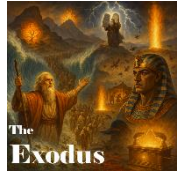




**Clothed in Glory:
The High Priest a Shadow of the Messiah
Exodus 38 & 39
(Lesson #38)**



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38:1-6 ¶ He made the altar of burnt offering of acacia wood. Five cubits was its length, and five cubits its breadth. It was square, and three cubits was its height. 2 He made horns for it on its four corners. Its horns were of one piece with it, and he overlaid it with bronze. 3 And he made all the utensils of the altar, the pots, the shovels, the basins, the forks, and the fire pans. He made all its utensils of bronze. 4 And he made for the altar a grating, a network of bronze, under its ledge, extending halfway down. 5 He cast four rings on the four corners of the bronze grating as holders for the poles. 6 He made the poles of acacia wood and overlaid them with bronze. 7 And he put the poles through the rings on the sides of the altar to carry it with them. He made it hollow, with boards.

The construction of the altar of burnt offering, described in Exodus 38:1–7, shifts our focus from the interior beauty of the Tabernacle to the point of encounter between a holy God and a sinful people.

Bezalel and his craftsmen fashioned the altar from acacia wood (*shittim* wood)—a durable, desert-hardened timber—and overlaid it with bronze.

Measuring five cubits square and three cubits high, the altar served as the central location for the daily sacrifices required for the atonement of the people.

The choice of bronze for the altar’s overlay and its various utensils, the pots, shovels, basins, forks, and fire pans, is highly significant. In the hierarchy of the Tabernacle’s materials, gold was reserved for the interior, while bronze, a metal associated with judgment and endurance, dominated the outer courtyard.

The altar was equipped with a bronze grating and four rings for the carrying poles, also made of acacia and overlaid with bronze. This portability was essential; the Tabernacle was not a static temple but a **“tent of meeting”** (*ohel moed*) that traveled with Israel through the wilderness. This mobility signaled that God’s presence was not confined to a single geographic location but He was actively leading His people toward the Promised Land.

The Hebrew word for the **altar** is *mizbeah* (literally, a “place of slaughter”). The altar was the place where the *hesed* (steadfast love/covenant loyalty) of God met the reality of human rebellion.

The requirement that the fire upon the altar be kept burning continually (Lev 6:12–13) serves as a theological reminder of the ongoing nature of intercession. This fire was originally kindled by Yahweh Himself (Lev 9:24), signifying that true atonement is an act initiated by God Himself, not a ritual invented by man.

CHRISTOLOGICAL CONNECTION AND TYPOLOGY:

The bronze altar serves as a profound type of the sacrifice of Jesus Christ. The daily morning and evening sacrifices were offered on this very altar and pointed forward to Jesus. Remember what we read in (Jn 1:28-29).

While the sacrificial system under the Law was repetitive, the New Testament emphasizes the finality of Christ's work. The “eternal fire” of the Old Testament altar, which required constant maintenance, finds its fulfillment in the finished work of the Cross. Consider (Heb 10:12-14).

The typology here is compelling:

- **The Altar:** Christ is both the Altar and the Offering. He is the mediator who reconciles heaven and earth.
 - **The Bronze:** Often associated in Scripture with the endurance of divine judgment, the bronze overlay speaks to the capacity of the Son to bear the weight and fire of God’s wrath against sin.
 - **The Sufficiency:** Just as the altar was the only place where the people could find atonement, Christ remains the only place of salvation.
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Vs - 8 He made the basin of bronze and its stand of bronze, from the mirrors of the ministering women who ministered in the entrance of the tent of meeting.

Here in Vs 8 Moses records the construction of the *kiyor* (basin or laver) and its stand from the “*mirrors of the ministering women who ministered at the entrance of the tent of meeting.*” This detail is unique in the construction narrative, as it highlights a specific group of women who surrendered their personal **tools of beauty** to facilitate the **holiness required for temple service.**

In the ANE, mirrors were not glass but highly polished disks of bronze or copper. These were luxury items, often ornate and personal.

While the exact nature of these ladies’ duties are not detailed, their presence at the “*entrance of the tent of meeting*” suggests a recognized, albeit non-priestly, role in the daily life of the sanctuary. Later, in 1 Samuel 2:22, we see this group still existed during the time of Eli the priest.

Some scholars suggest these women may have been involved in maintenance, weaving, or organized prayer support of the Tabernacle.

Their sacrifice, giving up the very instruments used to view their own reflections, symbolizes a transition from self-focus to God-focus.

Priests were commanded to wash their hands and feet before officiating (Exodus 30:19–21). To neglect this was to invite divine judgment. This was a stark reminder that while a priest might be “positionally” consecrated (washed during ordination), he must remain “practically” clean to draw near to a holy God.

CHRISTOLOGICAL CONNECTION AND TYPOLOGY:

The Laver is a vivid type of our ongoing need for cleansing in the Christian life.

- **The Washing of the Word:** Just as the women’s mirrors were melted down to create the vessel of cleansing, the Word of God serves as a “*mirror*” (James 1:23–25). When we approach Christ, His Word reveals our true condition, convicting us of the “dust” of the world we have accumulated.
- **Ongoing Cleansing:** Christ provides not only the initial washing of regeneration (Titus 3:5) but also the continual cleansing we need as we walk through a fallen world (Jn 13:10). As we walk through a fallen world, we require the constant application of the Spirit and the Word to maintain our fellowship with the Father.
- **Access for All Believers:** Under the Old Covenant, only the priests washed at the laver. Under the New Covenant, all believers are made a “*royal priesthood*” (1 Peter 2:9):

This act of the women serves as a beautiful precursor to the New Testament call to present our bodies as “*living sacrifices*” (Rom 12:1).

Vs 9-20 And he made the court. For the south side the hangings of the court were of fine twined linen, a hundred cubits; 10 their twenty pillars and their twenty bases were of bronze, but the hooks of the pillars and their fillets were of silver. 11 And for the north side there were hangings of a hundred cubits, their twenty pillars, their twenty bases were of bronze, but the hooks of the pillars and their fillets were of silver. 12 And for the west side were hangings of fifty cubits, their ten pillars, and their ten bases; the hooks of the pillars and their fillets were of silver. 13 And for the front to the east, fifty cubits. 14 The hangings for one side of the gate were fifteen cubits, with their three pillars and three bases. 15 And so for the other side. On both sides of the gate of the court were hangings of fifteen cubits, with their three pillars and their three bases. 16 All the hangings around the court were of fine twined linen. 17 And the bases for the pillars were of bronze, but the hooks of the pillars and their fillets were of silver. The overlaying of their capitals was also of silver, and all the pillars of the court were filleted with silver. 18 And the screen for the gate of the court was embroidered with needlework in blue and purple and scarlet yarns and fine twined linen. It was twenty cubits long and five cubits high in its breadth, corresponding to the hangings of the court. 19 And their pillars were four in number. Their four bases were of bronze, their hooks of silver, and the overlaying of their capitals and their fillets of silver. 20 And all the pegs for the tabernacle and for the court all around were of bronze.

The construction of the courtyard delineates the sacred space where the Tabernacle resided.

Spanning 100 cubits in length and 50 cubits in breadth, the court was enclosed by fine twined linen hangings suspended from pillars. This structure served as the boundary between the common ground of the camp and the holy ground of the sanctuary, establishing a clear distinction between the profane and the sacred.

The materials used in the court reflect a deliberate theological progression. As one moves from the periphery toward the center, the value and brilliance of the materials increased:

- **The Courtyard (Bronze):** Dominated by bronze, the courtyard is the place of atonement. Bronze, known for its hardness and association with fire and judgment, reflects the reality that one must be “*tried*” and cleansed before approaching the presence of God.
- **The Tabernacle (Silver and Gold):** Within the Tent itself, the transition occurs. Silver, often associated with redemption (the atonement money), forms the foundation, while gold represents the glory and deity of God.

This architectural design serves as a visual sermon: it is a journey from the “outer court” of the world into the radiant, unfiltered glory of the Holy of Holies. The movement is one of refinement—from the necessity of sacrifice (altar) to the necessity of purification (laver) to communion with the Divine (mercy seat).

CHRISTOLOGICAL CONNECTION:

The most striking feature of the court’s design is its singular point of entry. The gate on the east side, woven with blue, purple, scarlet, and white, stands as the exclusive access point to the presence of God.

The gate is deeply symbolic of the **person and work of Christ**:

- **Blue:** His heavenly origin (John 6:38).
- **Purple:** His messianic royalty (Matthew 27:29).
- **Scarlet:** His sacrificial death (Hebrews 9:12).
- **White (Fine Linen):** His perfect, spotless righteousness (1 Peter 1:19).
- **Exclusivity:** Just as there was only one gate into the courtyard, Scripture maintains the exclusivity of the Gospel. Jesus identified Himself as the fulfillment of this typology (Jn 10:9 & Jn 14:6).

Today, in Christ, the **veil is torn** and the gate is **open**, yet the **principle remains**: we **enter the presence of the Father only** through the **merits of the Son**.

Vs 21-23 These are the records of the tabernacle, the tabernacle of the testimony, as they were recorded at the commandment of Moses, the responsibility of the Levites under the direction of Ithamar the son of Aaron the priest. 22 Bezalel the son of Uri, son of Hur, of the tribe of Judah, made all that the LORD commanded Moses; 23 and with him was Oholiab the son of Ahisamach, of the tribe of Dan, an engraver and designer and embroiderer in blue and purple and scarlet yarns and fine twined linen.

As the construction phase draws to a close, the narrative shifts from the artistry of the craftsmen to the administrative integrity of the project.

Verses 21–23 provide a formal transition, shifting focus to the stewardship of the materials. We are introduced to the divine oversight through Moses, the priestly management by Ithamar, and the master craftsmanship of Bezalel and Oholiab.

This passage is not merely a record of items; it is a testament to the transparency and order that characterized the **service of Yahweh**.

The mention of Ithamar, the son of Aaron, is significant. As the youngest son of the High Priest, Ithamar was tasked with the immense responsibility of oversight for the Levites who served the Tabernacle.

This underscores a crucial biblical principle: spiritual service requires both the “art” of worship (the craftsmanship) and the “order” of administration (the accounting). **The work of the Kingdom is not just about passion; it is also about accountability.**

The pairing of Bezalel (from the royal tribe of Judah) and Oholiab (from the tribe of Dan) serves as a beautiful picture of unity in the body of believers then and now.

The text explicitly notes that they “**made all that the LORD commanded Moses.**” This repetition serves as a refrain of obedience. They **did not improvise; they executed.**

The “final inventory” that follows in the subsequent verses. This accounting serves several vital purposes:

- **Transparency:** By providing a public reckoning of the gold, silver, and bronze, Moses ensures that the community’s sacrificial giving is honored. There is no room for suspicion of mismanagement.
- **Stewardship:** The Tabernacle was the “Palace of *Yahweh*.” A project of such divine importance demanded the highest standards of financial and material integrity.
- **Magnifying the Gift:** By documenting the staggering volume of precious metals, the text allows the reader to grasp the magnitude of the people’s generosity

TYOLOGICAL REFLECTION:

The Church is often described as a building—a “temple” being constructed by the Holy Spirit. Just as Bezalel and Oholiab were divinely empowered for their specific tasks, the New Testament teaches that every member of the body of Christ is given spiritual gifts (*charismata*) for the building up of the house of God.

We are all “**craftsmen**” in the construction of the Kingdom, and we are all held to the standard of “**doing all that the Lord commanded.**”

This accounting section is the bridge between the **Vision** (the instructions God gave on the mountain) and the **Reality** (the completed structure).

Vs 24 All the gold that was used for the work, in all the construction of the sanctuary, the gold from the offering, was twenty-nine talents and 730 shekels, by the shekel of the sanctuary.

Here Moses specifically accounts for and outlines the amount of gold used in the building of the Tabernacle, associated furnishing, and associated garments. Moses lists the total at 29 talents and 730 shekels:

- **1 Talent:** 3000 Shekels, approximately **75 pounds** ($29 \times 75 = 2,175$ lbs.)
- **1 Shekel:** Approximately 0.025 pounds
 - **730 Shekels:** Approximately (**18.25 lbs.**)
- **Total Weight = 2,193.25 lbs.**
- **Value:** At \$4,440 dollars per troy ounce. The value of gold alone would be in today's value - **\$141,991,200!**

Vs 25 The silver from those of the congregation who were recorded was a hundred talents and 1,775 shekels, by the shekel of the sanctuary:

The silver as recorded given from the congregation was 100 talents plus 1,775 shekels. Using as the gauge the shekel of the sanctuary:

- **1 Talent:** 3000 Shekels, approximately **75 pounds** ($100 \times 75 = 7,500$ lbs.)
- **1 Shekel:** Approximately **0.025 lbs.**
 - **1,775 Shekels:** Approximately (**44.38 lbs.**)
- **Total Weight = 7,544.38 lbs.**
- **Value:** At \$74.75 per troy ounce. The value of silver would be in today's value - **\$8,218,696!**

Just in silver and gold **over 150 million dollars!**

Vs 26 - a beka a head (that is, half a shekel, by the shekel of the sanctuary), for everyone who was listed in the records, from twenty years old and upward, for 603,550 men.

Here Moses reminds us of the **redemption money** that was collected for each **male 20 years old and upward**. Here we are told that it was a “**beka**” a person (that is a half shekel for each person).

Remember what we read in (Ex 30:11-16). The number of the men who paid the $\frac{1}{2}$ shekel tax was **603,550**.

The Calculation:

- $\$603,550 \text{ men} \times (0.5 \text{ shekels}) = 301,775 \text{ shekels total.}$
- $\$301,775 / 3,000 \text{ shekels per talent} = 100 \text{ talents and } 1,775 \text{ shekels.}$

So, the silver they collected worked out to be the exact amount of silver they needed. Although we read a couple of times that they collected “**more than they needed**” that the amount the people brought was more than enough” (Ex 36:6-7), in this case of the silver that was collected, was precisely what was needed!

Vs 27-28 The hundred talents of silver were for casting the bases of the sanctuary and the bases of the veil; a hundred bases for the hundred talents, a talent a base. 28 And of the 1,775 shekels he made hooks for the pillars and overlaid their capitals and made fillets for them.

The Foundation (100 Sockets): By casting the 100 bases (each weighing a talent, or ~75 lbs.) from the atonement silver, the entire weight of the Tabernacle structure rested upon the lives of the “redeemed.”

The Finishing Details: The remaining 1,775 shekels (~44.4 lbs.) were used for the functional elements:

- **Hooks:** For hanging the curtains.

- **Capitals:** The tops of the pillars.
- **Fillets (or bands):** The rods connecting the pillars, which provided the structural integrity for the entire enclosure.

Vs 29-31 The bronze that was offered was seventy talents and 2,400 shekels; 30 with it he made the bases for the entrance of the tent of meeting, the bronze altar and the bronze grating for it and all the utensils of the altar, 31 the bases around the court, and the bases of the gate of the court, all the pegs of the tabernacle, and all the pegs around the court.

Next Moses lists the bronze that they collected:

- **1 Talent:** 3000 Shekels, approximately **75 pounds** (70 x 75 = **5,250 lbs.**)
- **1 Shekel:** Approximately **0.025 ounces** (**Approx. 60 lbs.**)
- **Total Weight = 5,310 lbs.**
- **Total = value \$22,171**

With this bronze they made the bases for the entrance of the tent of meeting, the bronze altar, the bronze grating, and bronze utensils. They also made the bases that go around the court as well as the pegs for the tabernacle and the pegs that go around the court.

39:1 ¶ From the blue and purple and scarlet yarns they made finely woven garments, for ministering in the Holy Place. They made the holy garments for Aaron, as the LORD had commanded Moses.

So first, in the overarching sense, Moses records that Oholiab took the blue, purple, and scarlet yarns and made, constructed finely woven garments for Aaron as the Lord had commanded Moses.

It appears that Bezalel was the primary architect, but Oholiab was the master at weaving and embroidery.

Two craftsmen, at the top of their game, being used by God simultaneously.

The same Blue, Purple, and Scarlet yarns used in the Sanctuary are used for the High Priest's garments.

As I stated before: In the world, we say 'the man makes the clothes.' But in the Tabernacle, it is the reverse: **The garments make the office.** Because the man inside them was a sinner, the garments were necessary to 'cover' him and clothe him in the holiness he could not produce on his own.

In this way, Aaron was a walking, living typology of the Messiah, who would one day not just wear, but *embody*, these qualities of divinity, royalty, and sacrifice.

Vs 2-5 He made the ephod of gold, blue and purple and scarlet yarns, and fine twined linen. 3 And they hammered out gold leaf, and he cut it into threads to work into the blue and purple and the scarlet yarns, and into the fine twined linen, in skilled design. 4 They made for the ephod attaching shoulder pieces, joined to it at its two edges. 5 And the skillfully woven band on it was of one piece with it and made like it, of gold, blue and purple and scarlet yarns, and fine twined linen, as the LORD had commanded Moses.

Moses, walks us through how the craftsmen made the ephod of God, blue, and purple, with fined twined linens. Moses also describes how the craftsmen made gold thread: **“they hammered out gold leaf, and he cut it into threads.”** This ephod was beautiful, expensive, and took amazing skill to create.

In **Vs 4** – we are told that they made for the ephod attaching shoulder pieces and joined them at the two edges.

Vs 5 – Moses describes the *“skillfully woven band of the Ephod.”*

Thus, the ephod of the High Priest was completed.

Vs 6-7 *They made the onyx stones, enclosed in settings of gold filigree, and engraved like the engravings of a signet, according to the names of the sons of Israel. 7 And he set them on the shoulder pieces of the ephod to be stones of remembrance for the sons of Israel, as the LORD had commanded Moses.*

Next in vs 6, we are told that they cut the onyx stones and then set them in gold filigree settings or in gold encircled setting.

Then on the onyx stones, that were placed on the shoulder pieces, they engraved the names of the sons of Israel. We were provided additional details in **Exodus 28:9-11**.

On the shoulder stones were the names written of the twelve sons of Israel. These were stones of remembrance. As the High Priest ministered, he was ministering in the names of the sons of Israel. He was ministering in their place.

The High Priest was representing the people.

Vs 8 - 13 *He made the breastpiece, in skilled work, in the style of the ephod, of gold, blue and purple and scarlet yarns, and fine twined linen. 9 It was square. They made the breastpiece doubled, a span its length and a span its breadth when doubled. 10 And they set in it four rows of stones. A row of sardius, topaz, and carbuncle was the first row; 11 and the second row, an emerald, a sapphire, and a diamond; 12 and the third row, a jacinth, an agate, and an amethyst; 13 and the fourth row, a beryl, an onyx, and a jasper. They were enclosed in settings of gold filigree.*

So we move from the ephod to the breastpiece. It too was made with gold, blue, purple, scarlet, and fine twined linen.

It was square and it was a Span (handsbreadth) long and wide. It was doubled over, so there was a pocket or a pouch that was created in the breastpiece to house the Urim and the Thummim (Ex 28:30).

Beginning in verse 10 we are told about the stones that were mounted in the breastpiece in four rows:

- The first row: Vs 10 - *A row of sardius, topaz, and carbuncle*
- The second row: Vs 11 - *An emerald, a sapphire, and a diamond*
- The third row: Vs 12 - *a jacinth, an agate, and an amethyst*
- The fourth row: Vs 13 - *a beryl, an onyx, and a jasper*

Each of these stones was enclosed in a filigree in a setting of gold.

14 *There were twelve stones with their names according to the names of the sons of Israel. They were like signets, each engraved with its name, for the twelve tribes. 15 And they made on the breastpiece twisted chains like cords, of pure gold. 16 And they made two settings of gold filigree and two gold rings, and put the two rings on the two edges of the breastpiece. 17 And they put the two cords of gold in the two rings at the edges of the breastpiece. 18 They attached the two ends of the two cords to the two settings of filigree. Thus they attached it in front to the shoulder pieces of the ephod. 19 Then they made two rings of gold, and put them at the two ends of the breastpiece, on its inside edge next to the ephod. 20 And they made two rings of gold, and attached them in front to the lower part of the two shoulder pieces of the ephod, at its seam above the skillfully woven band of the ephod. 21 And they bound the breastpiece by its rings to the rings of the ephod with a lace of blue, so that it should lie on the skillfully woven band of the ephod, and that the breastpiece should not come loose from the ephod, as the LORD had commanded Moses.*

Vs 14, we are told that each stone corresponded to a specific tribe and thus each stone had the name of that tribe engraved on it.

The tribal names were not only on the shoulders of the High Priest, but they were also on his heart!

The breastpiece was attached to the shoulder via gold rings and gold chains. Notice, in vs 20-21 we see that the breastpiece was connected on the bottom corners to the waistband of the ephod by a lace of blue.

The breastpiece did not swing away from the body of the high priest when he would bend over, it was securely attached at all four corners. On the top by a golden chain, and on the bottom by a lace of blue. On the top connected to the shoulder pieces, on the bottom secure to the band (belt) of the ephod.

CHRISTOLOGICAL CONNECTIONS:

The Burden of Government (Shoulders): The High Priest carried the names of the people *on his shoulders*, indicating he bore the **burden and weight** of the people in the presence of God.

Jesus carries the full weight of His people, and His shoulders are the place of **ultimate strength and government** (Is 9:6).

Jesus, our Great High Priest, does not just intercede with words; He **bears** the very **identity and destiny** of His people upon His own strength.

The Affection of Intercession (Heart): While the shoulder stones speak of Christ's **strength**, the breastpiece stones (positioned over the heart) speak of His **love and affection**. Aaron did not just carry the people as a duty; he **bore them as a matter of the heart** (See Heb 7:25).

Jesus is described by the writer of Hebrews as forever living, to make intercession for His people.

The Materials as a Portrait: The very composition of the ephod points to Jesus. The ephod was woven with gold, blue, purple, and scarlet. Each material acts as a prophetic portrait of Jesus:

- **Gold:** Represents His **divine glory** and deity (Hebrews 1:3).
- **Blue:** Represents His **heavenly origin** (John 3:13).
- **Purple:** Represents His **royalty and kingship** (Revelation 19:16).
- **Scarlet:** Represents His **sacrificial blood** (Hebrews 9:12).
- **Fine Linen:** Represents His **perfect, sinless righteousness** (1 John 2:1).

The ephod teaches us that Jesus is the only one qualified to stand between God and man. He is **strong enough to bear our burdens** (shoulders) and **loving enough to cherish our names** (heart).

He is the High Priest who never takes off His ephod; He is perpetually presenting us to the Father, clothed in the glory, righteousness, and sacrificial love that He Himself has provided.

Vs 22-26 He also made the robe of the ephod woven all of blue, 23 and the opening of the robe in it was like the opening in a garment, with a binding around the opening, so that it might not tear. 24 On the hem of the robe they made pomegranates of blue and purple and scarlet yarns and fine twined linen. 25 They also made bells of pure gold, and put the bells between the pomegranates all around the hem of the robe, between the pomegranates — 26 a bell and a pomegranate, a bell and a pomegranate around the hem of the robe for ministering, as the LORD had commanded Moses.

Next, we move to the Blue Robe. It was a single piece garment with an opening on the top like a poncho.

Vs 23 – You can see that there was a “**binding**” around the opening where the head goes through to prevent it from tearing.

Vs 24 – On the hem of the blue robe they place bells that were pure gold and purple pomegranates alternating. A bell and a pomegranate, a bell and a pomegranate.

CHRISTOLOGICAL CONNECTIONS:

First, the **color of the robe points us to Jesus**. Blue is the color of the heavens. In the Tabernacle, this color consistently points to what is divine, celestial, and coming from above.

While the ephod (with its gold, purple, and scarlet) represented Christ’s varied offices and work, the robe of blue highlights the **source** of His life and ministry. **He is the Man from Heaven** (Jn 3:13).

Christ’s ministry on earth was perfectly “**heavenly**” in **origin** and **quality**; He lived and acted with the perspective and purity of the Father’s realm.

The seamless robe, designed “*so that it may not tear*” (Exo 28:32), points us to Jesus (Joh 19:23-24 & Lev 21:10).

This signifies the unshakeable unity and integrity of Christ’s person. Just as the robe could not be torn, Christ’s nature and His work cannot be divided or corrupted.

Equally, it reminds us that the garments of the High Priest were never to be torn (Lev 21:10), and Jesus’ garments were not. As we will be reminded during our study in Hebrews, He is the ultimate and final Great High Priest.

Vs 27-29 They also made the coats, woven of fine linen, for Aaron and his sons, 28 and the turban of fine linen, and the caps of fine linen, and the linen undergarments of fine twined linen, 29 and the sash of fine twined linen and of blue and purple and scarlet yarns, embroidered with needlework, as the LORD had commanded Moses.

Next, Moses outlines how the craftsmen made the coats of fine linen, the turban of fine linen, the caps of fine linen, and the white undergarments of fine linen.

The **white garments** typify a **perfect righteousness** that is alien to fallen sinners like ourselves. While the High Priest had a unique role, the *qualification* for all who serve in the sanctuary is the same: they must be clothed in righteousness.

Their garments point to the **perfect imputation of righteousness** through the Lord Jesus (Rom 3:21-22)!

Vs 29 - Next, we see the artisans made the sash of fine linen who blue, purple, and scarlet yarns.

Vs 30 They made the plate of the holy crown of pure gold, and wrote on it an inscription, like the engraving of a signet, “Holy to the LORD.” 31 And they tied to it a cord of blue to fasten it on the turban above, as the LORD had commanded Moses.

Next Moses records how the craftsmen made the “**holy crown**” the gold plate, and how they engraved on the plate “**Holy to Yahweh.**”

Moses emphasizes that this was not a temporary label—it was an official, permanent, and divine seal.

Again, this was to show that the High Priest, in his totality, was dedicated and totally committed to Yahweh.

Then they tied to the Holy Crown the cords of blue and fastened the pure gold engraved plate to the Turban, as Yahweh had commanded Moses.

CHRISTOLOGICAL CONNECTION:

The golden plate was a **constant, visible declaration** of the High Priest's dedication. Because he **wore it** on his forehead—the place of intelligence and identity, it signified that his entire mind and life were set apart for God's purposes.

The Typology: Jesus is the only one who has ever lived in a state of absolute, unblemished holiness. Every thought, intention, and action of Christ was perfectly **“Holy to the Lord.”** Consider (Heb 7:26).

Jesus is the ultimate high priest and everything about the earthly high priest pointed to Him. **Jesus was the substance**, the Aaron and all who would follow him were **only shadows**.

Vs 32 ¶ Thus all the work of the tabernacle of the tent of meeting was finished, and the people of Israel did according to all that the LORD had commanded Moses; so they did.

Here, one chapter from the end of the book, nearly a year after their “Triumphal Exit” we finally come to the “Construction” of the Tabernacle. This was not a linear, easy path. It was a journey marked by:

- **Supernatural Provision:** Manna, water, the Red Sea, and the very voice of God.
- **Human Frailty:** The catastrophic failure of the Golden Calf.
- **Divine Grace:** The mercy of Yahweh in continuing to dwell among the nation and in the giving of the second set of stone tablets.

The Result: Despite the failures of the people, the work was finished exactly **“according to all that the LORD had commanded.”**

We know the timeline: *17 In the first month in the second year, on the first day of the month, the tabernacle was erected. (Ex 40:17, ESV)*

We know that the Israelites departed Egypt on the 15th day of the first month (Passover), the completion of the Tabernacle occurred on the first day of the first month of the following year. This means the entire process from exiting Egypt to the completion of the tabernacle took 11 ½ months.

We end our lesson this week here, the tabernacle is now completed! The promise that Yahweh would dwell among His people is about to be realized.

The Tabernacle is the *physical destination* of the Exodus. They didn't just leave Egypt to be free; they left Egypt to become a **Sanctuary for the Living God**.

APPLICATION: God led you and I out of Egypt, not simply for us to be free, but that we would become a sanctuary for the Living God (1 Cor 6:19-20).

We cannot overstate what an amazing day this must have been for those Israelites living at the time.

We are now set for the final chapter; the stage is set for the Glory of God to fill His house!
