

An Ancient Journey with the Ancient Hebrew Language

As I reflect back on my Hebrew journey which began over a decade ago, I recall what a strange and unexpected joy it was to learn the alphabet all over again as an adult. In the beginning, I found it was not difficult to learn the names of the twenty-two “aleph-bet” letters in Hebrew—especially if it was put to a simple and catchy tune. The phonics that followed each of the letters also came easy, as the majority of the letters bear obvious similarities to letters of the English alphabet. While the written letter shapes initially seemed foreign, within just a couple of weeks, I had them all mapped them into my mind as well—as if the letters were already somehow embedded in my mind, my DNA, or the core of my being since birth.

While I was under the impression that I had mastered the ancient aleph-bet system in just a few weeks, in hindsight, I’m now compelled to admit that I did not scarcely understand the Hebrew aleph-bet until I came to study Jeff Benner’s Ancient Hebrew Resource Center alphabet chart several years later. While I’m a little embarrassed to confess that I didn’t come to appreciate the significance of Jeff’s paleo-Hebrew language immediately, I will now say with pride that the *Ancient Hebrew Resource Center (AHRC) alphabet chart* is something that I’ll never forget.

Picture	Ancient Semitic/Hebrew					Modern Hebrew			Greek		Latin	
	Early	Middle	Late	Name	Meaning	Sound	Letter	Name	Sound	Ancient	Modern	Ancient
Ox head	𐤀	𐤁	𐤂	Al	Strong, Power, Leader	ah, eh	א	Aleph	silent	Α	Α	Α
Tent floorplan	𐤃	𐤄	𐤅	Bet	Family, House, In	b, bh(v)	ב	Beit	b, bh(v)	Β	Β	Β
Foot	𐤆	𐤇	𐤈	Gam	Gather, Walk	g	ג	Gimal	g	Γ	Γ	CG
Door	𐤉	𐤊	𐤋	Dal	Move, Hang, Entrance	d	ד	Dalet	d	Δ	Δ	D
Man with arms raised	𐤌	𐤍	𐤎	Hey	Look, Reveal, Breath	h, ah	ה	Hey	h	Ε	Ε	Ε
Tent peg	𐤏	𐤐	𐤑	Waw	Add, Secure, Hook	w, o, u	ו	Vav	v	Ϝ		F
Mattock	𐤒	𐤓	𐤔	Zan	Food, Cut, Nourish	z	ז	Zayin	z	Ζ	Ζ	Z
Tent wall	𐤕	𐤖	𐤗	Hbet	Wall, Outside, Divide, Half	hh	ח	Chet	hh	Η	Η	H
Basket	𐤘	𐤙	𐤚	Tet	Surround, Contain, Mud	t	ט	Tet	t	Θ	Θ	
Arm and closed hand	𐤛	𐤜	𐤝	Yad	Hand, Work, Throw, Worship	y, ee	י	Yud	y	Ι	Ι	IJ
Open palm	𐤞	𐤟	𐤠	Kaph	Bend, Open, Allow, Tame	k, kh	כ	Kaph	k, kh	Κ	Κ	K
Shepherd Staff	𐤡	𐤢	𐤣	Lam	Teach, Yoke, Authority, Bind	l	ל	Lamed	l	Λ	Λ	L
Water	𐤤	𐤥	𐤦	Mem	Water, Chaos, Mighty, Blood	m	מ	Mem	m	Μ	Μ	M
Seed	𐤧	𐤨	𐤩	Nun	Seed, Continue, Heir, Son	n	נ	Nun	n	Ν	Ν	N
Thorn	𐤫	𐤬	𐤭	Sin	Grab, Hate, Protect	s	ס	Samech	s	Ξ	Ξ	X
Eye	𐤮	𐤯	𐤰	Ghah	See, Watch, Know, Shade	gh(ng)	ע	Ayin	silent	Ο	Ο	O
Mouth	𐤳	𐤴	𐤵	Pey	Open, Blow, Scatter, Edge	p, ph(f)	פ	Pey	p, ph(f)	Π	Π	P
Trail	𐤸	𐤹	𐤺	Tsad	Trail, Journey, Chase, Hunt	ts	צ	Tsade	ts	Μ		
Sun on the horizon	𐤼	𐤽	𐤾	Quph	Condense, Circle, Time	q	ק	Quph	q	Ϟ		Q
Head of a man	𐤿	𐁀	𐁁	Resh	Head, First, Top, Beginning	r	ר	Resh	r	Ρ	Ρ	R
Two front teeth	𐁃	𐁄	𐁅	Shin	Sharp, Press, Eat, Two	sh	ש	Shin Sin	sh, s	Σ	Σ	S
Crossed sticks	𐁇	𐁈	𐁉	Taw	Mark, Sign, Signal, Monument	t	ת	Tav	t	Τ	Τ	T
Rope	𐁊			Ghah	Twist, Dark, Wicked	gh						

For additional information on this letter, see: www.ancient-hebrew.org/alphabet_changes.html

Ancient Hebrew Resource Center www.ancient-hebrew.org

To no fault of anyone, I would surmise that others familiar with the ancient Hebrew aleph-bet might have a testimony similar to my own. From my personal experience, the first time I saw Jeff’s AHRC chart, I thought I was looking at something more like Egyptian hieroglyphs than ancient Hebrew letters. But as I began to comprehend the overall premise—that the ancient Hebrew characters were actually pictographs with both object correlations and action based meanings—the simple idea began to make a great deal of sense. Once I came to understand how the ancient letters used to spell Hebrew root words can broken down and strung together to form abbreviated sentences that define and shed further light on the Hebrew terms, I was amazed and inspired.

While a handful of professional linguists are skeptical and seem to be eager to cast a dark shadow of doubt over Mr. Benner’s work, presuming it to be speculative and contradictory to the “scientific” methods and results accepted by academia, I am writing this article to offer unsolicited testimony in favor of Jeff’s findings. As a result of my own discovery and further independent study (project314.org),

I personally find the bulk of Jeff's research to be complementary to the existing body of knowledge of the ancient Hebrew language.

Discovering the Ancient Hebrew Dwelling Place

Before I elaborate on the specific AHRC connections to my own studies, it is important that the reading audience attain some perspective of my Tabernacle discovery and research. For those unaware, I have specialized in the Exodus Tabernacle since rediscovering it in 2014. Although I cannot produce archaeological remains of a tent, I nevertheless do believe that I have deciphered the ancient structure from the pages of the Exodus texts—and that the ancient “Tent of Meeting” is unequivocally round.

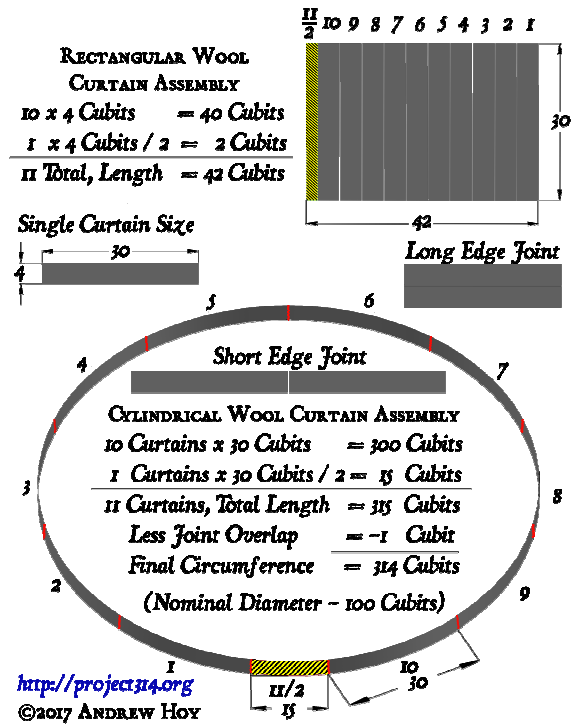
While religious traditionalists who are scarcely familiar with the English Exodus account might be quick to dismiss or even scoff outright at the notion of a round Exodus Tabernacle, there is nevertheless an abundance of evidence to support and fully endorse the conclusion. First and foremost, a number of simple proofs can be found in courtyard curtain description, as described in Exodus 26:

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)

In this short Exodus excerpt, eleven narrow curtains measuring 30 x 4 cubits are described—each curtain being equipped with fifty loops at opposite sides for interconnection with an adjacent curtain. Traditionally, these curtains are assumed to be joined at the long edges, such that a 30 x 42 rectangular swatch is made (see illustration below). However, this approach fails to connect the curtains on the proper edges, and it also fails to connect all of the curtain edges. To the contrary, the proper edges are the “outmost” edges, or sometimes interpreted as the “outermost” (i.e., farthest reaching) edges, or as more literally translated from the Hebrew, the “cut” edges (understanding that a long and narrow fabric strip would be woven in a loom at a fixed width using continuous cross thread or “weft” and “cut” to final length). Thus, the eleven curtains are all woven with loops at opposite edges for interconnection with an adjacent one, which inherently demands that the curtains are joined in a way such that a cylinder will be formed.

Perhaps of equal importance are the dimensions of the final assembly. As the eleven curtains measuring 30 cubits long are joined together at the 4 cubit edge, they would create a long circumferential strip

measuring 330 cubits; however, folding the last of the eleven curtains (reducing the sixth curtain from the second set from 30 cubits to 15 cubits per Exodus 26:9&12 for an assembled length of 315), and subtracting one cubit (accounting for the overlapping of end joints per Exodus 26:13), would make the final courtyard or “tent” dimension measure exactly 314 cubits. As 314 is a near perfect multiple of π —the mathematical constant that conveys the ratio between a circle’s circumference and its diameter—the dimensions hint to the final shape being round. As suggested above, a cylinder is the logical outworking of connecting a set of rectangular fabric strips together end-to-end—given that the last two joints on the opposite edges of the strips are not left disconnected or open ended.



Upon making this π discovery, it was simple and logical to propose a round Tabernacle hypothesis. And upon further examination, I quickly came to understand how nearly every verse of the Exodus text testifies to this fact—describing an enormous and majestic domed tent, which has been “lost in translation” and misrepresented by religious traditions for thousands of years. Convinced that I had rediscovered the “key to God’s House” by finding π in the Exodus text, I founded project314.org in order to further research and public understanding of the so-called “Tabernacle” of Moses, which is better understood to be God’s “Mishkan” or “dwelling place”.

As I am an engineer (as opposed to theologian) by training, it seems that the public has responded to my unprecedented Tabernacle discovery claim in a variety of different ways. After making the discovery known to the public, I was surprised to find that most would not investigate the claim for themselves based on the simple and straightforward 314 discovery alone (the π ratio can also be found within letters of the [Hebrew Genesis](#) and the language of [Solomon’s Temple description in the book of kings](#)). It seems that few had the inclination, aptitude, incentive, or the confidence in my round Tabernacle claim to embark upon an independent investigation. While some have accepted my discovery based upon a mixture of practical reasoning and blind faith, it seems that many remain skeptical as they continue to operate in a mode of “learned helplessness”. Ironically, it seems that people have more faith in familiar theologians who presume to decipher technical descriptions from religious texts than they have in unknown engineers dabbling with technical descriptions recorded in the same sacred texts. And because the end result of my translation is so radically different relative to the religious norm, skeptics find strength in numbers and consequentially feel justified in ignoring the one single data point that is so far off the curve—regardless of the merits of the technical arguments, similarities to ancient and nomadic architecture, or the actual translation methods that I used to arrive at the round Tabernacle conclusion.

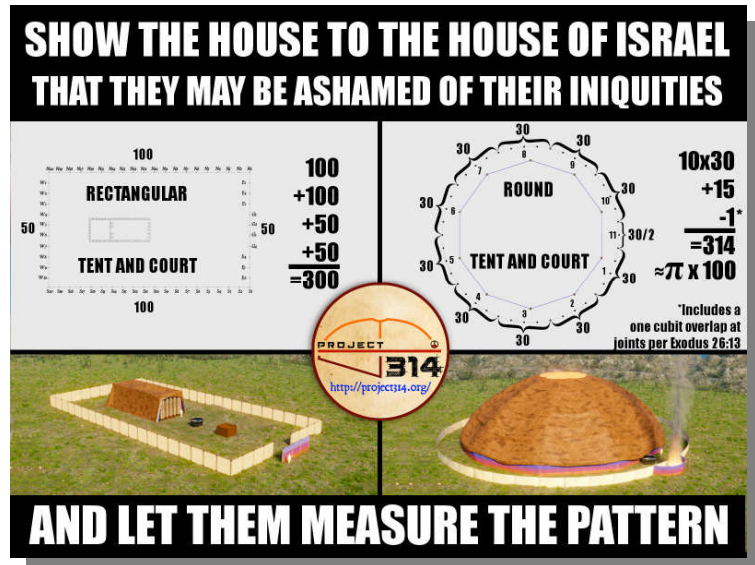
Ancient Hebrew Tent Analysis and Exegesis Results

Being inundated and indoctrinated by Bible-esque artwork since their youth, most religious people recall images of a long rectangular Tabernacle, which is nested within a large rectangular courtyard with a simple 2:1 aspect ratio. For some of those who are curious enough to test my round courtyard claim, they open their English Bibles to the unfamiliar Exodus 27 text and read about a court that measures 100 cubits wide by 50 cubits long, compare it to my round tent images, and quickly dismiss the round Tabernacle possibility. Knowing nothing of what lurks beneath the surface of their favored English translation, many defer to a simple and single sampling of the text is enough to affirm their preconceived biases instilled by religious tradition and crude artwork. Upon a brief inspection lasting five to ten minutes, most are inclined to assume that my research is inspired by a disdain for religious orthodoxy, misguided by an overactive imagination, or motivated by delusions of grandeur.

However, quite to the contrary, Project 314 Tabernacle research and conclusions are based upon very strict adherence and a literal application of the Hebrew text—as understood from very traditional and widely accepted resources. To be more specific, the original Round Tabernacle exegesis is based upon familiar lexicons, including Strong's concordance, Concordant Hebrew English Sublinear text (based on Wigram's Englishman's Concordance), Brown-Driver-Briggs Lexicon, and Gesenius' Hebrew Grammar. In addition, the notion of "Edenics" (i.e., that ancient Hebrew word meanings have been preserved to this day to various extents in post-Babel languages), and my understanding to Modern Hebrew have likewise been useful in several isolated cases where academic and traditional sources are found to be presumptive or lacking precedent.

While an engineering degree is not a prerequisite for arriving at the round Tabernacle design from the Hebrew exegesis, a fair amount of deductive reasoning is required, as is some technical aptitude, a good attention span, and good visualization skills. Likewise, some understanding of basic units of measure is required, and familiarity with ancient tents is also a plus. Truth be told, religious traditionalists have failed to demonstrate many, if not all, of these things when offering answers; and above all else, it has been a lack of discipline and relentless attention to both Hebrew and technical details that has been what has kept the design of God's dwelling place misrepresented and even entombed for thousands of years.

By applying common sense, basic engineering principles, and literally adhering to Hebrew Exodus texts, within a few short weeks or months I had proven the hypothesis to not only be viable, but really unapologetically and exclusively correct. In fact, any serious and objective engineer will admit that the traditional model makes awful



sense—or no sense—given the numerous technical problems and unknown detail when the Bible text is rendered in a “traditional” way—that is to say with the assumption that God’s dwelling place resembles a crude shoebox. While the substantiation of these seemingly audacious claims is far outside the scope of this article, interested parties may test these conclusions documented in my book ([The House of El Shaddai—God’s Dwelling Place Reconsidered](#)) or my original [Exodus Engineering Exegesis](#) drawing set.

Coverings, Tents, and Tabernacles: Ancient Hebrew Language Confusion



Eleven Wool Curtains Covering Upon the Tabernacle

One of the most basic and crucial paradigm shifts was realized when studying the wool curtains of Exodus 26:7-13, which are conventionally understood to be the second tent layer covering, but I eventually came to understand to be created for the courtyard perimeter. Traditional interpretations and translations (by Jewish and Christian sources alike) render the first verse of the text as:

And thou shalt make curtains of goats' hair **to be a covering upon the tabernacle**: eleven curtains shalt thou make. – Exodus 26:7 (KJV)

However, “to **be** a covering upon the tabernacle” isn’t quite what the Bible language says. First of all, the passive English “**be**” verb, which is perhaps most often conveyed by the active Hebrew verb **היה**, meaning to “**exist**”, is not found in the original Exodus 26:7 verse, as shown by color coded corollary Hebrew text:

ועשית יריעת עזים **לאהל על המשכן** עשתיעשרה יריעת תעשה אתם

In addition to interjecting the passive “**be**” verb, the translations generally add an indefinite article (like the “**a**” inserted into the English Exodus 26:7 text before “covering”), which denotes a singular common noun. In so doing, the **לאהל** text is assumed to be referring to a noun (**to be a covering**), as opposed to being interpreted as a simple verb. “**to cover**” (note that without the Hebrew preposition **ל**, meaning “**to**”, the Hebrew **אהל** can be used as either a noun [Strong’s H168] or a verb [Strong’s H166 & H167]).

To further complicate matters, in the most literal rendering of the Hebrew, the word **אהל** (H168) is usually not translated as “**cover**” (which appears in but 1 out of 345 occurrences), but is predominantly translated as “tabernacle” or “**tent**”, with **לאהל** conveying the idea of “**to tent**” instead of “**to cover**”. However, the English translation becomes even more confusing when translators interpret two entirely different Hebrew words (**אהל** and **משכן**, ohel and mishkan, H168 and H4908), by using the exact same English *tabernacle* word. In the case of Exodus 26:7, this translation nuance and trend is especially problematic, as the two different Hebrew words are used in such close proximity in the same sentence. Thus, to say “**to tabernacle upon the Tabernacle**” is as nonsensical as “**to tent upon the Tabernacle**” is

enigmatic; and such convoluted language might help explain why translators resorted to linguistic gymnastics in creating the typical English “to be a covering” translation. Incidentally, the Hebrew ל or “to” preposition might also be translated as “for”, which is more noun-friendly, resulting in for (a) tabernacle upon the Tabernacle” or perhaps “for (a) tent upon the Tabernacle.

Obviously, connotations and contexts have a way of dictating vocabulary usage and shaping our thinking; and such distinctions are of critical importance in translation, especially as there are not always direct English equivalents for Hebrew words. For example, in English, “cover”, “tent”, and “tabernacle” terms are each used distinctly different. We might expect to find a “cover” sealing a glass jar, but would not likely refer to that round cap as a “tent” or a “tabernacle”. If someone goes camping, they would bring a “tent” and not a “cover” or “tabernacle” to sleep beneath. In contrast, “tabernacle” or “Tabernacle” tends to be used solely in religious contexts. People might name a church or a synagogue with the “Tabernacle” term in the title in reference to the Exodus dwelling place, but would not incorporate the “tent” or “cover” term in the title, even though all buildings employ a covering overhead. Ironically, these modern religious facilities with “Tabernacle” in the namesake are generally of brick-and-mortar construction, whereas the ancient “Tabernacle” is known only as a wood and fabric tent. Of course, these three nouns can also be uniquely used as verbs, thus underscoring the complexity and importance of word selection in translation.

All that being said, how are the Hebrew אהל and משכן terms to be distinguished, or more specifically, how is the על המשכן לאהל phrase, to be understood? Fortunately, המשכן is translated plainly and fairly consistently as “the tabernacle” throughout the Bible. Moreover, with the Hebrew definite article ה or “the” preceding “tabernacle”, it stands to reason that it might be regarded as a proper noun, perhaps best rendered as “the Tabernacle”. However, this is not to say that “Tabernacle” is a good choice of words in translation, either. After all, the Latin root “Taberna”, from which “Tabernacle” (and “Tavern”) is derived, is often used to describe *shack* or *hut*, even though the Hebrew משכן or “Mishkan” term (from H7931) is more literally rooted in the action of *dwelling* or *residing*. Thus, a “Mishkan” is best understood in English vernacular as a *residence* or a *dwelling place*, as the term “Tabernacle” is practically never used in everyday conversation unless the term is coupled to something that is religious in nature.

As for the preceding על לאהל phrase, given the translators’ confusion with respect to “cover”, “tent”, and “tabernacle” usages, it is most fitting to consider the אהל term relative to physical descriptions of the curtains themselves. As illustrated above, the eleven wool curtain strips measuring 30 x 4 cubits are all designed to be connected short-edge-to-short edge, and are equipped with loops on opposite ends, with one curtain folded in half, and collectively overlapping one cubit. From this description, as well as from the math, the audience should understand that the final shape will be cylindrical (because all curtains must connect to an adjacent one), and because the final circumferential dimensions measure 314 cubits—which is a clear and obvious hint of π . Understanding that the curtain assembly would logically be arranged on a horizontal plane, deductive reasoning dictates that the curtains “over” or על the *dwelling place* must be more specifically “around” the dwelling place, especially as the *dwelling place* is comprised of an assembly of ten curtains, each measuring 28 x 4 cubits.

To infer that על, which is reasonably translated as “upon”, conveys that the tent is situated “above” (or “on top of”) the dwelling place is presumptive as it is illogical, especially if the curtains are “to cover” or “to tent” over the residence. After all, the Hebrew preposition על for “over” or “upon” works much like the English counterparts, whereby they are not necessarily describing a relative elevation or vertical relationship, but rather a relative positioning. A shirt worn “over” the body, after all, is not worn as a hat, as it is designed to surround and encompass. Of course, an Englishman is unlikely to literally think of using a vertical fence or court barricade as לאהל על or “to tent over” an area or structure—especially if that structure within the fence is a giant tent or other residence. However, regardless of our sense of entitlement, there is no assurance of a direct word-for-word equivalent in Hebrew-to-English translations. Thus, by deductive reasoning, a more practical and logical translation might read:



“And thou shalt make curtains of goats' hair to tent around the dwelling place: eleven curtains shalt thou make.”—Exodus 26:7 (Modified KJV)

For those hoping to avoid being led astray by translator bias, such as that made evident by just three Hebrew words as identified above, I always recommend tools such as interlinear Bibles (or Jeff’s mechanical Torah translation). Although the English presentation of the ideas may appear to be jumbled out of sequence or inconsistent with awkward grammar or syntax, the translations are kept short and to the point, and the literal meanings of the original texts are better preserved as there is less latitude for individual bias and tampering. Consider the AHRC mechanical translation of the same Exodus verse below:

and~you(ms)~did~DO TENT-WALL~s SHE-GOAT~s to~TENT UPON the~DWELLING ONE TEN
TENT-WALL~s you(ms)~will~DO AT~them(m) – Exodus 26:7 (AHRC-MT)

What is a “tent”?

Although a combination of deductive reasoning and diligent examination of the simple or “pashat” Hebrew text by means of conventional Hebrew lexicons and resources enabled me to rediscover the lost Tabernacle, I was nevertheless amazed at how Jeff’s pictograph alphabet research was able to affirm my own conclusions on numerous occasions throughout the project—revealing details in ways that the plain Aramaic Hebrew texts and resources could not.

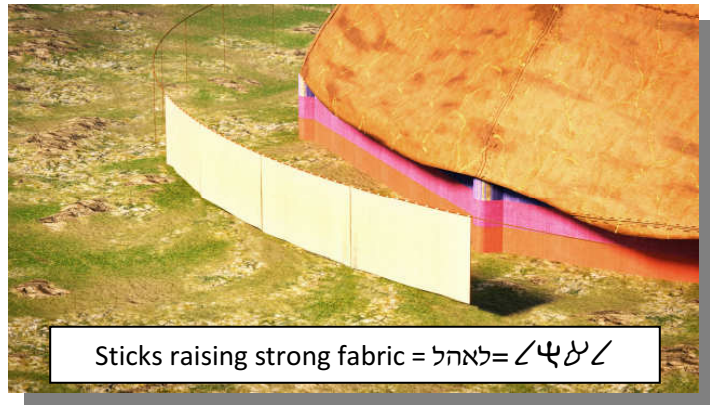
One such case of paleo affirmation was with this Hebrew אהל or “tent” term. Contrary to English usage, and as demonstrated by the rearrangement of the wool curtain set above, the Hebrew “tent” need not have a roof. While I struggled with this idea and paradigm shift at the onset of my research, I recall hearing a lecture by Rabbi Jonathan Sacks (chief Rabbi of England) making this very point—that a tent was made possible by walls alone. Strangely enough, the Hebrew אהל term, which appears as

לָפֶסֶל when presented in the more ancient pictorial form, conveys this very idea. In context, the same Exodus verse expressed exclusively with ancient Hebrew alphabet letters presents as follows:

פִּרְסוּם־וּמַעֲרָבִים **לָפֶסֶל** מִבְּרֹזֹתַי וְהָעֹרֹתַי מִבְּרֹזֹתַי
 מִבְּרֹזֹתַי פִּרְסוּם־וּמַעֲרָבִים – Exodus 26:7 (AHRC-Ancient Hebrew Font)

Cryptic as it might first look, the phrase “to tent” or **לָאָהֶל** is **לָפֶסֶל** in the ancient pictorial system. Dissecting this word-picture text, we see two sticks or staffs (**לָל**) bounding in the “aleph”—the head of an ox (**פֶּ**), which is representative of strength or a beginning, along with the ancient “hey” letter—a man elevating two hands high in the air (**סֶ**). This spelling or pattern of letters is interesting, as the courtyard boundary (Exodus 26:7-13) is created by a strong wool fabric barrier (the word for wool or עֵיטָם comes from the root יָעַ meaning “strong”), with strength being symbolized or expressed in a single letter (**פֶּ**), as indicated on the AHRC chart. To the outsider, this wool curtain courtyard the first thing that is encountered, just like aleph is the first letter of the aleph-bet. Apart from the idea of strength or beginning, there is also the action of praise, which took place around the Tabernacle, and is conveyed by the Hebrew letter “hey” or (**סֶ**). Also, this “hey” letter might be associated with the action of elevating of both the strong wool and the sticks, with two sticks represented by the Hebrew lamed (**לָל**), which further resemble two uplifted arms.

While an astute reader might realize that there are no sticks (**לָל**) listed in Exodus 26:7-13 texts—which are needed both physically and linguistically to make a Hebrew tent—the same discernment would compel a reader to conclude that there are no



dimensional details given for courtyard fabrics as mentioned in Exodus 27:9-19. In other words, upon closer examination, the reader will find that Exodus 26 describes strong fabrics that are to be slung by “sticks”, whereas Exodus 27 describes the “sticks” that are slinging the strong fabrics.

From my experience, I regret to say that this “to tent” or **לָאָהֶל** or **לָפֶסֶל** example is perhaps among some of the least interesting or compelling of all ancient Hebrew picture language examples that I have encountered. Nevertheless, the term was discussed because it is germane to the round “tent” discovery of Exodus 26:7-13 that has been introduced above, and is therefore foundational in several respects. Unfortunately, understanding the ancient pictorial terms in the case of the Tabernacle is often predicated on a more extensive knowledge base of the Hebrew Exodus account and the Tabernacle structure itself, as will be further demonstrated by the next example.

Clothing the Tent “Shoulders”

As the reader is unlikely to be familiar with much of the round Hebrew Tabernacle, it is particularly impractical to offer extensive proofs and ancient Hebrew pictorial language examples using the Tabernacle’s interior, overall configuration, or individual hardware nuances. However, as the courtyard

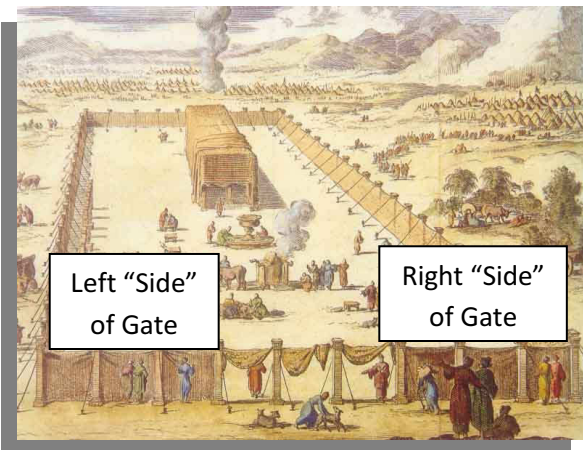
has been introduced, the curious use of the Hebrew term **כתף** will also be considered—which is rendered as **ל+ש** using the ancient pictorial letters and most literally translated as “**shoulder**”. By now, it should come as no surprise to suggest that the translators have all but mangled the Hebrew Tabernacle courtyard description as it is translated into the English Exodus:

The hangings **of one side of the gate shall be** fifteen cubits: their pillars three, and their sockets three. And **on the other side shall be** hangings fifteen *cubits*: their pillars three, and their sockets three. (KJV)

וחמש עשרה אמה קלעים **לכתף** עמדיהם שלשה ואדניהם שלשה: **לכתף** השנית
 חמש עשרה קלעים עמדיהם שלשה ואדניהם שלשה:

שש/ש ממשבסמס **ל+ש** מבו/פ שמש פריששמש
 מבו/פ שרישמש ממשב +בשש **ל+ש**: שש/ש ממשב
 :שש/ש ממשבשש שש/ש ממשבסמס – Exodus 27:14-15

As the text continues describing courtyard anatomy, it is of particular note that all **magenta** text that is flagged in the translation above has no direct correlation in the original Hebrew verse. As serious



English Bible aficionados know, words that are presented in **italics** in the King James are understood to be added for continuity of thought based on translator inference. In this case, the word for “**gate**” is one such term—there is no mention of the word in Hebrew in Exodus 27:14 or 15. Nevertheless, with inference and eisegesis driving the translation, courtyard configuration and dimensional data are assumed to be interpreted in accordance with the rest of the rectangular paradigm, as shown in the adjacent rectangular Tabernacle picture.

Apart from the italicized baggage cluttering up the translations, there is again a particular problem with the translator’s choice of words. In particular, **כתף** is translated as “**side**”. While this is not an isolated occurrence (**כתף** is rendered as “side[s]” in the King James Bible 34 of 67 times), this “**side**” term fails to capture the principle ideas as conveyed in the Strong’s concordance.

Strong’s H3802 (**כתף**): From an unused root meaning **to clothe**; the **shoulder** (proper, that is, upper end of the arm; as being the spot where the garments hang); figuratively *side piece* or lateral projection or anything: - arm, corner, shoulder (-piece), **side**, undersetter.

Although “**side**” is permitted by the **כתף** concordance definition, this is not to say it is a good choice of words or remotely representative of the Moses’ instructions. And this wouldn’t be the first time that translators have generically translated more particular Hebrew terms into the word “side”. In fact, at least 20 other Hebrew words have on some occasion been translated as “side” (חגר, חוף, ימין, ירך,

זה (תמן, שפה, שטר, רוח, קיר, קדם, צלע, צד, פאה, עבר, סבב, מתן, מזרח, כתף, כה, זה). This is especially ironic in the case of the Tabernacle narrative, as the English word “side” likely comes from the real Hebrew word צד which literally means “side” and pronounced “tsad”. In fact, this very צד word further speaks to the traditional misappropriation of the wool curtains described in Exodus 26:7-13, as verse 13 uses the word for “side” as it describes the wool curtains which are to be “stretched over the side of the Tabernacle” or in the Hebrew, סורח על צדי המשכן. Of course, the traditional Tabernacle models do the opposite as they universally presume their 42 x 30 cubit wool covering to be installed “upon” or “over” or “on top of” the wood frame and linen fabric beneath. Nevertheless, the relatively vague English “side” word, which is mostly used to define a relative location when used to describe objects, is used to the shame of King James translators in Exodus 27:14-15.

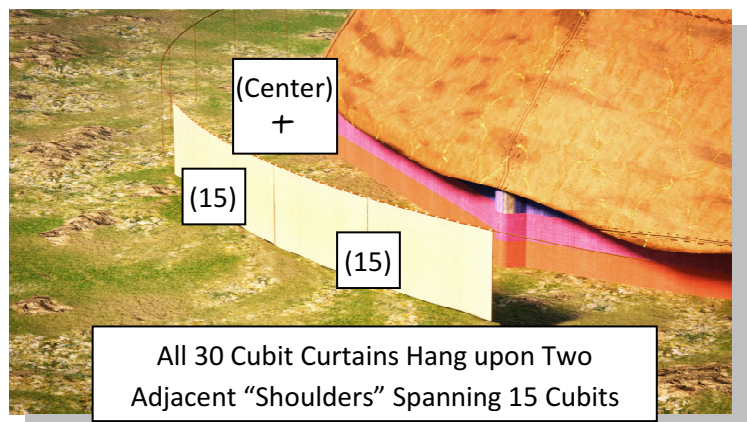
Understanding that verse 14 and 15 are a continuation of a larger and comprehensive courtyard description which began in verse 9, that “to clothe” or “to shoulder” is a more accurate representation of לכתף, and seeing that the wrong prepositions are used (of and on are used in place of to or for), a more literal translation of the Hebrew is as follows:

And fifteen cubit hangings to clothe their posts, three; and their controllers, three; and to clothe the second, fifteen (cubit) hangings, their posts three, and their controllers three. – Exodus 27:14-15

Or, perhaps more appropriately:

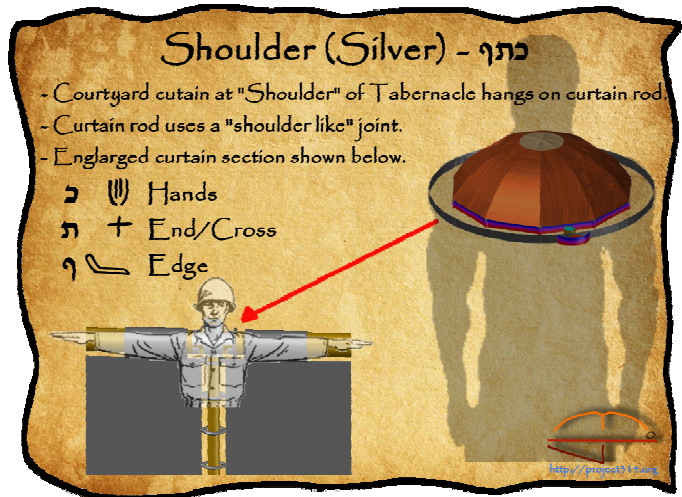
And fifteen cubit hangings to shoulder their posts, three; and their controllers, three; and to shoulder the second, fifteen (cubit) hangings, their posts three, and their controllers three. – Exodus 27:14-15

Given that wool fabrics measuring 30 cubits long were provided “to tent” or “for a tent” (לאהל or לצעל), it should come as no surprise that Tabernacle courtyard fabrics were specified to be “clothed” or “shouldered” (לכתף or לשול) using two stick-like 15 cubit frame sections. Understanding that the center post is one of five stick-like copper parts suspending the 30 cubit wool curtain, both the image and the Hebrew word picture formed begins to make more sense.



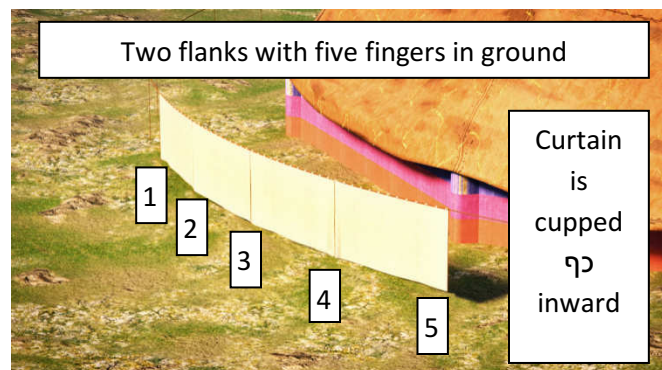
With respect to the “shoulder” as conveyed by ancient pictorial Hebrew לשול letters, we see that the letter “tav” is dividing the three letter word, which is drawn to resemble the crossing of sticks ט or (†). Strangely enough, the same can be said for the two shoulders or flanks, which are likewise divided by a center post that intersects with two horizontal rods (see above). Needless to say, the “tav” letter (†)

somewhat resembles a human torso with arms spread out at the shoulder—perhaps corresponding with the “hey” letter (ה), which is found in the Hebrew word for “tent” and depicts arms raised in the air. As a garment is symmetrically slung over two human shoulders, the same might be said of this center tee junction, which slings the fabric curtain over the arm-like rod extensions which extend from the center tee junction. As the courtyard curtain rod system employs a sort of “T” joint, it’s clear that the hardware used for the Tabernacle frame takes on a configuration and function similar to the human shoulder; hence the language “to clothe” or “to shoulder”.



Apart from “shouldering” fabric, the curved courtyard fence section also “cups” or “caphs” the dwelling place in its hollow. Again, it is noteworthy that the ancient Hebrew “caph” כ or (כ) is related to a cupped human hand, which is comprised of five fingers. Considering that the single fabric section, consisting of two flanks, is held up by five posts (measuring three posts from the overlapping center post in both left and right directions), the section might also be likened unto the five fingers extending downward from the shoulder above.

Finally, there is “pey” or פ, which is the ancient letter (פ). As shown on the AHRC chart, the Greek *Pi* or letter π comes from this Hebrew word, as it has been related to perimeter. Also, as indicated by the chart, the letter (פ) is also understood to resemble a mouth or lips, which is consistent with the Hebrew description found in Exodus. Specifically, the courtyard is literally made “to edge”, “to mouth” or “to lip”, as conveyed by לפאה or לפאת, according to Exodus 27:9 and 27:11. This, of course, is very close to the relationship demonstrated by the aleph (א) in the tent term as it related to the “strong wool” curtains—as the Hebrew terms עזים and עזי seem to convey.



In summary, the courtyard “shoulders”, as described by the Hebrew כתף or (כ+ש), are like open and cupped hands (כ), formed by crossing rods (+), which are found at the outer lip or mouth (פ) of the Tabernacle facility. Even the final assembly of כתף seems to resemble a pair of shoulders as the building profile is viewed at eye level, with the shoulders being the outermost side extents protruding

from the overall Tabernacle facility or complex. Moreover, it is interesting that the Hebrew tent word picture story about strong (wool fabric) elevated by sticks, as told by **לאהל** or **לפסל**, not only adds another layer of dimension to the courtyard configuration, but also reads complementary to the story of the courtyard shoulders, as told by the Hebrew **כתף** or **תש** letter sequence. Keep in mind that these are but two words, making this a fraction of the puzzle and the beginning to the story..

The Ancient Hebrew Alphabet and Tent Witnesses

After Jeff extended the invitation to write an article for his AHRC audience, I wasn't quite sure what content I wanted to write about. So I made a point to take a fresh look at the comprehensive whole that Jeff has condensed to a single sheet. As I scoured through the familiar alphabet, after overlooking the obvious for several years, it suddenly struck me: It seems that every letter of the Ancient Hebrew alphabet is instrumental in telling the overall Tabernacle tale. Consider the aleph-bet-tent correlations:

- The letter ב or ו or “bet” was originally drawn to represent a tent floor plan.
- The letter ו or י or “vav” is a picture of a tent peg.
- The letter ח or פ or “chet” depicts a tent wall.
- The letter ד or ו or “dalet” refers to a doorway, which a tent must have.
- The letter ל or ז or “lamed” is a rod / shaft / stick, which are used to hold up the tent frame.
- The letter ת or ת or “tav” is portrayed as crossed sticks, which are used to make the tent frame.
- The letter ס or פ or “sameck” is tack/pin-like, as used for court posts and sting compass lines.
- The letter מ or מ or “mem” is water, which is found in the basin next to the tent.
- The letter ט or ט or “tet” is container-like, as is the round copper altar at the gate of the court.
- The letter ז or ז or “zayin” is a hatchet, which is used for slaughter at the altar.
- The letter נ or נ or “nun” is seed, which was offered (e.g., grain or first-fruits) at the altar.
- The letter פ or פ or “peh” resembles a lip or a mouth and alludes to the facility's perimeter.
- The letter ר or ר or “resh” or “rosh” is a head, which is what Exodus called the tent top.
- The letter ק or ק or “caph” is like an open/cupped hand, as the court is described (above).
- The letter ש or ש or “shin” portrays an opposing pair, as were the courtyard halves.
- The letter ה or ה or “hey” conveys praise (human), revelation (divine), and elevation (tent).
- The letter א or א or “aleph” is the ox head, and oxen would be used to haul tent beams.
- The letter ג or ג or “gimmel” is drawn like foot or camel, which are used by wandering nomads.
- The letter יד or יד or “yad” is drawn like a hand, which depicts work and worship.
- The letter צ or צ or “tzade” shows a wandering path, as were Israel's journeys.
- The letter ק or ק or “quf” is subdivided circle, common to sunrise, equinox, and the domed tent.
- The letter ע or ע or “ayin” is where “eye” comes from, and the structure looks like an eyeball.

Clearly, the entire wilderness-desert-life experience can be seen in this remarkable aleph-bet language. Even two three letter words are able to tell their own story. But this is only the beginning. What might the Tabernacle pattern and the ancient Hebrew alphabet reveal to you?