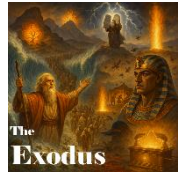




Shadows of a Better High Priest: Seeing Christ in the Threads of Exodus Exodus 28:1-43 (Lesson #29)



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28:1 *"Then bring near to you Aaron your brother, and his sons with him, from among the people of Israel, to serve me as priests — Aaron and Aaron's sons, Nadab and Abihu, Eleazar and Ithamar.*

In Exodus 28:1, the focus shifts from the architecture of the Tabernacle to the personnel required to administer it. God commands Moses to **"bring near"** his brother Aaron and his four sons—Nadab, Abihu, Eleazar, and Ithamar—officially setting them apart to serve as priests.

The Hebrew verb used for **"bring near," (qarab)**, is a technical term frequently used in the context of sacrifice and approaching the divine presence. By calling Aaron to **"come near,"** God is granting a **unique and dangerous proximity** to His holiness that was not available to the common Israelite.

Theologically, the Aaronic priesthood serves as a **"shadow of good things to come"** (Hebrews 10:1). Aaron, as the first High Priest, is a **type** of Christ.

APPLICATION: In the New Covenant, the "call" to priesthood has been expanded to all believers through the finished work of Jesus Christ. Consider (IPet 2:5).

Just as Aaron's sons were priests because of their physical birth into the family of the High Priest, we are **"priests of the New Covenant"** because of our spiritual birth into the family of our Great High Priest, Jesus.

Vs 2-3 - And you shall make holy garments for Aaron your brother, for glory and for beauty. 3 You shall speak to all the skillful, whom I have filled with a spirit of skill, that they make Aaron's garments to consecrate him for my priesthood.

In verses 2 and 3, the focus shifts from the men to their attire. God instructs Moses to commission **"holy garments"** for Aaron. These were not mere functional clothing; they were designed specifically for **"glory and for beauty."**

To accomplish this task, God identifies a specific group of craftsmen whom He has filled with a **"spirit of skill."** This underscores that the work of the Tabernacle—both its physical structure and its ritual garments—was a divine-human partnership, requiring supernatural endowment to meet God's exacting standards of holiness.

By dressing the High Priest in materials identical to those used in the Tabernacle—gold, blue, purple, and scarlet yarns, and fine twisted linen—God was visually identifying Aaron with the Tabernacle itself.

He became a **"walking Tabernacle,"** representing the beauty of God's dwelling place to the people. What the tabernacle was on the inside Aaron displayed on the outside.

Aaron was not inherently holy; he was a man of **"like passions."** He required the "covering" of these divinely authorized garments to survive the proximity of the Divine Presence. Theologically, this points toward the doctrine of **Imputed Righteousness.**

Just as Aaron was clothed in **glory and beauty** that was not his own to serve as priest, the believer is **"clothed with the robes of righteousness"** (Isaiah 61:10).

APPLICATION: When we think of **"spiritual gifts"**, we often only think of preaching or teaching, but Exodus 28:3 reminds us that God fills people with His Spirit to create, build, and design **for His glory.**

As we transition into the specific details of the priestly uniform, we must first establish the biblical framework for why these garments matter. At this point you may be wondering how an ancient Jewish uniform is relevant to a New Covenant believer.

In the book of Hebrews, Jesus is identified as our **High Priest** at least 13 times. Consider (Hebrews 8:1-3). This repetition serves as a divine "**exclamation point.**" We must not view these Old Testament descriptions as obsolete history, but as a prophetic "type"—a visual shadow pointing to the **substance of Jesus Christ.**

When we look at the High Priest, we should see a striking resemblance to the Tabernacle itself. The materials—gold, blue, purple, and scarlet yarns, and fine twisted linen—are identical to those used for the inner curtains and the veil of the Sanctuary.

There is a **profound theological "inversion"** happening here:

- **The Tabernacle:** The "**glory and beauty**" were hidden on the *inside*, shielded from public view by layers of goatskin and leather.
- **The High Priest:** The "**glory and beauty**" of the Tabernacle were worn on the *outside*.

The High Priest was essentially a "walking Tabernacle." What was veiled within the Holy of Holies was openly revealed in the person of the priest. This beautifully foreshadows the Incarnation of Jesus Christ (Joh 1:14).

In Jesus, the hidden glory of God was made visible to all. In Jesus, the typified glory and beauty of Aaron's garments find their ultimate fulfillment!

As we examine each piece of the uniform—the breastpiece, the ephod, the robe, and the turban—remember that we are looking at types, pictures, and shadows of Christ's perfections.

Any modern illustration or reproduction pales in comparison to the original, yet they serve their purpose by directing our hearts toward the One who currently sits at the right hand of the Father, in "**glory and beauty.**"

Vs 4-5 - These are the garments that they shall make: a breastpiece, an ephod, a robe, a coat of checker work, a turban, and a sash. They shall make holy garments for Aaron your brother and his sons to serve me as priests. 5 They shall receive gold, blue and purple and scarlet yarns, and fine twined linen.

In these verses, the Lord provides a specific inventory for the priestly wardrobe. He lists six essential items: the **breastpiece**, the **ephod**, the **robe**, the **coat of checker work** (or tunic), the **turban**, and the **sash**.

These items collectively comprise the "**holy garments**". The repetition of the word "**holy**" emphasizes that these clothes were **functional tools of sanctification**; they legally and spiritually qualified the wearer to step into the presence of Yahweh.

The "**they**" in verse 5 refers to the skilled craftsmen (like Bezalel and Oholiab) who received these materials from the people's offerings.

A crucial distinction in verse 4 is that while these specific, ornate garments were for **Aaron** (the High Priest), garments were also made for **his sons** (the common priests) to serve.

As we will see Aaron's outer, High Priestly garments were ornate and beautiful, while Aaron's sons garments were much simpler, consisting of white linen tunics, sashes, and caps.

Theologically, this points to the **Singularity of Christ**. There is only one High Priest who wears the "gold"—the deity and glory of God—yet He is accompanied by a "multitude of sons" (Hebrews 2:10).

We, as the "sons" of our High Priest, are clothed in the fine white linen of His righteousness, but **He alone remains the singular Mediator who wears the crown.**

Vs 6-7 - "And they shall make the ephod of gold, of blue and purple and scarlet yarns, and of fine twined linen, skillfully worked. 7 It shall have two shoulder pieces attached to its two edges, so that it may be joined together. 8 And the skillfully woven band on it shall be made like it and be of one piece with it, of gold, blue and purple and scarlet yarns, and fine twined linen.

Vs 6 - introduces the **ephod** (*'ēpôd*), the foundational garment of the High Priest's regalia. This was not merely an apron, but a sacred vest symbolizing the office of the mediator. It was to be composed of five distinct materials: gold, blue, purple, and scarlet yarns, and fine twined linen.

As I have stated, the Hebrew term for this linen is *šēš*, a word likely of Egyptian origin, referring to the high-quality, bleached white flax for which Egypt was famous.

This **"skillful work"** implies a sophisticated weaving technique, likely involving embroidery or tapestry work where the weaver thinks out the pattern as they go. The inclusion of **gold** highlights the **"glory and beauty"** (Exod 28:2) of the garment, but it raises a practical question: how does one weave a rigid metal? We find the explanation in (Ex 39:3).

Vs 7 - details the structural integrity of the garment. The ephod was to have two **shoulder pieces** attached at its edges to join the front and back sections.

Vs 8 - describes the **skillfully woven band**, which served as the belt or girdle of the ephod. The text specifies that it was to be **"of one piece with it,"** meaning it was not a separate accessory but woven directly into the fabric of the ephod itself. Also, this **"skillfully woven band"** is to be made of the same yarns.

Vs 9-11 - You shall take two onyx stones, and engrave on them the names of the sons of Israel, 10 six of their names on the one stone, and the names of the remaining six on the other stone, in the order of their birth. 11 As a jeweler engraves signets, so shall you engrave the two stones with the names of the sons of Israel. You shall enclose them in settings of gold filigree.

Vs 9 - shifts the focus from the textile of the ephod to its adornment: two **onyx stones**. The Hebrew word for these stones is *šōham*. While its precise identification is debated, it was likely a translucent or banded gemstone capable of holding a sharp engraving.

These were not mere decorations; they functioned as a **medium** for the **names of the sons of Israel**. This establishes the High Priest not just as a religious official, but as a **representative of the entire nation**. He does not enter the presence of God as an **individual**, but as a **corporate head** carrying the people.

Vs 10 - provides the specific organizational instruction: the names are to be divided, **six on one stone and six on the other**, arranged **in the order of their birth**.

Vs 11 - describes the craftsmanship required: the engraving must be like that of a **jeweler engraving signets**. Also, the stones are to be **enclosed in settings of gold filigree**.

This refers to a decorative **"rosette"** or **"checkerwork"** setting, likely involving intricate braided or woven gold wire that "grasped" the stone.

A Picture of Jesus:

- Positioned on the **shoulders** (v. 12), these stones symbolize the High Priest bearing the weight and responsibility of the twelve tribes.
- It is a powerful type of Christ, our Great High Priest, who **"bears us up"** by His strength. As the shoulder is the place of power, we see the tribes supported by the strength of the one who serves.

Vs 12 - And you shall set the two stones on the shoulder pieces of the ephod, as stones of remembrance for the sons of Israel. And Aaron shall bear their names before the LORD on his two shoulders for remembrance.

Vs 12 – concludes the instruction for the shoulder pieces by defining their ultimate purpose: they are **stones of remembrance** for the sons of Israel.

Aaron is commanded to *bear their names before the LORD*. The verb *nāsā'* is a rich theological term meaning "to lift up," "to carry," or even "to take away/forgive." By carrying these names on his **two shoulders**, Aaron physically embodies the role of a mediator.

The "Shadow" and the "Substance": This is a profound "type" of Christ. While Aaron wore stones engraved with names, **Hebrews 9:24** tells us that Christ entered into heaven itself "now to appear in the presence of God on our behalf." The transition from the "shadow" of Aaron to the "substance" of Jesus is the transition from a man who must remove his vestments at the end of the day to a Savior who *permanently* bears our names.

Vs 13-14 - You shall make settings of gold filigree, 14 and two chains of pure gold, twisted like cords; and you shall attach the corded chains to the settings.

Vs 14 - introduces the *two chains of pure gold*. These were to be *twisted like cord*, implying a braided or wreathed rope-like construction rather than simple interlocking flat links. This specific "corded" design provided immense tensile strength. These chains were to be attached to the gold settings on the shoulders.

Theologically, this creates a literal, physical link between the **shoulder** (strength) and the **heart** (affection).

The gold chains ensure that the burden the Priest carries on his shoulders is perfectly synchronized with the judgment and love he carries over his heart.

How the Ephod Points to Jesus:

- The Ephod is perhaps one of the most striking "types" of Christ in the Old Testament. While it was a physical garment for Aaron, it represents the spiritual "raiment" of Jesus, our Great High Priest (Hebrews 4:14).
- The **gold** (Deity) interwoven with the **linen** (perfect humanity) perfectly mirrors the Incarnation—Jesus is the God-Man who weaves heaven and earth together.
- **The Security of the Believer:** The "twisted chains" and "gold filigree" ensure the stones never fall off. This points to the **Security of the Believer** in Christ. Our names are not painted on His garment where they might rub off; they are *engraved* into the stone and *chained* to His person. As Jesus said, "No one will snatch them out of my hand" (John 10:28).
- **The Burden-Bearer:** The High Priest carried the names on his shoulders. In **Isaiah 53**, "The LORD has laid on him the iniquity of us all." Aaron bore the *names* of the tribes; Jesus bore the *sins* of the people.

Vs 15-16 - "You shall make a breastpiece of judgment, in skilled work. In the style of the ephod you shall make it — of gold, blue and purple and scarlet yarns, and fine twined linen shall you make it. 16 It shall be square and doubled, a span its length and a span its breadth.

Vs 15 - introduces the most intricate part of the High Priest's attire: the *breastpiece of judgment*. It is to be crafted with the same "skilled work" of the ephod, utilizing the same five-material palette.

Vs 16 - provides the physical dimensions. It is to be **square and doubled**. In its folded state, it measures a **span** (*zeret*) in both length and breadth. A "span" is the distance from the tip of the thumb to the tip of the little finger on an outstretched hand—roughly **9 inches**.

This means the original piece of fabric was likely a rectangle folded over to create a **pouch**. This "pocket" design was not accidental; we will **see its ultimate use soon enough**.

Vs 17-20 - You shall set in it four rows of stones. A row of sardius, topaz, and carbuncle shall be the first row; 18 and the second row an emerald, a sapphire, and a diamond; 19 and the third row a jacinth, an agate, and an amethyst; 20 and the fourth row a beryl, an onyx, and a jasper. They shall be set in gold filigree.

Vs 17 - begins the detailed inventory of the gemstones. The breastpiece was to hold **four rows of stones**, with three stones in each row, totaling twelve. This arrangement ensured that every tribe of Israel was represented by a unique, precious jewel.

The first row consisted of **sardius** (a fiery red carnelian), **topaz** (likely a yellow-green chrysolite), and **carbuncle** (a flashing red garnet or rock crystal).

Vs 18 - lists the second row: **emerald** (or perhaps a turquoise/malachite), **sapphire** (in antiquity, this usually referred to a deep blue stone flecked with gold-colored pyrite), and **diamond** (this likely refers to a very hard translucent stone like white sapphire or quartz, as true diamonds were not yet cut in this era).

Vs 19 - describes the third row: **jacinth** (a reddish-orange zircon), **agate** (a banded, multicolored stone), and **amethyst** (the famous violet quartz).

Vs 20 - completes the setting with the fourth row: **beryl** (likely a sea-green aquamarine), **onyx**, and **jasper**. Each of these stones was to be *set in gold filigree*.

How the breastpiece points to Jesus:

- The High Priest must not only work for the people but **love** them. In Hebrew thought, the heart is the center of the will. By carrying these stones over his heart, Aaron was literally bringing the diverse needs and identities of the people into his very will and affections before God.
- **Precious in His Sight:** The use of gemstones indicates the value God places on His people. They are not common pebbles; they are "**treasures**."

While the text doesn't explicitly state which tribe goes with which stone, tradition often links them to the order of birth or the order of the camp (Numbers 2). Regardless, the visual effect would have been a dazzling rainbow of color against the gold and royal yarns.

SO YOU KNOW: The New Jerusalem Connection is fascinating, consider (**Rev 21:19-21**):

- In Exodus, the stones are **on the Priest**—representing the people entering God's presence through a mediator.
- In Revelation, the stones are **the City itself**—representing the people finally and fully dwelling *in* God's presence forever.

Vs 21-23 - There shall be twelve stones with their names according to the names of the sons of Israel. They shall be like signets, each engraved with its name, for the twelve tribes. 22 You shall make for the breastpiece twisted chains like cords, of pure gold. 23 And you shall make for the breastpiece two rings of gold, and put the two rings on the two edges of the breastpiece.

Vs 21 - emphasizes the individual nature of the tribal representation. Each stone was to be engraved like a **signet** with the name of one of the twelve tribes.

If you are like me and wonder if Ephraim and Manasseh were engraved or if Joseph and Levi were engraved, I would agree with most commentators, it was likely the 12 sons.

Vs 22 - reiterates the construction of the **twisted chains** of pure gold. The fact that these are mentioned again here, after being introduced in v. 14, signifies their role as the bridge between the shoulders (the Ephod) and the heart (the Breastpiece). They represent the unbreakable link between God's power and His mercy.

Vs 23 - introduces the **two rings of gold**. These were to be placed on the **two edges** (literally "the two ends") of the breastpiece.

Individual Intercession: By having twelve distinct stones rather than one large stone with twelve names, God signals that He does not view His people as a "faceless mass." He knows the unique "name" and nature of every tribe. This points to Jesus, who *"calls his own sheep by name"* (John 10:3).

Vs 24-26 - *And you shall put the two cords of gold in the two rings at the edges of the breastpiece. 25 The two ends of the two cords you shall attach to the two settings of filigree, and so attach it in front to the shoulder pieces of the ephod. 26 You shall make two rings of gold, and put them at the two ends of the breastpiece, on its inside edge next to the ephod.*

Vs 24–25 - clarify the connection of the upper portion of the breastpiece. The **"two cords of gold"** (the twisted chains) are threaded through the two gold rings on the top edges of the breastpiece.

The other ends of these chains are then attached to the **filigree settings** on the shoulder pieces of the ephod.

This creates a suspended system where the weight of the breastpiece—and the twelve tribes it represents—is hanging directly from the shoulders of the High Priest.

Vs 26–28 - describe the secondary attachment system that prevents the breastpiece from swinging or shifting during the Priest's movements:

1. **Top Attachment:** Gold rings connected to the shoulder pieces by **gold chains**.
2. **Bottom Attachment:** Gold rings on the "inside edge" (the bottom corners nearest the ephod) connected to gold rings on the ephod itself by a **lace of blue**.

This blue lace was tied just above the **skillfully woven band** (the belt), ensuring that the breastpiece sat firmly against the Priest's chest.

The text is explicit about the purpose: *"so that the breastpiece shall not come loose from the ephod."*

Vs 29 - *So Aaron shall bear the names of the sons of Israel in the breastpiece of judgment on his heart, when he goes into the Holy Place, to bring them to regular remembrance before the LORD.*

Vs 29 - the divine instructions for the High Priest's garments move from the functional to the deeply personal.

As Aaron enters the **Holy Place**, he does not go in as a private citizen or a detached official; he enters as the corporate representative of an entire nation. The text mandates that he bear the names of the sons of Israel upon the **breastpiece of judgment** specifically positioning them on his heart.

In a covenantal context, "remembrance" does not suggest that God is prone to forgetting. Rather, it is a technical term for a formal petition—an appeal for God to act decisively on behalf of His promises (cf. **Genesis 8:1, Exodus 2:24**).

The High Priest carrying the people's names up to God and bringing God's wisdom down to the people—reaches its ultimate fulfillment in the New Testament in the person of Jesus Christ.

Vs 30 - And in the breastpiece of judgment you shall put the Urim and the Thummim, and they shall be on Aaron's heart, when he goes in before the LORD. Thus Aaron shall bear the judgment of the people of Israel on his heart before the LORD regularly.

In vs 30, the text moves from the exterior decoration of the breastpiece to its interior function. The **breastpiece of judgment** was essentially a square of ornate fabric folded in half to create a pouch or pocket. Within this sacred pocket, Moses was commanded to place the **Urim and the Thummim**.

While the Bible does not explicitly describe their physical appearance, most believe they were likely two stones used to discern the divine will.

The names themselves are plural in Hebrew—**Urim** (Lights) and **Thummim** (Perfections/Truths).

The placement of these objects is crucial: they are to be "on Aaron's heart" whenever he enters the presence of **Yahweh**. This repetitive emphasis on the "heart" underscores that divine judgment and guidance are not cold, legalistic processes, but are carried out in a context of priestly love and intercession.

Theologically, the Urim and Thummim represent the High Priest's role in bearing the **judgment** of the people. This word carries a double meaning: it refers to both the *decisions* God makes for the people's future and the *verdict* regarding their standing before Him.

Considering Jesus:

Aaron could only bear this weight because he was clothed in divinely appointed garments. Without these garments, the High Priest would be crushed by the guilt of the nation.

In this, we see a profound "type" of Christ. Jesus is the true **Light** of the world and the only one of absolute **Perfection**. He does not merely carry stones in a pocket; He carries the judgment of His people within His own person.

Vs 31-32 - "You shall make the robe of the ephod all of blue. 32 It shall have an opening for the head in the middle of it, with a woven binding around the opening, like the opening in a garment, so that it may not tear.

In verse 31, Yahweh transitions to the **robe of the ephod**. Unlike the colorful, multi-textured ephod itself, this secondary garment was to be constructed of "**all blue**." Blue consistently points toward the **heavens** and the **divine throne (Ex 24:10)**. By wearing a robe of solid blue, the High Priest was visually identified as a servant of the celestial realm, acting as a **representative of the kingdom of God on earth**.

Vs 32 - focuses on the structural integrity of the garment. It was to have an opening for the head in the middle—suggesting it was a seamless, poncho-style garment—with a **woven binding** around the collar.

In this context, it refers to a reinforced hem or "collar." The text explains the purpose for this reinforcement with practical clarity: "**so that it may not tear.**" This garment was to never be torn (Lev 21:10), yet in the New Testament we read (Matt 26:64-65).

In doing this, Caiaphas symbolically vacated his own office, making way for the **Great High Priest** whose "*tunic was seamless, woven in one piece from top to bottom*" (**John 19:23–24**), echoing the durable, unbroken design which by the way His was **not torn**.

Vs 33-34 - On its hem you shall make pomegranates of blue and purple and scarlet yarns, around its hem, with bells of gold between them, 34 a golden bell and a pomegranate, a golden bell and a pomegranate, around the hem of the robe.

Yahweh commands that the hem be adorned with *pomegranates* crafted from blue, purple, and scarlet yarns, alternating with *bells of gold*. The pattern was rhythmic and intentional: a golden bell and a pomegranate, repeated **"all around the hem of the robe."**

By bearing pomegranates on his hem, the High Priest carried the fruitfulness of the Promised Land and the spiritual "fruit" of the nation into the presence of God. It served as a reminder that the goal of the Covenant was a life of abundance and blessing under God's reign.

Interspersed with the fruit were the golden bells. These created a distinct "jingling" sound. This served a practical and liturgical purpose: the sound announced the Priest's movement within the sanctuary.

Vs 35 - And it shall be on Aaron when he ministers, and its sound shall be heard when he goes into the Holy Place before the LORD, and when he comes out, so that he does not die.

In verse 35, Yahweh explicitly states that the sound of the bells must be heard when Aaron **"goes into the Holy Place before the Lord, and when he comes out."**

The reason given is startling: **"so that he does not die."** This phrase is a recurring "safety warning" in the Levitical instructions, reminding the reader that the Tabernacle was not merely a beautiful building, but the dwelling place of the Holy One of Israel.

This warning **"so that he does not die"** reappears later in the instructions for the golden plate (v. 38) and the linen trousers (v. 43).

It serves as a constant reminder that no man—not even the High Priest—can approach God on his own terms or in his own nakedness. The garments remind us that **they** are what is preventing an otherwise unholy person from not being consumed, and they are pointing forward to the Lord Jesus, they find their ultimate fulfillment in Him!

Vs 36-37 - "You shall make a plate of pure gold and engrave on it, like the engraving of a signet, 'Holy to the LORD.' 37 And you shall fasten it on the turban by a cord of blue. It shall be on the front of the turban.

This is the crowning piece of the High Priest's attire—the literal "seal" upon his forehead. In verse 36, the focus shifts to the High Priest's head—the seat of the mind and the identity.

Moses is commanded to fashion a *plate of pure gold*. In later rabbinic literature, this plate is often called the *Nezer*, meaning "crown" or "separation," indicating that Aaron was not just a minister, but a "crowned" representative of the King of Heaven.

The gold plate was to be engraved **"like the engraving of a signet"**—a deep, permanent inscription—with the words: **"Holy to the LORD"**

Vs 37 - we see how this plate was secured. It was fastened to a **turban**, a headdress of fine linen—by a **cord of blue**.

We see the return of the heavenly blue dye here, linking the gold of the plate to the blue of the robe. The plate was to be positioned **"on the front of the turban,"** resting directly above Aaron's eyes.

Christological Connection: The Mind of Christ: This gold plate prefigures the **"mind of Christ"** (1 Cor 2:16). Jesus is the only one who truly lived every moment with a mind perfectly "Holy to Yahweh."

Vs 38-39 - It shall be on Aaron's forehead, and Aaron shall bear any guilt from the holy things that the people of Israel consecrate as their holy gifts. It shall regularly be on his forehead, that they may be accepted before

the LORD. 39 "You shall weave the coat in checker work of fine linen, and you shall make a turban of fine linen, and you shall make a sash embroidered with needlework.

In verse 38, we discover the legal necessity of the golden plate. It was to rest continually upon Aaron's forehead so that he might "*bear*" (*nasa*) the **iniquity** of the "*holy things.*"

This reveals a **startling truth**: even the most sacred offerings brought by the Israelites—their "holy gifts"—were in some way defiled by human imperfection. Even our worship requires a mediator.

The gold plate, inscribed with "*Holy to the Lord,*" functioned as a legal covering. When Aaron stood before Yahweh, God did not look at the lingering iniquity of the gift; He looked at the perfect holiness of the office.

Aaron could not bear this guilt in his own strength; he was a sinful man wearing a "costume" of righteousness. These garments were an imitation of a **greater reality—pointing forward to the One who would not just wear holiness, but who is Holiness!**

CONSIDER: Aaron wore a crown of gold to represent the ideal. Jesus on the other hand wore a different crown (Mar 15:17). Because Jesus bore the curse of Adam, He now rightfully wears a different crown (Re 14:14).

Vs 39 - concludes the specific structural instructions for the inner layers: the *coat of fine linen*, the **turban**, and the **sash**. The coat was to be woven in "checker work," a sophisticated texture that added hidden beauty even to the layers closest to the priest's skin.

The sash was "*embroidered with needlework,*" signifying that every inch of the priest—from his head to his waist to his feet—was to be covered in the meticulous craftsmanship of God's design.

This completes the description of the six items of the High Priestly garment as listed here in Exodus 28.

Vs 40 - "For Aaron's sons you shall make coats and sashes and caps. You shall make them for glory and beauty.

This verse marks a shift from the unique, ornate regalia of the High Priest to the "common" uniform of the priestly order. While less elaborate than the High Priest's "golden garments," these were no less significant in their symbolism of purity and consecration. In verse 40, the focus expands to include **Aaron's sons**—the broader priesthood.

For the High Priest, these garments functioned as the foundational "inner garments" upon which his glory was built; for the common priests, these were their primary garments of service.

The text repeats the divine mandate found in verse 2: these, too, are for "**glory and beauty.**" This suggests that even the "simplest" level of service in God's house is a **glorious and beautiful thing**.

The primary material for these garments was *fine white linen*. In biblical typology, white linen consistently represents **righteousness and purity** (cf. **Rev 19:8**). The specific items mentioned carry their own weight:

- **The Coat:** This was a wrist to ankles covering. As noted in verse 39, this was a "checker work" or quilted weave.
- **The Sash:** While the common priest's sash was white, it was "*embroidered with needlework.*" The sash represents **readiness for service**; to "gird one's loins" was to prepare for work.
- **The Caps:** Unlike the High Priest's wrapped turban, the sons of Aaron wore "caps." This kept their heads covered in the presence of God—a sign of submission to His authority.

Vs 41 - And you shall put them on Aaron your brother, and on his sons with him, and shall anoint them and ordain them and consecrate them, that they may serve me as priests.

Vs 41 - the focus moves from the "what" to the "who" and "how." Moses is commanded to clothe Aaron and his sons in these sacred garments, but the clothing alone is not enough to make them priests.

They must undergo a three-fold process of preparation: they must be **anointed, ordained, and consecrated:**

1. **Anoint:** This involves the pouring of the sacred anointing oil upon the head. In biblical imagery, oil is the consistent symbol of the **Holy Spirit**.
2. **Ordain:** The Hebrew phrase literally means "**to fill the hand.**" This is a beautiful idiom. To "fill the hand" of a priest meant to provide him with everything he needed to perform his ministry.
3. **Consecrate/Sanctify:** This refers to the moral and spiritual **separation** of the priest. To be "sanctified" was to be "cut off" from common use and dedicated exclusively to Yahweh.

The ultimate goal of this rigorous process is stated clearly: "**that they may serve me as priests.**"

Vs 42-43 - You shall make for them linen undergarments to cover their naked flesh. They shall reach from the hips to the thighs; 43 and they shall be on Aaron and on his sons when they go into the tent of meeting or when they come near the altar to minister in the Holy Place, lest they bear guilt and die. This shall be a statute forever for him and for his offspring after him."

In the final verses of this chapter, Yahweh addresses a matter of both practical modesty and profound theological significance: the **linen undergarments**. These were to reach from the hips to the thighs, ensuring that the "naked flesh" of the priests was never exposed.

We learn from **Exodus 39** that these were made of fine, bleached white linen—the biblical shorthand for **purity and sinlessness**.

By commanding these undergarments, God was teaching that no man can stand before Him in his natural state; he must be covered by a righteousness that is not his own.

The warning in verse 43 is the most sober in the chapter: these must be worn whenever the priests enter the **Tent of Meeting** or approach the **Altar**, "*lest they bear guilt and die*"

This is the third and final "death warning" in the chapter. It underscores a non-negotiable truth: if the priest relies on his own merit or stands "exposed, he will be consumed by the holiness of God. The garments "*bear the guilt*" so the man does not have to.

These linen trousers are a "type" of the **Imputed Righteousness** of Christ. Just as the priest was safe only when he was completely covered, the believer is safe because he/she is "*clothed with Christ*" (**Gal 3:27**).

This was to be a "*statute forever*", a perpetual reminder that the way into God's presence is always and only through the covering He provides.

The Garden vs. The Tabernacle: In Eden, Adam and Eve tried to cover their nakedness with fig leaves—a human effort that failed. God replaced them with skins, requiring a sacrifice. In the Tabernacle, God provides a complex, beautiful "*covering*." In the Gospel, Jesus *becomes* our covering.

**** Next week we will look at the consecration of the priests, again this is going to point us to Jesus!**