

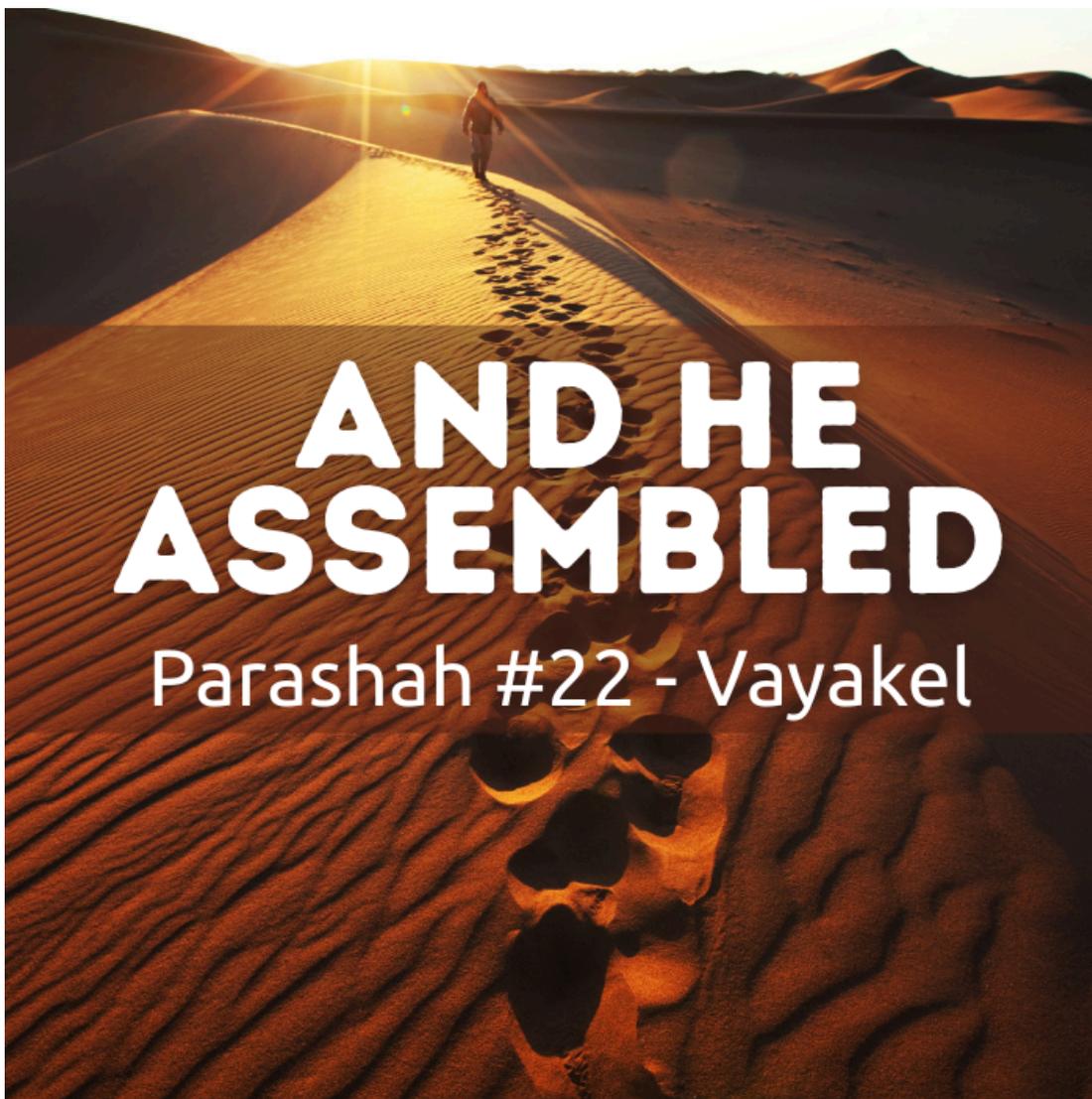


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## Parashah #22 Vayakel - and he assembled





- Ex 35:1-38:20
- 1Ki 7:13-50
- Heb 9:1-11

**Vayakel** means “*and he assembled*”

## Shemoth (Exodus) 35:1-38:20

### Shemoth (Exodus) Chapter 35

#### The Sabbath

<sup>1</sup>Then Moshe brought together the whole assembly of Yasharal and said to them, “These are the things that אלהים has commanded you to do: <sup>2</sup>For six days work may be done, but the seventh day shall be your set apart day, a Sabbath of complete rest to אלהים. Whoever does any work on that day must be put to death. <sup>3</sup>Do not light a fire in any of your dwellings on the Sabbath day.”

#### Offerings for the Dwelling Place (Exodus 25:1–9)

<sup>4</sup> Moshe also told the whole assembly of Yasharal, “This is what אלהים has commanded: <sup>5</sup> Take from among you an offering to אלהים. Let everyone whose heart is willing bring an offering to אלהים:



gold, silver, and bronze;

<sup>6</sup> blue, purple, and scarlet yarn;

fine linen and goat hair;

<sup>7</sup> ram skins dyed red and fine leather;

acacia wood;

<sup>8</sup> olive oil for the light;

spices for the anointing oil and for the  
fragrant incense;

<sup>9</sup> and onyx stones and gemstones to be mounted on the ephod  
and breastpiece.

### **The Skilled Craftsmen**

<sup>10</sup> Let every skilled craftsman among you come and make  
everything that אֱלֹהִים has commanded:

<sup>11</sup> the Dwelling Place with its tent and covering, its clasps and  
frames, its crossbars, posts, and bases;

<sup>12</sup> the ark with its poles and mercy seat, and the veil to shield it;

<sup>13</sup> the table with its poles, all its utensils, and the showbread;



<sup>14</sup> the lampstand for light with its accessories and lamps and oil for the light;

<sup>15</sup> the altar of incense with its poles;

the anointing oil and fragrant incense;

the curtain for the doorway at the entrance to the Dwelling Place;

<sup>16</sup> the altar of burnt offering with its bronze grate, its poles, and all its utensils;

the basin with its stand;

<sup>17</sup> the curtains of the courtyard with its posts and bases, and the curtain for the gate of the courtyard;

<sup>18</sup> the tent pegs for the Dwelling Place and for the courtyard, along with their ropes;

<sup>19</sup> and the woven garments for ministering in the set apart place—both the set apart garments for Aharon the priest and the garments for his sons to serve as priests.”

### **The People Offer Gifts**

<sup>20</sup> Then the whole assembly of Yasharal withdrew from the presence of Moshe. <sup>21</sup> And everyone whose heart stirred him and whose spirit prompted him came and brought an offering to





## Bezalel and Oholiab (Exodus 31:1–11)

<sup>30</sup> Then Moshe said to the Yasharalites, “See, אֶלְיָאֵל has called by name Betsal’al son of Uri, son of Hur, of the tribe of Yahuḡah. <sup>31</sup> And He has filled him with the Spirit of Alahym, with skill, ability, and knowledge in all kinds of craftsmanship, <sup>32</sup> to design artistic works in gold, silver, and bronze, <sup>33</sup> to cut gemstones for settings, and to carve wood, so that he may be a master of every artistic craft.

<sup>34</sup> And אֶלְיָאֵל has given both him and Oholiab son of Aḡisamaḡ, of the tribe of Dan, the ability to teach others. <sup>35</sup> He has filled them with skill to do all kinds of work as engravers, designers, embroiderers in blue, purple, and scarlet yarn and fine linen, and as weavers—as artistic designers of every kind of craft.

## Shemoth (Exodus) Chapter 36

### The People Bring More than Enough

<sup>1</sup>“So Betsal’al and Oholiab, and every skilled person are to carry out everything commanded by אֶלְיָאֵל, who has given them skill and ability to know how to perform all the work of constructing the sanctuary.”

<sup>2</sup> Then Moshe summoned Betsal’el and Oholiab, and every skilled person whom אֶלְיָאֵל had gifted—everyone whose heart stirred him to come and do the work. <sup>3</sup> They received from



Moshe all the contributions that the Yasharalites had brought to carry out the service of constructing the sanctuary.

Meanwhile, the people continued to bring freewill offerings morning after morning, <sup>4</sup> so that all the skilled craftsmen who were doing all the work on the sanctuary left their work <sup>5</sup> and said to Moshe, “The people are bringing more than enough for doing the work אֲנִי אֶמְצָא has commanded us to do.”

<sup>6</sup> After Moshe had given an order, they sent a proclamation throughout the camp: “No man or woman should make anything else as an offering for the sanctuary.” So the people were restrained from bringing more, <sup>7</sup> since what they already had was more than enough to perform all the work.

### **The Ten Curtains for the Dwelling Place (Exodus 26:1–6)**

<sup>8</sup> All the skilled craftsmen among the workmen made the ten curtains for the Dwelling Place. They were made of finely spun linen, as well as blue, purple, and scarlet yarn, with cherubim skillfully worked into them. <sup>9</sup> Each curtain was twenty-eight cubits long and four cubits wide; all the curtains were the same size. <sup>10</sup> And he joined five of the curtains together, and the other five he joined as well.

<sup>11</sup> He made loops of blue material on the edge of the end curtain in the first set, and also on the end curtain in the second set.

<sup>12</sup> He made fifty loops on one curtain and fifty loops on the end



curtain of the second set, so that the loops lined up opposite one another. <sup>13</sup> He also made fifty gold clasps to join the curtains together, so that the Dwelling Place was a unit.

### **The Eleven Curtains of Goat Hair (Exodus 26:7–14)**

<sup>14</sup> He then made curtains of goat hair for the tent over the Dwelling Place—eleven curtains in all. <sup>15</sup> Each of the eleven curtains was the same size—thirty cubits long and four cubits wide. <sup>16</sup> He joined five of the curtains into one set and the other six into another. <sup>17</sup> He made fifty loops along the edge of the end curtain in the first set, and fifty loops along the edge of the corresponding curtain in the second set. <sup>18</sup> He also made fifty bronze clasps to join the tent together as a unit.

<sup>19</sup> Additionally, he made for the tent a covering of ram skins dyed red, and over that a covering of fine leather.

### **The Frames and Bases (Exodus 26:15–30)**

<sup>20</sup> Next, he constructed upright frames of acacia wood for the Dwelling Place. <sup>21</sup> Each frame was ten cubits long and a cubit and a half wide. <sup>22</sup> Two tenons were connected to each other for each frame. He made all the frames of the Dwelling Place in this way.

<sup>23</sup> He constructed twenty frames for the south side of the Dwelling Place, <sup>24</sup> with forty silver



bases to put under the twenty frames—two bases for each frame, one under each tenon.

<sup>25</sup> For the second side of the Dwelling Place, the north side, he made twenty frames <sup>26</sup> and forty silver bases—two bases under each frame.

<sup>27</sup> He made six frames for the rear of the Dwelling Place, the west side, <sup>28</sup> and two frames for the two back corners of the Dwelling Place, <sup>29</sup> coupled together from bottom to top and fitted into a single ring. He made both corners in this way. <sup>30</sup> So there were eight frames and sixteen silver bases—two under each frame.

<sup>31</sup> He also made five crossbars of acacia wood for the frames on one side of the Dwelling Place, <sup>32</sup> five for those on the other side, and five for those on the rear side of the Dwelling Place, to the west.

<sup>33</sup> He made the central crossbar to run through the center of the frames, from one end to the other. <sup>34</sup> And he overlaid the frames with gold and made gold rings to hold the crossbars. He also overlaid the crossbars with gold.

### **The Veil (Exodus 26:31–35)**

<sup>35</sup> Next, he made the veil of blue, purple, and scarlet yarn, and finely spun linen, with kerubim skillfully worked into it.



<sup>36</sup>He also made four posts of acacia wood for it and overlaid them with gold, along with gold hooks; and he cast four silver bases for the posts.

### **The Curtain for the Entrance (Exodus 26:36–37)**

<sup>37</sup>For the entrance to the tent, he made a curtain embroidered with blue, purple, and scarlet yarn, and finely spun linen,  
<sup>38</sup>together with five posts and their hooks.

He overlaid the tops of the posts and their bands with gold, and their five bases were bronze.

## **Shemoth (Exodus) Chapter 37**

### **Constructing the Ark (Exodus 25:10–16)**

<sup>1</sup>Betsal'al went on to construct the ark of acacia wood, two and a half cubits long, a cubit and a half wide, and a cubit and a half high. <sup>2</sup>He overlaid it with pure gold, both inside and out, and made a gold molding around it. <sup>3</sup>And he cast four gold rings for its four feet, two rings on one side and two on the other. <sup>4</sup>Then he made poles of acacia wood and overlaid them with gold. <sup>5</sup>He inserted the poles into the rings on the sides of the ark in order to carry it.



## **The Mercy Seat (Exodus 25:17–22)**

<sup>6</sup> He constructed a mercy seat of pure gold, two and a half cubits long and a cubit and a half wide. <sup>7</sup> He made two kerubim of hammered gold at the ends of the mercy seat, <sup>8</sup> one cherub on one end and one on the other, all made from one piece of gold. <sup>9</sup> And the kerubim had wings that spread upward, overshadowing the mercy seat. The kerubim faced each other, looking toward the mercy seat.

## **The Table of Showbread (Exodus 25:23–30 ; Leviticus 24:5–9)**

<sup>10</sup> He also made the table of acacia wood two cubits long, a cubit wide, and a cubit and a half high. <sup>11</sup> He overlaid it with pure gold and made a gold molding around it. <sup>12</sup> And he made a rim around it a handbreadth wide and put a gold molding on the rim.

<sup>13</sup> He cast four gold rings for the table and fastened them to the four corners at its four legs. <sup>14</sup> The rings were placed close to the rim, to serve as holders for the poles used to carry the table. <sup>15</sup> He made the poles of acacia wood for carrying the table and overlaid them with gold.

<sup>16</sup> He also made the utensils for the table out of pure gold: its plates and dishes, as well as its bowls and pitchers for pouring drink offerings.



## **The Lampstand (Exodus 25:31–40 ; Numbers 8:1–4)**

<sup>17</sup> Then he made the lampstand out of pure hammered gold, all of one piece: its base and shaft, its cups, and its buds and petals. <sup>18</sup> Six branches extended from the sides, three on one side and three on the other. <sup>19</sup> There were three cups shaped like almond blossoms on the first branch, each with buds and petals, three on the next branch, and the same for all six branches that extended from the lampstand.

<sup>20</sup> And on the lampstand were four cups shaped like almond blossoms with buds and petals. <sup>21</sup> A bud was under the first pair of branches that extended from the lampstand, a bud under the second pair, and a bud under the third pair. <sup>22</sup> The buds and branches were all of one piece with the lampstand, hammered out of pure gold.

<sup>23</sup> He also made its seven lamps, its wick trimmers, and trays of pure gold. <sup>24</sup> He made the lampstand and all its utensils from a talent of pure gold.

## **The Altar of Incense (Exodus 30:1–10)**

<sup>25</sup> He made the altar of incense out of acacia wood. It was square, a cubit long, a cubit wide, and two cubits high. Its horns were of one piece. <sup>26</sup> And he overlaid with pure gold the top and all the sides and horns. Then he made a molding of gold around it.



<sup>27</sup> He made two gold rings below the molding on opposite sides to hold the poles used to carry it. <sup>28</sup> And he made the poles of acacia wood and overlaid them with gold. <sup>29</sup> He also made the set apart anointing oil and the pure, fragrant incense, the work of a perfumer.

## Shemoth (Exodus) Chapter 38

### The Bronze Altar (Exodus 27:1–8)

<sup>1</sup> Betsal'al constructed the altar of burnt offering from acacia wood. It was square, five cubits long, five cubits wide, and three cubits high. <sup>2</sup> He made a horn at each of its four corners, so that the horns and altar were of one piece, and he overlaid the altar with bronze.

<sup>3</sup> He made all the altar's utensils of bronze—its pots, shovels, sprinkling bowls, meat forks, and firepans. <sup>4</sup> He made a grate of bronze mesh for the altar under its ledge, halfway up from the bottom.

<sup>5</sup> At the four corners of the bronze grate he cast four rings as holders for the poles. <sup>6</sup> And he made the poles of acacia wood and overlaid them with bronze. <sup>7</sup> Then he inserted the poles into the rings on the sides of the altar for carrying it. He made the altar with boards so that it was hollow.



## **The Bronze Basin (Exodus 30:17–21)**

<sup>8</sup> Next he made the bronze basin and its stand from the bronze mirrors of the women who served at the entrance to the Tent of Meeting.

## **The Courtyard (Exodus 27:9–19)**

<sup>9</sup> Then he constructed the courtyard. The south side of the courtyard was a hundred cubits long and had curtains of finely spun linen, <sup>10</sup> with twenty posts and twenty bronze bases, and with silver hooks and bands on the posts. <sup>11</sup> The north side was also a hundred cubits long, with twenty posts and twenty bronze bases. The hooks and bands of the posts were silver. <sup>12</sup> The west side was fifty cubits long and had curtains, with ten posts and ten bases. The hooks and bands of the posts were silver. <sup>13</sup> And the east side, toward the sunrise, was also fifty cubits long.

<sup>14</sup> The curtains on one side of the entrance were fifteen cubits long, with three posts and three bases. <sup>15</sup> And the curtains on the other side were also fifteen cubits long, with three posts and three bases as well. <sup>16</sup> All the curtains around the courtyard were made of finely spun linen. <sup>17</sup> The bases for the posts were bronze, the hooks and bands were silver, and the plating for the tops of the posts was silver. So all the posts of the courtyard were banded with silver. <sup>18</sup> The curtain for the entrance to the courtyard was embroidered with blue, purple, and scarlet yarn,



and finely spun linen. It was twenty cubits long and, like the curtains of the courtyard, five cubits high,<sup>19</sup> with four posts and four bronze bases. Their hooks were silver, as well as the bands and the plating of their tops.<sup>20</sup> All the tent pegs for the Dwelling Place and for the surrounding courtyard were bronze.

### **Melaqim Aleph (1 Kings) 7:13-50**

## **Melaqim Aleph (1 Kings) Chapter 7**

### **The Pillars and Capitals (2 Chronicles 3:14–17)**

<sup>13</sup> Now Sovereign Shelomoh sent to bring Hiram from Tsor.

<sup>14</sup> He was the son of a widow from the tribe of Naphtali, and his father was a man of Tsor, a craftsman in bronze. Hiram had great skill, understanding, and knowledge for every kind of bronze work. So he came to Sovereign Shelomoh and carried out all his work.

<sup>15</sup> He cast two pillars of bronze, each eighteen cubits high and twelve cubits in circumference. <sup>16</sup> He also made two capitals of cast bronze to set on top of the pillars, each capital five cubits high. <sup>17</sup> For the capitals on top of the pillars he made a network of lattice, with wreaths of chainwork, seven for each capital.



<sup>18</sup>Likewise, he made the pillars with two rows of pomegranates around each grating to cover each capital atop the pillars. <sup>19</sup> And the capitals atop the pillars in the portico were shaped like lilies, four cubits high. <sup>20</sup> On the capitals of both pillars, just above the rounded projection next to the network, were the two hundred pomegranates in rows encircling each capital.

<sup>21</sup> Thus he set up the pillars at the portico of the Hēkal. The pillar to the south he named Hēkal, and the pillar to the north he named Bo'az. <sup>22</sup> And the tops of the pillars were shaped like lilies. So the work of the pillars was completed.

### **The Molten Sea (2 Chronicles 4:1–5)**

<sup>23</sup> He also made the Sea of cast metal. It was circular in shape, measuring ten cubits from rim to rim, five cubits in height, and thirty cubits in circumference. <sup>24</sup> Below the rim, ornamental buds encircled it, ten per cubit all the way around the Sea, cast in two rows as a part of the Sea.

<sup>25</sup> The Sea stood on twelve oxen, three facing north, three facing west, three facing south, and three facing east. The Sea rested on them, with all their back parts toward the center. <sup>26</sup> It was a handbreadth thick, and its rim was fashioned like the brim of a cup, like a lily blossom. It could hold two thousand baths.



## The Ten Bronze Stands

<sup>27</sup> In addition, he made ten movable stands of bronze, each four cubits long, four cubits wide, and three cubits high.

<sup>28</sup> This was the design of the stands: They had side panels attached to uprights, <sup>29</sup> and on the panels between the uprights were lions, oxen, and kerubim. On the uprights was a pedestal above, and below the lions and oxen were wreaths of beveled work.

<sup>30</sup> Each stand had four bronze wheels with bronze axles and a basin resting on four supports, with wreaths at each side. <sup>31</sup> The opening to each stand inside the crown at the top was one cubit deep, with a round opening like the design of a pedestal, a cubit and a half wide. And around its opening were engravings, but the panels of the stands were square, not round.

<sup>32</sup> There were four wheels under the panels, and the axles of the wheels were attached to the stand; each wheel was a cubit and a half in diameter. <sup>33</sup> The wheels were made like chariot wheels; their axles, rims, spokes, and hubs were all of cast metal.

<sup>34</sup> Each stand had four handles, one for each corner, projecting from the stand. <sup>35</sup> At the top of each stand was a circular band half a cubit high. The supports and panels were cast as a unit with the top of the stand.



<sup>36</sup> He engraved keruḇim, lions, and palm trees on the surfaces of the supports and panels, wherever each had space, with wreaths all around. <sup>37</sup> In this way he made the ten stands, each with the same casting, dimensions, and shape.

### **The Ten Bronze Basins (2 Chronicles 4:6–8)**

<sup>38</sup> He also made ten bronze basins, each holding forty baths and measuring four cubits across, one basin for each of the ten stands.

<sup>39</sup> He set five stands on the south side of the Hēḵal and five on the north, and he put the Sea on the south side, at the southeast corner of the Hēḵal.

### **Completion of the Bronze Works (2 Chronicles 4:11–18)**

<sup>40</sup> Additionally, Hiram made the pots, shovels, and sprinkling bowls.

So Hiram finished all the work that he had undertaken for Sovereign Shelomoh in the house of אֱלֹהִים:

<sup>41</sup> the two pillars;

the two bowl-shaped capitals atop the pillars;

the two sets of network covering both bowls of the capitals atop the pillars;



<sup>42</sup> the four hundred pomegranates for the two sets of network (two rows of pomegranates for each network covering both the bowl-shaped capitals atop the pillars);

<sup>43</sup> the ten stands;

the ten basins on the stands;

<sup>44</sup> the Sea;

the twelve oxen underneath the Sea;

<sup>45</sup> and the pots, shovels, and sprinkling bowls.

All the articles that Hiram made for Sovereign Shelomoh in the house of אֱלֹהִים were made of burnished bronze. <sup>46</sup> The Sovereign had them cast in clay molds in the plain of the Yardēn between Sukkoth and Tsarethan. <sup>47</sup> Shelomoh left all these articles unweighed, because there were so many. The weight of the bronze could not be determined.

### **Completion of the Gold Furnishings (2 Chronicles 4:19–22)**

<sup>48</sup> Shelomoh also made all the furnishings for the house of אֱלֹהִים:

the golden altar;

the golden table on which the showbread was placed;



<sup>49</sup> the lampstands of pure gold in front of the inner sanctuary, five on the right side and five on the left;

the gold flowers, lamps, and tongs;

<sup>50</sup> the pure gold basins, wick trimmers, sprinkling bowls, ladles, and censers;

and the gold hinges for the doors of the inner Hēḵal (that is, the Most Set Apart Place ) as well as for the doors of the main hall of the Hēḵal.

**lb`rim (Hebrews) 9:1-11**

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## **lb`rim (Hebrews) Chapter 9**

### **The Earthly Dwelling Place (Exodus 40 ; Acts 7:44–47)**

<sup>1</sup>Now the first covenant had regulations for worship and also an earthly sanctuary. <sup>2</sup>A Dwelling Place was prepared. In its first room were the lampstand, the table, and the showbread. This was called the Set Apart Place. <sup>3</sup>Behind the second curtain was a room called the Most Set Apart Place, <sup>4</sup>containing the golden altar of incense and the gold-covered ark of the covenant. Inside the ark were the gold jar of manna, Aharon's staff that had budded, and the stone tablets of the covenant. <sup>5</sup>Above the



ark were the kerubim of esteem, overshadowing the place of Atonement. But we cannot discuss these things in detail now.

<sup>6</sup> When everything had been prepared in this way, the priests entered regularly into the first room to perform their sacred duties. <sup>7</sup> But only the high priest entered the second room, and then only once a year, and never without blood, which he offered for himself and for the sins the people had committed in ignorance.

<sup>8</sup> By this arrangement the Set Apart Spirit was showing that the way into the Most Set Apart Place had not yet been disclosed as long as the first Dwelling Place was still standing. <sup>9</sup> It is an illustration for the present time, because the gifts and sacrifices being offered were unable to cleanse the conscience of the worshiper. <sup>10</sup> They consist only in food and drink and special washings—external regulations imposed until the time of setting matters straight.

**Redemption through His Blood**<sup>11</sup> But when Messiah came as High Priest of the good things that have come, He went through the greater and more perfect Dwelling Place that is not made by hands and is not a part of this creation.

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