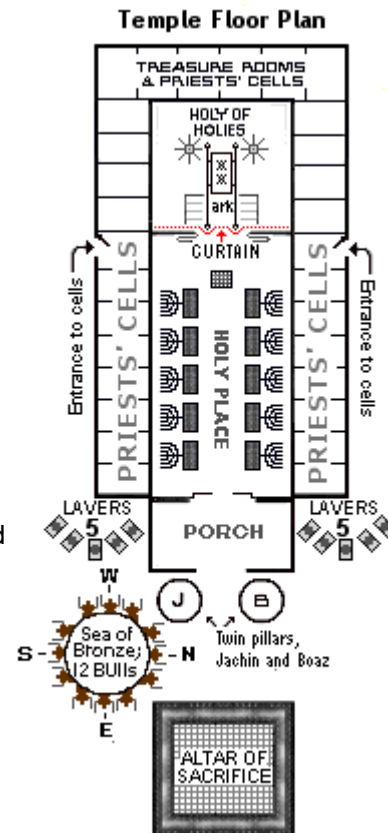
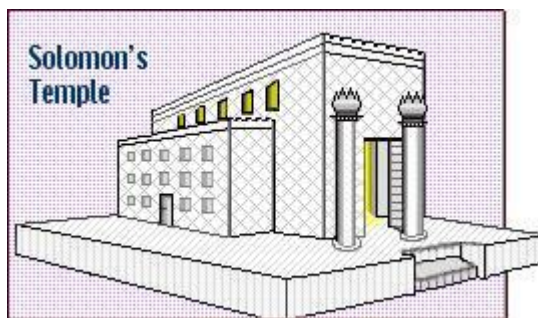


The floor plan: does it reveal a temple with a *human form* ?

The greatest secret of King Solomon's temple is that it may have been constructed in the hidden form of a human body. Its architectural floor plan, in conjunction with the arrangement of its furnishings, reveals a "Temple Man" composed of three biblical figures: the Levitical High Priest, Jacob and a "Metallic Messiah." All three appear in a single composition, with one figure imposed atop the other. The measurements and description of the Temple (Heb., *ha mikdash*) are given in the Tanach (Old Testament) in I Kgs 6:1-35, and II Chr. 3:1-17, which is still our best source of information about this ancient (circa 950 BC) structure. Based primarily on these verses, various Jewish, Christian and secular reference works depict the holy house as a rectangular building with a triple-tiered row of cells wrapping around three of its sides: north, south and west, and with the entrance (but no cells), toward the east. See two drawings on this page. It should not be confused with the Second Temple built by King Herod about 20 BC and destroyed by the Romans in AD 70.

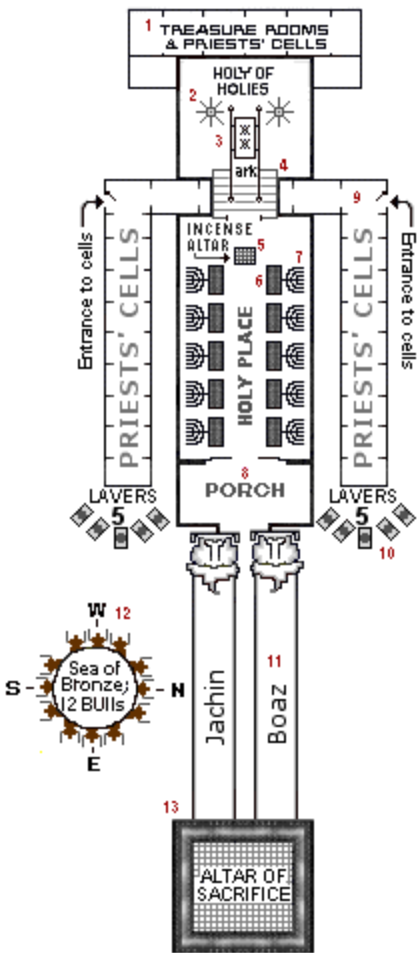


Importance of *tabnit*, the 'plan'

The key to the Temple's (or Mishkan's, i.e. tabernacle's) secrets is in the (floor) plan and layout of its furnishings. The "plan" or "pattern" (Heb., *tabnit*) of the structures and their furniture is mentioned I Chr. 28:11, 12,18,19 and Ex. 25:9, 39, 40. *Tabnit* is also translated as *design, structure, figure, form, likeness, and shape*. The Mishkan was the precursor of the Temple. Thus, in Dt. 4:16-18 the Israelites are forbidden making any likeness, form, or figure of a human or beast for worship. In Ezk. 8:10 the prophet sees repulsive forms or figures of creeping beasts, however in 8:3 he is lifted up by the form or figure of God's hand, or an angel's (see also 10:8). In Ps. 144:12 sons and daughters are compared to choice cut stones giving shape or form to a palace (see the Jewish Publication Society's *Tanakh*).

Tabnit generally refers to the *form* of something. King David received Divine inspiration for the *form*, i.e., plan or pattern of the Temple. And before him, at Sinai, Moses heard God's verbal instructions for the form of the Mishkan, *Tabnit* is related to *banah* which means *to build* a structure or house — or to raise children, since a "house" may also refer to a family. Thus, in Ru. 4:11 Rachel and Leah, the two wives of *Jacob* (later renamed *Israel*), are called the "builders" of the House of Israel. This is how *tabnit* directly and indirectly relates to buildings, ordinary houses, the House of God (i.e., the Temple), and humans — and their structure, form or figure.

THE HIGH PRIEST



The High Priest as Temple Man

At left is the Temple Floor Plan from the previous page now transformed into a figure of the Levite High Priest. Within the figure are **13 red numbers** which are briefly explained below. All are in sequence except for nine (9).

1. TREASURE ROOMS, PRIESTS' CELLS, west side – Gold and silver bullion was kept in the Temple (I Kgs. 7:51) possibly in its western cells. These form the High Priest's turban (Heb., misnepet). The common priest's cap was more globular, like an inverted cup.

9. PRIESTS' CELLS, south and north sides – These form the arms. Only one entrance is named (I Kgs. 6:8) but Ezk. 41:11 includes a second. The entrances correspond to the onyx stones the High Priest wore on his left and right shoulders. Each was engraved with the names of six Israelite tribes, twelve names total, Ex. 28:9-12.

2. TWO LARGE STARS – These are two 10-cubit tall cherubs of goldplated olive wood (I Kgs. 6:23), they form Temple Man's eyes.

3. THE ARK of the Covenant – This was a goldplated chest with a solid gold lid topped by two small cherubs (small stars). The chest is his nose. Its poles were attached to its long sides rather than its short ones. They were drawn forward, I Kgs. 8:8, after the Ark was installed in the Holy of Holies and depict extended nostrils.

4. STAIRWAY – A short staircase led from the Holy Place to a slightly elevated Holy of Holies. The stairway is his neck/throat.

5. INCENSE ALTAR – This small goldplated altar (I Kgs. 6:22) is the heart. Its sweet-smelling smoke depicts prayer and the spiritual life.

6. TABLES OF THE SHOWBREAD – On these goldplated tables (I Kgs. 7:48) were bread and wine, symbolizing *flesh and blood*, i.e., the humanity of national Israel, the High Priest, and the Messiah.

7. THE LAMPS – These (II Chr. 4:7) provided light while portraying a Tree of Life. Their seven flames each stand for the seven days of Creation Week and also the seventy nations of the world. Light may symbolize divine knowledge and the spirit of God.

8. THE PORCH – This antechamber, the *ulam*, (I Kgs. 6:3, II Chr. 3:4) corresponds to the human pelvis (hips) and depicts procreation, or more specifically, birthing (parturition), because this is the area of the genital organs.

10. TEN LAVERS – Five bronze lavers were on the north and five on the south near the Porch. These signify the ten fingers of the hands. They were for washing off any residue of blood in the sacrificial meats (I Kgs. 7:38; II Chr. 4:6). They were mounted on wheeled carts and each laver held 40 baths of water.

11. JACHIN, BOAZ – These large bronze pillars by the Porch were named Jachin and Boaz (II Chr. 3:17) and are the Temple Man's legs. Viewed standing, they portray two plants or trees and also the two kings, David and Solomon.

12. SEA OF BRONZE, TWELVE BULLS – This huge laver held 2000 or 3000 baths of water and was for the priests to wash their hands and feet (II Chr. 4:2). The laver depicts the basin of the



Red Sea. Water too may depict God's spirit and knowledge but also conception, and union (devekut) with him. The twelve bulls (v.4) are the twelve tribes of Israel.

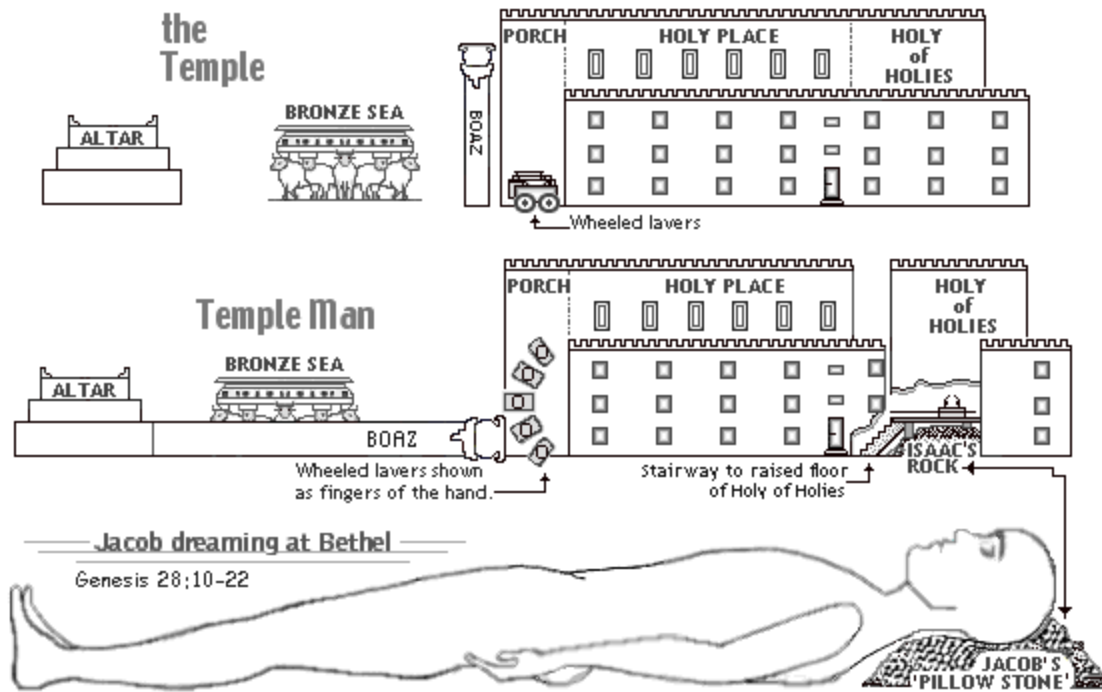
13. THE SACRIFICIAL ALTAR – This (II Chr. 4:1) is the Temple Man's feet, and also a king's square footstool. The Altar signifies election/separation, war and conquest (victory), atonement for sin, and national Israel's marriage to the Lord.

Garments of White Outside, Gold Inside

The exterior of Solomon's temple, like the Second Temple built by Herod centuries later, was made of the brightest white limestone blocks. Their color corresponds to the High Priest's "Garments of White" worn on Yom Kippur, the Day of Atonement. On the remaining days of the year, however, he wore the "Garments of Gold" and these correspond to the Temple's gold interior. In his book, *Temples and Temple Service in Ancient Israel* (1985), pp. 169- 171, Professor Menahem Haran of the Hebrew University, Jerusalem, provides some details of how the furnishings of the Mishkan (Tabernacle) correspond to the garments of the High Priest. Some Christian scholars have noted this too. Ezekiel 16:10 - 14 portrays national Israel as a woman (wife of God) dressed in the furnishings of the Tabernacle which gradually transforms into the Temple (v.14).

Jacob's Dream and the Temple

Jewish tradition tells us that Jacob (forefather of the twelve tribes) saw the Temple in advance in his dream at Bethel. After seeing angels ascending and descending on a stairway, he says in Genesis 28:17, "This is none other than the *house of God* ...," and in v. 19 renames the place *Beth-El*, House of God, which is a frequent biblical designation for the Temple. As shown below, Jacob's raised head corresponds to an elevated Holy of Holies and his 'pillow stone' (v. 11) to the *Even Shetiyah* or "Foundation Stone" where Abraham had earlier bound Isaac (22:9 -11). In other words, as he slept – unbeknownst to him – his head and body prophetically became a model for the Temple which was built atop Mt. Moriah. Today this site is called Haram al-Sharif by the Arabs, and the Temple Mount by Jews and others.



Jacob Builds the Temple?

Why was Jacob given the dream at this time? Because, although he was fleeing the wrath of his brother Esau, he was also on his way to Mesopotamia to find a wife and create a *family*, i.e., a “house,” as explained before. Isaac practically ordered him to leave and start his own family (Gen. 28: 1, 2), he is told to go multiply and become an “assembly of peoples,” v. 3. His two wives are later called the “builders” of the House of Israel (Ru. 4:11). Jacob, therefore, built a *human* temple, a house of twelve tribes, and centuries later those twelve, with the aid of the Phoenicians, built Solomon’s stone temple which was called the ‘House of God’. Hence, the dream concerns the building of these two houses.

the Floor Plan, 1. High Priest, and Jacob	the Amazing 2. Metallic Messiah	KING SOLOMON'S ASTONISHING TEMPLE SECRETS	3. Mishkan (tabernacle)	the Temple's 4. Sexual Symbolism
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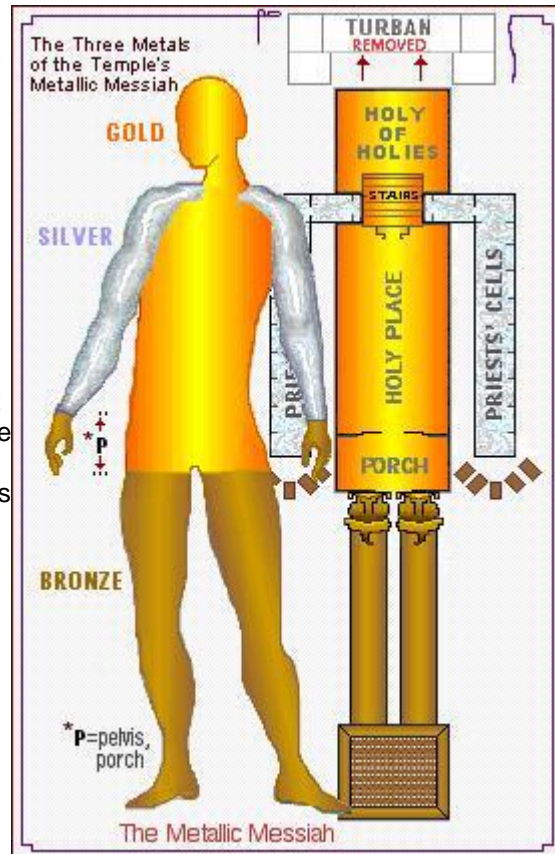
The Amazing Metallic Messiah

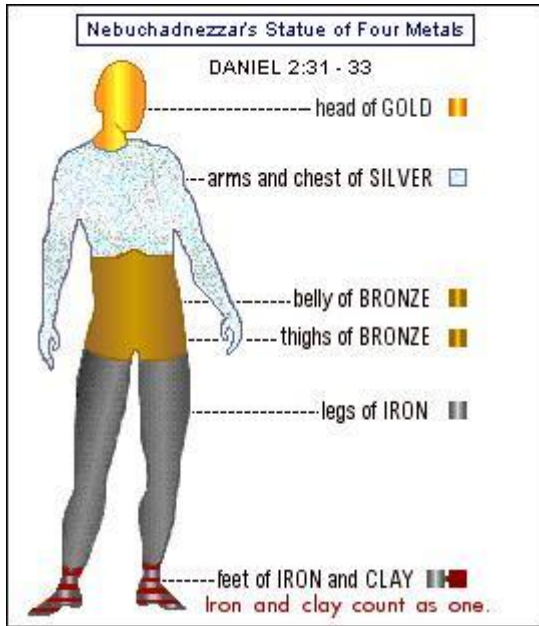
The illustration on the right shows how the metals of the Temple's *interior* relate to the High Priest's outer 'garments of gold' and reveal the Metallic Messiah (heavenly ruler). How do we know the metals have this secondary meaning? Because their type and order reflect those of King Nebuchadnezzar's metal statue, below, which itself symbolizes an unholy, secular world ruler.

For the interior goldplating of the Temple's Holy of Holies, Holy Place and Porch, see I Kgs. 6:20 - 22 and II Chr. 3:4 -10. For the bronze furniture outside see I Kgs. 7:15 - 27, 38 and II Chr. 4:1 -12. This gives the Metallic Messiah a head, torso and pelvis of gold, but hands, legs and feet of bronze. His silver shoulders and arms correlate with the silver plated cells ('houses') of I Chr. 29:3 - 5.

However, we remove the silver plated cells which form the turban (see at right) because we are viewing a nude man who is the counterpart of another nude figure, King Nebuchadnezzar's metallic statue, below. Hence, we compare one nude figure with another, not a clothed one with a nude one. Also excluded is the Sea of Bronze because it is not part of the natural human anatomy.

Nebuchadnezzar's Metal Statue - The account of this huge metal statue which King Nebuchadnezzar of Babylon saw in a dream is found in chapter 2:1 - 35 of the Book of Daniel, but our focus is primarily on vv. 31 - 33.





This statue, v. 31, of *four* metals has a head of gold, arms and chest of silver, belly and thighs of bronze, v. 32, legs of iron, v. 33, and feet of iron fused with baked clay, v. 33. The clay counts as one with the iron, so this man is made of four metals. However, Temple Man, i.e. the Metallic Messiah, consists of only *three* metals: gold, silver and bronze. These same three were also in the Mishkan (tabernacle), Exodus 25:3, 31:4; 35:5. But the four metals depict four successive world empires, standing for Man's ungodly earthly rule until the last days. Hence, as Man's rule is summed in one man of metal, so too God's forthcoming reign is portrayed in a single Metallic Messiah figure.

'Messiah' is a transliteration of *mashiach*, which means the *anointed* or *anointed one*. A Jewish king was 'anointed' by having olive oil – symbolizing illumination – poured on his head so that he might know how to rule his people. But Metallic Messiah (the Messiah) is anointed with God's spirit and rules worldwide from the Jerusalem Temple Mount.