which propose a high density clustering of extremely heavy wood planks. Thinking above and beyond ancient nomadic people, the fact remains that no culture throughout the world has deliberately built a functioning tent that resembles the traditional rectangular Tabernacle model, even for purposes of nostalgia or for the sake of religious ambitions. Even royalty—being known for extravagance and eccentricity—has yet to create something as unusual, unintuitive, or impractical as a tent made with thick wood walls sitting on large silver blocks and topped by a flexible roof. With such a bizarre and inefficient utilization of materials, it should come as no surprise that no design principles evident in traditional Tabernacle models are transferred into other real-world designs. The rectangular models are not fit to serve as a house of God, and for this reason, they can only be found in modern times in religious theme parks.

After disregarding perhaps dozens of Tabernacle fabrication specifications that are defined in the Bible texts, it becomes clear that the life-size models serve to create a false image and sustain a false, albeit traditional, narrative. Eventually, what is built is nothing like what Moses actually described, but nobody is inclined or equipped to notice—so long as the overall shape of the three-dimensional model conforms to the images already constructed in the mind's eye. Extra materials not mentioned in the Bible texts are always added in order to keep the pseudo-models standing,

Mobile Materials



Nomadic Scandinavian Lavuu Dwelling

Tabernacle materials including wood, fabric, and leather have been used by nomadic tribes to make lightweight and portable tents for thousands of years. Precious metals are seldom employed.



Mobile Yurt - Turkestan Album, 1872

Raw Materials

“And the LORD spake unto Moses, saying, Speak unto the children of Israel, that they bring me an offering: of every man that giveth it willingly with his heart ye shall take my offering. And this is the offering which ye shall take of them; gold, and silver, and brass, And blue, and purple, and scarlet, and fine linen, and goats' hair, And rams' skins dyed red, and badgers' skins, and shittim wood... And let them make me a sanctuary; that I may dwell among them.”

~ Exodus 25:1-5,8, KJV ~



Flax Plant used for Fabrics - Köhler, 1897

but seldom are they any point of concern for modern visitors, who more are likely to be more overwhelmed, entertained, and emotionally engaged than they are to be rationally inquiring or skeptical. Building with an imbalanced mindset of symbolism over substance, people cut corners without apology to save on time, money, or effort; but at what point do the traditional representations of the Tabernacle fail to remotely resemble God's dwelling place?

A Small Picture View

As the Tabernacle is introduced in the Exodus text, it is not first introduced as a finished product or from a standpoint of a “big picture” perspective; it begins with a listing of raw materials, and then follows with descriptive lists of Tabernacle hardware. Considering this progression of revelation, the only way to get a proper big picture view of God's house is to start with small pictures, proceeding with the assumption that there are no idle words in Scripture. No written description is superfluous and no specified quantity is without significance.

To start with small pictures is to consider every seemingly insignificant detail—down to the finest thread of fabric that is described. It is to consider and question every “what”, “who”, “when”, “where”, “how”, and “why” along the path. What kind of fabric was specified? Was it made from animal or vegetable? Who gathered and processed the fabric? Was the fabric spun by Hebrews or already provided in finished form? When was the fabric harvested? Was the fabric acquired before or after the Exodus? Where did the fabric come from? Was the fabric native to the Sinai region or imported into Egypt? How much fabric was required? How was the fabric processed in the Sinai wilderness? What purpose did the fabric serve? Why was fabric selected for the Tabernacle instead of some other material? Did the fabric need to be shielded from inclement weather, or need to interconnect with adjacent Tabernacle hardware? Would the material need to be of a particular thickness or strength in order to perform its intended function?

Obviously, the small battery of questions posed above is not intended to be exhaustive, but each answer may have a bearing on the Tabernacle's final configuration. Conversely, not every question identified above has immediate relevance to the Tabernacle design, but many of the data points help in this enormous “connect the dots” exercise. The more small points there are to work with, the easier it is to begin to see the bigger picture.

Putting it Back Together

Deciphering the Tabernacle design from Exodus is a little like putting a jigsaw puzzle together; it requires a measure of patience, attentiveness, and systematic thought. Like a two dimensional jigsaw puzzle, each three-dimensional Tabernacle piece must be shaped in a way that it fits together with a corresponding piece, with the exception that each Tabernacle piece must also perform a special function. Ironically, solving the puzzle isn't always made easier by looking at the outside of the box, especially in the case where the puzzle pieces were carelessly put into the wrong box with the wrong image on the exterior.

Fortunately, the Exodus Tabernacle plans are not given in a state of total disorder or in a random pile like a jigsaw puzzle; the Exodus text lists the pieces in a very deliberate order, but in hopes that the reader is paying attention such that the Tabernacle hardware is not misappropriated or force-fit together. For this reason, the Tabernacle assembly sequence described herein coincides with the basic Exodus text progression, proceeding step by step, just as Moses instructed. In accordance with hardware group, chapters are divided into general sections as follows:

- Part 1 – Tabernacle Coverings (Exodus 26:1-14)
- Part 2 – Tabernacle Frame (Exodus 26:15-28)
- Part 3 – Tabernacle Internals (Exodus 26:29-37)
- Part 4 – Tabernacle Courtyard (Exodus 27:1, 9-19)

Before embarking on the Tabernacle discovery journey, it is important to first understand that not all Tabernacle “puzzle parts” are described in a consistent manner. Typical jigsaw puzzle parts are simple, in that each piece is consistent and in predictable arrangements, having a part of a picture on one side and usually up to four irregular edges that need to be matched with an adjacent unit. However, being a three-dimensional structure comprised of different materials, Tabernacle parts must be designed with greater distinction, as their shapes must perform mission-critical functions and work in concert with other parts to create structural stability. Further complicating Tabernacle hardware definition, sometimes only names or functional descriptions are given in Exodus; and other hardware attributes such as shapes, sizes, weights, colors, features, and



English Flax for WWI - H. Nicholls, 1914



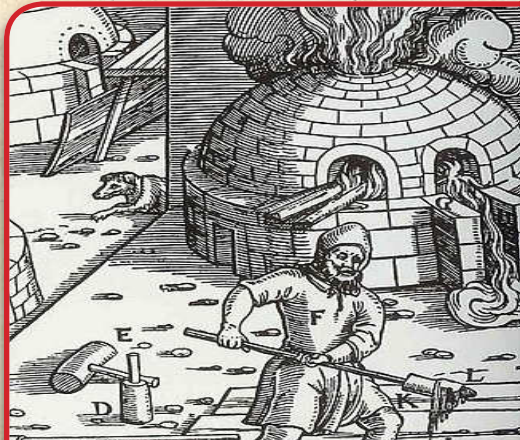
French Shepherds Spinning Wool



Hewn Ontario Lumber - W.D. Watt, 1913

**Beginning with
the Basics**

Understanding the Exodus Tabernacle begins with an understanding of raw materials and ancient technologies.



Metal Smelting - Georg Bauer, 1556

orientation are not always specified in their entirety. Thus, some parts are more completely specified by the Exodus texts, whereas others can only be determined by means of deductive reasoning.

In order to satisfy all requirements of this unique Exodus puzzle, many traditional Tabernacle parts need to be radically transformed and reallocated. In numerous cases, this requires massive shape, weight, or size changes to traditional Tabernacle hardware—both to make them fit and to bring them back into Exodus specifications. In several cases, this is obligatory, as traditional models assume material sizes or inventories which are orders of magnitude greater than what is allowed in Bible texts.

Richard Buckminster Fuller, the revolutionary 20th century architect, once said, “You never change things by fighting the existing reality. To change something, build a new model that makes the existing model obsolete.” While this book was not exactly written to introduce a new model, it is written with the ironic intent of replacing the existing model with an older one. In order to do this, Parts 1-4 begin with the dismantling of existing misconceptions that are familiar, which are replaced with familiar concepts that have been forgotten. Illustrations are used to depict the Tabernacle hardware as it is reallocated, reoriented, and/or transformed. Upon the completion of the transformation, Part 5 is included to compare and contrast the rectangular Tabernacle model relative to the ancient Hebrew Tabernacle model. Within these pages, it should become apparent that the traditional right-angled model doesn’t stand a chance, because the rediscovered round Hebrew model is—and always was—built upon God’s word.



German Leather Skudding - Nuremberg, 1609

Quality Control

REJECTED

TEXT REFERENCE: Exodus 26:1-14

BASIS FOR FAILURE: Many Tabernacle models assume roof layers are tethered to the ground, but no features or joints are specified for anchoring the fabrics or leather.



*Traditional Rectangular Tabernacle
East Side View - Roof Coverings Tethered to Ground*

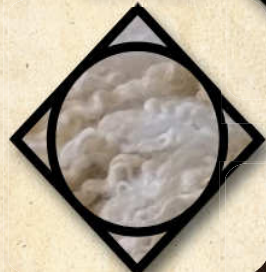
Covering Materials



LINEN



GOLD



WOOL



COPPER



LEATHER

PART I – TABERNACLE COVERINGS

If people are to believe that the word of God and his dwelling place are of importance, they must first come to terms with an unusual section of Exodus text describing several layers of Tabernacle coverings. While overlooked and benign to even the most seasoned Bible scholars, upon further examination, these descriptions prove to hold the key to deciphering the Tabernacle's secrets.

Unfortunately, mastering Bible facts and digesting data in raw form usually isn't regarded to be a high priority when it comes to just about anyone's Bible study agenda. Given that the Tabernacle topic seems as mundane as genealogies, census data, or the counting of animals, few strive to find meaning therein. Consequently, in Bible texts where underlying purposes are not openly identified, underscored, or understood, it is only rational for people to question what they are reading and wonder if it is just an arbitrary collection of meaningless ramblings or actually divinely inspired writ. The Tabernacle coverings under consideration might be summarized as follows:

- a. Linen Curtains w/Gold "Taches" (Ex. 26:1-6)
- b. Wool Curtains w/Copper "Taches" (Ex. 26:7-13)
- c. Leather Roof Lower Section (Ex. 26:14a)
- d. Leather Roof Upper Section (Ex. 26:14b)

At first glance, the disproportionate amount of attention that Moses allocates to different materials might seem strange. Altogether, thirteen consecutive verses are dedicated to two sets of fabric, whereas there is only a single verse dedicated to two leather Tabernacle coverings. Moses even dedicated more ink to the Tabernacle fabrics than he did in describing the Ark of the Covenant! How can this obsession with Tabernacle fabrics be explained?

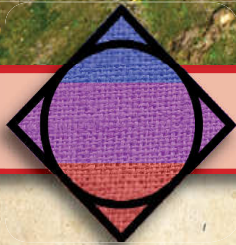


Tent Coverings, Medhurst No. 492



Quality Control
REJECTED

TEXT REFERENCE: Exodus 26:1-6
BASIS FOR FAILURE: Traditional models assume a single rectangular 40x28 covering is made from multiple smaller curtains, but dimensions do not correspond to other hardware sizes or quantities. This leaves no basis for making ten 4x28 cubit curtains.

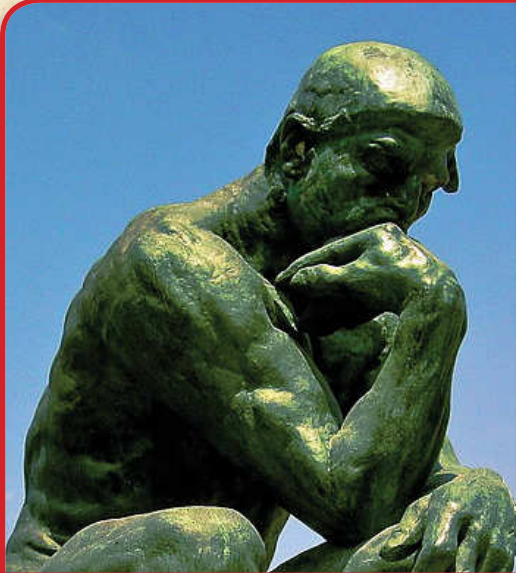


*Traditional Rectangular Tabernacle
Linen Curtain Assembly (40x28 Cubits) over Wood Tent Frame*

Why are Curtains “Cunning Work”?

“Moreover thou shalt make the tabernacle with ten curtains of fine twined linen, and blue, and purple, and scarlet: with cherubims of cunning work shalt thou make them. The length of one curtain shall be eight and twenty cubits, and the breadth of one curtain four cubits: and every one of the curtains shall have one measure.”

~ Exodus 26:1-2, KJV ~



The Thinker - Musée Rodin, Horne 2010

~ LINEN CURTAINS ~

When first surveying the texts describing the Tabernacle's ten linen curtains, it would appear that the Exodus writings (Exodus 26:1-6) are replete with trivia. The details seem to be arbitrary and largely inconsequential in the scheme of the overall Tabernacle design. Traditionally, and in accordance with Bible translations, the ten linen curtains measuring 4 x 28 cubits are assumed to form a single multi-colored sheet measuring 40 cubits long by 28 wide, which is to be draped over the Tabernacle frame. But is this a reasonable way to construct a tent?

Decorative or Functional?

As Moses' Tabernacle is first introduced, Exodus 26:1 describes linen curtains as “cunning work”. Several translations suggest that the work is “skillful” or “artistic”, as if the structure's beauty was of foremost concern. However, this aesthetic objective, as proposed by translators and echoed within numerous Tabernacle models and renderings, is worthy of serious scrutiny. This should be intuitively obvious based upon the arrangement of the linen curtain in traditional models, which presume that the linen layer is directly covered by larger wool and leather layers above, such that the decorative linen curtains are completely concealed by the upper and outer layers.

While some may insist that the colorful linen curtains were woven for the sake of artistically decorating the Tabernacle's fully shaded and poorly illuminated interior ceiling, few go so far as to provide an explanation as to why curtains are created in a given quantity and size before they were assembled, or why they employ blue loops, which are included at opposite curtain ends. These details collectively point to a different reality—that the curtains were indeed a “cunning” or perhaps a “clever” or “thoughtful” work, and that they are engineered Tabernacle hardware.

Curtain Loop Joints

Given that the ten linen curtains were created as long and narrow strips, they were also made with blue loops on opposing ends (Exodus 26:4), whereby they might be joined one to another. For those believing the Tabernacle fabrics to be of no significance, these loop-joint details are of even lesser significance, but for those aspiring to hold Bible texts literally, this blue-loop-end-

THE HOUSE OF EL SHADDAI

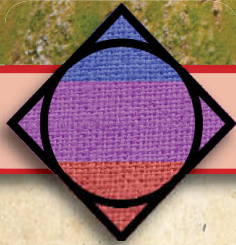


Quality Control

REJECTED

TEXT REFERENCE: Exodus 26:2-5

BASIS FOR FAILURE: Each curtain is made with joints on both sides to connect to an adjacent curtain. On the rectangular assembly, the two end curtains are left disconnected.



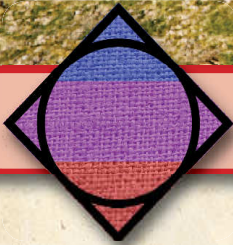
*Traditional Rectangular Tabernacle
Ten Individual Linen Curtains (4x28 Cubits Each) Removed*



Quality Control

REJECTED

TEXT REFERENCE: Exodus 26:4,5
BASIS FOR FAILURE: Loops for joining curtain ends are blue, presumably extending from blue fabric. Curtain connections must be made from from blue end to blue end.



*Traditional Rectangular Tabernacle
Two Sets of Five Linen Curtains Connected on Long Edges*

joint detail is of paramount importance. On a rectangular curtain assembly arrangement, this blue-loop-joint detail makes little sense, as it would leave open or unconnected loops at the two opposing edges at the front and back sides of the Tabernacle, as the Exodus text would literally demand. If a rectangular arrangement is assumed, only eight of the ten curtains would be joined as Exodus specifies, and there would remain no provisions for connecting the linen curtains to the frame beneath.

Moreover, curtain quantities and dimensions also implicitly challenge the rectangular subassembly of the ten long and narrow strips of fabric. In particular, why make ten long and narrow strips of fabric (10 x 4 cubits x 28 cubits) if the end goal is really one large rectangular assembly measuring 40 x 28 cubits? And why use fabric loops to join single sheets into two subassemblies 2 x (5 x 4 cubits x 28 cubits) = 2 x (20 cubits x 28 cubits), only to add fifty gold clasps (Exodus 26:6) to join the two subassemblies of five sheets together into a single large 40 cubit x 28 cubit unit? Why not specify the final size and allow it to be made at the craftsmen's discretion?

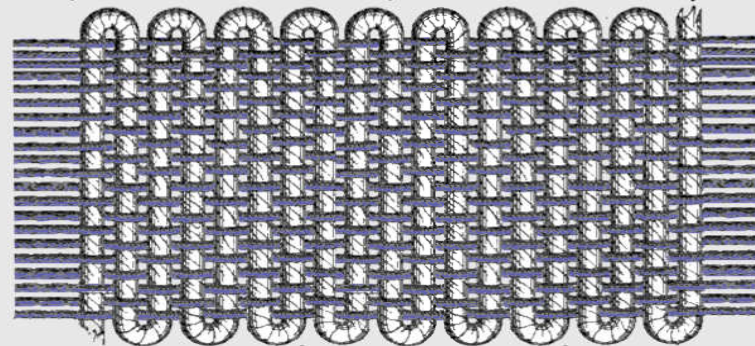
Finally, there is the matter of loop-joint location. The Exodus text is not indifferent as to where loop-joints are located; verse 4 appropriates loops to the ends where the threads are cut (mistranslated as "selvedge"), which would be the "uttermost" edges or those being "outermost" with the farthest reaches. Although the Hebrew text does not refer to the farthest reaches, it does refer to the cut fabric ends. As the curtains are woven on a loom, the threads in the longer dimension (warp) would be cut, whereas woven threads (weft) would remain uncut to the extent possible. Provided that each curtain is the same size, and that all curtains are connected with blue loops on opposing edges, a rectangular arrangement is just not viable. Instead, the two linen sheet subassemblies would form long strips, measuring 5 x 28 x 4 or 140 x 4 cubits each. When connected by the remaining blue loop joints and fifty gold latches, a ring would ultimately be formed as the ten curtains were joined end-to-end, either in a circular or decagonal arrangement.

Blue Loop Joints on the Cut Curtain Ends

"The five curtains shall be coupled together one to another; and other five curtains shall be coupled one to another. And thou shalt make loops of blue upon the edge of the one curtain from the selvedge in the coupling; and likewise shalt thou make in the uttermost edge of another curtain, in the coupling of the second. Fifty loops shalt thou make in the one curtain, and fifty loops shalt thou make in the edge of the curtain that is in the coupling of the second; that the loops may take hold one of another."

~ Exodus 26:3-5, KJV ~

Selvage on 28 Cubit Weft Edge: Not Cut & No Loop Joints

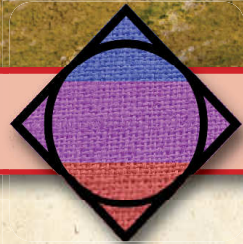


Cut Edges
on 4 Cubit
Warp End:
Curtain
Loop Joint
Location

According to Hebrew Exodus Instructions Loops are to be Added to the "Cut" Ends



Quality Control
REWORK
TEXT REFERENCE: Exodus 26:4,5
CORRECTIVE ACTION: Curtain loop joints must be on "cut" edges, not on long 28 cubit curtain edges. Cut edges are defined by standard loom layout and operation. Long 28 cubit edges are uncut as thread is woven back and forth across a short 4 cubit span.



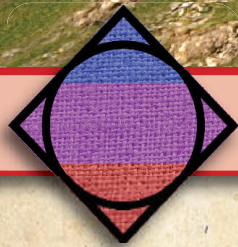
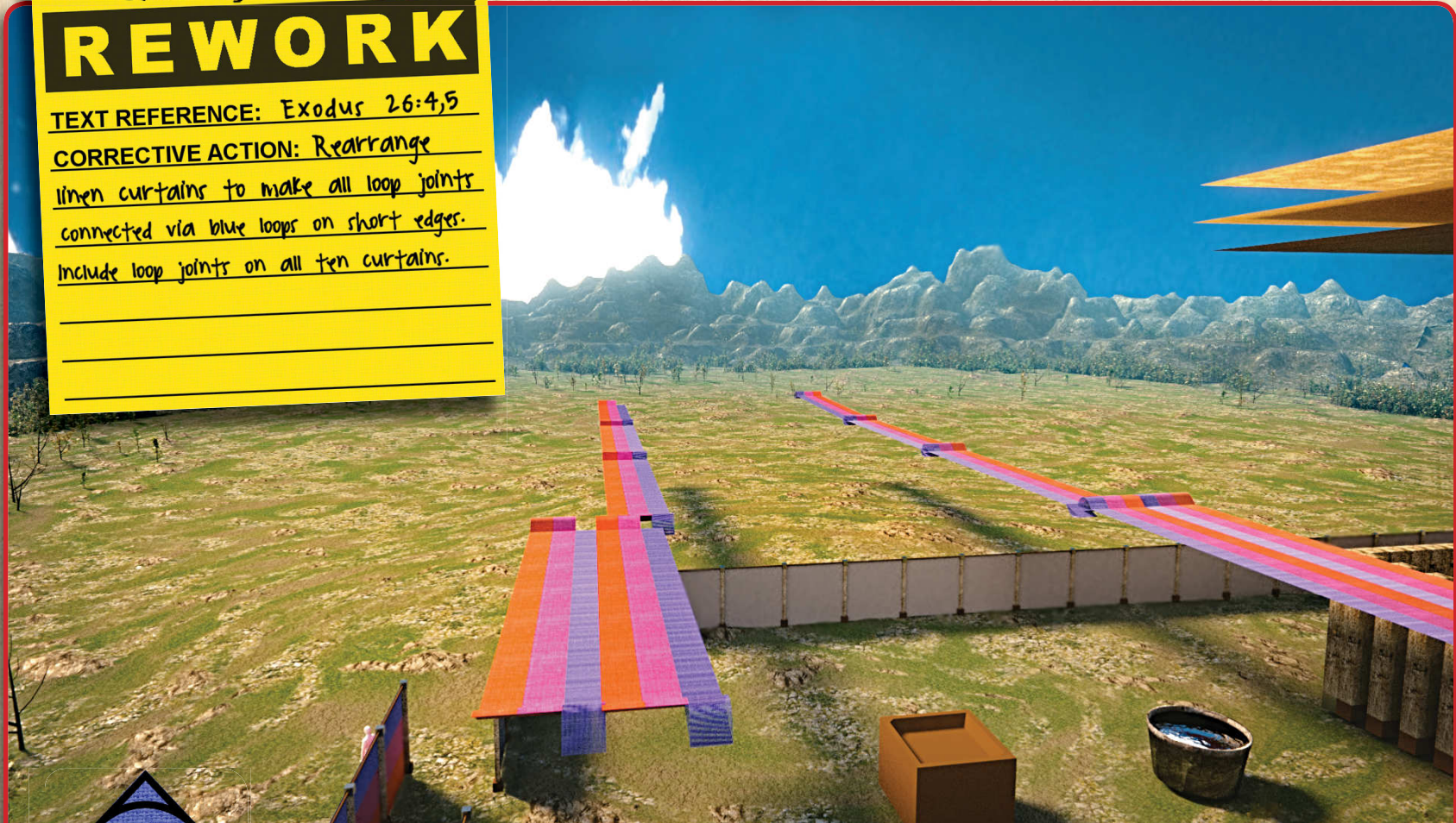
*Tabernacle Material Transition
Linen Sheets Modified to Include Blue Loops on Short Edges*

Quality Control

REWORK

TEXT REFERENCE: Exodus 26:4,5

CORRECTIVE ACTION: Rearrange
linen curtains to make all loop joints
connected via blue loops on short edges.
Include loop joints on all ten curtains.



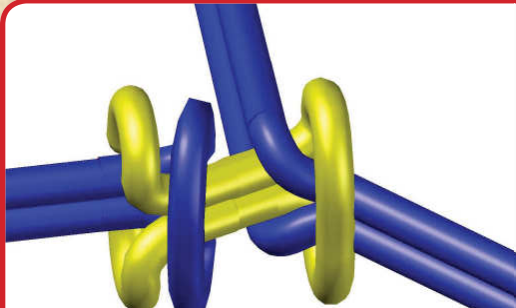
*Tabernacle Material Transition
Two Sets of Linen Sheets Connected by Loops on Short Edges*

**What
are
Gold
Taches?**



“And thou shalt make fifty taches of gold, and couple the curtains together with the taches: and it shall be one tabernacle.”

~ Exodus 26:6, KJV ~



Gold “Tach” Joining Two Blue Loops

Fifty gold taches are used for joining the last set of the Tabernacle curtain end loop joints. Taches could assume a variety of different shapes (perhaps resembling a button with hooks), provided that the gold hardware pieces are capable of joining two rope loops and carrying a small tension load.

Linen Curtain Assembly Arrangement

From Exodus 26:1, it is clearly understood that the Tabernacle or “dwelling place” is made with ten linen sheets. However, from subsequent verses describing these curtains, it is not completely clear how they are being connected or employed as a Tabernacle covering. Just as the Exodus text never describes these sheets to be arranged overhead as a “covering”, the text also seems to refrain from describing how these curtains are held in place. This is evident in variations of the rectangular Tabernacle model; some suggest they used ropes tied to stakes in the ground to hold the curtains in place, despite the fact that such hardware or corresponding curtain features are never mentioned in Exodus whatsoever. As such, many loosely drape the large rectangular swatch over the wood frame without offering any means of securing the fabric assembly.

Although Exodus suggests that the dwelling place either consists of or is bound by ten linen sheets, it is not entirely clear from the Exodus 26:1-6 texts how they might function as a boundary. If fabric curtains are intended to create a barrier—as opposed to a shelter, it would stand to reason that curtains would need to be arranged in a vertical plane, as opposed to the traditionally assumed horizontal and sloped orientation. Furthermore, assuming individual curtains are rectangular (i.e., two parallel edges with adjacent edges at right angles), logic would also demand that they be spanned horizontally lengthwise in order to make loop-to-loop connections with adjacent curtain units, and such that loops have equal engagement in the vertical direction.

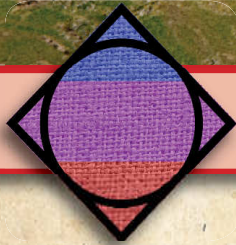
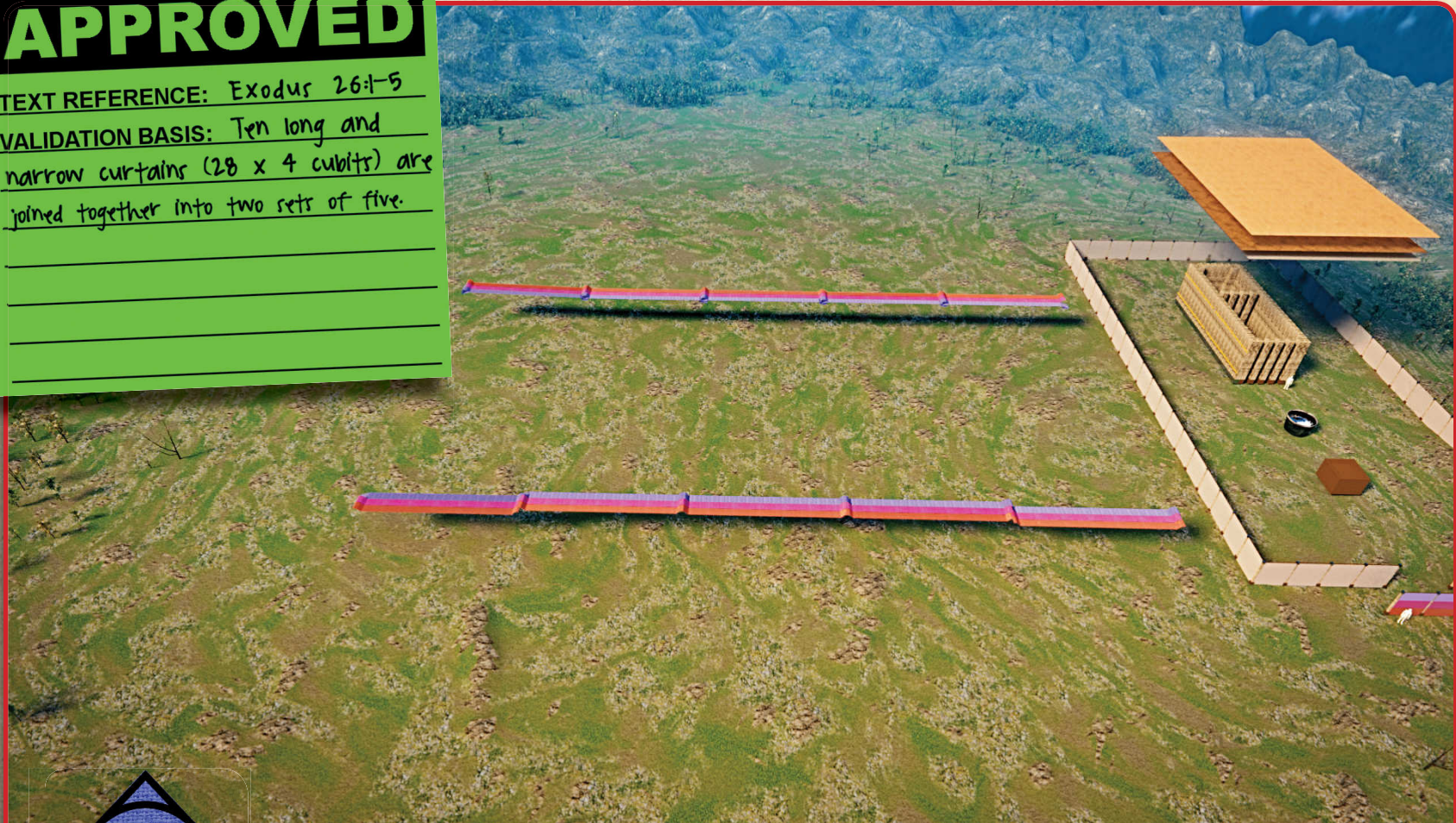
Finally, there is the matter of curtain loop-joint interconnection or curtain support apparatus. How is one loop intended to “receive” another loop as the Exodus texts stipulate? Magicians are known for creating the illusion that two loops or metal rings can be joined by intersecting the rings when concealed skillfully manipulated, but logic dictates that two opposing circular loops are not able to interlock with another—unless they are cut and retied. At this point, it seems clear that the text indicates that all curtains are joined via loops end-to-end, or more specifically, short-edge-to-short-edge, forming a round or decagonal perimeter, but how are the curtains held in place, and how do they form the dwelling place perimeter and interface? How do the loops interface with other Tabernacle hardware, and how is the receiving of one loop into another loop accomplished? To what end are the ten linen sheets being used?

Quality Control

APPROVED

TEXT REFERENCE: Exodus 26:1-5

VALIDATION BASIS: Ten long and narrow curtains (28 x 4 cubits) are joined together into two sets of five.

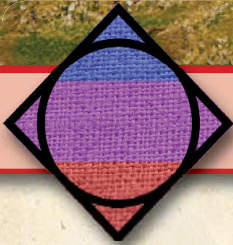


*Round Hebrew Tabernacle
Two Sets of Five Linen Sheets*



Quality Control
APPROVED

TEXT REFERENCE: Exodus 26:1-6
VALIDATION BASIS: Ten long and narrow (28x4 cubit) linen curtains are joined together using blue fabric loops and gold clasps or buttons. The intermediate ten curtain layout assumes the shape of a decagon.



Round Hebrew Tabernacle
All Ten Linen Sheets Connected End-to-End via Blue Loops

~ WOOL CURTAINS ~

After going through great lengths to describe the Tabernacle's first set of ten linen curtains, Moses' subsequent writings introduce a similar set of eleven curtains, which are larger and made of wool (Exodus 26:7-13). Again, this is not a collection of superfluous detail; each parameter described in the Exodus text has a meaningful impact upon the overall facility design. For purposes of comparison, particulars of the linen and wool curtain sets are summarized in the table below:

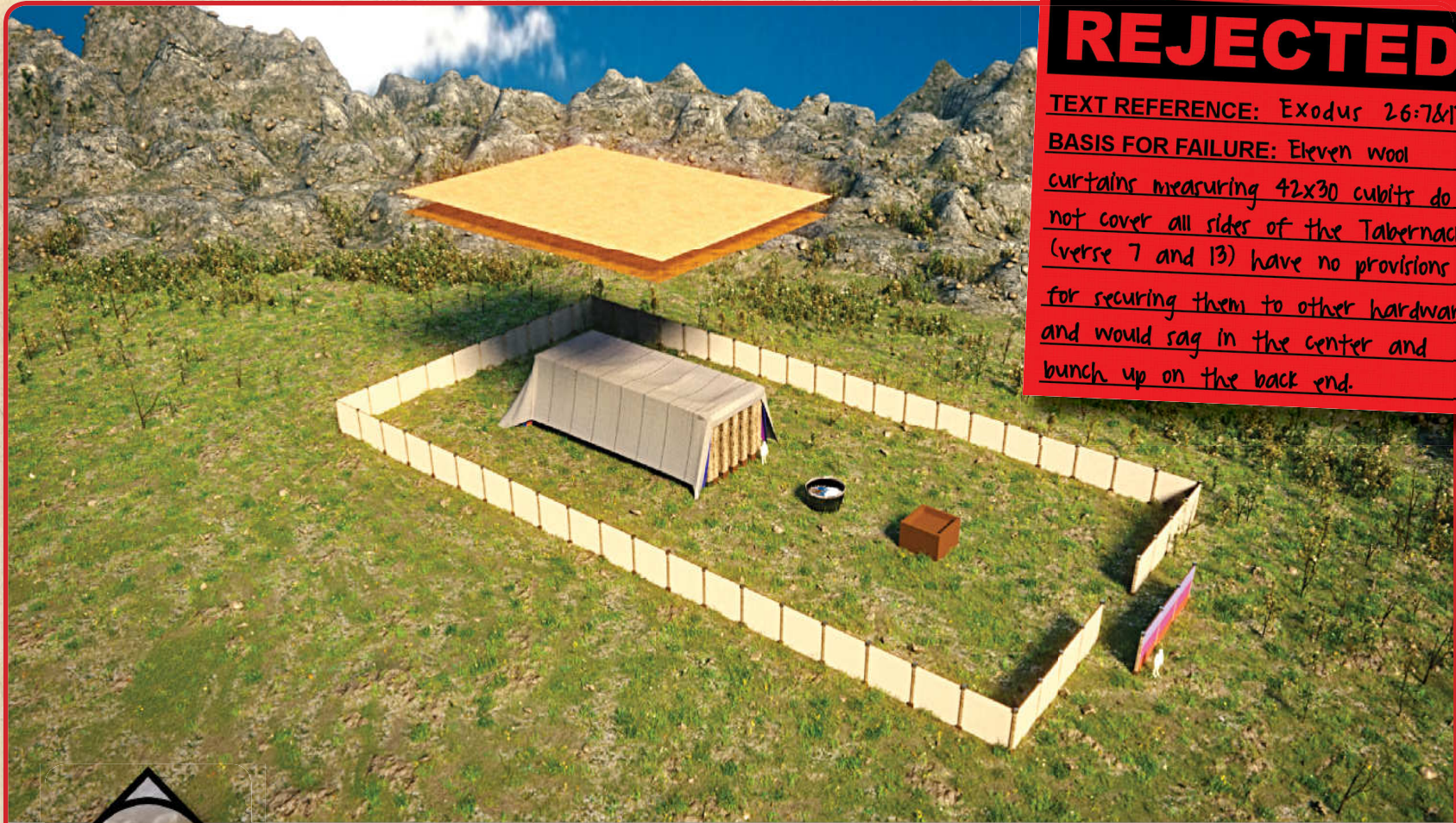
TABERNAACLE CURTAIN COMPARISON				
SPECIFICATION	LINEN CURTAIN SET		WOOL CURTAIN SET	
Material	Ex 26:1	Linen	Ex 26:7	Wool
Color	Ex 26:1	Yes	n/a	No (Bleached)
Quantity	Ex 26:1	10	Ex 26:7	11
Length	Ex 26:2	28	Ex 26:8	30
Width	Ex 26:2	4	Ex 26:8	4
Subassembly Group	Ex 26:3	5 + 5	Ex 26:9	5 + 6
Folded Curtain	n/a	n/a	Ex 26:9	Yes
Loop Quantity	Ex 26:4	50	Ex 26:10	50
Loop Placement	Ex 26:4	Short / Cut Edges	Ex 26:10	Short / Cut Edges
Loop Color	Ex 26:4	Blue	n/a	n/a
Taches	Ex 26:6	50 Gold	Ex 26:11	50 Brass
Remnant Position	n/a	n/a	Ex 26:12	Defined
Measured Overlap	n/a	n/a	Ex 26:13	1 Cubit
Final Assembly Size	n/a	Not Listed	n/a	Not Listed

Traditionally, as has been the case for the ten colored linen curtains, the eleven bleached wool curtains—each measuring 4 x 30 cubits—are assumed to connect via the long edges of the fabric,

314 Cubits of Wool?

“And thou shalt make curtains of goats' hair to be a covering upon the tabernacle: eleven curtains shalt thou make. The length of one curtain shall be thirty cubits, and the breadth of one curtain four cubits: and the eleven curtains shall be all of one measure. And thou shalt couple five curtains by themselves, and six curtains by themselves, and shalt double the sixth curtain in the forefront of the tabernacle. And thou shalt make fifty loops on the edge of the one curtain that is outmost in the coupling, and fifty loops in the edge of the curtain which coupleth the second. And thou shalt make fifty taches of brass, and put the taches into the loops, and couple the tent together, that it may be one. And the remnant that remaineth of the curtains of the tent, the half curtain that remaineth, shall hang over the backside of the tabernacle. And a cubit on the one side, and a cubit on the other side of that which remaineth in the length of the curtains of the tent, it shall hang over the sides of the tabernacle on this side and on that side, to cover it.”

~ Exodus 26:7-13, KJV ~



Quality Control

REJECTED

TEXT REFERENCE: Exodus 26:7&13
BASIS FOR FAILURE: Eleven wool
curtains measuring 42x30 cubits do
not cover all sides of the Tabernacle
(verse 7 and 13) have no provisions
for securing them to other hardware,
and would sag in the center and
bunch up on the back end.



*Traditional Rectangular Tabernacle
Eleven Wool Curtains over Linen Curtains and Wood Frame*

thus forming a single sheet measuring 42 cubits long by 30 wide, after the end curtain is folded in half lengthwise. Again, this single large wool curtain assembly has also been assumed to be draped over the Tabernacle frame and over the smaller 40 x 28 cubit fabric layer formed by the ten linen curtains. But given the Bible description, along with precedents established by earlier linen curtain analysis and evidence of translation bias, is this a reasonable assumption?

Wool Curtain Arrangement, Placement, and Purpose

Traditional rectangular Tabernacle models assume that the wool sheet assembly is literally “on top of” the tent. While “upon” or “over” translations in Exodus 26:7 seem to reinforce this “up-above” paradigm, it is of note that these simple relational prepositions are not exclusively used in reference to the vertical direction (in Old English, in Merriam-Webster English shown in margin, or in Hebrew forms). Apart from conveying a relative elevation relationship, “upon” or “over” prepositions also can convey “around”, “against” or “on” relationships, as in a covering capacity (e.g., to apply wax “upon” a car, to have rust “on” a nail, or to wear a coat “over” a shirt).

Given the possible latitude of the Hebrew preposition that is translated “upon” or “over”, the context must be examined to determine relative placement of the wool barrier. This barrier is described relative to the “Tabernacle”, or more literally the “dwelling place”, which is established by ten linen curtains (of Exodus 26:1-6). Thus, if the ten linen curtains are arranged in a ring configuration and a person standing at ground level is used to define the meaning of “upon” or “over”, it is quite reasonable to consider that the eleven longer wool curtains are also arranged in a similar cylindrical fashion in order to form a larger lateral barrier “over” the smaller one.

Subtle Exodus terms also testify to this “over” or “around” relationship between the curtain sets. Exodus 26:1 first describes the ten linen curtains as being for the “dwelling place”, whereas verse 7 of the Hebrew text describes the eleven curtains as being used “to tent” (or arguably “to wall”) over the “dwelling place”. Measuring about twice the length of a football field, the long assembly made from joining 11 wool curtains—each measuring 30 cubits in length—would easily encircle the smaller linen ring formed by 10 curtains measuring 28 cubits in length. Assuming a cylindrical shape, wool curtains measuring 4 cubits high would completely cover the sides of the entire dwelling place, blocking wind, limiting physical access, as well as obstructing line of sight.

“And thou shalt make curtains of goats’ hair to be a covering upon the tabernacle: eleven curtains shalt thou make.”

~ Exodus 26:7, KJV ~

upon / on

[uh-pon, uh-pawn / on, awn]

ic—used as a function word to indicate position in close proximity with

id—used as a function word to indicate the location of something

Curtains “Upon”
or “Over” Sides?

over

[oh-ver]

ia—across a barrier or intervening space

3b—so as to cover the whole

“And a cubit on the one side, and a cubit on the other side of that which remaineth in the length of the curtains of the tent, it shall hang over the sides of the tabernacle on this side and on that side, to cover it.”

~ Exodus 26:13, KJV ~



Quality Control

REJECTED

TEXT REFERENCE: Exodus 26:7-8, 10-11

BASIS FOR FAILURE: Eleven wool curtains are connected on long (uncut) edges contrary to verse 10. Also, curtains are to be one measure with loops on both sides (verse 8&10) so all curtains (including the first and last) should be connected by end loops.



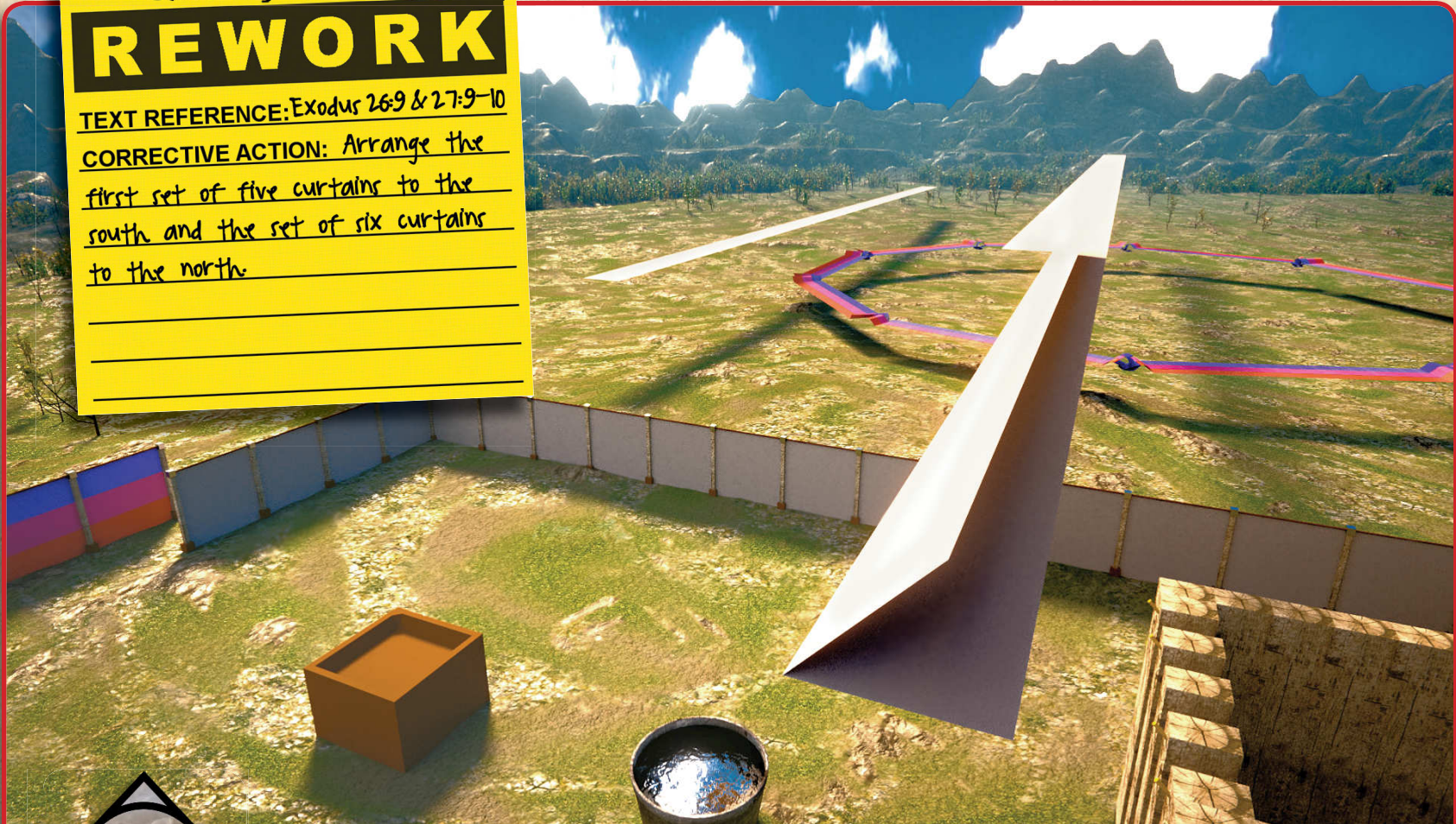
*Traditional Rectangular Tabernacle
Wool Curtains Joined into a Set of Five and Set of Six*

Quality Control

REWORK

TEXT REFERENCE: Exodus 26:9 & 27:9-10

CORRECTIVE ACTION: Arrange the first set of five curtains to the south and the set of six curtains to the north.



*Tabernacle Material Transition
Unfolding of the Sixth Wool Curtain on its Long Axis*



Quality Control
REWORK

TEXT REFERENCE: Exodus 26:9&10
CORRECTIVE ACTION: All wool curtains
are to be rearranged and connected
in two sets (one set of 5, and one
set of 6) on the short ends of the
wool curtains.



*Tabernacle Material Transition
Eleven Wool Curtains in Two Sets Joined at the Short Edges*

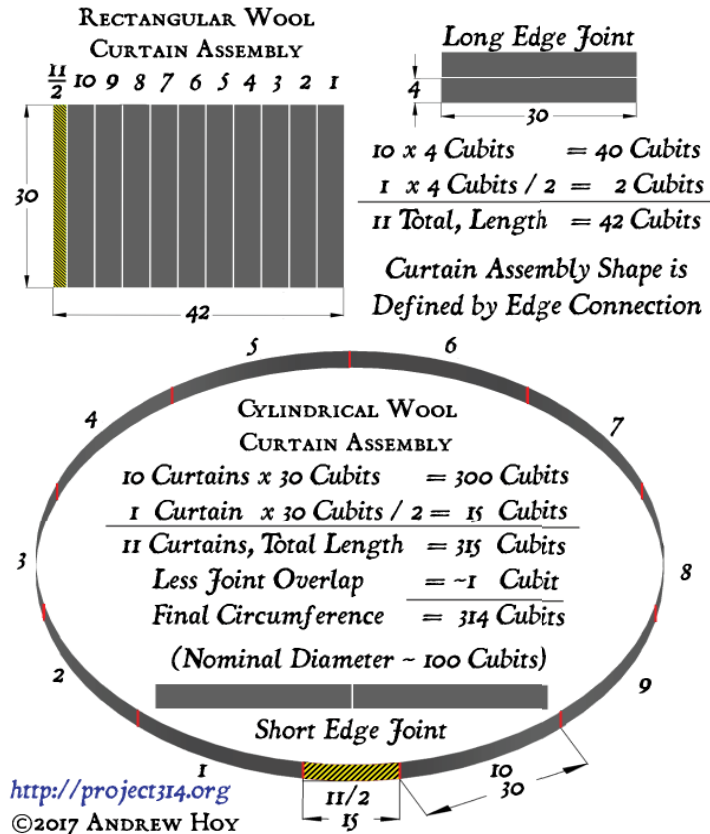
In contrast to a round arrangement, a large rectangular wool curtain assembly would be of marginal use if placed overhead or sandwiched between other layers of leather and fabric. Installed between layers, it could not serve as a rain barrier; and the extra layer would add insulation to the structure, often times retaining the desert heat. Furthermore, a large 42 x 30 rectangular wool curtain assembly does not lend itself to proper fitting over a rectangular frame with three-dimensional, 90 degree corners any more than a rectangular linen curtain assembly would; the slack fabric from both layers would be awkwardly arranged and irregularly bunched up on the west side and the corners, or folded like gift wrap around a shoe box, thereby complicating installation and creating a clumsy final configuration that is far from being elegant or divine.

Odd Wool Sheets and Overlapping Ends

Beyond simple curtain end, curtain loop, and curtain positioning detail, the curtain quantities, dimensions, and assembly instructions of Exodus also offer hints to their overall configuration and purpose. Why specify a curtain set to be assembled from odd part quantities, which are made to such exacting dimensions? Because the curtain sizes, quantities, and assembly directions ultimately speak to a very specific geometric configuration. How so?

When eleven sheets measuring 30 x 4 cubits are joined on their short edges (a set of five sheets measuring 150 cubits long and a set of six measuring 180 cubits long), it creates an assembly measuring 330 cubits long. This length is reduced by “doubling” the sixth curtain—folding the end curtain in half—resulting in a final length of 315 cubits. However, the 315 cubit total is further reduced by a cubit, as loops on the curtain ends must ultimately overlap (for them to receive one another), thereby reducing the assembled length by another cubit, just as instructed in Exodus 26:13. Thus, the final assembly dimension measures 314 cubits, which is a near perfect multiple of π —the mathematical constant used to convey the ratio between a circle’s circumference and its diameter.

Curtain Joint Possibilities



Wool Curtain Assemblies - Long Edge vs Short Edge Joint

Exodus 26 specifies eleven curtains at 30x4 cubits (v7-8), with loop joints on each end (v9-10), with one sheet folded in half (v12), overlapping 1 cubit (v13). By joining all curtains at the short edges, a circular assembly is created.



Quality Control

REWORK

TEXT REFERENCE: Exodus 26:9 & 27:9-10

CORRECTIVE ACTION: Arrange the first set of five curtains to the south and the set of six curtains to the north.



Tabernacle Material Transition
Two Wool Curtain Subassemblies - Set of Five and Set of Six



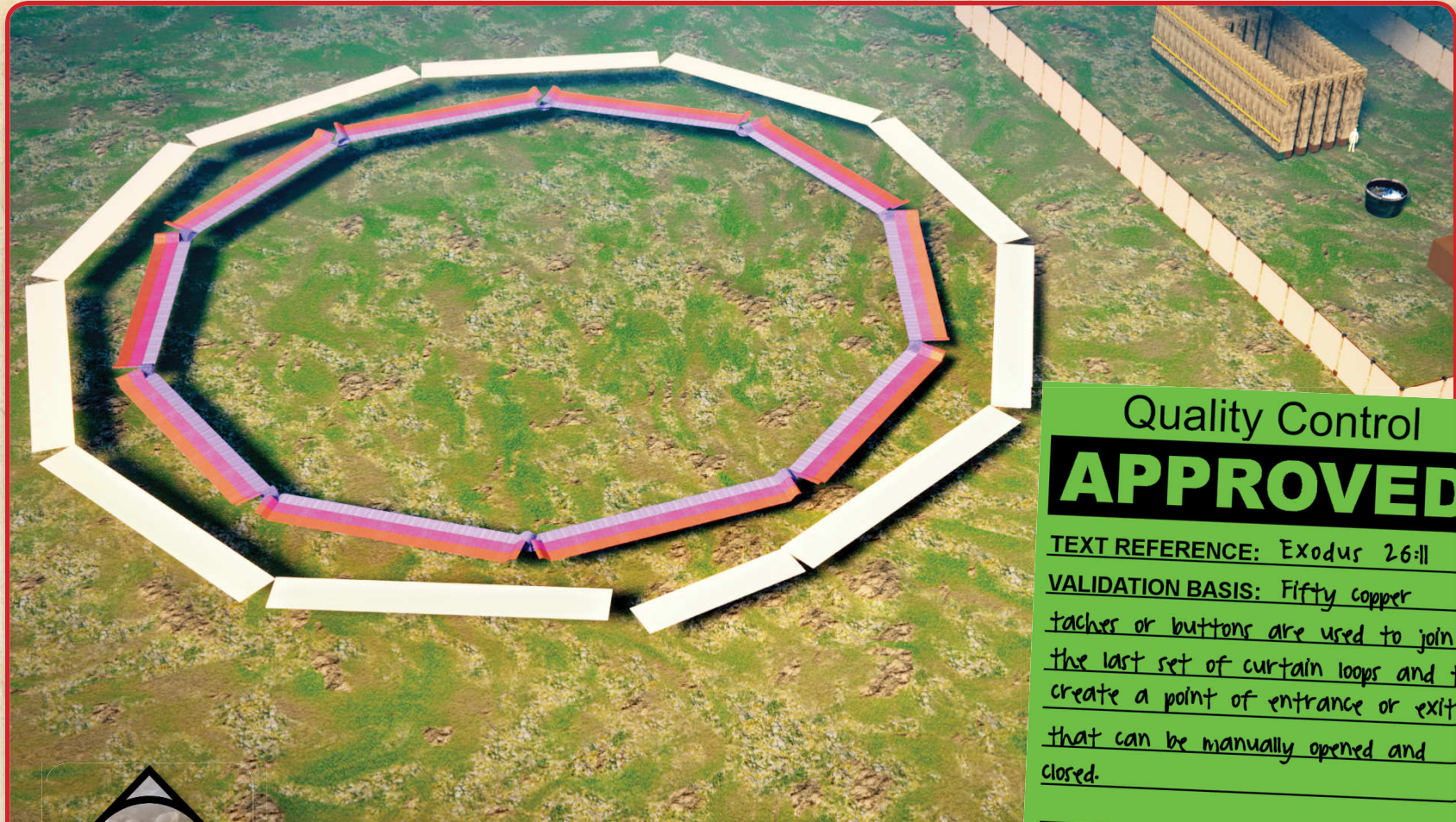
Quality Control
APPROVED

TEXT REFERENCE: Exodus 26:7-13

VALIDATION BASIS: Eleven wool
curtains (v7) measuring 30 cubits (v8)
joined into two groups (v9) are
connected by loops on short edges (v10)
to cover all Tabernacle sides (v7&13),
with the latter (sixth) curtain
(v12-13) folded in half.



*Round Hebrew Tabernacle
Folding the Sixth Wool Curtain on its Short Axis*

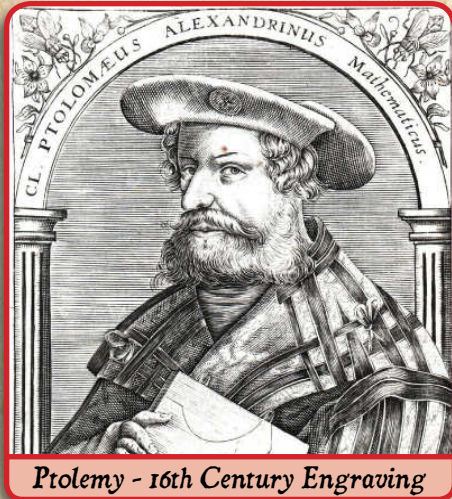


Quality Control
APPROVED

TEXT REFERENCE: Exodus 26:11
VALIDATION BASIS: Fifty copper
taches or buttons are used to join
the last set of curtain loops and to
create a point of entrance or exit
that can be manually opened and
closed.



Round Hebrew Tabernacle
Wool Curtains open at Copper Taches Joint Location



Ptolemy - 16th Century Engraving

While it should come as no surprise to those accustomed to looking to Bible texts for esoteric knowledge that Moses recorded the closest approximation to the π constant known to the ancient world (within 0.05% error), this discovery also testifies to the Tabernacle's divine and round arrangement. After all, the Exodus specifications already imply a circular wool curtain arrangement given the fact that all curtains are fitted with loops on opposite sides for interconnection with adjacent units. Given that the curtain ring was fabricated with such deliberate intentions, the 314 cubit circumference measurement would be so exact, assuming a circle with a diameter of 100 cubits, that the difference between the 3.14 approximation inferred from Exodus and the

actual π constant would amount to an error as little as 2 inches when measuring something as long as an entire football field. Thus, the 314 value for π that Exodus conveys demonstrates that the Hebrews had an outstanding grasp on mathematics long before the Greek letter π became synonymous with the mathematical constant, making Moses the ancient world record holder up until the second century Greco-Roman mathematician Claudius Ptolemy. Moreover, the 314 expression is a clear analogy for a circle—which is without beginning or end—like an eternal Hebrew God named *El Shaddai*—who put his mark on his dwelling place (see Part 5).

Overlapping Mixtures and Buttons

Finally, with respect to the wool curtain configuration, there is the matter of wool curtain-ring-assembly closure. As in the case of the linen curtains of Exodus 26:1-6, the wool curtains of Exodus 26:7-13 also employ fifty loops on the ends of the curtains to serve as joints. However, the single set of fifty “taches” used to join the two sets of wool curtains in conjunction with fifty fabric loops was specified to be copper, as opposed to the gold used for the linen curtain set.

In the case of the cylindrical wool curtain assembly, it is reasonable to surmise the copper taches would also be used in a gate or access capacity, joining the set of five curtains to the set of six

3.141592653589793

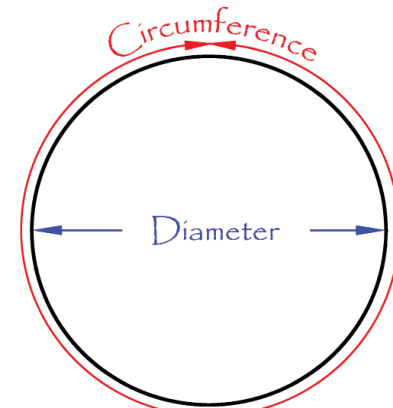
23846264338327950288419

71693993751058209749445923078164062

862089986280918233421176679821480863152823066709381400955058223172331

What is π ?

The π ratio is a mathematical constant based upon the relationship of a circle's circumference and its diameter. As an irrational number, π cannot be exactly expressed as a fraction or decimal but is often approximated at 22/7 or 3.14.



$$\pi = \frac{\text{Circumference}}{\text{Diameter}}$$

The Pi Ratio (C/D) is Constant (~3.14:1)

Copper Taches



“And thou shalt make fifty taches of brass, and put the taches into the loops, and couple the tent together, that it may be one.”

~ Exodus 26:11, KJV ~

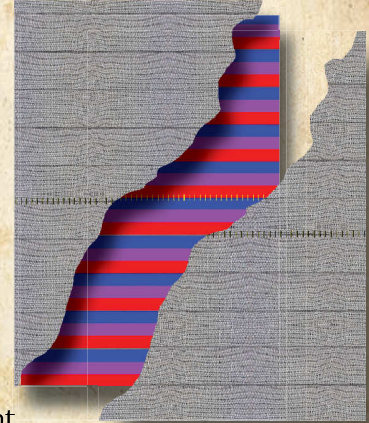


Hook-and-Loop Design
Photo by Lilly / Naturebeads.com

The Tabernacle taches probably featured some sort of hook and loop design. Alternatively, buttons with a head and hook could have also been used to make a loop-to-loop connection.

curtains at the end after the fold, and also in close proximity to the fifty gold taches used to close off the set of linen curtains.

Although this curtain-over-curtain arrangement works well with two concentric rings, further difficulties emerge in the event that curtains are connected on long edges and laid one on top of the other. First, there is the Biblical prohibition pertaining to mixing of two dissimilar fabrics (Leviticus 19:19, Deuteronomy 22:11), which should be given due consideration. Some may argue that this prohibition is to be limited to clothing, or that the prohibition is to be applied only to things that are “common” (i.e., not holy), as the Tabernacle’s coverings are considered to be. Others might propose that the overlay really doesn’t qualify as “mixing” of fabrics. But irrespective of these possible contradictions, there is the matter of the fifty brass “taches”. If equidistantly spaced across the 28 cubit-wide linen and the 30 cubit-wide wool curtain assemblies, taches intervals would be highly irregular—about 28/50 or 0.56 cubits apart for the linen, compared to 30/50 or 0.6 cubits for the wool. Provided that curtains are aligned at the front of the Tabernacle, the taches would be prone to snagging with one another and with the loops above or below as the joints of the two curtain assemblies overlap. Also, with such large spaces between the assemblies, large air gaps (about 10 to 15 inches) between buttons wouldn’t leave a contiguous connection between curtain edges. Finally, the curtains are not provided with any features or hardware for securing them to each other, to the frame beneath, to the ground below, or to anything else.



~ LEATHER COVERING ~

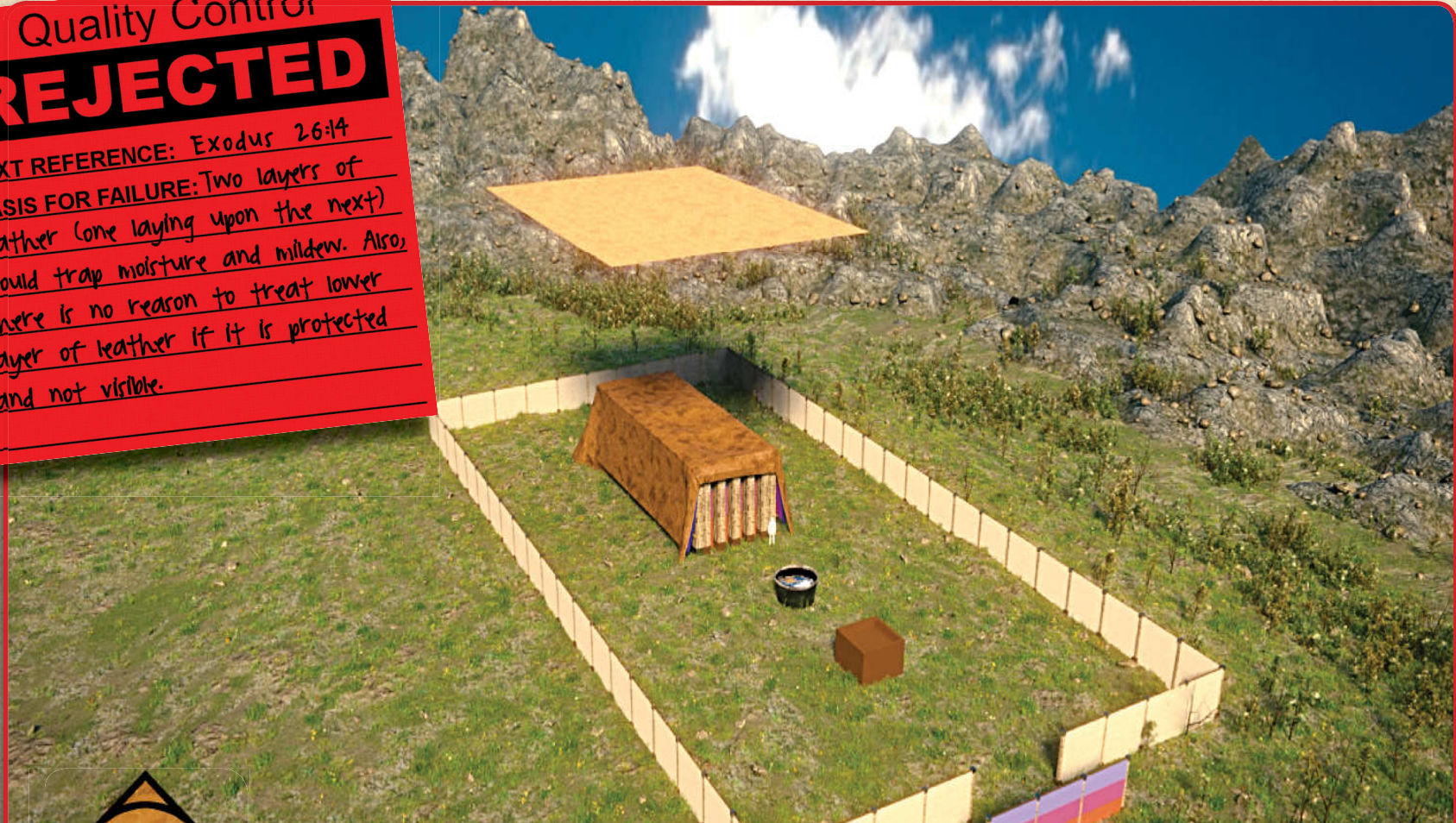
Unlike the detailed curtain descriptions, Exodus texts seem to offer little indication as to how the leather skins for the Tabernacle roof were sized or assembled (Exodus 26:14). In fact, the single Exodus verse pertaining to the leather focuses on the animal species, skin or leather treatment type, and relative position, while not giving any indication whatsoever as to the leather dimensions or quantity of skins required. Why would the Exodus texts provide exacting Tabernacle fabric sizing details while leaving the leather covering or roof detail almost completely undefined?

Quality Control

REJECTED

TEXT REFERENCE: Exodus 26:14

BASIS FOR FAILURE: Two layers of leather (one laying upon the next) would trap moisture and mildew. Also, there is no reason to treat lower layer of leather if it is protected and not visible.



*Traditional Rectangular Tabernacle
Tanned (Lower) Leather Roof with Upper Leather Layer Removed*

Tanned Hides

“And thou shalt make a covering for the tent of rams’ skins dyed red, and a covering above of badgers’ skins.”

~ Exodus 26:14, KJV ~



Moroccan Leather Tannery

For thousands of years, vegetable-based solutions have been used to transform animal skins into leather. After the hides are cleaned of hair or fur and treated with salt and potash solutions, hundreds of different roots, wood, bark, leaves, and fruit might be used to make the acidic solutions used for treating and coloring the leather. The leather tent roof would have been required a massive tanning operation.

Two-Tone Two-Layer Roof

While it is clear that four different coverings are specified over the course of the Exodus Tabernacle introduction (Exodus 26:1-14), it is evident at this point that Bible texts are not describing a four layer roof. After all, common sense and historical precedence demonstrate that a four-layer tent roof is simply not practical, and as a result, is not employed by nomadic cultures. Perhaps more importantly, this can be demonstrated not only by the Exodus descriptions of the linen and wool curtain assemblies, but also by the words used to describe each of the different materials. The linen curtains are described as making a “dwelling place” (often translated as “Tabernacle”), the wool curtains are used “to tent” around the “sides” of the linen “dwelling place”, whereas only the two layers of leather are used as roofs. Of course, it makes little sense to dye the lower leather covering red in the event that it is concealed from view and protected from the elements.

As for leather roof materials, it is plausible to assume that Israelites collected and tanned ram skins; however it is completely unreasonable to assume that a “badger”—as known in today’s English—would be employed in the capacity of a covering for the divine dwelling place. Why is badger forbidden? Because biblical hygienic law forbid the Israelites from harvesting carcasses of carnivorous mammals as they are listed as “unclean” animal types. The same principles would apply to the use of “dolphin”, “porpoise”, or “sea cows” for roof leather, albeit some animal species names have assumed radically different associations over the course of many centuries.

Although there is enough information to speculate about the arrangement and orientation of linen and wool curtains given within the first portion of Exodus 26, the same cannot be said of the leather configuration at this point. After all, if the leather is used for a tent covering, as Exodus indicates and as is consistent with nomadic tent building practices, it is not possible to determine the shape of the roof, as the details of the frame of the building have yet to be disclosed. One thing about the roof, however, is certain; it would not employ a double layer of leather as the traditional level-roof rectangular models propose. For good reason, the Law of Moses required the destruction of tents infested by mold or mildew, and a large double-layer of leather without much pitch would provide conditions of low light, moderate heat, and entrapped moisture, which are ideal for fungi colonization, but not so good for a divine dwelling place!

Houses of God or Houses of Men?

“For a day in thy courts is better than a thousand. I had rather be a doorkeeper in the house of my God, than to dwell in the tents of wickedness.”

~ Psalm 84:10, KJV ~



The Great Synagogue - Jerusalem, Israel

Traditional religious facilities do not use circular courtyards; neither do they resemble God's dwelling place as defined by the Scriptures. The Bible does not command the construction of buildings for religious assemblies.

God's Dwelling Place Reconsidered

Each year, people spend billions of hours in attendance and dedicate private fortunes to the operation, maintenance, and construction of brick-and-mortar religious buildings with the presumed intention of getting closer to God. In contrast, only an infinitesimal fraction of religious people have attempted to create full scale Tabernacle models, despite the fact that the pattern to God's dwelling place was literally given under the authority of divine mandate, never rescinded, and never replaced or superseded by new commandments to build new religious structures. How can this contrast in behavior be explained?

After many generations have passed, it seems that man's ideas about God's dwelling place have drastically departed from the pattern of God's dwelling place as divinely revealed through Moses. In dismissing the “thus saith the Lord” mandates, man has reduced God's dwelling place into a crude Tabernacle shack. Likewise, since the Tower of Babel dispersion, man's religious approaches have changed very little—with the dwelling places designed primarily with human habitation in mind, whereby man has a place to sit and reach toward heaven. Ironically, God's dwelling place is not designed for elevating man to heaven, but rather for making a place whereby God might dwell on earth in the midst of his people.

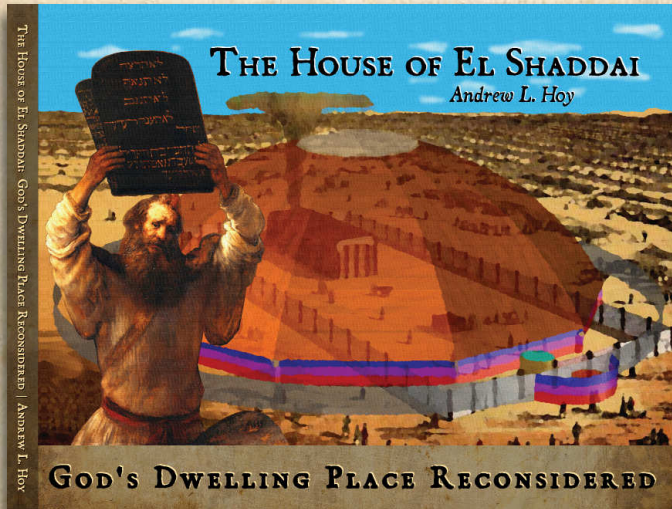
Could it be time to reconsider God's dwelling place? What if God's people endeavored to build a house in God's image and according to the pattern shown to Moses in the mountain? Could it be possible that God still wishes for his people to have a festival in the wilderness that is dedicated to him, whereby he might once again come to dwell in their midst? Maybe it's time to abandon the traditional Latin-based *Tabernacle* idea that has crippled religious thought for thousands of years. After all, God liberated and instructed the Hebrews so they could make the *Mishkan* or *dwelling place*—so that he might dwell among them...

May the Tabernacle of tradition become a distant memory, and may this work forever remind Israel and the nations of the world of the majesty and splendor of God's true dwelling place.



**Westminster Church
London, England**

~ ABOUT THE COVER ~



In August of 2016, Breaking Israel News published an article about Andrew Hoy's earth-shattering round Tabernacle discovery. The article featured a picture of two combined images—Andrew's revolutionary domed tabernacle model superimposed over W. Dickes' familiar 19th century etching entitled, *The Tabernacle in the Wilderness*. Since "a picture is worth a thousand words", the compilation image allowed Andrew's research results to be instantly contextualized and compared to the traditional rectangular model. As the article circulated, the image made it to the first page of Google's image search engine results, which demonstrated the image's public appeal. For the book, it seemed fitting to add an image of Moses from Rembrandt's famous painting, which shows Moses lifting the commandments overhead. Adding Moses to the cover not only reinforces the Exodus context, but also hints to the dichotomy of the subject matter. Is Moses raising commandments to break them, or holding them overhead to boldly proclaim them? One tabernacle design is the result of breaking the commandments, and the other design is realized by lifting them up.

~ ABOUT THE AUTHOR ~

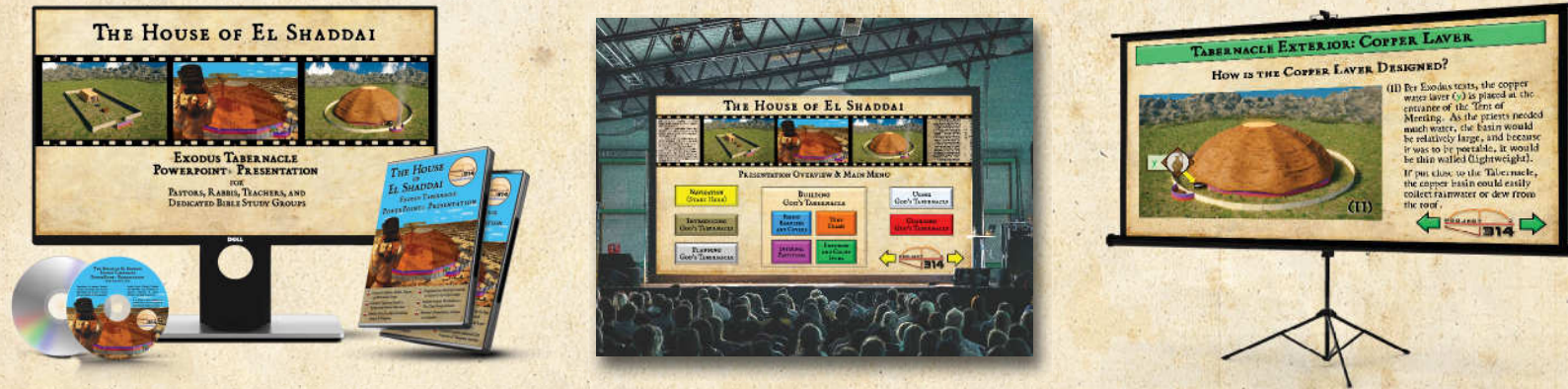
As a Wisconsin native, Andrew attended the Milwaukee School of Engineering, where his father taught engineering for over four decades. Since graduating in 1994, Andrew has worked in a variety of industries (food/service, refrigeration, coal/gas/nuclear/diesel/hydroelectric power generation, power transmission, air conditioning, industrial controls, and maritime) and served in a number of different professional capacities (intern, field service engineer, project engineer, project manager, applications engineering manager, product manager, instructor, and author).

Having a passion for Biblical Hebrew, Andrew went on to study Hebrew in Israel (Haifa University and Morasha in Jerusalem). With no particular plans to combine his language studies with his technical background, Andrew found himself at a strange crossroads after discovering the π or *Pi* constant hidden in the Bible texts. In conducting further research, Andrew came to decipher the original Hebrew Tabernacle design, and founded Project 314 and Project Betzalel, which are dedicated to Exodus Tabernacle research, education, and construction. When not working, Andrew enjoys snowboarding, cycling, in-line skating, paddle boarding, and cooking.



~ ADDITIONAL TABERNACLE STUDY RESOURCES ~

For those wishing to share this Tabernacle study with larger audiences or to incorporate this research into an interactive individual or engaging classroom study, two additional products are recommended. First, *The House of El Shaddai—Exodus Tabernacle PowerPoint® Presentation* features over 180 presentation slides, 130+ colorful diagrams and high definition images, dozens of tables, and concise commentary, making it ideal for either classroom or independent study group presentations by means of digital video projector or large home television screen.



Designed for audiences ranging from 12 to adult (and ideal for incorporation into religious education curriculum or university coursework), *The House of El Shaddai—Exodus Tabernacle PowerPoint® Presentation* includes English-Hebrew Bible Tabernacle text citations, an English-Hebrew Tabernacle-specific glossary, as well as an additional quiz presentation that features 200 questions created for the purposes of subject matter review, open forum discussion, independent study, printed class handouts or assignments, or student comprehension examination.

HARDWARE IDENTIFICATION					
GROUP I: FABRIC BARRIERS AND COVERS					
EXODUS VERSE(S)	ITEM(S)	QTY	ITEM ID	SIZE	DESCRIPTION
[26:1-6]	LINEN CURTAINS	10	[a]	28 X 4 CUBITS	RED, PURPLE, AND BLUE, w/FIFTY LOOPS ON TWO ENDS
[26:5]	GOLD TACHES	50	[b]	UNSPECIFIED	LINEN LOOP JOINT BUTTONS
[26:7-13]	WOOL CURTAINS	11	[c]	30 X 4 CUBITS	FIFTY LOOPS ON TWO ENDS
[26:11]	COPPER TACHES	50	[d]	UNSPECIFIED	WOOL LOOP JOINT BUTTONS
[26:14]	RED LEATHER	1 LOT	[e]	CALCULATED*	EARTHENED (RED) TANNIN
[26:14]	UPPER LEATHER	1 LOT	[e]	CALCULATED*	TANNED (UNCOLORED) SKINS

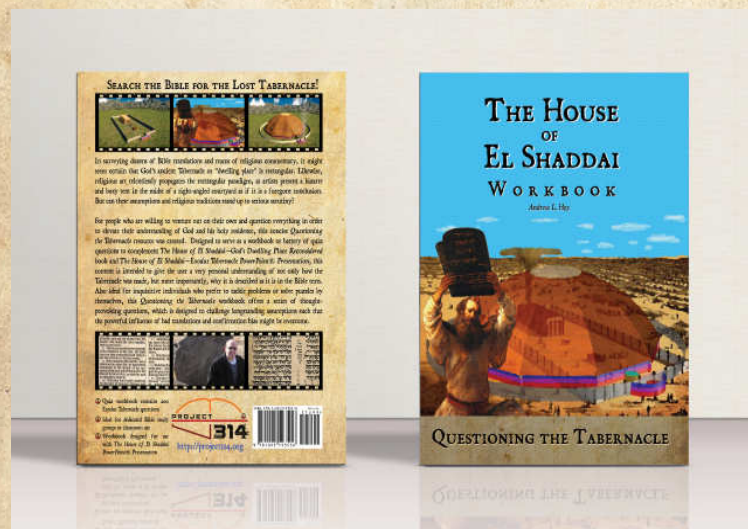
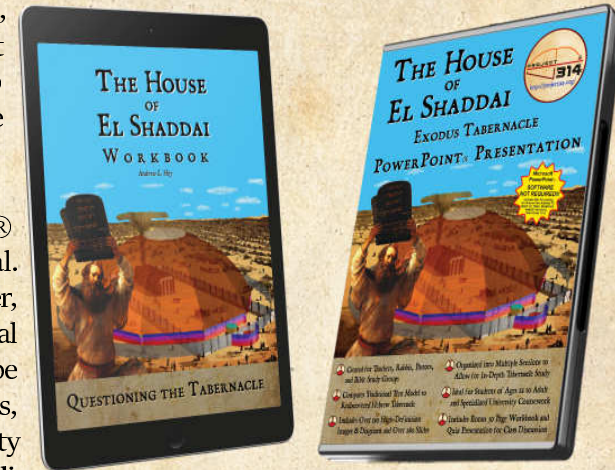
* Leather sections require frame detail for size calculation.



GUARDING THE TABERNACLE: BIBLE GLOSSARY				
CHALLENGING ENGLISH BIBLE TERMS				
ORIGINAL KJV TERM	STRONG'S REFERENCE	ALTERNATIVE STRONG'S CONCORDANCE TERMS	PRACTICAL HEBREW BASED TERMS	EXODUS VERSE REFERENCE(S)
Side	H2088	זה	This or that	26:31
Side	H3302	סוּף	To clothe	27:14, 15
Side	H6083	פֶּה	Mouth	26:18, 20; 27:9, 11-13
Side	H6793	עֵצִי	Curved side	26:20, 26, 27, 33
Sides	H6654	צֵדִי	To sidel off	26:31
Sides, 2 sides	H3411	יָרְכֵיָם	Flank	26:22, 21, 27
Sothets	H134 (H113)	אֲדָנִי	Lords or controllers	26:19, 21, 25, 28, 37; 27:10-12, 14-18

Given the wide variety of rich content and potential needs of users and students, *The House of El Shaddai Exodus Tabernacle PowerPoint® Presentation* is also equipped with links, buttons, and a site map for easy navigation for self or audience-directed studies and detailed subject matter exploration. In addition, slides are logically grouped into color-coded sections to help compartmentalize presentation content such that the subject matter may be taught in multiple class sessions of shorter durations with practical and attainable learning goals.

Although the Exodus Tabernacle presentation is primarily designed for the Microsoft PowerPoint® platform, users need not own or be familiar with PowerPoint® in order to present the material. Microsoft PowerPoint® web-based viewing tools are presently available at no charge; moreover, files are provided in formats such that PowerPoint® software or a conventional personal computer is not needed to view the presentation. While laptops and desktop computers can be used for viewing files on projectors and monitors irrespective of operating system (Windows, Mac, Linux, Android, etc.), the viewing platform flexibility extends to tablets and a wide variety of smart TV's (e.g., Amazon Fire, Android TV, Apple TV, Roku, Smartcast, webOS, etc.) via media player and familiar browser applications (e.g., Firefox, Chrome, Edge, or Safari browser platforms).



In addition to the Exodus Tabernacle PowerPoint presentation, *The House of El Shaddai Workbook - Questioning the Tabernacle* is also published independently of the digital presentation product in a perfect-bound 8.5x11” paperback format for teachers and students preferring to use traditional “hands-on” resources. Although the workbook was primarily designed to supplement the PowerPoint® product (featuring complementary content grouping and color coding), the workbook may also be used independently or alternatively as a study guide with or without this book. In addition to featuring 200 Tabernacle-based questions, the paperback workbook also dedicates a section to practical drawing exercises, and also includes an intensive Tabernacle study course certificate of completion, which may be used at the discretion of a teacher or course administrator.

For ordering information or other questions pertaining to ongoing Project 314 Tabernacle research and construction initiatives, refer to the contact information contained on the copyright and credits page at the beginning of this book.