

Unlocking the nature of the biblical Cherubim

Version 1.1

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Abstract

Religions and the religious texts associated with them are considered as attempts of ancient people to explain the origin and structure of the world through the introduction of supernatural divine entities. This article shows that all major religions are different implementations of a single concept, which at its core has nothing to do with religious faith or divine mysticism. It is argued that all civilizations, at the peak of their development, arrived at the same philosophical concept, which was based on a description of the nature of meaning. This philosophy explained the essence of things through meaning, linking this explanation to the nature of language and the principles of writing.

This article is structured around solving the mysteries of the biblical Cherubim. Being a symbol of philosophy of meaning and present in different guises in all religions, Cherubim allows to find explanation of the Ark of the Covenant and many other biblical artifacts, to trace unbreakable connection of world religions, to understand reasons of fatal cyclicity of death and revival of philosophy of meaning, to discover role of keepers of this philosophy in world history, to see literary and other projects, created under their influence.

Part 1. Tanakh

Nested meanings

The work "The origin of meaning" (1) makes a detailed analysis of the initial chapters of "Genesis" and shows that each of them allows four different holistic interpretations. The first interpretation is reading "as is". The other three are allegorical readings. In them, the direct meanings of words are replaced by appropriate allegories, resulting in new narratives that carry their own meaning.

At each level, the interpretations of the allegorical systems are not only preserved within a single verse or chapter, but remain unchanged throughout the chapters of the respective story. In addition, the stories on all three levels are coherent, that is, they form a connected narrative. In them, each successive verse is a logical continuation of the previous one.

It is in the allegorical readings that all the seeming oddities and supposed inaccuracies of the biblical text are explained. They all turn out to be deeply thought-out details, unnecessary for superficial reading, but revealing within the allegories.

The described construction of the Torah is consistent with the Judaism view of the multiplicity of the text of the Pentateuch. And in many ways, it intersects with the doctrine of [Pardes](#) (2), which describes the four levels of understanding of the Torah. However, one must keep in mind that the discourses of Pardes formulated in the Talmud are themselves expressed in complex allegories that require a separate deciphering. Therefore, one should be cautious about their overly broad interpretation.

In the mentioned book (1) it is suggested and justified that one of the allegories of the Garden of Eden is the "garden of meanings", where each tree is its own view of the same phenomenon, its own context in which it can be seen. We can assume that a similar meaning is behind the rest of the [sacred groves](#) (3) found in many other religions.

Pardes (פרדס) is literally an "orchard". It is possible that both the name and the concept behind it derive from the analogy with the Garden of Eden. Then Pardes itself turns out to be a set of views on the same Torah text, only in different allegorical contexts.

It is relatively easy to make a "foggy" text in which to a certain degree of approximation you can see echoes of different meanings. It is much harder to create a work with three different allegorical levels in which there are no stretches and every word stands in its place. In the case of the Torah, it was possible due to the interrelation of the three allegorical meanings. They do not just tell each their own stories, but describe phenomena, each of which is a [generalization](#) (4) of the previous one.

The first allegorical level describes the text itself, i.e., the scroll, its writing, reading and understanding. The second level generalizes the essence of a single text to the history of written language. The third level generalizes written language as a form of meaning transfer to the story about the nature of meaning in general. Actually, it is this level that carries essential knowledge about the philosophy of meaning.

Generalization makes it possible, by discarding particular properties, to proceed to a phenomenon that is more general. In this case, the properties of the final generalization according to the principle "big in small" are present in all the phenomena of the chain of generalizations. As a result, the resulting stories have "common contours", reminiscent of the Russian nested doll, which allows them to coexist together quite well.

Pardes ideas are directly related to Cherubim. According to the [Tanakh](#) (5) text, the Cherub is a messenger of God, who has four different faces at the same time. This suggests that Cherubim is an allegory of the biblical text, which has four different readings, and, accordingly, can appear to the reader in four different images.

But we must keep in mind that since the Cherubim itself is part of the biblical project, there are several independent allegories for it as well.

Allegory of Cherubim

In each of the allegorical levels, all concepts used in the text acquire their own interpretations. Accordingly, there are three different interpretations for Cherubim besides the direct one. A full description of these interpretations can be found in the book "The origin of meaning" (1), now we will touch only the first level of allegories associated with the text and the Torah scroll itself.

The first mention of Cherubim appears at the end of the third chapter of Genesis.

Gen 3:24 He drove out the man, and at the east of the garden of Eden he placed the cherubim and a flaming sword that turned every way to guard the way to the tree of life.

In those allegories that follow from comparison with the scroll, the Tree of Life, planted in the middle of Eden, it is a roll of Torah, on which a parchment scroll is wound and which appears in the middle of the biblical text. In Judaism, these rolls are called this way: "aceim haim" (עץ חיים), i.e., the «Tree of Life».

1. 06086 עץ (ac) (sin.) (male) tree. carpenter, gallows, helve, pine, plank, staff, stalk, stick, stock, timber, tree, wood.
2. 02416 חיים (a) (plur) (male) alive. age, alive, appetite, (wild) beast, company, congregation, life(-time), live(-ly), living (creature, thing), maintenance, merry, multitude, (be) old, quick, raw, running, springing, troop.



The Torah scroll prepared for reading

Then we can assume that the Cherubim are the two halves of the Torah scroll with their rolls, disks, and those parts of the scroll that are wound on each of them. These Cherubims guard the way to the Tree of Life. Each one has the same "flaming sword turning" - the end of the roll, with which the scroll rotates. And these "swords" are made of wood with a fiery shade. If we look at the scroll from the side of the disks, we will see the open "wings of the Cherubim" rising above the surface of the unfolded sheet.



Extended wings of the Cherubims

Since the Cherubims appear in various places of the Tanakh, the correctness of this assumption can be verified by the meaning of the Cherubim interpretation in the rest of their references. The most voluminous description of the Cherubims is given in the [Book of Ezekiel](#) (6), its first chapter is devoted to the detailed description of the appearance of the Cherubim. There they are displayed as strange creatures with four different faces. Due to this four-faced appearance, another name for the Cherubim is [tetramorphs](#) (7). This description has always baffled researchers with its incredible strangeness. Here is the description.

[Ezek 1:1](#) *In the thirtieth year, in the fourth month, on the fifth day of the month, as I was among the exiles by the Chebar canal the heavens were opened, and I saw visions of God.*

[Ezek 1:2](#) *On the fifth day of the month (it was the fifth year of the exile of King Jehoiachin),*

[Ezek 1:3](#) *the word of the Lord came to Ezekiel the priest, the son of Buzi, in the land of the Chaldeans by the Chebar canal, and the hand of the Lord was upon him there.*

Ezek 1:4 As I looked, behold, a stormy wind came out of the north, and a great cloud, with brightness around it, and fire flashing forth continually, and in the midst of the fire, as it were gleaming metal.

Ezek 1:5 And from the midst of it came the likeness of four living creatures. And this was their appearance: they had a human likeness,

Ezek 1:6 but each had four faces, and each of them had four wings.

Ezek 1:7 Their legs were straight, and the soles of their feet were like the sole of a calf's foot. And they sparkled like burnished bronze.

Ezek 1:8 Under their wings on their four sides they had human hands. And the four had their faces and their wings thus:

Ezek 1:9 their wings touched one another. Each one of them went straight forward, without turning as they went.

Ezek 1:10 As for the likeness of their faces, each had a human face. The four had the face of a lion on the right side, the four had the face of an ox on the left side, and the four had the face of an eagle.

Ezek 1:11 Such were their faces. And their wings were spread out above. Each creature had two wings, each of which touched the wing of another, while two covered their bodies.

Ezek 1:12 And each went straight forward. Wherever the spirit would go, they went, without turning as they went.

Ezek 1:13 As for the likeness of the living creatures, their appearance was like burning coals of fire, like the appearance of torches moving to and fro among the living creatures. And the fire was bright, and out of the fire went forth lightning.

Ezek 1:14 And the living creatures darted to and fro, like the appearance of a flash of lightning.

Ezek 1:15 Now as I looked at the living creatures, I saw a wheel on the earth beside the living creatures, one for each of the four of them.

Ezek 1:16 As for the appearance of the wheels and their construction: their appearance was like the gleaming of beryl. And the four had the same likeness, their appearance and construction being as it were a wheel within a wheel.

Ezek 1:17 When they went, they went in any of their four directions without turning as they went.

Ezek 1:18 And their rims were tall and awesome, and the rims of all four were full of eyes all around.

Ezek 1:19 And when the living creatures went, the wheels went beside them; and when the living creatures rose from the earth, the wheels rose.

Ezek 1:20 Wherever the spirit wanted to go, they went, and the wheels rose along with them, for the spirit of the living creatures was in the wheels.

Ezek 1:21 When those went, these went; and when those stood, these stood; and when those rose from the earth, the wheels rose along with them, for the spirit of the living creatures was in the wheels.

Ezek 1:22 Over the heads of the living creatures there was the likeness of an expanse, shining like awe-inspiring crystal, spread out above their heads.

Ezek 1:23 And under the expanse their wings were stretched out straight, one toward another. And each creature had two wings covering its body.

Ezek 1:24 And when they went, I heard the sound of their wings like the sound of many waters, like the sound of the Almighty, a sound of tumult like the sound of an army. When they stood still, they let down their wings.

Ezek 1:25 And there came a voice from above the expanse over their heads. When they stood still, they let down their wings.

Ezek 1:26 And above the expanse over their heads there was the likeness of a throne, in appearance like sapphire; and seated above the likeness of a throne was a likeness with a human appearance.

Ezek 1:27 And upward from what had the appearance of his waist I saw as it were gleaming metal, like the appearance of fire enclosed all around. And downward from what had the appearance of his waist I saw as it were the appearance of fire, and there was brightness around him.

Ezek 1:28 Like the appearance of the bow that is in the cloud on the day of rain, so was the appearance of the brightness all around. Such was the appearance of the likeness of the glory of the Lord. And when I saw it, I fell on my face, and I heard the voice of one speaking.



Vision of Ezekiel. Matthaus Merian

The first chapter does not directly indicate that we are talking about the Cherubim, but later, in Chapter 10, the description is repeated, but with an explanation that makes everything clear.

Ezek 10:19 And the cherubim lifted up their wings and mounted up from the earth before my eyes as they went out, with the wheels beside them. And they stood at the entrance of the east gate of the house of the Lord, and the glory of the God of Israel was over them.

Ezek 10:20 These were the living creatures that I saw underneath the God of Israel by the Chebar canal; and I knew that they were cherubim.

Ezek 10:21 Each had four faces, and each four wings, and underneath their wings the likeness of human hands.

Ezek 10:22 And as for the likeness of their faces, they were the same faces whose appearance I had seen by the Chebar canal. Each one of them went straight forward.

Let's follow the text of the first chapter of "Book of Ezekiel", checking whether the assumption made corresponds to its verses.

Ezek 1:1 In the thirtieth year, in the fourth month, on the fifth day of the month, as I was among the exiles by the Chebar canal the heavens were opened, and I saw visions of God.

Ezek 1:2 On the fifth day of the month (it was the fifth year of the exile of King Jehoiachin),

Ezek 1:3 the word of the Lord came to Ezekiel the priest, the son of Buzi, in the land of the Chaldeans by the Chebar canal, and the hand of the Lord was upon him there.

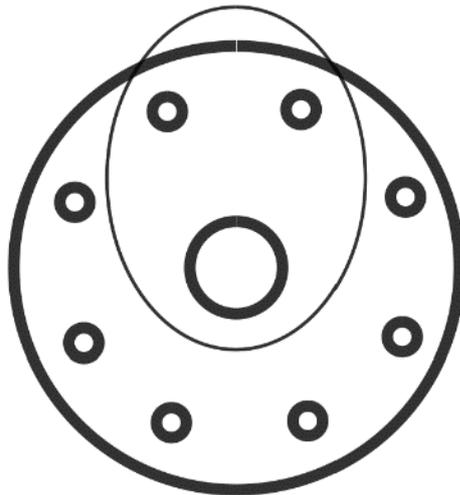
Ezek 1:4 As I looked, behold, a stormy wind came out of the north, and a great cloud, with brightness around it, and fire flashing forth continually, and in the midst of the fire, as it were gleaming metal.

Ezek 1:5 And from the midst of it came the likeness of four living creatures. And this was their appearance: they had a human likeness,

Torah disks are made of red, i.e., "fire" wood. Four disks are the "likeness of four living creatures". "This was their appearance: they had a human likeness" - most likely, the round disk resembles the oval of a human face with a roll as a nose and eyes created by the pattern on the disk.

Ezek 1:6 but each had four faces, and each of them had four wings.

Each disk has a lower semicircle representing two lower wings, the upper semicircle represents another - the upper - pair of wings. If you imagine that the disk is decorated on the perimeter, for example, with eight circles, these circles will create four faces, turned up, down, left, right. By the way, this very ornament of circles often decorates Torah disks even today (see the Torah photo above).



Circles on the disk perimeter. The oval shows one of the possible faces

Ezek 1:7 Their legs were straight, and the soles of their feet were like the sole of a calf's foot. And they sparkled like burnished bronze.

We are talking about the rolls themselves, the ends of which are round shaped like the soles. Made of reddish wood and covered with lacquer, the rolls may well "sparkle like burnished bronze".

Ezek 1:8 Under their wings on their four sides they had human hands. And the four had their faces and their wings thus:

To scroll the Torah scroll carefully, two people should hold the rolls from both sides. Hence, "on their four sides they had human hands".

Ezek 1:9 *their wings touched one another. Each one of them went straight forward, without turning as they went.*

1. 02266 חִבְרֹת (A(qal)) (sin.) (you) (male) join. charm(-er), be compact, couple (together), have fellowship with, heap up, join (self, together), league.
2. 00802 אִשָּׁה (a) (sin.) (female) woman. (adulter) ess, each, every, female, × many, none, one, together, wife, woman. Often unexpressed in English.
3. 00413 אֵל near. about, according to, after, against, among, as for, at, because (-fore, -side), both...and, by, concerning, for, from, × hath, in(-to), near, (out) of, over, through, to(-ward), under, unto, upon, whether, with(-in).
00269 אַחֻתָּהּ (c) (sin.) (female) sister. (an-) other, sister, together. / **her**
4. 03671 כַּנְפֵיהֶם (c) (female) edge. bird, border, corner, end, feather(-ed), × flying, (one an-) other, overspreading, × quarters, skirt, × sort, uttermost part, wing(-ed). / **they m.**
5. 03808 לֹא not. × before, or else, ere, except, ig(-norant), much, less, nay, neither, never, no((-ne), -r, (-thing)), (× as though..., (can-), for) not (out of), of nought, otherwise, out of, surely, as truly as, of a truth, verily, for want, whether, without.
05437 יִסְבוּ (B(ni)) (plur) (they) (male) revolve. bring, cast, fetch, lead, make, walk, × whirl, × round about, be about on every side, apply, avoid, beset (about), besiege, bring again, carry (about), change, cause to come about, × circuit, (fetch a) compass (about, round), drive, environ, × on every side, beset (close, come, compass, go, stand) round about, inclose, remove, return, set, sit down, turn (self) (about, aside, away, back).
6. inside; during
03212 בָּ/לְקִיָּוָה (A(qal)) walk. × again, away, bear, bring, carry (away), come (away), depart, flow, follow(-ing), get (away, hence, him), (cause to, made) go (away, -ing, -ne, one's way, out), grow, lead (forth), let down, march, prosper, pursue, cause to run, spread, take away (-journey), vanish, (cause to) walk(-ing), wax, × be weak. / **they fm.**
7. 00376 אִישׁ (ac) (sin.) (male) man. also, another, any (man), a certain, champion, consent, each, every (one), fellow, (foot-, husband-) man, (good-, great, mighty) man, he, high (degree), him (that is), husband, man(-kind), none, one, people, person, steward, what (man) soever, whoso(-ever), worthy. Compare
8. 00413 אֵל near. about, according to, after, against, among, as for, at, because (-fore, -side), both...and, by, concerning, for, from, × hath, in(-to), near, (out) of, over, through, to(-ward), under, unto, upon, whether, with(-in).
05676 עֲבָרָה (ac) (sin.) (male) across. × against, beyond, by, × from, over, passage, quarter, (other, this) side, straight.
9. 06440 פְּנֵי/וֹ (c) (plur) face. accept, a-(be-) fore(-time), against, anger, × as (long as), at, battle, because (of), beseech, countenance, edge, employ, endure, enquire, face, favour, fear of, for, forefront(-part), form(-er time, -ward), from, front, heaviness, × him(-self), honourable, impudent, in, it, look(-eth) (-s), × me, meet, × more than, mouth, of, off, (of) old (time), × on, open, out of, over against, the partial, person, please, presence, propect, was purposed, by reason of, regard, right forth, serve, × shewbread, sight, state, straight, street, × thee, × them(-selves), through (- out), till, time(-s) past, (un-) to(-ward), upon, upside (down), with(-in, -stand), × ye, × you. / **him**
10. 03212 יִלְכוּ (A(qal)) (plur) (they) (male) walk. × again, away, bear, bring, carry (away), come (away), depart, flow, follow(-ing), get (away, hence, him),

(cause to, made) go (away, -ing, -ne, one's way, out), grow, lead (forth), let down, march, prosper, pursue, cause to run, spread, take away (-journey), vanish, (cause to) walk(-ing), wax, × be weak.

The scroll "wings", indeed, are in contact with each other. And each is in contact with two neighbouring ones. The word "turn around" can be understood as "rearrange" as well. Hence, when the disks rotated, the scroll "wings" did not change their sequence and went one after another, each after its "face".

Ezek 1:10 As for the likeness of their faces, each had a human face. The four had the face of a lion on the right side, the four had the face of an ox on the left side, and the four had the face of an eagle.

This very verse gave the Cherubims another name - tetramorphs, that is four-faced. Let's postpone its parsing to the end.

Ezek 1:11 Such were their faces. And their wings were spread out above. Each creature had two wings, each of which touched the wing of another, while two covered their bodies.

Attempts to portray the Cherub, following the description literally, had always led to the appearance of abominable chimeras.



Four-faced cherubim-tetramorph on the fresco in the Orthodox Church of the XIV century in Decani, Serbia.

The main mistake of biblical illustrators was an attempt to depict all the wings coming from a single center. Understanding the scroll, we see a completely different configuration.



The complete set of Cherubim wings

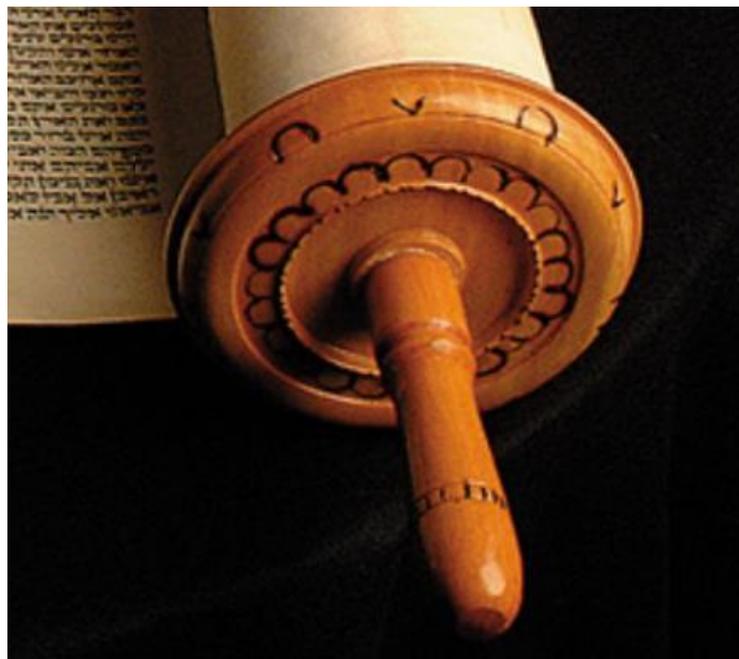
[Ezek 1:12](#) *And each went straight forward. Wherever the spirit would go, they went, without turning as they went.*

Without understanding what we are talking about, it is difficult to understand what is happening. Cherubim has four wings. "And each went straight forward."

Wherever the spirit would go, they went". Some spirit gave them all directions. And they went "without turning as they went" for some reason.

When the disks rotate, the parchment scrolls also rotate with them. In sync with them, also rotate the patterns on the disks. In this case, each pattern remains with its "wing". That is, the "wing" follows its face, or, otherwise, goes in the direction of its face. The direction of rotation is determined by the desire of the reader, that is, the very "spirit". The very sequence of "wings" does not change with rotation.

Ezek 1:13 As for the likeness of the living creatures, their appearance was like burning coals of fire, like the appearance of torches moving to and fro among the living creatures. And the fire was bright, and out of the fire went forth lightning.



Enlarged fragment with one of the rolls

From this verse, we can conclude that the patterns on the disks of the very first Torah were in many ways similar to those used today. The lines of the patterns were of coal-black color and resembled V-shaped icon lamps. Being inscribed on a fiery shade wood, these lines created a look of "burning coals". And the discs themselves were polished and varnished, which made them sparkle, producing "the appearance of torches," and gleam while spinning, creating the illusion as if "out of the fire went forth lightning".

Ezek 1:14 *And the living creatures darted to and fro, like the appearance of a flash of lightning.*

1. and; but
the; whether, perhaps
02416 חַיִּים/הָ/וּ (ac) (plur) (female) alive. age, alive, appetite, (wild) beast, company, congregation, life(-time), live(-ly), living (creature, thing), maintenance, merry, multitude, (be) old, quick, raw, running, springing, troop.
2. 07519 רָצָוּ (A(qal)) run. accept, run.
3. and; but
07725 הָשׁוּב (A(qal)) (sin.) (you) (male) turn. ((break, build, circumcise, dig, do anything, do evil, feed, lay down, lie down, lodge, make, rejoice, send, take, weep)) × again, (cause to) answer (again), × in any case (wise), × at all, averse, bring (again, back, home again), call (to mind), carry again (back), cease, × certainly, come again (back), × consider, continually, convert, deliver (again), deny, draw back, fetch home again, × fro, get (oneself) (back) again, × give (again), go again (back, home), (go) out, hinder, let, (see) more, × needs, be past, × pay, pervert, pull in again, put (again, up again), recall, recompense, recover, refresh, relieve, render (again), requite, rescue, restore, retrieve, (cause to, make to) return, reverse, reward, say nay, send back, set again, slide back, still, × surely, take back (off), (cause to, make to) turn (again, self again, away, back, back again, backward, from, off), withdraw.
4. like
04758 כְּמַרְאֵה (ac) (sin.) (male) view. × apparently, appearance(-reth), × as soon as beautiful(-ly), countenance, fair, favoured, form, goodly, to look (up) on (to), look(-eth), pattern, to see, seem, sight, visage, vision.
5. the; whether, perhaps
00965 הַבְּרָק (a) (sin.) (male) flash of lightning. flash of lightning.

Literally: "And the animals ran there and back like a vision of lightning". Disks rotated and, having made a turn, returned to the original position, and reflections, like lightning, flared at every turn.

Ezek 1:15 *Now as I looked at the living creatures, I saw a wheel on the earth beside the living creatures, one for each of the four of them.*

Patterns that formed faces were inscribed on the disks. That is, indeed, "a wheel on the earth beside the living creatures, one for each of the four of them."

Ezek 1:16 As for the appearance of the wheels and their construction: their appearance was like the gleaming of beryl. And the four had the same likeness, their appearance and construction being as it were a wheel within a wheel.

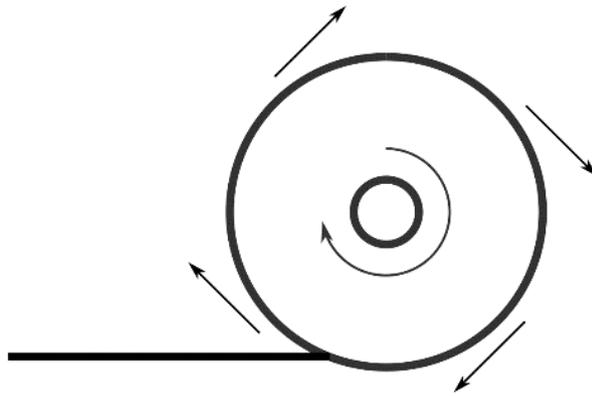
The construction from the disc and the roll protruding from it, when looked at from the side of the disc, really looks like "a wheel within a wheel". Comparison with the beryl is not made by chance, but we will address it in the end.



One of the attempts to portray Cherubim following the biblical text. Fresco fragment of the XVI century, Meteora, Greece

Ezek 1:17 When they went, they went in any of their four directions without turning as they went.

When the disc rotates both "wings" and "faces" move as prescribed by geometry, each in its direction, without changing the sequence.



Directions of motion of each of the "wings" of Cherubim

Ezek 1:18 *And their rims were tall and awesome, and the rims of all four were full of eyes all around.*

That is the justification for the assumption made at the very beginning that the disk should be decorated with circles that are the eyes for its faces. We will postpone for now the explanation of the fact that "their rims were tall and awesome".

Ezek 1:19 *And when the living creatures went, the wheels went beside them; and when the living creatures rose from the earth, the wheels rose.*

When the scroll was rewound, the disks rotated, and the pattern on them rotated with them. In order not to damage the edges of the disks, the Torah was probably lifted while rewinding. And, naturally, the disks were lifted together with their "faces".

Ezek 1:20 *Wherever the spirit wanted to go, they went, and the wheels rose along with them, for the spirit of the living creatures was in the wheels.*

1. 05921 על (a) (sin.) (male) above. above, according to(-ly), after, (as) against, among, and, × as, at, because of, beside (the rest of), between, beyond the time, × both and, by (reason of), × had the charge of, concerning for, in (that), (forth, out) of, (from) (off), (up-) on, over, than, through(-out), to, touching, × with.

2. 00834 רָשָׁא who. × after, × alike, as (soon as), because, × every, for, + forasmuch, + from whence, + how(-soever), × if, (so) that ((thing) which, wherein), × though, + until, + whatsoever, when, where (+ -as, -in, -of, -on, -soever, -with), which, whilst, + whither(-soever), who(-m, -soever, -se). As it is indeclinable, it is often accompanied by the personal pronoun expletively, used to show the connection.
3. 01961 יְהִי־הָ (A(qal)) (sin.) (he) (male) exist. beacon, × altogether, be(-come), accomplished, committed, like), break, cause, come (to pass), do, faint, fall, follow, happen, × have, last, pertain, quit (one-) self, require, × use.
- 08033 אֵלָּהּ there. in it, thence, there (-in, of, out), thither, whither.
4. the; whether, perhaps
- 07307 הַרוּחַ (a) (sin.) wind. air, anger, blast, breath, × cool, courage, mind, × quarter, × side, spirit(-ual), tempest, × vain, (whirl-) wind(-y).
5. to; for; by
- 03212 לָלֶכֶת (A(qal)) walk. × again, away, bear, bring, carry (away), come (away), depart, flow, follow(-ing), get (away, hence, him), (cause to, made) go (away, -ing, -ne, one's way, out), grow, lead (forth), let down, march, prosper, pursue, cause to run, spread, take away (-journey), vanish, (cause to) walk(-ing), wax, × be weak.
6. 03212 יָלַךְ (A(qal)) (plur) (they) (male) walk. × again, away, bear, bring, carry (away), come (away), depart, flow, follow(-ing), get (away, hence, him), (cause to, made) go (away, -ing, -ne, one's way, out), grow, lead (forth), let down, march, prosper, pursue, cause to run, spread, take away (-journey), vanish, (cause to) walk(-ing), wax, × be weak.
7. 08033 הִיאָ there. in it, thence, there (-in, of, out), thither, whither. / her
8. the; whether, perhaps
- 07307 הַרוּחַ (a) (sin.) wind. air, anger, blast, breath, × cool, courage, mind, × quarter, × side, spirit(-ual), tempest, × vain, (whirl-) wind(-y).
9. to; for; by
- 03212 לָלֶכֶת (A(qal)) walk. × again, away, bear, bring, carry (away), come (away), depart, flow, follow(-ing), get (away, hence, him), (cause to, made) go (away, -ing, -ne, one's way, out), grow, lead (forth), let down, march, prosper, pursue, cause to run, spread, take away (-journey), vanish, (cause to) walk(-ing), wax, × be weak.
10. and; but
the; whether, perhaps
- 00212 וְ/אוֹפְנִים (a) (plur) (male) wheel. wheel.
11. 05375 יִשְׁאָר (B(ni)) (plur) (they) (male) lift. accept, advance, arise, (able to, (armor), suffer to) bear(-er, up), bring (forth), burn, carry (away), cast, contain, desire, ease, exact, exalt (self), extol, fetch, forgive, furnish, further, give, go on, help, high, hold up, honorable (man), lade, lay, lift (self) up, lofty, marry, magnify, × needs, obtain, pardon, raise (up), receive, regard, respect, set (up), spare, stir up, swear, take (away, up), × utterly, wear, yield.
12. to; for; by
- 05980 לְ/עִמָּתָּהּ (c) (sin.) (female) conjunction. (over) against, at, beside, hard by, in points. / **they m.**
13. 03588 כִּי relative conjunction. and, (forasmuch, inasmuch, where-) as, assured(-ly), but, certainly, doubtless, else, even, except, for, how, (because, in, so, than) that, nevertheless, now, rightly, seeing, since, surely, then, therefore, (al-) though, till, truly, until, when, whether, while, whom, yea, yet.
14. 07307 הַרוּחַ (ac) (sin.) (female) wind. air, anger, blast, breath, × cool, courage, mind, × quarter, × side, spirit(-ual), tempest, × vain, (whirl-) wind(-y).
15. the; whether, perhaps

02416 הַחַיָּה/הָ (a) (sin.) (female) alive. age, alive, appetite, (wild) beast, company, congregation, life(-time), live(-ly), living (creature, thing), maintenance, merry, multitude, (be) old, quick, raw, running, springing, troop.
 16. inside; during
 00212 הַבָּרוּךְ/בָּרוּכִים (a) (plur) (male) wheel. wheel.

Literally: "Because there was the movement of a spirit, there went to the spirit for movement. And the wheels were lifted to match them, for the spirit of life was inside the wheels". Because the reading continued, the scroll was rewound to what should be read. And the wheels were lifted to ensure that, for the text for reading was inside the wheels.

Ezek 1:21 When those went, these went; and when those stood, these stood; and when those rose from the earth, the wheels rose along with them, for the spirit of the living creatures was in the wheels.

1. inside; during
 03212 הַבָּרוּךְ/בָּרוּכִים (A(qal)) walk. × again, away, bear, bring, carry (away), come (away), depart, flow, follow(-ing), get (away, hence, him), (cause to, made) go (away, -ing, -ne, one's way, out), grow, lead (forth), let down, march, prosper, pursue, cause to run, spread, take away (-journey), vanish, (cause to) walk(-ing), wax, × be weak. / **they m.**
2. 03212 ילכו (A(qal)) (plur) (they) (male) walk. × again, away, bear, bring, carry (away), come (away), depart, flow, follow(-ing), get (away, hence, him), (cause to, made) go (away, -ing, -ne, one's way, out), grow, lead (forth), let down, march, prosper, pursue, cause to run, spread, take away (-journey), vanish, (cause to) walk(-ing), wax, × be weak.
3. and; but
 inside; during
 05975 הַבָּרוּךְ/בָּרוּכִים (A(qal)) stand. abide (behind), appoint, arise, cease, confirm, continue, dwell, be employed, endure, establish, leave, make, ordain, be (over), place, (be) present (self), raise up, remain, repair, serve, set (forth, over, -tle, up), (make to, make to be at a, with-) stand (by, fast, firm, still, up), (be at a) stay (up), tarry. / **they m.**
4. 05975 יעמדו (A(qal)) (plur) (they) (male) stand. abide (behind), appoint, arise, cease, confirm, continue, dwell, be employed, endure, establish, leave, make, ordain, be (over), place, (be) present (self), raise up, remain, repair, serve, set (forth, over, -tle, up), (make to, make to be at a, with-) stand (by, fast, firm, still, up), (be at a) stay (up), tarry.
5. and; but
 inside; during

- 05375 מ/ב/הנש/א (B(ni)) lift. accept, advance, arise, (able to, (armor), suffer to) bear(-er, up), bring (forth), burn, carry (away), cast, contain, desire, ease, exact, exalt (self), extol, fetch, forgive, furnish, further, give, go on, help, high, hold up, honorable (man), lade, lay, lift (self) up, lofty, marry, magnify, × needs, obtain, pardon, raise (up), receive, regard, respect, set (up), spare, stir up, swear, take (away, up), × utterly, wear, yield. / **they m.**
6. from; because of
05921 מ/ע/ל (a) (sin.) (male) above. above, according to(-ly), after, (as) against, among, and, × as, at, because of, beside (the rest of), between, beyond the time, × both and, by (reason of), × had the charge of, concerning for, in (that), (forth, out) of, (from) (off), (up-) on, over, than, through(-out), to, touching, × with.
7. the; whether, perhaps
00776 מ/א/רץ (a) (sin.) earth. × common, country, earth, field, ground, land, × natins, way, + wilderness, world.
8. 05375 מ/ב/הנש (B(ni)) (plur) (they) (male) lift. accept, advance, arise, (able to, (armor), suffer to) bear(-er, up), bring (forth), burn, carry (away), cast, contain, desire, ease, exact, exalt (self), extol, fetch, forgive, furnish, further, give, go on, help, high, hold up, honorable (man), lade, lay, lift (self) up, lofty, marry, magnify, × needs, obtain, pardon, raise (up), receive, regard, respect, set (up), spare, stir up, swear, take (away, up), × utterly, wear, yield.
9. the; whether, perhaps
00212 מ/א/ופני (a) (plur) (male) wheel. wheel.
10. to; for; by
05980 מ/ל/ע/ת/ם (c) (sin.) (female) conjunction. (over) against, at, beside, hard by, in points. / **they m.**
11. 03588 כִּי relative conjunction. and, (forasmuch, inasmuch, where-) as, assured(-ly), but, certainly, doubtless, else, even, except, for, how, (because, in, so, than) that, nevertheless, now, rightly, seeing, since, surely, then, therefore, (al-) though, till, truly, until, when, whether, while, whom, yea, yet.
12. 07307 רוח (ac) (sin.) (female) wind. air, anger, blast, breath, × cool, courage, mind, × quarter, × side, spirit(-ual), tempest, × vain, (whirl-) wind(-y).
13. the; whether, perhaps
02416 מ/ח/יה (a) (sin.) (female) alive. age, alive, appetite, (wild) beast, company, congregation, life(-time), live(-ly), living (creature, thing), maintenance, merry, multitude, (be) old, quick, raw, running, springing, troop.
14. inside; during
00212 מ/ב/אופני (a) (plur) (male) wheel. wheel.

In translation, it is difficult to understand the play of words in this phrase. You can see that all of it is built on the use of the pronoun "them". In Hebrew, this is conveyed by the use of attractive suffixes, which, unlike the English pronoun, also convey the gender. In the original, all "they" are masculine. Of the candidates for possession we have: wheels, animals, faces, and wings. Animals and wings are female in Hebrew. Male gender is for the wheels and faces.

Then we get: "When the wheels went, the wings went. And when the wheels stood, the wings stood. And when the wings rose, the wheels rose with them, for

the text for reading was inside the wheels." The wheels were disks, the wings were the outer parts of the scroll. Everything fits together.

Ezek 1:22 Over the heads of the living creatures there was the likeness of an expanse, shining like awe-inspiring crystal, spread out above their heads.

Above the animals, that is, above the scroll, was none other than the reader himself. "The likeness of an expanse" is most likely his chin. The combination of "awe-inspiring crystal" in the Masoretic reading looks quite strange and literally translates as "a kind of crystal that is threatening".

- | | | | |
|----|-------|----------|--|
| 5. | 05869 | כְּעֵין | like
(c) (sin.) eye. affliction, outward appearance, before, think best, colour, conceit, be content, countenance, displeas(e), eye((-brow), (-d), -sight), face, favour, fountain, furrow (from the margin), × him, humble, knowledge, look, (well), × me, open(-ly), (not) please, presence, regard, resemblance, sight, × thee, × them, think, × us, well, × you(-rselves). |
| 6. | 07140 | הַקָּרָה | the; whether, perhaps
(a) (sin.) (male) ice. crystal, frost, ice. |
| 7. | 03372 | הַנוֹרָא | the; whether, perhaps
(B(ni)) fear. affright, be (make) afraid, dread(-ful), (put in) fear(-ful, -fully, -ing), (be had in) reverence(-end), × see, terrible (act, -ness, thing). |

But the same phrase can also be read as "a look bald, dreadful", which is quite appropriate for the chin.

- | | | | |
|----|-------|----------|--|
| 5. | 05869 | כְּעֵין | like
(c) (sin.) eye. affliction, outward appearance, before, think best, colour, conceit, be content, countenance, displeas(e), eye((-brow), (-d), -sight), face, favour, fountain, furrow (from the margin), × him, humble, knowledge, look, (well), × me, open(-ly), (not) please, presence, regard, resemblance, sight, × thee, × them, think, × us, well, × you(-rselves). |
| 6. | 07139 | הַקָּרָה | the; whether, perhaps
depilate. make (self) bald. |
| 7. | 03372 | הַנוֹרָא | the; whether, perhaps
(B(ni)) fear. affright, be (make) afraid, dread(-ful), (put in) fear(-ful, -fully, -ing), (be had in) reverence(-end), × see, terrible (act, -ness, thing). |

Ezek 1:23 And under the expanse their wings were stretched out straight, one toward another. And each creature had two wings covering its body.

Under the chin of the reader were two halves of the unfolded Torah scroll. At the top, there were visible the parts of parchment covering the scroll, that is, the wings. And so, it was at each half of the scroll.

Ezek 1:24 And when they went, I heard the sound of their wings like the sound of many waters, like the sound of the Almighty, a sound of tumult like the sound of an army. When they stood still, they let down their wings.

When the scroll was rewound, one could hear the rustle of parchment, like the noise of "many waters". Both people holding the Torah had to stop the rotation of the disks simultaneously. Otherwise, it was possible to damage the scroll. To do this, apparently, one of them gave a command of the military type: "stop, one-two". The spin stopped. After that, the scroll was lowered to the table.

Ezek 1:25 And there came a voice from above the expanse over their heads. When they stood still, they let down their wings.

As Tora was laid down on the table, the reader continued his reading, and his voice sounded above the scroll from the "expanse".

Ezek 1:26 And above the expanse over their heads there was the likeness of a throne, in appearance like sapphire; and seated above the likeness of a throne was a likeness with a human appearance.

Above the chin of the reader, of course, were his lips. They are "the likeness of a throne, in appearance like sapphire". A sapphire can be pink, which is probably the reason for this allegory.

A nose is above your mouth. It all comes to the fact that it is the "seated above the likeness of a throne was a likeness with a human appearance".

Ezek 1:27 And upward from what had the appearance of his waist I saw as it were gleaming metal, like the appearance of fire enclosed all around. And downward from what had the appearance of his waist I saw as it were the appearance of fire, and there was brightness around him.

The reader's lips, moving while reading, resembled a "gleaming metal". Inside the mouth was visible the tongue, creating "the appearance of fire enclosed all around". And "brightness around him" were the teeth.

Ezek 1:28 Like the appearance of the bow that is in the cloud on the day of rain, so was the appearance of the brightness all around. Such was the appearance of the likeness of the glory of the Lord. And when I saw it, I fell on my face, and I heard the voice of one speaking.

"Like the appearance of the bow that is in the cloud on the day of rain", looked the teeth of the reader.



The appearance of the brightness all around the appearance of fire

So, those were all the verses of this chapter. It is hard to disagree that coincidences are amazing and far from random. But in order to finally consider

them a proof, we need to explain what we postponed - to solve the mystery of the four faces of Cherubim.

Tetramorph

Let's write out separately everything related to the faces and everything that remains unexplained.

Ezek 1:10 As for the likeness of their faces, each had a human face. The four had the face of a lion on the right side, the four had the face of an ox on the left side, and the four had the face of an eagle.

Ezek 1:13 As for the likeness of the living creatures, their appearance was like burning coals of fire, like the appearance of torches moving to and fro among the living creatures. And the fire was bright, and out of the fire went forth lightning.

Ezek 1:14 And the living creatures darted to and fro, like the appearance of a flash of lightning.

Ezek 1:15 Now as I looked at the living creatures, I saw a wheel on the earth beside the living creatures, one for each of the four of them.

Ezek 1:16 As for the appearance of the wheels and their construction: their appearance was like the gleaming of beryl. And the four had the same likeness, their appearance and construction being as it were a wheel within a wheel.

Ezek 1:18 And their rims were tall and awesome, and the rims of all four were full of eyes all around.

What are the four faces? It must be a pattern on the Torah disk. The eyes around the disk are the eyes of these faces. Since there are four faces, we can assume that the total number of circles-eyes may be eight. But it is not accurate, in principle, the eyes of neighboring persons may be shared. Then, it is possible to have six eyes and even if you take the path of minimalism, even four. We also know that besides circles the pattern contains figures in the form of icon lamps.

On the right are the face of a person and the face of a lion. On the left is the face of a calf and an eagle. It turns out that it is necessary to arrange eyes and lamps to see in them at once all faces of the tetramorph. With a tricky pattern, if desired, you can depict the face of any beast. But the Torah scroll rotates, and we never know in advance in what position the disks will stop. And thus, faces of the person and the lion should always remain on the right, and faces of a calf and an eagle - on the left.

It turns out that the drawing should have such symmetry that at any turn it should remain the same. Only then it will not depend on the position in which the disk stopped. But it turns out that both left and right sides of the disk should be symmetrical, but how can the faces on them be different? Let's look for a hint in what remained unexplained.

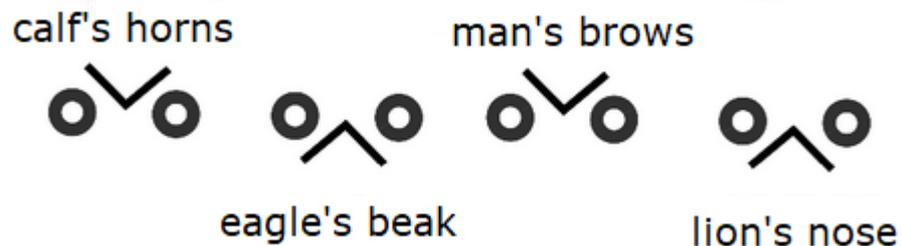
Ezek 1:18 And their rims were tall and awesome, and the rims of all four were full of eyes all around.

- | | | | |
|-----|-------|-----------------|--|
| 1. | 01354 | וְגִבֵּי/הֶן | and; but
(c) (plur) back. back, body, boss, eminent (higher) place, (eye) brows, nave, ring. / they fm. |
| 2. | 01363 | וְגִבְהָ | and; but
(a) (sin.) (male) elation. excellency, haughty, height, high, loftiness, pride. |
| 3. | 00001 | לְ/הֶם | to; for; by / they m. |
| 4. | 03374 | וְיִרְאָהָ | and; but
(a) (sin.) (female) fear. × dreadful, × exceedingly, fear(-fulness). |
| 5. | 00001 | לְ/הֶם | to; for; by / they m. |
| 6. | 01354 | וְגִבֵּי/תָם | and; but
(c) (plur) back. back, body, boss, eminent (higher) place, (eye) brows, nave, ring. / they m. |
| 7. | 04392 | מְלֵאָתָהּ | (a) (plur) (female) full. × she that was with child, fill(-ed, -ed with), full(-ly), multitude, as is worth. |
| 8. | 05869 | עֵינַיִם | (a) eye. affliction, outward appearance, before, think best, colour, conceit, be content, countenance, displeasure, eye((-brow), (-d), -sight), face, favour, fountain, furrow (from the margin), × him, humble, knowledge, look, (well), × me, open(-ly), (not) please, presence, regard, resemblance, sight, × thee, × them, think, × us, well, × you(-rselves). |
| 9. | 05439 | סָבִיב | (ac) (sin.) circle. (place, round) about, circuit, compass, on every side. |
| 10. | 00702 | לְאַרְבַּעַתָּן | to; for; by
(c) (sin.) (male) four. four. / they fm. |

If translated literally, preserving the original construction of the phrase, it reads: "And their oval and their greatness for them. And the fear for them. And their eyebrows are full of eyes. All round for four of them".

We have four faces: a man, a lion, a calf, and an eagle. If we assume that the verse is a clue about faces, it turns out that for faces we have a "rim", "greatness", "fear" and "eyebrows". At first glance, there are four different entities.

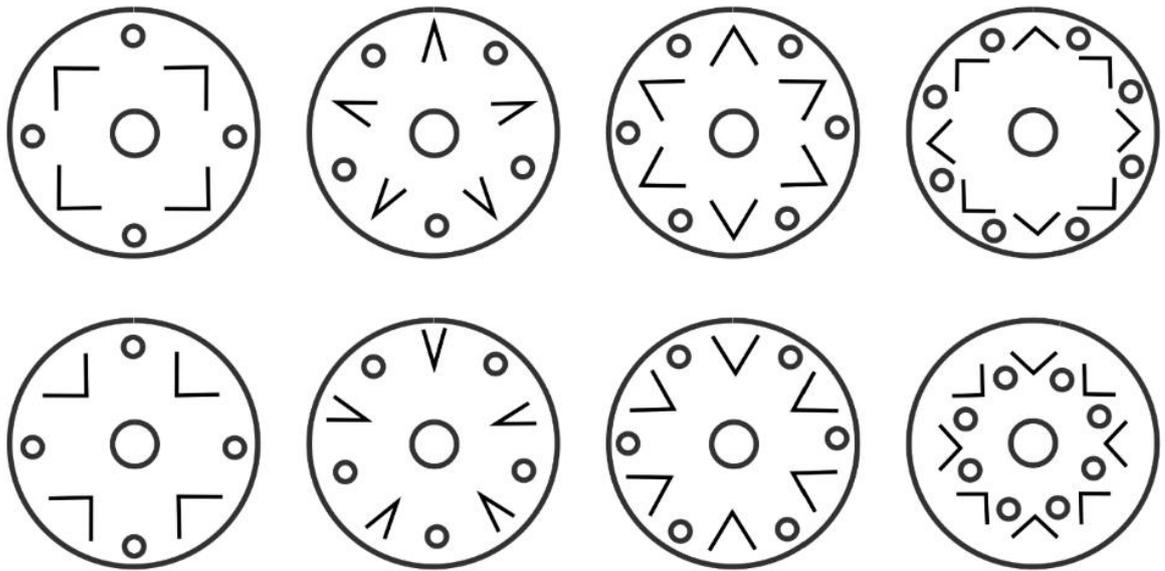
But the same element may have different meanings depending on how you look at it. The choice of elements is not rich, all that is available are "lamps" and "eyes". But with them, it is possible to do everything exactly as it is written about the tetramorph.



Four faces of the tetramorph

Depending on which context we choose, the same "lamp" can be the horns of the calf, and the greatness of the eagle - its beak, and human eyebrows, and "rim", that is the nose of a lion. Everything in the world is relative.

Thus, no matter how the disk is rotated, from each of its sides, there will always be two necessary portraits, and therefore, it will be possible to see in place the whole collection of faces of a tetramorph. It will be enough to use knowledge of the necessary contexts. We can try to represent, how the disk of the very first original Torah could look. Depending on the selected number of "eyes" and the direction of "lamps" we get different options. Below are some of them.



Options for the pattern on Torah disks

Which of the possible options is the only correct one? It is difficult to say. The phrase that "the rims were full of eyes" suggests six "eyes" or more, but it's more of a hunch. How many grains of sand does it take to create a pile?

Ezek 1:16 As for the appearance of the wheels and their construction: their appearance was like the gleaming of beryl. And the four had the same likeness, their appearance and construction being as it were a wheel within a wheel.

The mentioning of the beryl seems to be made on purpose. The [cut](#) (8), designed to make the stone play with light reflections, appeared only in the XV century AD. At the time of the Torah writing, the art of gemstones processing certainly reached incredible heights, but it manifested itself in the production of images carved on the stone, [gems](#) (9). So, it is unlikely that the authors of the Torah, in their comparison, had in mind a cut crystal of complex shape. Rather, it may have been a comparison of a disc pattern with the shape of a crystal found in nature.



Topaz crystal (By Rob Lavinsky, iRocks.com – CC-BY-SA-3.0, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=10450654>)

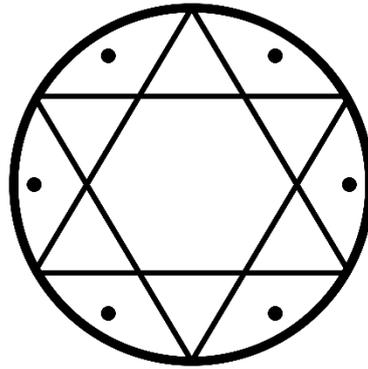
The natural shape of the crystals is characterized by a characteristic convexity, the angles are facing outward, the general shape is close to the regular polygon. Such a hint allows you to give preference to the upper row of drawings, where the points of "lamps" are directed outwards.

The oldest fully preserved Torah text is the [Leningrad Codex](#) (10). It dates back to 1008 A.D., which means that it is a thousand years closer to the original than the modern scrolls. But the codex is a book, not a scroll, which means that it has no rolls or disks with their patterns. But the last page of the codex has a [colophon](#) (11), an inscription indicating by whom and when the manuscript was created. And what is important, this inscription is inscribed in an intricate pattern. Since the codex itself was copied from the Torah scroll, we can assume that any pattern in it is not accidental, but also is the result of copying. But the only image possible in the Torah scroll is the pattern on its disks. That is, we can assume that the picture on the colophon page can be somehow associated with the Cherubim. It may also be far from the original, but still, there may be more similarities in it than in modern patterns. Here is the colophon.



The last page of the oldest fully surviving copy of the Masoretic Torah text, Leningrad Codex, 1008

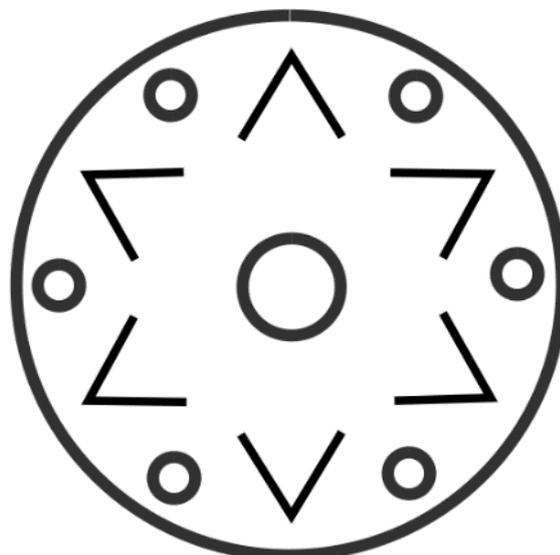
The most revered biblical kings are King David and his son King Solomon. King Solomon is the character of many legends, in which he always acts as the wisest of men. In addition to wisdom, he is credited with the ability to carry out a fair trial, the ability to understand the language of the beasts, and in Islam, also the power over the genies. And also, legends say that king Solomon had a [ring with a seal](#) (12). The Talmud (Git., 68a) tells about a ring with the name of God engraved on it, which king Solomon gave to Benayah, son of Jodai. According to Oriental legends, on the ring was a symbol now known as the [Star of David](#) (13), inscribed in a circle, and between the rays of the star were placed dots. Such an image of Solomon's ring in ancient times was widely spread in Islam.



King Solomon's ring

The Talmud (Git. 68 b) describes something called a [Shamir](#) (שמיר) (14). It is claimed that the Shamir was used by Solomon in the construction of the First Temple instead of all cutting tools. He easily cut a stone of any hardness and did so in an unusual way. The material to be machined, be it stone, wood, or metal, had to be "shown to the Shamir". According to early rabbinic scholars the Shamir had eyes and was described almost as a living creature. Interestingly, in Hebrew, the Shamir was written in the same way as the "crystal".

It may be assumed that the pattern close to Solomon's seal was the original pattern that decorated the disks of the very first Torah. The rabbis who created [Gemara](#) (15), most likely, could see the scrolls with the original drawings on the disks. Describing the Shamir, they figuratively described the disks themselves. And later, the Arabian sages who respected the Jewish faith, adding allegorical legends about King Solomon's seal, told a story about the Torah scroll and the patterns that decorated its disks.



Possible image of a Torah disk close to Solomon's seal

The six-pointed star itself was often found in the art of different peoples and, looking back in history, it is difficult to call it a purely Jewish sign, but over the past centuries, the Star of David has acquired a special meaning for Jews. It happened to be the main symbol of their struggle for independence. Today it is depicted on the flag of Israel, and it would be fair to say that it was the very distinctive sign of the original Torah.



The flag of Israel

Any explanation is preceded with the question: what can be considered the proof of correctness? Explaining the meaning of a single phrase or a whole chapter, we believe that a huge number of details that manifest themselves exactly as prescribed by their chosen allegory system should serve as the proof of correctness of the answer. But how many coincidences must there be for them to serve as evidence? The obvious answer - there should be more coincidences than if it were an accident. But how many more?

In mathematics, to estimate the non-randomness of an event, one looks at how much it deviates from the average. For the deviation not to depend on the scale of the value itself, it is normalized, i.e., divided by the [standard deviation](#) (16), which is denoted by "sigma". For events with [normal distribution](#) (17), 68% of cases have a deviation of no more than one sigma. If the permissible deviation is expanded to three sigmas, then 99.7 percent of the events will fit into this interval.

That is, the greater the deviation from the average, the higher the chance that the event is not a coincidence. In physics, a deviation of five sigmas, which says the result is reliable with a 99.9994% probability, is believed to be sufficient to consider the result reliable and the theory proved. True, there is a downside that also has to be considered. Even if we found something very rare, it does not mean that it is not accidental. For example, if you find something that has a probability of one millionth, but you have to go through a million variants while searching, then you shouldn't be deceived. Rather, it would be strange if the opposite happened and this rarity was not found. This is, for example, what is observed in the search for [bible codes](#) (18), where all 300000 characters of the Torah are tried on as a starting letter.

In our case, the condition for the absence of multiple searches is observed. Irrespective of the Book of Ezekiel, we assumed the nature of the Cherubim and then made a comparison with the only complete description given in the whole Bible. That is, we did not try to find out from a multitude of facts what confirms our theory, ignoring other facts that contradict it, but conducted a direct experiment on the coincidence of the assumption with facts. Accordingly, in such a case, it is not difficult to estimate the probability of the obtained full coincidence.

In a chapter of 28 verses, 24 directly describe the Cherubim, and some give a few surprising facts about him at once. What is the probability that any arbitrary verse taken from a random place in Tanakh will follow exactly the allegory of the Torah scrolls? I believe that, given the sequence of the story and its internal logic, even one-tenth would be an extremely high estimate. But even with it, it turns out that the probability of matching one verse is 0.1, two - 0.01, three - 0.001, and so on. That is, the coincidence of all 24 verses indicates an error probability of $1/10^{24}$, i.e., 0.0000000000000001%, which is much stronger than the five sigmas rule accepted in physics.

The concept of God

The Cherubim pattern has a deep meaning. Four identical patterns, depending on how you look at them, become four different faces. And this is not accidental, the same thing happens to the Torah text itself. Looking at the same words through the lens of different allegories, we see completely different stories. This is exactly what the Torah authors wanted to explain to us through the Cherubim. They placed a key onto a lock. That is, the answer to the question of what the drawing

on the ends of the scroll means gave the key to the deciphering of all that is contained inside this scroll.

But it is fundamentally important that both Cherubim, with its four faces, and the Torah text itself, with its four meanings, are not just methods used to make the Torah mysterious. They are a demonstration of the main Torah idea.

The study "The origin of meaning" (1) shows that the philosophical content of the Torah is constructed as an answer to the question "what is the essence of things?". Answering it, the Torah describes meaning as the only thing that allows us to distinguish some phenomena from others. The meaning is contained within each phenomenon. The meaning is responsible for all external forms. The same meaning can manifest itself in different ways, and the same manifestation can carry different meanings.

The meaning itself is never directly visible, it is hidden inside and cannot be directly observed. External manifestations of meaning are only its visible projections. Plato compared this to shadows on the [cave](#) (19) wall that are cast by something that is outside and remains directly unobservable.

Meaning is dualistic. On the one hand, meaning determines all the external aspects of a phenomenon. On the other hand, the visible manifestations, taken together, also determine meaning. The paradox is that the number of these external manifestations is always so great as to be almost incalculable. The resulting combinatorics are so large that they are not realizable within the physical systems of our world. Even in relatively simple problems the number of variants very quickly begins to exceed the number of atoms in our universe.

The key role of the notion of meaning in the construction of the philosophical picture of the world is the basis for the fact that the main god in all religions is meaning. At the same time, it can be argued that polytheistic and monotheistic religions convey the same philosophy of meaning and, in fact, differ little from each other. In polytheistic systems, the gods set the required system of concepts in which meaning is one of the main gods. In monotheism, the one God is also the meaning, while the system of philosophical concepts is described by the other already non-divine characters appearing in the sacred texts. This does not change either the philosophical essence or the allegorical form of the narrative.

Based on the duality of meaning, the one God in the Torah has two main names. The first name, יהוה (Yahweh), which means "he is", conveys the very notion of meaning. This name is unspoken, when read it should be replaced by, for example, Elohim or Adonai. It is intended to show the nature of meaning that is hidden inside and does not manifest itself directly. The second name is אלוהים

(Elohim), literally "gods". It shows that all external manifestations put together are the same God Yahweh, who is the meaning. The Torah text often uses a combination of Yahweh Elohim, translated as the Lord God, it shows the general nature of meaning and symbolizes that the "unspoken" meaning of any phenomenon hidden inside is inextricably linked to its visible external manifestations.

The essence of the combination of Yahwe Elohim is well conveyed by the allegory with a tree. The trunk of the tree is the hardwood that holds the leafy crown. Without the trunk, the tree branches themselves cannot create its shape. But the trunk is not visible, it is hidden by foliage. And only a multitude of leaves is what is available for observation. This is the allegory of meaning with a tree that can be found in many religions.

One of the expressions of the essence of God is the [Sabbath](#) (20). The full week of creation is the six days on which the outward form appears, and the seventh day, on which nothing happens, but which is the symbol of meaning. It is noteworthy that Cherubim is not just a pattern on the Torah discs, but any expression of meaning that reflects its essence. So the Sabbath can also be called Cherubim.

Naturally, the concept of God as meaning is inextricably linked to the image of the Cherubim as God's messenger. Whenever we deal with an image that reflects the essence of the phenomenon of meaning, we can confidently say that we are dealing with Cherubim.

Ark of the Covenant

By understanding the Cherubim allegory associated with the scroll, one can confidently explain other related mysteries. One is the nature of the Ark of the Covenant. Chapter 25 of the "Exodus" describes the Ark itself.

[Exod 25:10](#) *"They shall make an ark of acacia wood. Two cubits and a half shall be its length, a cubit and a half its breadth, and a cubit and a half its height.*

[Exod 25:11](#) *You shall overlay it with pure gold, inside and outside shall you overlay it, and you shall make on it a molding of gold around it.*

[Exod 25:12](#) *You shall cast four rings of gold for it and put them on its four feet, two rings on the one side of it, and two rings on the other side of it.*

[Exod 25:13](#) *You shall make poles of acacia wood and overlay them with gold.*

Exod 25:14 And you shall put the poles into the rings on the sides of the ark to carry the ark by them.

Exod 25:15 The poles shall remain in the rings of the ark; they shall not be taken from it.

Exod 25:16 And you shall put into the ark the testimony that I shall give you.

Exod 25:17 "You shall make a mercy seat of pure gold. Two cubits and a half shall be its length, and a cubit and a half its breadth.

Exod 25:18 And you shall make two cherubim of gold; of hammered work shall you make them, on the two ends of the mercy seat.

Exod 25:19 Make one cherub on the one end, and one cherub on the other end. Of one piece with the mercy seat shall you make the cherubim on its two ends.

Exod 25:20 The cherubim shall spread out their wings above, overshadowing the mercy seat with their wings, their faces one to another; toward the mercy seat shall the faces of the cherubim be. E

Exod 25:21 And you shall put the mercy seat on the top of the ark, and in the ark you shall put the testimony that I shall give you.

Exod 25:22 There I will meet with you, and from above the mercy seat, from between the two cherubim that are on the ark of the testimony, I will speak with you about all that I will give you in commandment for the people of Israel.

From the assumption that the Cherubims are the Torah rolls together with their disks, the inevitable conclusion is that the Ark of the Covenant is the Torah scroll itself. This understanding is in perfect harmony with the purpose of the Torah text as a tool for knowledge preservation. The Torah itself is the carrier of this encrypted knowledge. It can be assumed that the strict rules of copying the scrolls are designed to ensure safety and permanence of knowledge. At the same time, it should be noted that Noah's Ark, the Ark (basket) of Moses, and the Ark of the Covenant described in the Bible are Arks of common nature. All of them are designed to preserve knowledge during the global flood, that is, the decline of culture. Detailed development of this topic is beyond the scope of the article. Now we will limit ourselves to checking the above assumption about the allegory of the Ark of the Covenant. As in the case of the Cherubim, we will check verse by verse.

Exod 25:10 "They shall make an ark of acacia wood. Two cubits and a half shall be its length, a cubit and a half its breadth, and a cubit and a half its height.

The word *ama* used in the text (אמה) in direct reading denotes the measure of length equal to one elbow. The word itself has the meaning of "hand" and

sometimes is used in the meaning of "middle finger". Palm width is 9-10 cm, length of the middle finger is 8-9 cm. If we assume that the allegorical readings used such values, the size of the Ark will be about 25 x 15 x 15 centimeters. And this is exactly the size of a thick scroll, consisting of all five Torah books. The length of 25 centimeters corresponds to the average length of the [Isaiah Scroll](#) (21) found in Qumran and dated 150-100 BC, which is 26 centimeters. It is possible that the text does not show a specific size, but the proportions of the scroll itself.

Exod 25:11 You shall overlay it with pure gold, inside and outside shall you overlay it, and you shall make on it a molding of gold around it.

The parchment of the scroll is from made leather and is golden in color.



Golden parchment of the Scroll

1.	06823	וְצִפִּיתָ	and; but (C(pi)) (sin.) (you) (male) sheet. cover, overlay.
2.	00853	אֹתוֹ	self. [as such unrepresented in English]. / him
3.	02091	זָהָב	(ac) (sin.) (male) gold. gold(-en), fair weather.
4.	02889	טָהוֹר	(ac) (sin.) (male) pure. clean, fair, pure(-ness).
5.			from; because of

01004 מִבַּיִת (ac) (sin.) (male) a house. court, daughter, door, + dungeon, family, + forth of, × great as would contain, hangings, home(born), (winter) house(-hold), inside(-ward), palace, place, + prison, + steward, + tablet, temple, web, + within(-out).

6. and; but
from; because of

02351 מִחוּץ (a) (sin.) (male) separate by a wall. abroad, field, forth, highway, more, out(-side, -ward), street, without.

7. 06823 מִצַּדְּכֶם (C(pi)) (sin.) (you) (male) sheet. cover, overlay. / him/us

8. and; but

06213 מְעַשְׂיָהּ (A(qal)) (sin.) (me/you) (male) (female) do. accomplish, advance, appoint, apt, be at, become, bear, bestow, bring forth, bruise, be busy, × certainly, have the charge of, commit, deal (with), deck, displease, do, (ready) dress(-ed), (put in) execute(-ion), exercise, fashion, feast, (fight-) ing man, finish, fit, fly, follow, fulfill, furnish, gather, get, go about, govern, grant, great, hinder, hold (a feast), × indeed, be industrious, journey, keep, labour, maintain, make, be meet, observe, be occupied, offer, officer, pare, bring (come) to pass, perform, practise, prepare, procure, provide, put, requite, × sacrifice, serve, set, shew, × sin, spend, × surely, take, × thoroughly, trim, × very, vex, be (warr-) ior, work(-man), yield, use.

9. 05921 מֵעַלָּיו above. above, according to(-ly), after, (as) against, among, and, × as, at, because of, beside (the rest of), between, beyond the time, × both and, by (reason of), × had the charge of, concerning for, in (that), (forth, out) of, (from) (off), (up-) on, over, than, through(-out), to, touching, × with. / him

10. 02213 כִּתְּרֵי (ac) (sin.) (male) chaplet. crown.

11. 02091 זָהָב gold. gold(-en), fair weather.

12. 05439 מְבִיבֵי (ac) (sin.) circle. (place, round) about, circuit, compass, on every side.

In the original "and you shall make on it a molding of gold around it" can be read as "make a gold casting on each side". If the ark is to be surrounded by "pure gold", the casting should be of simple gold.

Pure gold has a yellow color, which corresponds to the color of parchment. Plain gold usually contains an admixture of copper, which gives it a reddish shade, which corresponds to the color of the wood from which the rolls and disks are made.

A simple "gold" casting suggests that the phrase "make on it a molding of gold around it" refers to the discs.

[Exod 25:12](#) *You shall cast four rings of gold for it and put them on its four feet, two rings on the one side of it, and two rings on the other side of it.*

1. 03332 וְיִצְקֶה (A(qal)) (sin.) (you) (male) (female) pour out. cast, cleave fast, be (as) firm, grow, be hard, lay out, molten, overflow, pour (out), run out, set down, steadfast.
2. 00001 לְ/וּ to; for; by / him
3. 00702 אַרְבַּע (a) (sin.) (female) four. four.
4. 02885 טַבַּעַת (ac) (sin./plur) (male) (female) seal. ring.
5. 02091 דָּהַב (ac) (sin.) (male) gold. gold(-en), fair weather.
6. 05414 וְנָתַתָּה (A(qal)) (sin.) (you) (male) give. add, apply, appoint, ascribe, assign, × avenge, × be (healed), bestow, bring (forth, hither), cast, cause, charge, come, commit, consider, count, cry, deliver (up), direct, distribute, do, × doubtless, × without fail, fasten, frame, × get, give (forth, over, up), grant, hang (up), × have, × indeed, lay (unto charge, up), (give) leave, lend, let (out), lie, lift up, make, O that, occupy, offer, ordain, pay, perform, place, pour, print, × pull, put (forth), recompense, render, requite, restore, send (out), set (forth), shew, shoot forth (up), sing, slander, strike, (sub-) mit, suffer, × surely, × take, thrust, trade, turn, utter, weep, willingly, withdraw, would (to) God, yield.
7. 05921 עַל (a) (sin.) (male) above. above, according to(-ly), after, (as) against, among, and, × as, at, because of, beside (the rest of), between, beyond the time, × both and, by (reason of), × had the charge of, concerning for, in (that), (forth, out) of, (from) (off), (up-) on, over, than, through(-out), to, touching, × with.
8. 00702 אַרְבַּע (a) (sin.) (female) four. four.
9. 06471 פְּעֻמָּהּ/וּ (c) (plur) (female) stroke. anvil, corner, foot(-step), going, (hundred-) fold, × now, (this) once, order, rank, step, thrice, (often-), second, this, two) time(-s), twice, wheel. / him
10. 08147 וּשְׁתֵּי (c) (male) (female) two. both, couple, double, second, twain, twelfth, twelve, twenty (sixscore) thousand, twice, two.
11. 02885 טַבַּעַת (ac) (sin./plur) (male) (female) seal. ring.
12. 05921 עַל (a) (sin.) (male) above. above, according to(-ly), after, (as) against, among, and, × as, at, because of, beside (the rest of), between, beyond the time, × both and, by (reason of), × had the charge of, concerning for, in (that), (forth, out) of, (from) (off), (up-) on, over, than, through(-out), to, touching, × with.
- 06763 צִלְעוֹן (c) (sin.) rib. beam, board, chamber, corner, leaf, plank, rib, side (chamber). / him
13. 00259 וְהָאֵת (ac) (sin.) (female) united. a, alike, alone, altogether, and, any(-thing), apiece, a certain, (dai-) ly, each (one), eleven, every, few, first, highway, a man, once, one, only, other, some, together,
14. 08147 וּשְׁתֵּי (c) (male) (female) two. both, couple, double, second, twain, twelfth, twelve, twenty (sixscore) thousand, twice, two.
15. 02885 טַבַּעַת (ac) (sin./plur) (male) (female) seal. ring.
16. 05921 עַל (a) (sin.) (male) above. above, according to(-ly), after, (as) against, among, and, × as, at, because of, beside (the rest of), between, beyond the time, × both and, by (reason of), × had the charge of, concerning for, in (that), (forth, out) of, (from) (off), (up-) on, over, than, through(-out), to, touching, × with.
- 06763 צִלְעוֹן (c) (sin.) rib. beam, board, chamber, corner, leaf, plank, rib, side (chamber). / him
17. 08145 וְהָאֵת (a) (sin.) (female) double. again, either (of them), (an-) other, second (time).

It is clear that the four rings accurately describe the position of the four outer disks of the scroll: two for each half of the scroll.

The fact that the rings must be cast and made of simple rather than pure gold is in accord with the previous verse, which also deals with castings of simple gold.

The Torah Scroll traditionally has six disks. Four disks are external, decorated with a pattern. Two disks are internal, used to fix the structure in a folded state.



A model of the Torah scroll with six disks

Comparing the content of the current verse with the previous one, we can conclude that earlier we were talking about two internal disks, which should have been installed on each side of the "ark," and now we are talking about four external disks, which have a pattern on them unlike the internal ones.

[Exod 25:13](#) *You shall make poles of acacia wood and overlay them with gold.*

We are talking about the Torah rolls. Two scroll rolls - two poles of the ark. "overlay them with gold" is the instruction that rolls color is color of wood, that is red.

Interestingly, in the Greek translation known as the [Septuagint](#) (22), this verse differs from the Hebrew version and speaks about "pure gold". Most likely, the translators thought that the verb "overlay" could describe the wrapping of a roll with parchment of the scroll. This interpretation may have seemed more appropriate to them, and they added a clarification about "pure gold" to indicate parchment rather than wood.

Exod 25:14 And you shall put the poles into the rings on the sides of the ark to carry the ark by them.

The rolls are inserted into the disks like poles into rings and really allow carrying the scroll.

Exod 25:15 The poles shall remain in the rings of the ark; they shall not be taken from it.

The rollers are rigidly fixed in the disks, forming a solid construction.

Exod 25:16 And you shall put into the ark the testimony that I shall give you.

The Torah Scroll indeed contains the very revelation given by God.

Exod 25:17 "You shall make a mercy seat of pure gold. Two cubits and a half shall be its length, and a cubit and a half its breadth.

The "pure gold" lid is the surface of the unfolded scroll. The length of the surface is the same as that of the scroll. The width can be the size of one or two columns of text, which approximately corresponds to the diameter of the scroll itself.

11. 00413 אָל near. about, according to, after, against, among, as for, at, because(-fore, -side), both...and, by, concerning, for, from, × hath, in(-to), near, (out) of, over, through, to(-ward), under, unto, upon, whether, with(-in).
00251 אַחיוֹ (c) (sin./plur) (male) brother. another, brother(-ly); kindred, like, other. Compare also the proper names beginning with 'Ah-' or 'Ahi-'. / him
12. 00413 אָל near. about, according to, after, against, among, as for, at, because(-fore, -side), both...and, by, concerning, for, from, × hath, in(-to), near, (out) of, over, through, to(-ward), under, unto, upon, whether, with(-in).
the; whether, perhaps
03727 הַכַּפֹּרֶת (ac) (sin.) (female) lid. mercy seat.
13. 01961 יהיוֹ (A(qal)) (plur) (they) (male) exist. beacon, × altogether, be(-come), accomplished, committed, like), break, cause, come (to pass), do, faint, fall, follow, happen, × have, last, pertain, quit (one-) self, require, × use.
14. 06440 פָּנֵי (c) (plur) face. accept, a-(be-) fore(-time), against, anger, × as (long as), at, battle, because (of), beseech, countenance, edge, employ, endure, enquire, face, favour, fear of, for, forefront(-part), form(-er time, -ward), from, front, heaviness, × him(-self), honourable, impudent, in, it, look(-eth) (-s), × me, meet, × more than, mouth, of, off, (of) old (time), × on, open, out of, over against, the partial, person, please, presence, propect, was purposed, by reason of, regard, right forth, serve, × shewbread, sight, state, straight, street, × thee, × them(-selves), through (- out), till, time(-s) past, (un-) to(-ward), upon, upside (down), with(-in, -stand), × ye, × you.
15. the; whether, perhaps
03742 הַכַּרְבִּיִּם (a) (plur) (male) cherub. cherub, (plural) cherubims.

The surfaces of the parts of the scroll wound on the rolls are indeed opposite each other and face " toward the mercy seat ".

Exod 25:21 And you shall put the mercy seat on the top of the ark, and in the ark you shall put the testimony that I shall give you.

The text of the Torah, that is, the testimony given by God, is inside the scroll, that is, the ark.

Exod 25:22 There I will meet with you, and from above the mercy seat, from between the two cherubim that are on the ark of the testimony, I will speak with you about all that I will give you in commandment for the people of Israel.

When reading the Torah, a person's face finds itself between two halves of the scroll and there, between two Cherubim, in the process of reading the Torah "God speaks" to the reader.

The text mentions gold six times. In some places it is just gold, and in other places it is pure gold. And each time the previously described correspondence is observed. When it comes to parchment, "pure gold" is used, when it comes to wood, "gold" is simple. Below are all the verses that refer to gold for verification.

*Exod 25:11 You shall overlay it with **pure gold**, inside and outside shall you overlay it, and you shall make on it a molding of **gold** around it.*

*Exod 25:12 You shall cast four rings of **gold** for it and put them on its four feet, two rings on the one side of it, and two rings on the other side of it.*

*Exod 25:13 You shall make poles of acacia wood and overlay them with **gold**.*

*Exod 25:17 "You shall make a mercy seat of **pure gold**. Two cubits and a half shall be its length, and a cubit and a half its breadth.*

*Exod 25:18 And you shall make two cherubim of **gold**; of hammered work shall you make them, on the two ends of the mercy seat.*

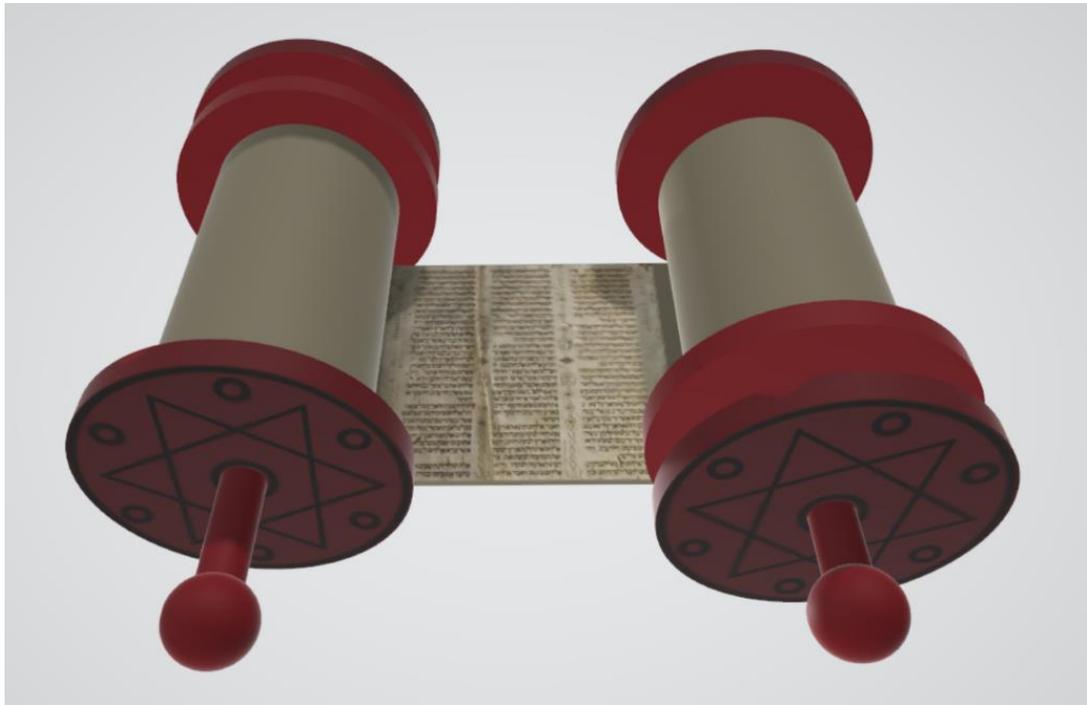
The accuracy of coincidence of the description of the ark with the Torah scroll, taking into account the previously shown essence of the Cherubim, convincingly demonstrates the possibility of such an interpretation and suggests that it was deliberately embedded in the text by the authors of the Torah.

Three glances at the scroll

In chapter 25 of the Exodus, after the Ark, Moses is instructed to make a table for the bread of the Presence, and then a lamp, which is commonly called menorah. To such an enumeration of externally different objects, you can try to apply the idea of the Cherubim. Suppose that all the different objects describe the same, but only viewed from different angles. Knowing that the Torah is based on the idea of meaning, which, depending on the direction of view, each time has its own form, this assumption looks quite appropriate.

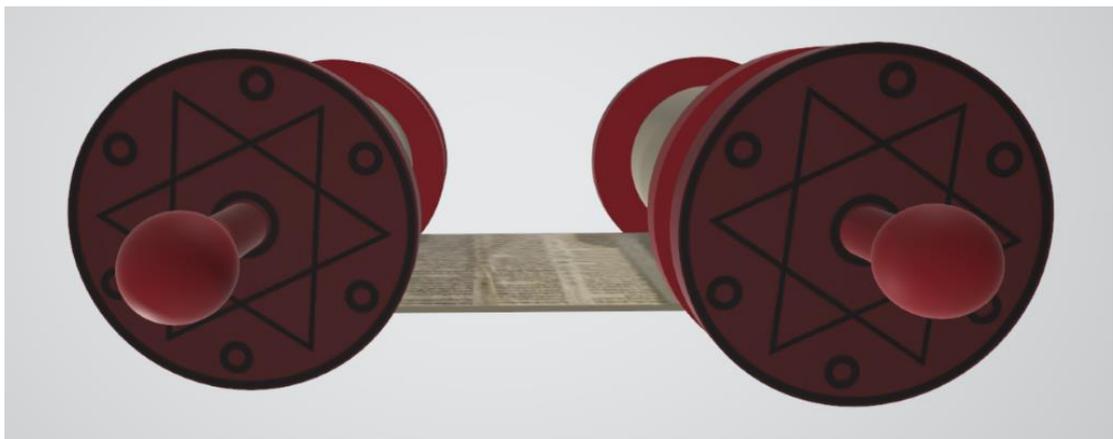
Suppose that all the objects describe the Torah scroll itself, but only each one does so from its own direction, dividing the emphasis mainly on what is most characteristic for this direction. To check this assumption, let's build a three-dimensional model of the Torah scroll. As a basis we will take the construction with six disks, in which when the scroll is folded one disk goes into the gap

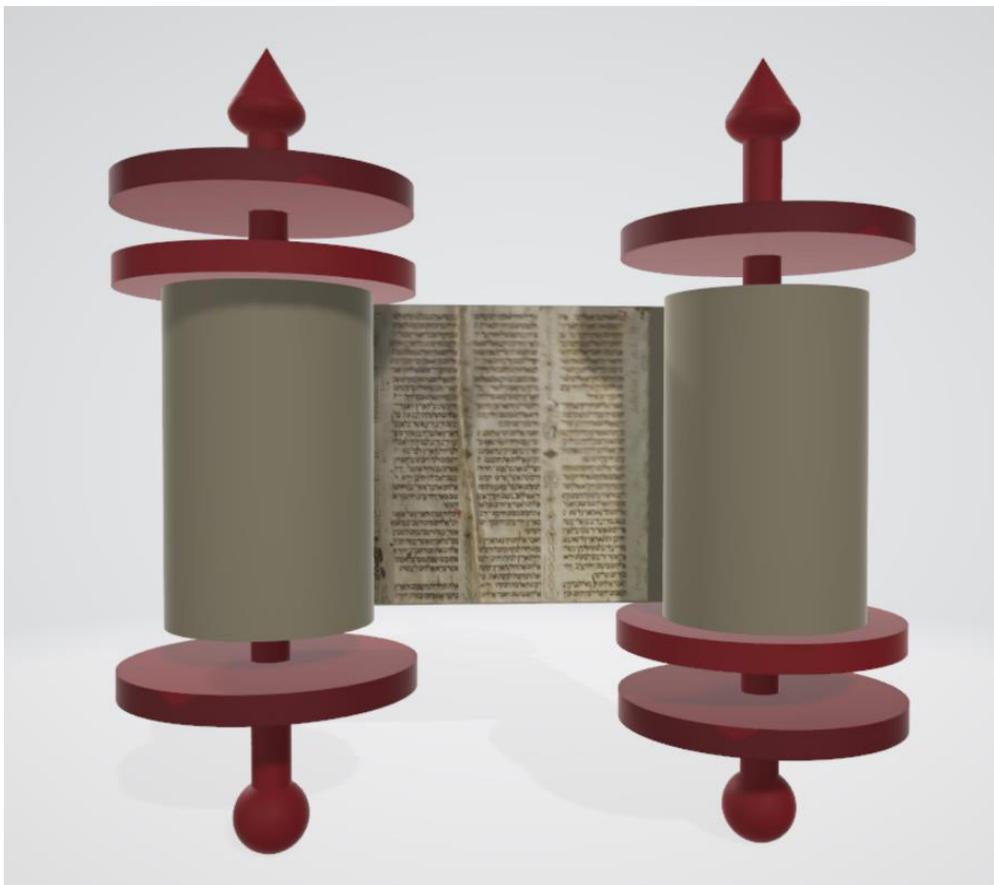
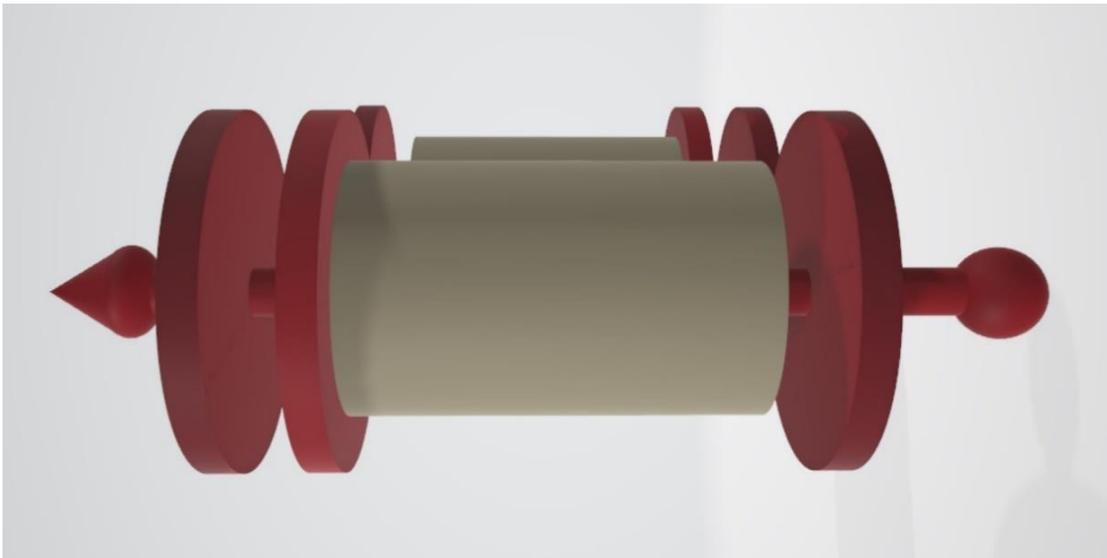
between the opposite two, which fixes the position of the rolls and prevents the jamming of parchment.



3D model of the scroll

Let's look at the model from different angles.





Three projections of the scroll

The first direction overlooking the disks gives us the Ark of the Covenant. Let us show that the other two describe the table and the menorah.

Table for the bread of the Presence

Here is a description of the table for the bread of the Presence.

Exod 25:23 "You shall make a table of acacia wood. Two cubits shall be its length, a cubit its breadth, and a cubit and a half its height.

Exod 25:24 You shall overlay it with pure gold and make a molding of gold around it.

Exod 25:25 And you shall make a rim around it a handbreadth wide, and a molding of gold around the rim.

Exod 25:26 And you shall make for it four rings of gold, and fasten the rings to the four corners at its four legs.

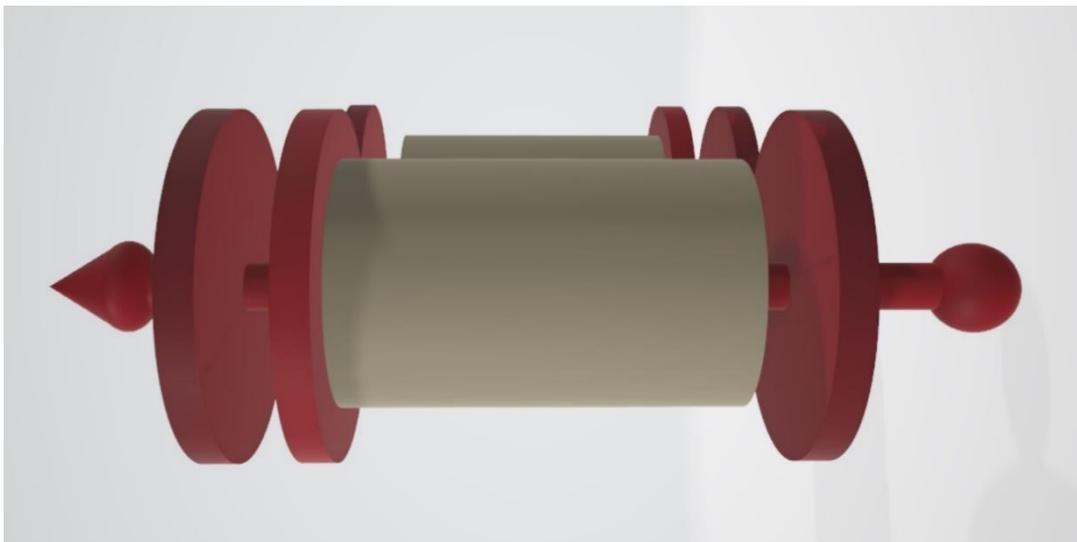
Exod 25:27 Close to the frame the rings shall lie, as holders for the poles to carry the table.

Exod 25:28 You shall make the poles of acacia wood, and overlay them with gold, and the table shall be carried with these.

Exod 25:29 And you shall make its plates and dishes for incense, and its flagons and bowls with which to pour drink offerings; you shall make them of pure gold.

Exod 25:30 And you shall set the bread of the Presence on the table before me regularly.

Suppose we are talking about a side view, in which the scroll is indeed similar to a table, especially if the scroll is turned upside down so that the parchment is on the top. Let's check it out.



Exod 25:23 "You shall make a table of acacia wood. Two cubits shall be its length, a cubit its breadth, and a cubit and a half its height.

04526 לְ/מִסְגֵּרָתוֹ (c) (sin.) (female) enclosing. border, close place, hole.
 / him
 9. 05439 סָבִיב (ac) (sin.) circle. (place, round) about, circuit,
 compass, on every side.

"You shall make a rim around it a handbreadth wide". We may speak about the Torah disks. "a molding of gold around the rim". It can be interpreted as that the molding of the scroll should be attached to the round rim, i.e., the disk. Thus, we can speak about either four disks adjoining to the scroll, or two of them, only internal.

Exod 25:26 And you shall make for it four rings of gold, and fasten the rings to the four corners at its four legs.

If we assume that earlier we were talking about two internal disks, now we are describing four external disks.

Exod 25:27 Close to the frame the rings shall lie, as holders for the poles to carry the table.

This verse requires accurate translation for understanding.

1. 05980 לְ/עַמָּת (c) (sin.) (female) conjunction. (over) against, at, beside, hard by, in points.
2. 04526 הַ/מִּסְגֵּרָת (ac) (sin./plur) (female) enclosing. border, close place, hole.
3. 01961 תְּהִיִּן (A(qal)) (plur) (female) exist. beacon, × altogether, be(-come), accomplished, committed, like), break, cause, come (to pass), do, faint, fall, follow, happen, × have, last, pertain, quit (one-) self, require, × use.
4. 02885 הַ/טְּבֵּעַת (a) (sin./plur) (female) seal. ring.
5. 01004 לְ/בֵתָיִם (a) (plur) (male) a house. court, daughter, door, + dungeon, family, + forth of, × great as would contain, hangings, home(born), (winter) house(-hold), inside(-ward), palace, place, + prison, + steward, + tablet, temple, web, + within(-out).

6. 00905 לְ/בָדִים (a) (plur) (male) separation. alone, apart, bar, besides, branch, by self, of each alike, except, only, part, staff, strength.
7. 05375 לְ/שָׂא (A(qal)) lift. accept, advance, arise, (able to, (armor), suffer to) bear(-er, up), bring (forth), burn, carry (away), cast, contain, desire, ease, exact, exalt (self), extol, fetch, forgive, furnish, further, give, go on, help, high, hold up, honorable (man), lade, lay, lift (self) up, lofty, marry, magnify, × needs, obtain, pardon, raise (up), receive, regard, respect, set (up), spare, stir up, swear, take (away, up), × utterly, wear, yield.
8. 00853 אָתּ self. [as such unrepresented in English].
the; whether, perhaps
- 07979 הַ/שִּׁלְטָן (a) (sin.) (male) table. table.

"For the proportionality of the rims the rings shall lie, as holders for the poles to carry the table". This phrase can be interpreted as a description of the mutual location of Torah disks. "for the proportionality of the rims", that is, when folding the disc of one half should enter the gap between the two discs of the other half, there will be discs "for the inner part", located on the same rolls (poles for carrying) as the external discs.

Exod 25:28 You shall make the poles of acacia wood, and overlay them with gold, and the table shall be carried with these.

"The poles of acacia wood" are rolls to carry the Torah scroll. The poles should be made of ordinary gold, which is consistent with the wooden nature of the rolls.

Exod 25:29 And you shall make its plates and dishes for incense, and its flagons and bowls with which to pour drink offerings; you shall make them of pure gold.

1. 06213 וְ/עָשִׂיתָ (A(qal)) (sin.) (me/you) (male) (female) do.
accomplish, advance, appoint, apt, be at, become, bear, bestow, bring forth, bruise, be busy, × certainly, have the charge of, commit, deal (with), deck, displease, do, (ready) dress(-ed), (put in) execute(-ion), exercise, fashion, feast, (fight-) ing man, finish, fit, fly, follow, fulfill, furnish, gather, get, go about, govern, grant, great, hinder, hold (a feast), × indeed, be industrious, journey, keep, labour, maintain, make, be meet, observe, be occupied, offer, officer, pare, bring (come) to pass, perform, practise, prepare, procure, provide, put, requite, × sacrifice, serve, set, shew, × sin, spend, × surely, take, × thoroughly, trim, × very, vex, be (warr-) ior, work(-man), yield, use.

2. 07086 קְעָרָתָיו (c) (plur) (female) bowl. charger, dish. / him
 3. 03709 וְכַפְתָּיו (c) (plur) (female) hollow hand. branch, foot, hand((-ful), -dle, (-led)), hollow, middle, palm, paw, power, sole, spoon. / him
 4. 07184 וְקָשׁוֹתָיו (c) (plur) (female) jug. cover, cup. / him
 5. 04518 וְחִנְקֵי־תָיו (c) (plur) (female) sacrificial basin. bowl. / him
 6. 00834 אֲשֶׁר who. × after, × alike, as (soon as), because, × every, for, + forasmuch, + from whence, + how(-soever), × if, (so) that ((thing) which, wherein), × though, + until, + whatsoever, when, where (+ -as, -in, -of, -on, -soever, -with), which, whilst, + whither(-soever), who(-m, -soever, -se). As it is indeclinable, it is often accompanied by the personal pronoun expletively, used to show the connection.
 7. 05258 יִסַּךְ (F(ho)) (sin.) (he) (male) pour. cover, melt, offer, (cause to) pour (out), set (up).
 8. 02004 בָּהֶן/בָּ they. × in, such like, (with) them, thereby, therein, (more than) they, wherein, in which, whom, withal. / they fm.
 9. 02091 זָהָב (ac) (sin.) (male) gold. gold(-en), fair weather.
 10. 02889 טָהוֹר (ac) (sin.) (male) pure. clean, fair, pure(-ness).
 11. 06213 תַּעֲשֶׂה (A(qal)) (sin.) (you/he/she) (male) (female) do. accomplish, advance, appoint, apt, be at, become, bear, bestow, bring forth, bruise, be busy, × certainly, have the charge of, commit, deal (with), deck, displease, do, (ready) dress(-ed), (put in) execute(-ion), exercise, fashion, feast, (fight-) ing man, finish, fit, fly, follow, fulfill, furnish, gather, get, go about, govern, grant, great, hinder, hold (a feast), × indeed, be industrious, journey, keep, labour, maintain, make, be meet, observe, be occupied, offer, officer, pare, bring (come) to pass, perform, precise, prepare, procure, provide, put, requite, × sacrifice, serve, set, shew, × sin, spend, × surely, take, × thoroughly, trim, × very, vex, be (warr-) ior, work(-man), yield, use.
 12. 00853 אֲתָם self. [as such unrepresented in English]. / they m.

The reference to "pure gold" indicates that it has something to do with parchment. On the open part of the scroll there is a text that has voids that are free of ink records. The indents at the top and bottom, the column spacing, the line spacing and the spaces in the text separating its fragments are the parashahs. These are probably the ones in question. A comparison can be made by the shape of the dishes. Dishes - large indents at the top and bottom, plates - line spacing, flagons - column spacing, bowls (for the libation of victims) - parashahs. In the figure below you can clearly see all the types of voids described.

The description of the table is followed by the description of the menorah.

Exod 25:31 “You shall make a lampstand of pure gold. The lampstand shall be made of hammered work: its base, its stem, its cups, its calyxes, and its flowers shall be of one piece with it.

Exod 25:32 And there shall be six branches going out of its sides, three branches of the lampstand out of one side of it and three branches of the lampstand out of the other side of it;

Exod 25:33 three cups made like almond blossoms, each with calyx and flower, on one branch, and three cups made like almond blossoms, each with calyx and flower, on the other branch—so for the six branches going out of the lampstand.

Exod 25:34 And on the lampstand itself there shall be four cups made like almond blossoms, with their calyxes and flowers,

Exod 25:35 and a calyx of one piece with it under each pair of the six branches going out from the lampstand.

Exod 25:36 Their calyxes and their branches shall be of one piece with it, the whole of it a single piece of hammered work of pure gold.

Exod 25:37 You shall make seven lamps for it. And the lamps shall be set up so as to give light on the space in front of it.

Exod 25:38 Its tongs and their trays shall be of pure gold.

Exod 25:39 It shall be made, with all these utensils, out of a talent of pure gold.

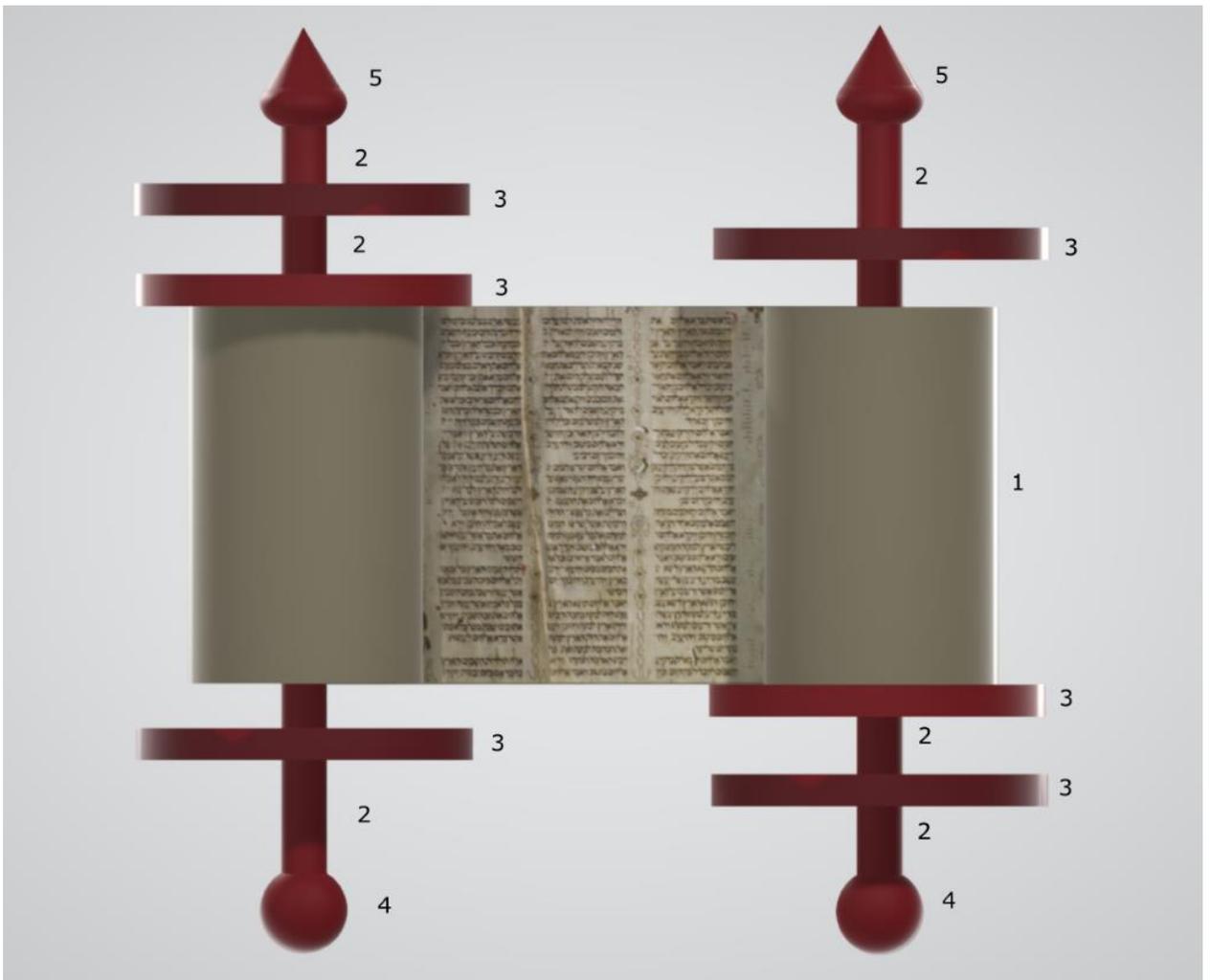
Exod 25:40 And see that you make them after the pattern for them, which is being shown you on the mountain.

The shape of the biblical menorah can be judged not only by modern lamps. Here is a surviving bas-relief from the triumphal [arch of Titus](#) (23), erected in 82 AD to commemorate the capture of Jerusalem in 70 AD. It clearly shows the menorah obtained by the Romans as a trophy.



Menorah on the arch of Titus

The bas-relief lamp largely reproduces the description made in "Exodus" and corresponds well to the literal level of reading. But like everything else in the Torah, the description of the menorah at each level of understanding has its own meaning. Let's continue to look at the level that continues the allegory with the scroll.



The Torah scroll, top view

Exod 25:31 *"You shall make a lampstand of pure gold. The lampstand shall be made of hammered work: its base, its stem, its cups, its calyxes, and its flowers shall be of one piece with it.*

The indication that the lamp should be of "pure gold" tells us that the lamp itself is a parchment scroll, or rather its two halves, (1) in the figure. The rest of the elements come out of the lamp, that is, from the scroll.

Exod 25:32 *And there shall be six branches going out of its sides, three branches of the lampstand out of one side of it and three branches of the lampstand out of the other side of it;*

For the role of branches fit parts of the rolls, in figure it is (2). The four outer parts that form the handles and the two parts between the double disks. Three branches come out of one side, in the figure they are from the top, three from the other, in the figure they are from the bottom.

Exod 25:33 three cups made like almond blossoms, each with calyx and flower, on one branch, and three cups made like almond blossoms, each with calyx and flower, on the other branch—so for the six branches going out of the lampstand.

The original text is different from the translation. It has no wording on "one" and "the other" branches, but repeats the same construction twice, which refers to a branch that is "one" or "only".

- | | | | |
|-----|-------|----------------|---|
| 1. | 07969 | שִׁלְשָׁה | (a) (sin.) (male) three. fork, often(-times), third, thir(-teen, -teenth), three, thrice. Compare |
| 2. | 01375 | גְּבַעִים | (a) (plur) (male) goblet. house, cup, pot. |
| 3. | 08246 | וַיַּשְׁקֵדוּם | (D(pu)) be. make like (unto, after the fashion of) almonds. |
| 4. | | | inside; during |
| | 07070 | בִּקְנֵה | (ac) (sin.) (male) reed. balance, bone, branch, calamus, cane, reed, × spearman, stalk. |
| 5. | | | the; whether, perhaps |
| | 00259 | הִאֶחָד | (a) (sin.) (male) united. a, alike, alone, altogether, and, any(-thing), apiece, a certain, (dai-) ly, each (one), eleven, every, few, first, highway, a man, once, one, only, other, some, together, |
| 6. | 03730 | כַּפֹּתָר | (ac) (sin.) (male) chaplet. knop, (upper) lintel. |
| 7. | | | and; but |
| | 06525 | וּפְרָחַ | (ac) (sin.) (male) calyx. blossom, bud, flower. |
| 8. | | | and; but |
| | 07969 | שִׁלְשָׁה | (a) (sin.) (male) three. fork, often(-times), third, thir(-teen, -teenth), three, thrice. Compare |
| 9. | 01375 | גְּבַעִים | (a) (plur) (male) goblet. house, cup, pot. |
| 10. | 08246 | וַיַּשְׁקֵדוּם | (D(pu)) be. make like (unto, after the fashion of) almonds. |
| 11. | | | inside; during |
| | 07070 | בִּקְנֵה | (ac) (sin.) (male) reed. balance, bone, branch, calamus, cane, reed, × spearman, stalk. |
| 12. | | | the; whether, perhaps |
| | 00259 | הִאֶחָד | (a) (sin.) (male) united. a, alike, alone, altogether, and, any(-thing), apiece, a certain, (dai-) ly, each (one), eleven, every, few, first, highway, a man, once, one, only, other, some, together, |
| 13. | 03730 | כַּפֹּתָר | (ac) (sin.) (male) chaplet. knop, (upper) lintel. |
| 14. | | | and; but |
| | 06525 | וּפְרָחַ | (ac) (sin.) (male) calyx. blossom, bud, flower. |

15. 03651 כן (a) (sin.) (male) set upright. after that (this, -ward, -wards), as... as, (for-) asmuch as yet, be (for which) cause, following, howbeit, in (the) like (manner, -wise), × the more, right, (even) so, state, straightway, such (thing), surely, there (where) -fore, this, thus, true, well, × you.
16. 08337 ת/ש/ל to; for; by
(c) (sin.) (male) six. six(-teen, -teenth), sixth.
17. 07070 ה/ק/י the; whether, perhaps
(a) (plur) (male) reed. balance, bone, branch, calamus, cane, reed, × spearman, stalk.
18. 03318 ה/י/א (A(qal)) go. × after, appear, × assuredly, bear out, × begotten, break out, bring forth (out, up), carry out, come (abroad, out, thereat, without), be condemned, depart(-ing, -ure), draw forth, in the end, escape, exact, fail, fall (out), fetch forth (out), get away (forth, hence, out), (able to, cause to, let) go abroad (forth, on, out), going out, grow, have forth (out), issue out, lay (lie) out, lead out, pluck out, proceed, pull out, put away, be risen, × scarce, send with commandment, shoot forth, spread, spring out, stand out, × still, × surely, take forth (out), at any time, × to (and fro), utter.
19. 04480 הן part. above, after, among, at, because of, by (reason of), from (among), in, × neither, × nor, (out) of, over, since, × then, through, × whether, with.
- 04501 ה/מ/נ the; whether, perhaps
(a) (sin.) (female) chandelier. candlestick.

As a result, we can assume that "cups made like almond blossoms" are the Torah disks, in the picture they are numbered (3). At the same time, you can read about their position that they are located on a "branch single", i.e., formed from all branches (2), which gives the Torah roll itself. Three disks on one roll, three on the other. Two repetitions describe two rolls.

The formula "cups made like almond blossoms" can be read differently as "cups of almond tree". This agrees well with the wooden nature of the disks.

2. 01375 ג/ב/ע (a) (plur) (male) goblet. house, cup, pot.
3. 08247 ח/ש/ק (a) (plur) (male) almond. almond (tree).

It turns out "three cups made like almond blossoms, each with calyx and flower, on one branch" is a description of the Torah roll with its disks. From this the understanding of "calyx" and "flower" flows naturally. On modern Torah scrolls the lower and upper ends of the rolls are different. This allows to easily determine for a rolled-up scroll where the top is and where the bottom is. It can be assumed that the simplest forms were originally used to mark the ends. At one end was a ball (4), at the other was something droplet-shaped (5). The ball turned into a

"calyx", the drop became a "flower". Then finally we have that on one roll there are three disks, a ball and a drop, and the same on the other roll.

Exod 25:34 And on the lampstand itself there shall be four cups made like almond blossoms, with their calyces and flowers,

1.			and; but inside; during
	04501	ו/ב/מִנְרָה	(a) (sin.) (female) chandelier. candlestick.
2.	00702	אַרְבָּעָה	(a) (sin.) (male) four. four.
3.	01375	גְּבַעִים	(a) (plur) (male) goblet. house, cup, pot.
4.	08246	מְשַׁקְּדִים	(D(pu)) be. make like (unto, after the fashion of) almonds.
5.	03730	כַּפְתְּרִיהַ	(c) (plur) (male) chaplet. knop, (upper) lintel. / her
6.			and; but
	06525	ו/פְּרֻחֵיהֶם	(c) (plur) (male) calyx. blossom, bud, flower. / her

This verse says that " on the lampstand ", that is, in its external incarnation, there are four external disks, calyces and flowers.

Exod 25:35 and a calyx of one piece with it under each pair of the six branches going out from the lampstand.

This verse is especially interesting. In direct reading, it describes the position of "calyces" in the traditional menorah lamp, which determines its construction. But there is an oddity in the record itself, which points to the possibility or even necessity of another reading. Let's look at the original text in the Masoretic reading.

1.			and; but
	03730	ו/כַּפְתְּרִיהַ	(a) (sin.) (male) chaplet. knop, (upper) lintel.
2.	08478	תַּחַת	(ac) (sin.) (male) bottom. as, beneath, × flat, in(- stead), (same) place (where...is), room, for...sake, stead of, under, × unto, × when...was mine, whereas, (where-) fore, with.
3.	08147	שְׁנַיִם	(c) (male) two. both, couple, double, second, twain, twelfth, twelve, twenty (sixscore) thousand, twice, two.
4.			the; whether, perhaps
	07070	הַקָּנִים	(a) (plur) (male) reed. balance, bone, branch, calamus, cane, reed, × spearman, stalk.

5. 04480 חָמֵן/חָמָה part. above, after, among, at, because of, by (reason of), from (among), in, × neither, × nor, (out) of, over, since, × then, through, × whether, with. / her
6. and; but
03730 וְ/כַפֹּתָיִם (a) (sin.) (male) chaplet. knop, (upper) lintel.
7. 08478 תַּחַת (ac) (sin.) (male) bottom. as, beneath, × flat, in(-stead), (same) place (where...is), room, for...sake, stead of, under, × unto, × when...was mine, whereas, (where-) fore, with.
8. 08147 שְׁנַיִם (c) (male) two. both, couple, double, second, twain, twelfth, twelve, twenty (sixscore) thousand, twice, two.
9. the; whether, perhaps
07070 הַ/קָּנִים (a) (plur) (male) reed. balance, bone, branch, calamus, cane, reed, × spearman, stalk.
10. 04480 חָמֵן/חָמָה part. above, after, among, at, because of, by (reason of), from (among), in, × neither, × nor, (out) of, over, since, × then, through, × whether, with. / her
11. and; but
03730 וְ/כַפֹּתָיִם (a) (sin.) (male) chaplet. knop, (upper) lintel.
12. 08478 תַּחַת (ac) (sin.) (male) bottom. as, beneath, × flat, in(-stead), (same) place (where...is), room, for...sake, stead of, under, × unto, × when...was mine, whereas, (where-) fore, with.
- 08147 שְׁנַיִם (c) (male) two. both, couple, double, second, twain, twelfth, twelve, twenty (sixscore) thousand, twice, two.
13. the; whether, perhaps
07070 הַ/קָּנִים (a) (plur) (male) reed. balance, bone, branch, calamus, cane, reed, × spearman, stalk.
14. 04480 חָמֵן/חָמָה part. above, after, among, at, because of, by (reason of), from (among), in, × neither, × nor, (out) of, over, since, × then, through, × whether, with. / her
15. to; for; by
08337 לְ/שֵׁשֶׁת (c) (sin.) (male) six. six(-teen, -teenth), sixth.
16. the; whether, perhaps
07070 הַ/קָּנִים (a) (plur) (male) reed. balance, bone, branch, calamus, cane, reed, × spearman, stalk.
17. the; whether, perhaps
03318 הַ/יִּצְאָה (A(qal)) go. × after, appear, × assuredly, bear out, × begotten, break out, bring forth (out, up), carry out, come (abroad, out, thereat, without), be condemned, depart(-ing, -ure), draw forth, in the end, escape, exact, fail, fall (out), fetch forth (out), get away (forth, hence, out), (able to, cause to, let) go abroad (forth, on, out), going out, grow, have forth (out), issue out, lay (lie) out, lead out, pluck out, proceed, pull out, put away, be risen, × scarce, send with commandment, shoot forth, spread, spring out, stand out, × still, × surely, take forth (out), at any time, × to (and fro), utter.
18. 04480 חָמֵן/חָמָה part. above, after, among, at, because of, by (reason of), from (among), in, × neither, × nor, (out) of, over, since, × then, through, × whether, with.
- 04501 הַ/מְנֹרָה (a) (sin.) (female) chandelier. candlestick.

It repeats the same fragment three times, which is traditionally read the same way all three times.

1. 03730 וְ/כַפֹּתָר and; but
(a) (sin.) (male) chaplet. knop, (upper) lintel.
2. 08478 תַּחַת (ac) (sin.) (male) bottom. as, beneath, × flat, in(-stead), (same) place (where...is), room, for...sake, stead of, under, × unto, × when...was mine, whereas, (where-) fore, with.
3. 08147 שְׁנַיִם (c) (male) two. both, couple, double, second, twain, twelfth, twelve, twenty (sixscore) thousand, twice, two.
4. 07070 הַ/קָּנִיִּים the; whether, perhaps
(a) (plur) (male) reed. balance, bone, branch, calamus, cane, reed, × spearman, stalk.
5. 04480 מִ/תַּחְתָּהּ part. above, after, among, at, because of, by (reason of), from (among), in, × neither, × nor, (out) of, over, since, × then, through, × whether, with. / her

But there is a detail that distinguishes the third fragment from the first two. Below is the text of this verse in Hebrew, where all the combinations "under two" are highlighted.

ממנה הקנים תחתשני וכפתר ממנה הקנים שני תחת וכפתר ממנה הקנים שני תחת וכפתר
מנהמנרה היצאים הקנים לששת

If we take into account that the text is read from right to left, we can see that the first two fragments "under two" are written separately, in the third fragment they are merged. This spelling is not accidental and there is no concealed error, this verse is repeated exactly so later in chapter 37 of "Exodus" (37:21), where the description and the menorah and the rest of the objects are given again. It can be assumed that the repeated description of both the ark and the table and the menorah was made by the authors in order to check the "strange" moments and to make sure that these are not mistakes, but peculiarities specifically embedded in the text.

This allows us to suggest that fragments with an integrated and separate spelling should use different readings.

1. 03730 וְ/כַפֹּתָר and; but
(a) (sin.) (male) chaplet. knop, (upper) lintel.

2. 08478 תחת (ac) (sin.) (male) bottom. as, beneath, × flat, in(-stead), (same) place (where...is), room, for...sake, stead of, under, × unto, × when...was mine, whereas, (where-) fore, with.
3. 08144 שָׁנִי (ac) (sin.) (male) crimson. crimson, scarlet (thread).
4. תִּי/וֹתִי (a) (plur) (male) reed. balance, bone, branch, calamus, cane, reed, × spearman, stalk.
5. 04480 מִן/מֵן part. above, after, among, at, because of, by (reason of), from (among), in, × neither, × nor, (out) of, over, since, × then, through, × whether, with. / her

"And the calyx is the base of the red branches from it". This wording is repeated twice, describing the two balls at the ends of the rolls. The reading is then changed to the usual "and the calyx is under two branches of it", which describes the fact that one of the balls (4) is indeed under two parts of the roll (2).

Exod 25:36 Their calyxes and their branches shall be of one piece with it, the whole of it a single piece of hammered work of pure gold.

Branches and calyxes come out of the scroll. The parchment scroll itself is solid and "pure gold". The text of the scroll is reminiscent of chasing (hammered work) with its fine details.

Exod 25:37 You shall make seven lamps for it. And the lamps shall be set up so as to give light on the space in front of it.

1. 06213 וְעָשִׂיתָ (A(qal)) (sin.) (me/you) (male) (female) do. and; but
accomplish, advance, appoint, apt, be at, become, bear, bestow, bring forth, bruise, be busy, × certainly, have the charge of, commit, deal (with), deck, displease, do, (ready) dress(-ed), (put in) execute(-ion), exercise, fashion, feast, (fight-) ing man, finish, fit, fly, follow, fulfill, furnish, gather, get, go about, govern, grant, great, hinder, hold (a feast), × indeed, be industrious, journey, keep, labour, maintain, make, be meet, observe, be occupied, offer, officer, pare, bring (come) to pass, perform, precise, prepare, procure, provide, put, requite, × sacrifice, serve, set, shew, × sin, spend, × surely, take, × thoroughly, trim, × very, vex, be (warr-) ior, work(-man), yield, use.
2. 00853 אָתּ self. [as such unrepresented in English].
3. 05216 נֵר/תִּיהָ (c) (plur) (male) lamp. candle, lamp, light. / her
3. 07651 שִׁבְעָה (a) (sin.) (male) seven. (by) seven(-fold),-s, (-teen, -teenth), -th, times). Compare
4. and; but

05927 וְהִעָלָה (E(hi)) (sin.) (he) (male) ascend. arise (up), (cause to) ascend up, at once, break (the day) (up), bring (up), (cause to) burn, carry up, cast up, shew, climb (up), (cause to, make to) come (up), cut off, dawn, depart, exalt, excel, fall, fetch up, get up, (make to) go (away, up); grow (over) increase, lay, leap, levy, lift (self) up, light, (make) up, × mention, mount up, offer, make to pay, perfect, prefer, put (on), raise, recover, restore, (make to) rise (up), scale, set (up), shoot forth (up), (begin to) spring (up), stir up, take away (up), work.

5. 00853 אָת self. [as such unrepresented in English].

05216 נֵרְתִיהָ (c) (plur) (male) lamp. candle, lamp, light. / her

6. and; but

00215 וְהִאֲרִיר (E(hi)) (sin.) (you/he) (male) be. × break of day, glorious, kindle, (be, en-, give, show) light (-en, -ened), set on fire, shine.

7. 05921 עַל (a) (sin.) (male) above. above, according to(-ly), after, (as) against, among, and, × as, at, because of, beside (the rest of), between, beyond the time, × both and, by (reason of), × had the charge of, concerning for, in (that), (forth, out) of, (from) (off), (up-) on, over, than, through(-out), to, touching, × with.

05676 עֲבָרָה (ac) (sin.) (male) across. × against, beyond, by, × from, over, passage, quarter, (other, this) side, straight.

8. 06440 פְּנֵיהָ (c) (plur) face. accept, a-(be-) fore(-time), against, anger, × as (long as), at, battle, because (of), beseech, countenance, edge, employ, endure, enquire, face, favour, fear of, for, forefront(-part), form(-er time, -ward), from, front, heaviness, × him(-self), honourable, impudent, in, it, look(-eth) (-s), × me, meet, × more than, mouth, of, off, (of) old (time), × on, open, out of, over against, the partial, person, please, presence, project, was purposed, by reason of, regard, right forth, serve, × shewbread, sight, state, straight, street, × thee, × them(-selves), through (- out), till, time(-s) past, (un-) to(-ward), upon, upside (down), with(-in, -stand), × ye, × you. / her

A more literal translation instead of "give light on the space in front of it" reads "give light against the surface of it". This wording is intended to interpret the lamp by analogy with tableware. The surface of the Torah is the unfolded page of the scroll, respectively, "give light against the surface of it" means to be located on the surface itself and "give light" towards the reader's face.

In the Torah text, there is a unique place associated with the number seven, which is the description of the seven days of creation at the very beginning. The six days during which the world is created are the description of the exterior of all things. The seventh day, when nothing happens, but which God blesses, is a symbol of the meaning that lies inside and does not manifest itself directly, a symbol of God himself. That's why the Sabbath should weekly remind Jews about God, that is about the meaning. That is why we have good reasons to believe that the seven lamps are connected with the seven days of creation.

The location of the text on the original ancient scrolls can be judged by the scrolls and codes that survived to us. In the traditional layout, the description of the

seven days falls on the first page, which contains three columns. An example of this arrangement is shown in the figure below.



An example of the first page of the codex created around AD 1280 (<https://www.wdl.org/en/item/17841/>). The parashahs are numbered in red

The description of the seven days has a characteristic feature: seven times it uses open parashahs. It is much more frequent than in any other place of the Pentateuch. The first page of the Torah is the only place where you can see at once seven such passes in the text.

It seems plausible to assume that the Torah scroll is open on the first page, and the lamps are the parashahs.

Exod 25:38 *Its tongs and their trays shall be of pure gold.*

"Pure gold" shows us a clean spot on the parchment. The tongs are a long vertical tool. The trays are flat. We can assume that "tongs" are long vertical spaces between columns, and "trays" are horizontal indents at the top and bottom.

1.			and; but
	04457	וּמִלְקָחֶיהָ	(c) (male) tweezers. snuffers, tongs. / her
2.			and; but
	04289	וּמִחֻתֵּיהָ	(c) (plur) (female) pan. censer, firepan, snuffdish. / her
3.	02091	בָּהֶב	(ac) (sin.) (male) gold. gold(-en), fair weather.
4.	02889	טְהוֹר	(ac) (sin.) (male) pure. clean, fair, pure(-ness).

It is noteworthy that the trays and tongs are listed in plural, which is redundant for one lamp, but it is quite appropriate in the given allegory.

Exod 25:39 It shall be made, with all these utensils, out of a talent of pure gold.

1.	03603	כֶּכֶר	(ac) (sin.) (female) circle. loaf, morsel, piece, plain, talent.
2.	02091	בָּהֶב	(ac) (sin.) (male) gold. gold(-en), fair weather.
3.	02889	טְהוֹר	(ac) (sin.) (male) pure. clean, fair, pure(-ness).
4.	06213	יַעֲשֶׂה	(A(qal)) (sin.) (he) (male) do. accomplish, advance, appoint, apt, be at, become, bear, bestow, bring forth, bruise, be busy, × certainly, have the charge of, commit, deal (with), deck, displease, do, (ready) dress(-ed), (put in) execute(-ion), exercise, fashion, feast, (fight-) ing man, finish, fit, fly, follow, fulfill, furnish, gather, get, go about, govern, grant, great, hinder, hold (a feast), × indeed, be industrious, journey, keep, labour, maintain, make, be meet, observe, be occupied, offer, officer, pare, bring (come) to pass, perform, precise, prepare, procure, provide, put, requite, × sacrifice, serve, set, shew, × sin, spend, × surely, take, × thoroughly, trim, × very, vex, be (warr-) ior, work(-man), yield, use.
5.	00853	אֵתָהּ	self. [as such unrepresented in English]. / her
6.	00854	אֵת	nearness. against, among, before, by, for, from, in(-to), (out) of, with. Often with another prepositional prefix.
7.	03605	כֹּל	(ac) (sin.) (male) whole. (in) all (manner, (ye)), altogether, any (manner), enough, every (one, place, thing), howsoever, as many as, (no-) thing, ought, whatsoever, (the) whole, whoso(-ever). the; whether, perhaps
	03627	הַכְּלָיִם	(a) (plur) (male) prepared. armour(-bearer), artillery, bag, carriage, furnish, furniture, instrument, jewel, that is made of, × one from another, that which pertaineth, pot, psaltery, sack, stuff, thing, tool, vessel, ware, weapon, whatsoever.
8.			the; whether, perhaps
	00428	הָאֲחֵרִים	these. an-(the) other; one sort, so, some, such, them, these (same), they, this, those, thus, which, who(-m).

The original reading agrees well with our assumption. The "circle of pure gold" is the parchment of the scroll itself. It is made of "pure gold" as well as all "these utensils": lamps, tongs and trays.

Exod 25:40 And see that you make them after the pattern for them, which is being shown you on the mountain.

1. and; but
07200 וּרְאָה (A(qal)) (sin.) (you/he) (male) see. advise self, appear, approve, behold, × certainly, consider, discern, (make to) enjoy, have experience, gaze, take heed, × indeed, × joyfully, lo, look (on, one another, one on another, one upon another, out, up, upon), mark, meet, × be near, perceive, present, provide, regard, (have) respect, (fore-, cause to, let) see(-r, -m, one another), shew (self), × sight of others, (e-) spy, stare, × surely, × think, view, visions.
2. and; but
06213 וְעָשָׂה (A(qal)) (sin.) (you/he) (male) do. accomplish, advance, appoint, apt, be at, become, bear, bestow, bring forth, bruise, be busy, × certainly, have the charge of, commit, deal (with), deck, displease, do, (ready) dress(-ed), (put in) execute(-ion), exercise, fashion, feast, (fight-) ing man, finish, fit, fly, follow, fulfill, furnish, gather, get, go about, govern, grant, great, hinder, hold (a feast), × indeed, be industrious, journey, keep, labour, maintain, make, be meet, observe, be occupied, offer, officer, pare, bring (come) to pass, perform, precise, prepare, procure, provide, put, requite, × sacrifice, serve, set, shew, × sin, spend, × surely, take, × thoroughly, trim, × very, vex, be (warr-) ior, work(-man), yield, use.
3. inside; during
08403 בְּ/תְבַנְיָתָם (c) (sin.) (female) structure. figure, form, likeness, pattern, similitude. / **they m.**
4. 00834 אֲשֶׁר who. × after, × alike, as (soon as), because, × every, for, + forasmuch, + from whence, + how(-soever), × if, (so) that ((thing) which, wherein), × though, + until, + whatsoever, when, where (+ -as, -in, -of, -on, -soever, -with), which, whilst, + whither(-soever), who(-m, -soever, -se). As it is indeclinable, it is often accompanied by the personal pronoun expletively, used to show the connection.
5. 00859 אַתָּה thou. thee, thou, ye, you.
07200 וּרְאָה (F(ho)) see. advise self, appear, approve, behold, × certainly, consider, discern, (make to) enjoy, have experience, gaze, take heed, × indeed, × joyfully, lo, look (on, one another, one on another, one upon another, out, up, upon), mark, meet, × be near, perceive, present, provide, regard, (have) respect, (fore-, cause to, let) see(-r, -m, one another), shew (self), × sight of others, (e-) spy, stare, × surely, × think, view, visions.
6. inside; during
02022 בְּ/הַר (ac) (sin.) (male) mountain. hill (country), mount(-ain), × promotion.

A careful reading of the phrase shows that we are not talking about several samples, but about one single sample, one for all objects. And the verse begins with the instruction "look", which hints exactly that what will be seen in the Torah shown on the mountain depends on the direction of view.

It should be noted that even in the description of the menorah, the correspondence of "gold" is not violated.

*Exod 25:31 "You shall make a lampstand of **pure gold**. The lampstand shall be made of hammered work: its base, its stem, its cups, its calyxes, and its flowers shall be of one piece with it.*

*Exod 25:36 Their calyxes and their branches shall be of one piece with it, the whole of it a single piece of hammered work of **pure gold**.*

*Exod 25:38 Its tongs and their trays shall be of **pure gold**.*

*Exod 25:39 It shall be made, with all these utensils, out of a talent of **pure gold**.*

Part 2. Philosophy of Meaning

The essence of the story about the objects

It is generally believed that the Torah scroll was received by Moses on the mountain, although nowhere in the text does it say so directly. But from the allegorical readings we have learned that the ark and the table and the menorah describe the scroll and are created exactly according to the model that was shown on the mountain. From this we can conclude that, according to the plan of the Torah authors, having deciphered the allegories, we must understand that the scroll was given to Moses.

At the same time, a picture is revealed to us in which the same object is seen from different angles and each time is presented in a new way. And this is a repetition of both the ideas of the Cherubim and of the Torah text itself.

In addition, it is indicative that the scroll itself, which is the final essence of the story, is not directly named anywhere. This coincides with the idea of the manifestation of meaning. The meaning unites everything, but it is directly invisible. The same idea is in the multi-level construction of the Torah text, in the unspoken name of God, and in the Sabbath.

But there is another important "architectural" feature of the whole narrative, associated with biblical objects. In the beginning we said that the Garden of Eden is a possible allegory for the "garden of meanings," the "garden of points of view," the "garden of contexts".

Each garden tree corresponds to a phenomenon expressed by the concept of language. The garden itself includes all known phenomena or, in other words, all language concepts. Each tree in the garden of paradise is a point of view of the phenomenon.

When a child sees only cars in a children's store, we say that it is a boy. When a child sees dolls, we say that it is a girl. Each context changes what we see, changes the interpretation of the same external forms. And then the most important thing happens - when what is visible in the context forms a reasonable picture, we learn not only the picture, but also the phenomenon that corresponds to the context. We recognize a boy without seeing the boy himself, but "seeing the store through his eyes". This is what the essence of things is. The phenomenon is determined not by what it looks like, but by what the world looks like in the context of this phenomenon.

From the phrase "look, make them according to the pattern that is shown to you on the mountain," we concluded that the Torah was the pattern. But it is important that God did not give ready-made objects, but told us how to make them. The same happens with contexts, they do not have ready-made interpretations, they know how to make them from what they see. And each of them does it in its own way. This skill "to see differently" is the essence of contexts.

By showing us several descriptions of the differently looking objects, the Torah made us act as trees in the garden of paradise, as contexts. Having understood the allegories, that is, having found the necessary transformations, we in each case received the description of the Torah scroll. But as soon as we understood that we had the Torah Scroll in front of us, we also understood "from what side" we see it. Whether we are now "boy" or "girl". It seems that this is the main lesson. In order to grasp the essence of the phenomenon, we need to look at the world "through it" and if what we see is reasonable, only then we can say that the phenomenon is really present.

By the way, something similar is described about the hero of the Trojan War [Achilles](#) (24). His mother Fetida, wishing to save her son from participation in the war, hid him with the help of Likomed, king of the island of Skiros. There, Achilles, dressed as a woman, hid between the king's daughters. The cunning Odysseus pretended to be a merchant and laid out women's jewelry in front of the girls, mixing weapons with them. Then, on his order, a battle cry was made and a noise was raised. Achilles immediately grabbed the weapons and immediately gave himself away. Knowing the other allegories of the Trojan War, I would argue that this story illustrates the same idea described above.

Philosophy of Meaning

In different fields of knowledge, it is quite common to believe in the ability to define any concept through a corresponding description. At the same time, it is often believed that a concept can be compared to a certain ideal representation, comparing any phenomenon with which one can judge how much this concept is expressed in this phenomenon. Many philosophical approaches and mathematical methods are based on this. Fundamental mathematical problems of [classification](#) (25) and [clustering](#) (26) are usually solved based on the

assumption that each phenomenon is described by a set of features and it is possible to construct a metric that allows comparing one description with another.

But in practice it turns out that any attempt to create a working system of clusters or classes defined by their prototypes and distribution patterns either encounters a [combinatorial explosion](#) (27) or leads to such a load that leads to unacceptable errors. The same philosophy is only somewhat implicit in many neural network algorithms.

The hopes of the supporters of the "classical" approach are connected with the expectation that the increase in computing power will make it possible to bring the capabilities of "classical" systems closer to those of the human brain. In the series of lectures "Logic of Consciousness"

(<https://www.youtube.com/playlist?list=PLe0QmH-WDNYvkGGcKQwkV9v0bUQ5pnB58>)

I show that the work of the brain is fundamentally different from the "classical model" and describe a different context-meaning approach. I have considered the formal side of this approach in my articles (Redozubov A. (2017) Holographic Memory: A Novel Model of Information Processing by Neuronal Microcircuits. In: Opris I., Casanova M. (eds) The Physics of the Mind and Brain Disorders. Springer Series in Cognitive and Neural Systems, vol 11. Springer, Cham.

https://doi.org/10.1007/978-3-319-29674-6_13) (Redozubov A., Klepikov D.

(2020) The Meaning of Things as a Concept in a Strong AI Architecture. In: Goertzel B., Panov A., Potapov A., Yampolskiy R. (eds) Artificial General Intelligence. AGI 2020. Lecture Notes in Computer Science, vol 12177. Springer, Cham. https://doi.org/10.1007/978-3-030-52152-3_30).

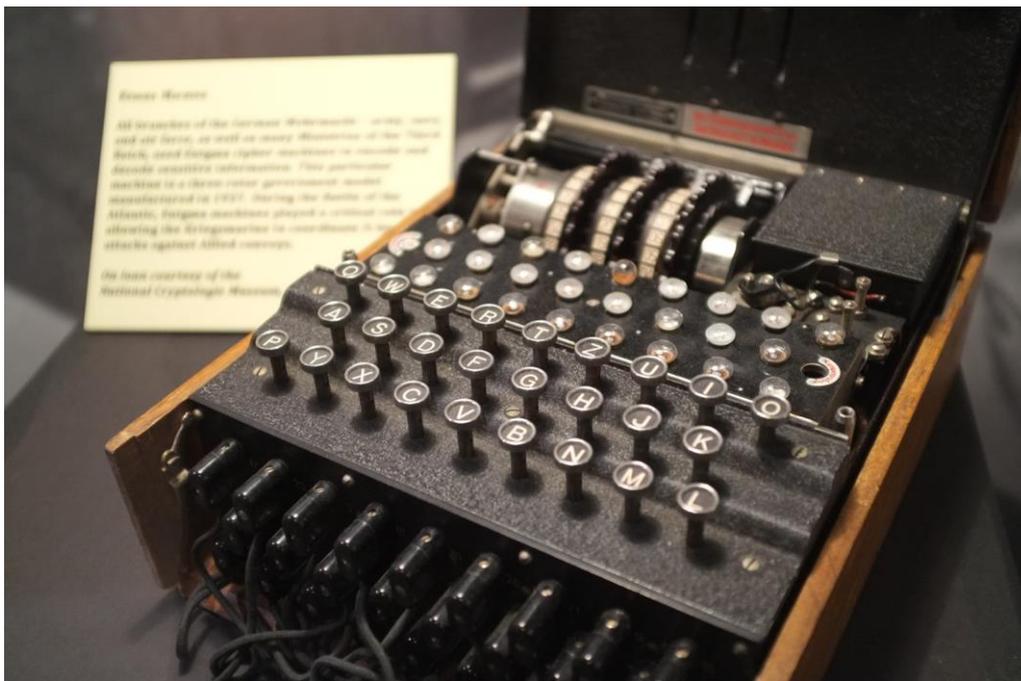
The main thing in the context-meaning approach is to define the "essence of things" not by their description, but by the contexts related to the things. The context is understood as a system of rules for input description transformation, which allows to get its interpretation from this description. The context may be compared to the point of view "from the point of view" of a context-related phenomenon.

When we see some picture and want to understand what we have in front of us, we need to have the space of all possible contexts. In each context, we need to create our own interpretation and evaluate how reasonable the resulting interpretation is. The assessment of reasonability largely comes down to checking that this interpretation coincides with something previously seen. In other words, we have to look at what is happening from every possible angle, and if what we

see from some direction is familiar to us, we will not only understand what we see, but also fix where we saw it from. It is important that the successful point of view we have discovered is and will be the phenomena we have recognized. Thus, you can recognize any phenomenon not by a set of predetermined features, but by the way the world changes in the presence of this phenomenon.

Thus, a concept can be defined as a set of three components. The word, that is, the name of the concept. The rules of interpretation that define the context associated with the concept. Memory, common to all contexts, which allows us to judge the validity and usefulness of the interpretation.

Let me explain with an example. During the World War II the Germans used an encryption machine called "[Enigma](#)" (28). The input message was encoded in such a way, that some letters were replaced by other letters according to rather complicated rules. The encoding was done with the help of a key. If the key was known on the receiving side, it was possible to restore the original message through the reverse conversion.



Enigma encryption machine

Around December 1932, [Marian Rejewski](#) (29), a Polish mathematician and cryptanalyst, was able to develop algorithms to potentially crack the Enigma code. At the same time, French intelligence managed to obtain the keys actually used by the Germans and pass them to the Polish. By analyzing the intercepted messages, Rejewski managed to restore the internal circuitry of Enigma. To decipher German messages, the Polish built six machines, "bombs," which

allowed in a reasonable amount of time to go through 100,000 possible codes and find among them the right one.

In 1938, the Germans complicated the design of Enigma, making it ten times more difficult to decipher its messages. Five weeks before the German invasion of Poland in 1939, Rejewski and his colleagues handed over their results to French and British intelligence. This allowed the British to build a battery of "bombs" in [Bletchley Park](#) (30) that successfully cracked German codes throughout the war. The founder of cybernetics, [Alan Turing](#) (31), played a notable role in this.

German cryptographers could change codes every day, so the main task of the British was to find the current code, after which the rest was a matter of technology. To do this, they had to take the message and go through a million possible variants with the help of "bombs". That is, to look at the message in a million possible contexts, getting a million possible interpretations of it. If the code was wrong, the output was a meaningless set of characters, but as soon as the correct code was found, the message made sense. The key question was how, without human involvement, to know that the message was meaningful? It turned out that every daily German weather report ended with the same signature, "Heil Hitler". Knowing this, the British took the morning weather report and went through the codes until that signature appeared at the end of the message.

They could have done without the known signature, and waited for the words in the message to become correct, that is, corresponding to the German language. This is the comparison of interpretation with memory to determine its validity.

And most importantly, in deciphering the weather forecast, the British were not interested in the weather forecast itself. It was the context that was important, that is, the code in which the successful deciphering was obtained. In the contextual-meaning approach, the successful interpretation is only part of the information deciphered, the other part is the context in which the interpretation arose. And sometimes what was seen is not as important as where it came from.

The cortex of a human brain is divided into zones which consist of [minicolumns](#) (32), each of which contains an order of hundred neurons. In the article (Redozubov A. (2017) Holographic Memory: A Novel Model of Information Processing by Neuronal Microcircuits. In: Opris I., Casanova M. (eds) The Physics of the Mind and Brain Disorders. Springer Series in Cognitive and Neural Systems, vol 11. Springer, Cham. https://doi.org/10.1007/978-3-319-29674-6_13) I show that each of the mini-columns can be an implementation of a particular context, and the cortical zones themselves can be context spaces. Thus, while analyzing

information a person simultaneously considers it in many different contexts, choosing from them the most suitable one. In other words, a person's thinking is supposed to be based on the same context-meaning principles.

Importantly, it is possible to know a phenomenon through its context only by possessing the space of all possible contexts. Fully determining the validity and usefulness of an interpretation in a particular context is possible only in competition with the other contexts.

The context-meaning approach, which describes a philosophy of meaning, rejects the possibility of setting the essence of phenomena through their definitions, but introduces a more complex model based on meaning. It declares the initial polysemy of all concepts. In addition, it describes the competition of ideas as an inevitable mechanism in the search for truth.

All this makes the philosophy of meaning extremely uncomfortable. It breaks down simple understandable rule-based explanations and clashes with attempts to absolutize truth. In many ways this is the root of the fact that all religions, in describing this philosophy, have had to use the language of allegories.

Part 3. Sumerian myths

Inanna

It has long been observed that many biblical stories have much in common with stories from [Sumerian myths](#) (33). In (1) with respect to the myth of [Enki and Ninhursag](#) (34) it is shown that it has a multi-level structure that reproduces the same structure as the beginning chapters of the Torah. On allegorical levels, the myth itself, like the Torah, describes both the history of writing and the nature of meaning. Also, in (1) there is a rationale for the system of allegories behind the pantheon of the Sumerian gods. Their nature, as well as the nature of the allegories of Bible texts, follows from the analysis of myths describing them. With a correctly chosen comparison, all the smallest details find their explanation.

The basic assumption is based on the fact that the Sumerian supreme sky god [Anu](#) (35) is, like Yahweh, an allegory of meaning. The sky fills with itself everything above the earth and at the same time remains invisible, which connects it with invisible, but omnipresent meaning. To record the name "Anu" there was used the sign of [dingir](#) (36), which was both the word "sky" and the [determinative](#) (37) pointing to God. That is, according to the rules for recording the name of the god Anu, it was a record of the determinative with an emptiness where his name should have been. It is similar to non-readability of the tetragram "Yahweh" that allows to assume that in both cases behind it there is a uniform idea.

Two main creations of Anu are Enlil and Enki. [Enlil](#) (38) is the god of wind, is an allegory of speech. Speech creates a breeze of air, hence the wind of Enlil. Its biblical analogue is the spirit of God.

[Enki](#) (39) is the god of earth, fresh groundwater and wisdom. Enki is an allegory of writing. The earth symbolizes a clay tablet, and underground waters are the waters that protrude from the raw clay in the process of writing. His wisdom is the wisdom of Sumerian myths written on the tablets. Besides, the signs of writing could transmit only the sound, i.e., be "transparent fresh water", and could carry meaning and be "wisdom".

Both speech and writing are operating with words. Each word is multi-dimensional and carries many meanings. At the same time, the word itself is the

external "face" of these meanings. In the Sumerian pantheon, the allegory of the word was the goddess [Inanna](#) (40), or Ishtar in the Akkadian version. Directly her name was written with the sign "face", before which there was a determinative dingir, indicating that she is a goddess.

cuneiform



transliteration

{muš3}

muš3

0.43₂₅₈

N 0.50

face, appearance

Translation of the sign of Inanna

Let us explain this and subsequent translations. muš3 is transliteration, which transmits a sound corresponding to the selected translation, 0.43 is the share when in the body of the Sumerian ETCSL texts (41) this sign was used in such sound and meaning, 258 is the total number of uses of the sign in the body as the root of a word, N is a noun, 0.50 is the share of the given value among nouns.

A typical image of Inanna-Ishtar is shown in the picture below. In the proposed system of allegories the wings are supposedly a sign of "air", that is, the speech essence of a god or goddess. On this basis, Inanna is, exactly, the oral word. The lion under her leg most likely symbolizes the meaning hidden behind the word. The meaning in which all the power of the word is enclosed. Perhaps this is what the myth of [Inanna and Ebih](#) (42) says in lines 7-9, addressed to Inanna: "In heaven and on earth you roar like a lion and devastate the people. Like a huge wild bull you triumph over lands which are hostile. Like a fearsome lion you pacify the insubordinate and unsubmitive with your gall".

The roaring of the lion is addressed to [Ninshubur](#) (nin-subur) (43) the assistant and messenger of Inanna. Her name means "lady servant".

cuneiform



transliteration

{nin} {subur}

nin

0.98₁₅₆₅

N 0.99

lady

subur

0.64₃₉

N 0.64

slave, servant



Goddess Ishtar with her assistant Ninshubur (on the left). Imprint of a cylindrical seal from the Akkadian period, 2350-2150 BC. Chicago, Institute of Oriental Studies, A 27903

The role of Ninshubur is particularly interesting. Any word, besides the set of meanings hidden behind it, has its current interpretation, that is, the meaning that the word takes at a particular moment of its use. It is possible to assume that for the word Inanna the interpretation was symbolized by the messenger and servant Ninshubur, because the interpretation really expresses the message of the word and serves to convey its meaning. The roaring of the lion towards Ninshubur seems to symbolize that interpretation is one of implementations of the meanings hidden in the word.

Between Inanna and Ninshubur there is an eight-pointed star, the symbol of Inanna. It is possible that its ends symbolize the plurality of meanings inherent in the word, and the arrangement itself is designed to show that the interpretation is one of these meanings. It should be noted that in this interpretation, the star of Inanna turns out to be a direct relative and predecessor of the biblical Cherubim we study.

To better understand the allegories behind the Sumerian gods, we will need at least a minimal introduction to the principles of Sumerian writing and its history.

Presumably, in the middle of the fourth millennium BC, a [pictographic writing](#) (44) appeared in Mesopotamia. In it, the painted signs conveyed the objects depicted on them. Each sign had one specific meaning associated with it. It was impossible

to convey complicated thoughts with such a writing, but after the invention of recording for numbers, it was widely used in economic accounting and trade, where nothing else was needed.

At the turn of the fourth and third millennia B.C. a more advanced [cuneiform writing](#) (45) appeared, which was dominated by ideographic form of recording. [Ideograms](#) (46) were not connected with one specific meaning, but conveyed some meaning directly related to the drawing. At the same time, the same drawing indicated a whole group of related concepts. The image of a "foot" could mean "go", "walk", "stand", "bring".

Over time, the linear writing, in which the characters were scratched out with a pointed stick, was replaced by cuneiform writing. The characters began to be pressed out on the clay with a special stick with a wedge-shaped end. The evolution of the writing of signs can be easily traced in the figure below.



Sign SAG (head)

1. pictogram, ca. 3000 BC.
2. rotated pictogram, p. 2800-2600 B.C.
3. an abstract sign in archaic monumental inscriptions around 2600 B.C.
4. sign written on clay, contemporary of stage 3
5. sign of the end of the 3rd millennium B.C.
6. ancient Assyrian sign of the beginning of the 2nd millennium BC, adopted in the Hittites
7. a simplified sign used by Assyrian scribes in the early 1st millennium B.C. and before cuneiform writing disappeared

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The ideographic writing, which appeared first, conveyed the meaning, but did not copy the phrase itself. It did not contain prepositions and did not fix the morphology of words and, accordingly, did not allow to establish an unambiguous connection of words in a sentence. The developed Sumerian writing corrected these shortcomings. Approximately by 2800 BC. (Walker, C., Reading The Past

Cuneiform, 1987) the writing began to apply phonetic techniques. Signs began to be used not only to convey meaning, but also to record sound. The phonetic recording itself was formed by the principle of rebus. In order to read the sound of a word, you had to read the sound of each of the signs and put them together.

The Sumerian language itself was [agglutinative](#) (47). Grammar word forms were obtained by adding prefixes and suffixes to the root. On writing these affixes were transferred phonetically. And for their recording the same signs were used as for recording ideograms, but outside the root these signs lost their meaning and only reproduced the sound associated with them.

The very roots of words were mainly conveyed by ideograms. At the same time, the same sign could carry different sounds depending on what meaning it conveyed. For example, the sign  could mean both "sky" and "god". In the sense of 'sky' it was read as 'an' and 'dingir' in the sense of 'god'. It was possible to understand the correct reading from the general context. So, in 'an-na' 'in heaven' it was clear that we are talking about heaven, and 'dingir-ani' 'his god' was about god.

But the signs in the root record could transmit not only their basic meaning. In Sumerian, there were a lot of homonymous words that sounded the same but had different meanings. If a word did not have its own sign, the sign of its homonym was used. For example, the sign  had the basic meaning "reed" and sounded like "gi". The same sign was used to record the word "return" which also sounded like "gi".

If we approach it roughly, there are four main stages in the evolution of Sumerian writing:

- Drawn pictograms
- Drawn ideograms
- Drawn (linear) developed writing
- Developed cuneiform writing

Here are the most revealing moments related to Inanna, allowing you to both confirm her interpretation, and understand the allegories of the characters in her environment.

The myth of [Dumuzid and Enkimdu](#) (48) tells how the divine shepherd Dumuzid and the divine farmer Enkimdu wooed to Inanna. Inanna's brother sun god Utu insisted on her marrying Dumuzid, but Inanna herself wanted to prefer Enkimdu.

Dumuzid tried to convince Inanna that he had everything that Enkimdu had. In the end Inanna agreed to marry him. Dumuzid met Enkimdu on the river bank, where they decided not to be rivals anymore. Dumuzid amicably invited the farmer to his wedding. Inanna became Dumuzid's wife.

The farmer [Enkimdu](#) ([d]en-ki-im-du) (49) is most likely an allegory of drawn ideograms. His very name means "priest of the place of clay (plate)", which in itself is quite revealing.

cuneiform



transliteration

{en} {ki} {im} {gub}

en	0.87 ₁₁₃₄₇	N 0.88	a priest, priestess
ki	0.99 ₄₉₄₇₈	N 0.99	place
im	0.84 ₁₄₆₂	N 0.90	clay, mud
gub	0.56 ₁₅₆₃₁	V/i 0.64	to stand

Her brother, the warrior youth Utu, said to holy Inana:

"My sister, let the shepherd marry you! Maiden Inana, why are you unwilling? His butter is good, his milk is good - all the work of the shepherd's hands is splendid. Inana, let Dumuzid marry you. You who wear jewellery, who wear šuba jewels, why are you unwilling? He will eat his good butter with you. Protector of the king, why are you unwilling?" (lines 11-19)

[Utu](#) (50), a brother of Inanna, is an embodiment of the Sun, god of justice, morality, and truth. Utu himself is the son of the god Nanna ([d]nanna), symbolizing the moon.

Sun brings light and clarity, it is a symbol of comprehensibility and constancy. Unlike the Sun, the Moon is not constant, it has different phases and how it looks depends on when you look at it. It is possible that the Moon-Nanna is an allegory of multiple meanings of a word. Then the Sun-Utu is the meaning chosen from a multitude, the only one that is used right now.

Dumuzid ([d]dumu-zid) can be read as "son who has become right". Most likely, his allegory is an ideogram with a sound chosen for it. The sound used for writing down a specific word. The ideogram is ambiguous; it is followed by a spectrum of meanings. Together, these values can be called a herd, which justifies the nickname of Dumuzid - a shepherd.

cuneiform



transliteration

{dumu} {zid}

dumu	0.97 ₅₁₄₈₀	N 1.00	child, son, daughter
zid	0.20 ₇₀₈₁	V/i 0.23	(to be) right, true, loyal

Utu is connected with Dumuzid by the fact that he is the one who "illuminates" the meaning that Dumuzid takes in each particular case.

"The shepherd shall not marry me! He shall not make me carry his garments of new wool. His brand new wool will not influence me. Let the farmer marry me, the maiden. With the farmer who grows colourful flax, with the farmer who grows dappled grain" (lines 20-34).

It is not by chance that Inanna's refusal mentions both "colourful flax" and "dappled grain". Each Enkimdu pictogram combines all phenomena that fall under the meaning of its symbol. The symbol "flax" conveys the whole "colourful flax", the symbol "grain" conveys the whole "dappled grain". Inanna's love for Enkimdu is due to the "spiritual closeness" of the word and the corresponding sign. Naturally, Enkimdu himself was the son of Enki, that is, writing.

The way Dumuzid convinces Inanna is indicative. He claims that he can replace all that Enkimdu has with something of his own.

"In what is the farmer superior to me, the farmer to me, the farmer to me? Enkimdu, the man of the dykes and canals -- in what is that farmer superior to me? Let him give me his black garment, and I will give the farmer my black ewe for it. Let him give me his white garment, and I will give the farmer my white ewe for it. Let him pour me his best beer, and I will pour the farmer my yellow milk for it. Let him pour me his fine beer, and I will pour the farmer my soured (?) milk for it. Let him pour me his brewed beer, and I will pour the farmer my whipped milk for it. Let him pour me his beer shandy, and I will pour the farmer my milk for it" (lines 40-54).

An ideogram is the same as the pictogram, but only allowing an extended interpretation. Accordingly, the meaning of Dumuzid's speech is that by taking a pictogram sign, he can return the meaning of this pictogram, but in a slightly different meaning. If a pictogram is specific and somewhat limited by that, then an ideogram is much richer in its capabilities. It allows using that meaning and transfer the sound of that word, which follow from the general context.

He was cheerful, he was cheerful, at the edge of the riverbank, he was cheerful. On the riverbank, the shepherd on the riverbank, now the shepherd was even pasturing the sheep on the riverbank. The farmer approached the shepherd there, the shepherd pasturing the sheep on the riverbank; the farmer Enkimdu approached him there. Dumuzid the farmer, the king of dyke and canal. From the plain where he was, the shepherd from the plain where he was provoked a quarrel with him; the shepherd Dumuzid from the plain where he was provoked a quarrel with him (lines 65-73).

"Why should I compete against you, shepherd, I against you, shepherd, I against you? Let your sheep eat the grass of the riverbank, let your sheep graze on my stubble. Let them eat grain in the jewelled (?) fields of Unug, let your kids and lambs drink water from my Surungal canal" (lines 74-79).

"As for me, I am a shepherd: when I am married, farmer, you are going to be counted as my friend. Farmer Enkimdu, you are going to be counted as my friend, farmer, as my friend" (lines 80-83).

In its developed stage, Sumerian writing began to use pictograms both for recording phonograms and for recording ideograms. " On the riverbank, the shepherd on the riverbank, now the shepherd was even pasturing the sheep on the riverbank ". Ideogram-Dumuzid began to record the root of the word, located on the "riverbank", that is, next to the "transparent" prefix and suffix. There began "pasturing the sheep" of Dumuzid, that is, the meanings of the ideogram-root.

"Let them eat grain in the jewelled (?) fields of Unug, let your kids and lambs drink water from my Surungal canal ". All characters of the word were written with pictograms. The root of the word was part of these signs. All root signs "drank water" from "Surungal Canal. At the same time, the root could be either an ideogram, i.e., a "herd of meanings," or it could transmit the sound of a homonym and thus have "kids" in harmony with it.

"When I get married, farmer, you will be considered my friend". Both the pictograms that convey phonograms and the ideograms recorded by the pictograms are combined in one word. Dumuzid and Enkimdu, indeed, became friends.

The events of this myth are particularly interesting because they provide the key to deciphering both the images of Gilgamesh and Enkidu, and the allegories of Cain and Abel.

The myth [Inana's descent to the nether world](#) (51) is most detailed on Inanna's connection with writing. The myth symbolically begins with the words: "From the great heaven she set her mind on the great below" (line 1). Then, having left some kings, Inanna decides to go down to a nether world kingdom, where her sister, Ereshkigal, rules. It is appropriate to assume that the word Inanna descends on a clay plate and turns into a record - Ereshkigal.

The descent is preceded by a strange enumeration of all those whom Inanna leaves.

She abandoned the office of en, abandoned the office of lagar, and descended to the underworld. She abandoned the E-ana in Unug, and descended to the underworld. She abandoned the E-muš-kalama in Bad-tibira, and descended to the underworld. She abandoned the Giguna in Zabalam, and descended to the underworld. She abandoned the E-šara in Adab, and descended to the underworld. She abandoned the Barag-dur-ĝara in Nibru, and descended to the underworld. She abandoned the Ḫursaĝ-kalama in Kiš, and descended to the underworld. She abandoned the E-Ulmaš in Agade, and descended to the underworld (lines 6-13).

In (1) it is shown that in Sumerian myths the "double reading" technique was widely used. The text was written in such a way that apart from the normal reading, it allowed archaic reading according to the rules of protowriting, when each sign was read as an independent ideogram. By the way, this is how Sumerian names are traditionally deciphered. The phonetic reading gives the sound of the name, and the symbolic interpretation of signs gives its meaning.

Let's make an archaic reading for the names from the given fragment, taking them in the same sequence as they are in the original text and omitting the determinatives.

1. E-ana in Unug (unug e2-an-na)

"Location of the heavenly stele house"

cuneiform



transliteration

{unu} {e2} {an} {na}

unu	0.46 ₉	N 0.52	dwelling, domicile, abode
e2	0.99 ₁₄₅₈₀	N 0.99	house
an	0.61 ₈₂₉₇	N 0.67	sky, heaven
na	0.42 ₃₈₅	N 0.51	stele

2. E-muš-kalama in Bad-tibira (bad3-tibira e2-muš3-kalam-ma)

"Wall, cylinder, carpenter, house, face (in front), man, earth (house)"



transliteration

{bad3} {kišib3} {nagar} {e2} {muš3} {uḡ3} {ma}

bad3	0.97 ₅₁₀₂	N 1.00	wall, fortification
kišib3	0.97 ₂₈₉₂₃	N 0.99	cylinder seal
nagar	0.98 ₆₈₉	N 0.98	carpenter
e2	0.99 ₁₄₅₈₀	N 0.99	house
muš3	0.43 ₂₅₈	N 0.50	face, appearance
uḡ3	0.64 ₂₂₆₇	N 0.64	people
ma	0.40 ₁₆₀	N 0.51	house

3. Giguna in Zabalam (zabalam gi-gun4[ki]-na)

"The bead (jewelry) leaves the dwelling, returns to the dwelling, the place of the stele"



transliteration

{za} {suḡ} {unu} {gi} {unu} {ki} {na}

za	0.53 ₂₉₀	IP 1.00	you
suḡ	0.23 ₉₁	V/t 0.63	to extract
unu	0.46 ₉	N 0.52	dwelling, domicile, abode
gi	0.01 ₅₄₈₁	V/i 0.10	to turn, return
unu	0.46 ₉	N 0.52	dwelling, domicile, abode
ki	0.99 ₄₉₄₇₈	N 0.99	place
na	0.42 ₃₈₅	N 0.51	stele

4. E-šara in Adab (adab e2-šar-ra)

"White Princes at home are beating (breaking) the garden."

cuneiform



transliteration

{babbar} {nun} {e2} {sar} {rah2}

babbar	0.02 ₄₈₉₇₅	V/i 0.44	(to be) white
nun	0.94 ₆₉₇	N 0.97	prince
e2	0.99 ₁₄₅₈₀	N 0.99	house
sar	0.91 ₉₂₆₄	N 0.97	garden
rah2	0.99 ₈₅₈	V/t 0.99	to beat, kill

5. Barag-dur-ĝara in Nibru (nibru barag-dur2-ĝar-ra)

"The sacred wind from the sanctuary-slit bread kills."

cuneiform



transliteration

{en} {lil2} {barag} {dur2} {ninda} {rah2}

en	0.87 ₁₁₃₄₇	N 0.88	a priest, priestess
lil2	0.03 ₅₇₃	N 0.04	wind, breeze
barag	0.46 ₅₄₃	N 0.47	sanctum
dur2	0.60 ₃₄₇	N 0.80	buttocks, rump
ninda	0.78 ₃₅₂₈₈	N 0.88	bread
rah2	0.99 ₈₅₈	V/t 0.99	to beat, kill

6. Ĥursaĝ-kalama in Kiš (kiš ĥur-saĝ-kalam-ma)

"The environment around a man's head is diverging."

cuneiform



transliteration

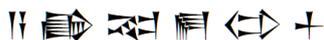
{kiš} {ĥar} {saĥ} {uĥ3} {ma}

kiš	0.25 ₄	N 1.00	totality, world
ĥar	0.22 ₂₀₉₂	N 0.30	ring
saĥ	0.97 ₄₈₄₁	N 0.98	head
uĥ3	0.64 ₂₂₆₇	N 0.64	people
ma	0.09 ₁₆₀	V/i 0.68	go

7. E-Ulmaš in Agade (a-ga-de3 e2-ul-maš)

"Water milk makes home the perfect twin."

cuneiform



transliteration

{a} {ga} {šeŋ6} {e2} {du7} {maš}

a	0.72 ₅₈₅₈	N 0.88	water
ga	0.98 ₄₉₄₈	N 1.00	milk
šeŋ6	0.40 ₁₁₁₇	V/t 0.74	to cook
e2	0.99 ₁₄₅₈₀	N 0.99	house
du7	0.33 ₆₉₈	V/i 0.41	(to be) perfect
maš	0.01 ₁₆₅₀	N 0.01	twin

We will collect everything we received together.

"Location of the heavenly stele house". "Wall, cylinder, carpenter, house, face (in front), man, earth (house)". "The bead (jewelry) leaves the dwelling, returns to the dwelling, the place of the stele". "White Princes at home are beating (breaking) the garden". "The sacred wind from the sanctuary-slit bread kills". "The environment around a man's head is diverging". "Water milk makes home the perfect twin".

The phrase "She abandoned the heavenly throne, left the servant of the throne and descended into the underworld" describes, in relation to a word, the process of its pronunciation and subsequent recording. Let us suppose that the received lines specify this process and give them the corresponding interpretation.

Location of sound dwellings. Chest, throat, tongue, mouth, lips, man, space around. The language comes out of the mouth and returns to the mouth, the place of sound. The teeth, closing, divide the sound into phonemes. Speech sounding from the mouth kills the essence. The sound of speech spreads around a person's head. Transparent, unambiguous sounds prepare opaque, carrying several meanings, signs for recording, which will be an ideal phonetic copy of speech.

The resulting text lies well with the idea of pronunciation and recording of the spoken word and looks quite harmonious in the context of the myth. Similar fragments, allowing double reading, are present in other myths and are also located in the beginning. For example, in the myth about "Enki and Ninhursag" such a fragment is a strange description of the land of Dilmun (1). It is possible that the purpose of such "strange" insertions was to attract the reader's attention and to try to make him think about the nature of this strangeness. To make the first lines give a hint on the general theme of the hidden allegorical narrative.

Before starting the descent, Inanna gives instructions to her assistant Ninshubur.

"On this day I will descend to the underworld. When I have arrived in the underworld, make a lament for me on the ruin mounds. Beat the drum for me in the sanctuary. Make the rounds of the houses of the gods for me. Lacerate your eyes for me, lacerate your nose for me. Lacerate your ears for me, in public. In private, lacerate your buttocks for me. Like a pauper, clothe yourself in a single garment and all alone set your foot in the E-kur, the house of Enlil" (lines 32-40).

In order to write down a word correctly, you must first pronounce the word and then understand how it is interpreted. This seems to be exactly what we are talking about. "make a lament for me on the ruin mounds. Beat the drum for me in the sanctuary" - perhaps describes the utterance of the word. "ruin mounds" - open mouth, pronouncing sounds. "Beat the drum for me in the sanctuary" - a language that performs percussive movements during speech. Remembering the allegories of the reader, which we met during the decoding of the Cherubim, this explanation does not look particularly strange.

"Make the rounds of the houses of the gods for me. Lacerate your eyes for me, lacerate your nose for me. Lacerate your ears for me, in public. In private, lacerate your buttocks for me". According to the philosophy of meaning, to understand the correct interpretation, it is necessary to consider what has been said in all possible contexts. That is, create an interpretation in each of them and look at it through the prism of each of the meanings. "Make the rounds of the houses of the gods" - this is to walk through all the contexts. "Lacerate your eyes for me, lacerate your nose for me. Lacerate your ears for me, in public. In private, lacerate your buttocks for me" - this means that the interpretation should "lacerate" itself in terms of the number of contexts and in each of them appear with their eyes, nose and buttocks.

"Like a pauper, clothe yourself in a single garment and all alone set your foot in the E-kur, the house of Enlil". After each context has its own interpretation, the only one that will reflect the current essence is chosen from them. That is why as a result, Ninshubur should become like a pauper and dress in a single garment. And only one of the parts she lacerates will be the result of going "to E-kur", or alternatively going "to jail", of Enlil, who is the speech. If you think that this is too difficult, then consider that this is the philosophy of meaning, which in itself is not so simple.

Going underground, as the word should, Inanna is not going to die. Having been written down, i.e., a murdered spoken word, she expects to resurrect again when it is read.

"Father Enki, the lord of great wisdom, knows about the life-giving plant and the life-giving water. He is the one who will restore me to life" (lines 65-67).

Writing-Enki, indeed, knows how to resurrect words. Hiding and resurrecting words is the main skill of writing.

The mentioning of life-giving plants and life-giving water is indicative. In (1) it is shown that "water" is often used in Sumerian myths as an allegory of something transparent and unambiguously clear. "Life-giving water" can be an allegory of writing signs that can be read phonetically. Accordingly, "life-giving plants" may be the signs of the roots of words. These signs, in contrast to read "as is", require the choice of the right context. Since the root is written by the ideogram, its reading depends on the value selected for the ideogram. Thus, the signs of the roots must "sprout" before they can be read. And phonetic signs, i.e., "life-giving water", help them to "sprout" correctly.

At the entrance to the underground kingdom Inanna is asked about the purpose of her visit, to what she answers "Because Lord Gud-gal-ana, the husband of my elder sister holy Ereškigala, has died; in order to have his funeral rites observed, she offers generous libations at his wake -- that is the reason."

[Ereshkigal](#) ([d]ereš-ki-gal) (52), Queen of the Underground Kingdom, is supposedly a written record of the text. Her name carries the meaning "mistress of a great place".

cuneiform



transliteration

{ereš} {ki} {gal}

ereš	0.01 ₁₅₆₅	N 0.01	lady, queen
ki	0.99 ₄₉₄₇₈	N 0.99	place
gal	0.57 ₃₅₅₂	V/i 1.00	(to be) big, great

[Gugalanna](#) (gud-gal-an-na) (53) - "the great bull of the heavenly stele".

cuneiform



transliteration

{gud} {gal} {an} {na}

gud	1.00 ₂₃₃₇₀	N 1.00	bull, ox
gal	0.57 ₃₅₅₂	V/i 1.00	(to be) big, great
an	0.61 ₈₂₉₇	N 0.67	sky, heaven
na	0.42 ₃₈₅	N 0.51	stele

Most likely, the "great bull" is the whole oral text to be written on the plate. From here Ereshkigal, his wife, turns out to be writing down not a single word, but the whole text. This explains why she is not just Inanna's sister, but her older sister.

Before descending, Inanna dresses up richly, but going underground, she goes through seven gates for each of which she has to give one of her "divine powers". Each time she hears: "Inanna, you must not open your mouth against the rites of the underworld".

In the end, she loses:

- turban, headgear for the open country (removed from head)
- small lapis-lazuli beads (removed from neck)
- twin egg-shaped beads (removed from chest)
- "Come, man, come" pectoral (removed from the chest)
- Golden ring (removed from hand)
- lapis-lazuli measuring rod and measuring line (removed from her hand)
- pala dress, the garment of ladyship (removed from her body)

In Sumerian, prefixes and suffixes of the word conveyed many of its morphological properties, i.e., its "powers". They seem to be what we are talking about. Accordingly, the phrase "must not open your mouth", repeated each time after loss of an object, indicates the loss by the word of a part of its sound.

The number seven most likely indicates the number of semantic functions performed by prefixes and suffixes. How the Sumerians themselves saw this division can be judged by the names of the selected objects.

After she had crouched down and had her clothes removed, they were carried away. Then she made her sister Ereškigala rise from her throne, and instead she sat on her throne. The Anuna, the seven judges, rendered their decision against her. They looked at her -- it was the look of death. They spoke to her -- it was the

speech of anger. They shouted at her -- it was the shout of heavy guilt. The afflicted woman was turned into a corpse. And the corpse was hung on a hook (lines 164-172).

"After she had crouched down and had her clothes removed, they were carried away". Then she made her sister Ereškigala rise from her throne, and instead she sat on her throne." Ereshkigal is a written text, her throne is the whole space of the plate. The word, being written, starts to occupy a part of this throne.

"The Anuna, the seven judges, rendered their decision against her". [Anunnaki](#) ([d]a-nun-na) (54) in a number of Sumerian texts are described as inhabiting the earth and the underworld, but sometimes also as inhabiting the heavens (Афанасьева В. К.. Ануннаки // Мифы народов мира: Энциклопедия в двух томах / Гл. ред. С. А. Токарев. — М.: Советская Энциклопедия, 1991. — Т. 1 (А—К). — С. 89—90. — ISBN 5-85270-016-9). They are always mentioned all together, without specifying individual names. Their name can be read as "water prince of stele" or "water princes".

cuneiform



transliteration

{a} {nun} {na}

a	0.72 ₅₈₅₈	N 0.88	water
nun	0.94 ₆₉₇	N 0.97	prince
na	0.42 ₃₈₅	N 0.51	stete

Aqueous nature of Anunnaki indicates their connection with "direct" phonetic reading. Clothing taken from Inanna, which transmits the sound of affixes (prefixes and suffixes), on writing turns into signs that can be read phonetically. Probably, these signs are the mysterious Anunnaki. We can assume that the Sumerians divided them into seven main types, which were the same as at the gate on descent into the underworld.

The phrase "They looked at her — it was the look of death. They spoke to her — it was the speech of anger. They shouted at her — it was the shout of heavy guilt" in the existing literary translation is difficult to understand. Let's use its literal translation: "The look cut her, the look of death. The word was said to be sick inside. The voice sounded, the voice of sin". "They cut it with the glance of death" — Anunnaki divided the word into phonemes, each of them "dead". "The word said, the word inside is sick" — each phoneme was reproduced "inside is sick" by a

word that has no meaning. "Voice sounded, voice of sin" – each of Anunnaki began to transmit "voice" of the advising sign, reproducing not the word itself with its meaning, but only its "sinful" sound.

That on which the body of Inana hangs in the original is written as "[ĝiš]gag", which means "wooden peg". That is, we are talking about the same wedge-shaped impressions left by a wooden stick for writing, which constitute the signs of Sumerian writing. They are what the afflicted Inanna "hangs" on.

cuneiform



transliteration

{gag}

gag

0.01₁₀₄₀₆

N 0.54

nail, peg, point, stud

After Inanna's death, her servant Ninshubur repeats Inanna's precept again and then goes to [Nanna](#) (55), the god of the moon and symbol of ideological protowriting, and then to Enlil, i.e., to the oral speech. Neither of them can bring Inanna to life. And then the servant turns to Enki for help, that is, to the writing itself.

To revive Inanna Enki creates two crying priests.

He removed some dirt from the tip of his fingernail and created the kur-ĝara. He removed some dirt from the tip of his other fingernail and created the gala-tura. To the kur-ĝara he gave the life-giving plant. To the gala-tura he gave the life-giving water ([lines 222-225](#)).

Kurgara and Galatura is probably a phonetic reading of the signs of the written word. Kurgara, to whom the plant is entrusted, is a reading of the root base. Galatura, to whom water is given, is a reading of prefixes and suffixes. It is these priests who are needed for the interpretation of Ninshubur to be able to resurrect Inanna-word.

The decoding of the name Kurgara (kur-ĝar-ra) – "the singer of the murdered" - corresponds to his supposed role: to voice the murdered Inanna herself.

cuneiform



transliteration

{kur-ḫar} {rah2}

kur-ḫar	1.00 ₁	N 1.00	a cultic performer
rah2	0.99 ₈₅₈	V/t 0.99	to beat, kill

Reading of the name Gala-tura (gala-tur-ra) – "weeping for the children of the murdered" - is consistent with his role: to voice the prefixes and suffixes of Inanna.

cuneiform



transliteration

{gala} {dumu} {rah2}

gala	1.00 ₄₃₈	N 1.00	lamentation singer
dumu	0.97 ₅₁₄₈₀	N 1.00	child, son, daughter
rah2	0.99 ₈₅₈	V/t 0.99	to beat, kill

The Weeping Priests of the Dead Inanna are known as the Weeping [Priests of Gala](#) (56). The statuette of Gala priests from the temple of Inanna in Mari is known (picture below). It shows well the inseparable pairing of priests, which perhaps symbolizes the unity of the root of the word and its affixes.



Ancient Sumerian statuette of the two priests of the Gala, ca. 2450 BC, found in the temple of Inanna in Mari

Collections of Sumerian teachings contain [aphorisms](#) (57) about the Gala priests. You can only understand them if you know the allegories behind the priests. Here are a couple of examples.

2.97 To the lamentation priest the field lies adjacent to the house.

The "flat" prefix and suffix are adjacent to the root of the word, i.e., "home".

2.100 The lamentation priest tears out his bottom: "One should not remove what belongs to my mistress Inana." (In the author's translation)

Without Inanna, i.e., full understanding of the word, it is impossible to read (let out into the air) the signs of the writing correctly.

Resurrection of Inanna must take place through a joint reading of both priests. This explains the essence of the farewell, which Enki then gives them.

"They will offer you a riverful of water – don't accept it. They will offer you a field with its grain – don't accept it. But say to her: "Give us the corpse hanging on the hook." (She will answer:) "That is the corpse of your queen." Say to her: "Whether it is that of our king, whether it is that of our queen, give it to us." She will give you the corpse hanging on the hook. One of you sprinkle on it the life-giving plant and the other the life-giving water. Thus let Inana arise" (lines 246-253).

"They will offer you a riverful of water – don't accept it" - means the ban on reading all signs only phonetically. "They will offer you a field with its grain – don't accept it" – means a ban on reading each sign as a separate ideogram. A correct reading must be complex: "One of you sprinkle on it the life-giving plant and the other the life-giving water".

In the process of resurrection, it turns out that the resurrection is not so simple:

"But as Inana was about to ascend from the underworld, the Anuna seized her: "Who has ever ascended from the underworld, has ascended unscathed from the underworld? If Inana is to ascend from the underworld, let her provide a substitute for herself" (lines 285-289).

If Inanna-word is to be resurrected, then instead of her the word itself should remain in the text, but only written down according to the rules of Sumerian writing.

"So when Inana left the underworld, the one in front of her, though not a minister, held a sceptre in his hand; the one behind her, though not an escort, carried a mace at his hip, while the small demons, like a reed enclosure, and the big demons, like the reeds of a fence, restrained her on all sides" (lines 290-294).

"... the one who stood before her, though he was not a priest, held a sceptre in his hand; *the one behind her, though not an escort, carried a mace at his hip*". The root of a word that conveys its main essence is surrounded by a prefix and a suffix. Perhaps this is what we are talking about. According to the rules of Sumerian writing, if the root ended in a consonant, and the suffix began with a vowel, then the suffix should have been written down with a sign that repeats the sound of the consonant. So "an" is "sky", "a" is a suffix denoting "in, on" but "in

the sky" in the writing is "an-na" where the second "n" is not readable. Hence, by the way, the variety of phonetic signs required to write affixes. Such a record allowed to better understand the position of the root in the writing. It is suspected that this kind of rule also existed for prefixes. It is possible that the "sceptre" and "mace" are just that.

"the small demons, like a reed enclosure, and the big demons, like the reeds of a fence, restrained her on all sides". The word Inanna is surrounded by cuneiform signs, consisting of two types of wedges: small ones that resemble a "reed enclosure" and large ones that resemble "reeds of a fence" (picture below).



Recording eme-gi7, "native language". Sumerian language self-name

As a result, Inanna together with the demons came to Dumuzid.

"They followed her to the great apple tree in the plain of Kulaba. There was Dumuzid clothed in a magnificent garment and seated magnificently on a throne. The demons seized him there by his thighs. The seven of them poured the milk from his churns. The seven of them shook their heads like They would not let the shepherd play the pipe and flute before her" (lines 348-353).

"They followed her to the great apple tree in the plain of Kulaba". Until the word is read, its signs are simply the signs which meaning is not defined. Only at the moment of reading the signs of the word gain certainty. The boundaries of the word become clear. Root signs are defined, their meaning and sound appear. Signs that can be read phonetically are fixed.

The plain of Kulaba (kul-aba4[ki]) is the "habitat of the seed", i.e., the space of the plate with its signs, which are in a state of uncertainty and have yet to

"germinate". Correspondingly, "great apple tree" is a readable word, the signs of which have acquired certainty for some time.

cuneiform



transliteration

{numun} {unu} {ki}

numun	0.97 ₆₉₇	N 0.99	seed
unu	0.46 ₉	N 0.52	dwelling, domicile, abode
ki	0.99 ₄₉₄₇₈	N 0.99	place

"There was Dumuzid clothed in a magnificent garment and seated magnificently on a throne". Dumuzid is the root of the word, conveyed by the ideogram. He rules all the word, "seated on a throne" in the center of the word and he is clothed in the garment of the sign.

"The demons seized him there by his thighs. The seven of them poured the milk from his churns. The seven of them shook their heads like They would not let the shepherd play the pipe and flute before her". But after reading, the certainty must "disappear". The recordings should turn into a simple set of signs, which by themselves, without interpretation, will be meaningless. In these lines, the Dumuzid's record is meaningless. His milk-meaning is "poured ... from his churns". At the same time, the sound of the root disappears, he is forbidden to "play the pipe and flute before her".

"Those who had accompanied her, who had come for Dumuzid, know no food, know no drink, eat no flour offering, drink no libation. They never enjoy the pleasures of the marital embrace, never have any sweet children to kiss. They snatch the son from a man's knee. They make the bride leave the house of her father-in-law" (lines 359-367).

Accompanying Inanna are impersonal signs of writing, devoid of their interpretation and in an uncertain state. That is why they are devoid of specificity. "Know no food, know no drink" - they do not know whether they are ideograms or phonograms. "Eat no flour offering" - they do not know where the word root is. "drink no libation" - they do not know where phonetic affixes are. And they also do not know the "pleasures of the marital embrace", that is, the whole word. "Never have any sweet children" - they don't have homonymous words". They

snatch the son from a man's knee. They make the bride leave the house of her father-in-law " - perhaps, it is a loss of word connection in the sentence, as a result of which it becomes impossible to write down either " the son sits on a man's knee " or "the bride lives in the house of her father-in-law".

The issue of the loss of certainty has far-reaching analogies. The properties of language in the philosophy of meaning coincide with those principles through which [quantum mechanics](#) (58) is described. In quantum mechanics all states are quantized, i.e., they accept only discrete values. The quantum system, being in a state of uncertainty, has no specific state. However, it has a set of admissible states, one of which is implemented at the moment of measurement. The particles forming the quantum system are in a state of entanglement. At the moment of measurement, their properties are not manifested by themselves, but depending on the properties of the particles associated with them. Measurement requires an observer who records the state of the system after reduction.

The signs of the writing are quantized, each of them has a finite spectrum of discrete possible values. The written text is initially in a state of uncertainty. However, it has a finite set of possible readings. The characters of the text are meaningless but in an entangled state. One possible reading excludes another one based on the same characters. Reading is a measurement. To read it you need a reader in whose consciousness a certain meaning will arise from the text. Perhaps the aside will help to better understand the following text of the myth.

Dumuzid let out a wail and wept. The lad raised his hands to heaven, to Utu: "Utu, you are my brother-in-law. I am your relation by marriage. I brought butter to your mother's house. I brought milk to Ningal's house. Turn my hands into snake's hands and turn my feet into snake's feet, so I can escape my demons, let them not keep hold of me" (lines 368-375).

Dumuzid refers to the Sun-Utu as the certainty that gave meaning to all signs of the record. Utu is an allegory of a certain state of a sign that has arisen after measurement. The Father of Sun-Utu is an ideogram of the Moon-Nanna, i.e., an undefined state of a sign. It is possible that Nanna's wife Ningal ([d]nin-gal) is a set of possible states. The decoding of her name "lady of different" also indicates this.

cuneiform



transliteration

{nin} {gal}

nin	0.98 ₁₅₆₅	N 0.99	lady
gal	0.57 ₃₅₅₂	V/i 1.00	(to be) big, great

"I brought butter to your mother's house. I brought milk to Ningal's house". Most likely, it should be understood that Dumuzid is the expression of the multitude of the ideogram meanings.

Dumuzid's very appeal to Utu: "Turn my hands into snake's hands and turn my feet into snake's feet, so I can escape my demons, let them not keep hold of me" is an appeal to certainty-Utu with a request to return the text to an undefined state, a state of "snake" in which everything becomes "flexible" and can take any form.

Utu took pity on Dumuzid and gave him snake forms. After that, Inanna began to mourn bitterly for her husband and cried out "Where is my man?"

"A fly spoke to holy Inana: "If I show you where your man is, what will be my reward?" Holy Inana answered the fly: "If you show me where my man is, I will give you this gift: I will cover " (lines 394-398)

The fly helped (?) holy Inana. Young lady Inana decreed the destiny of the fly: "In the beer-house, may bronze vessels for you. You will live (?) like the sons of the wise." Now Inana decreed this fate and thus it came to be" (lines 399-403).

The end of the myth is partially destroyed, making it difficult to understand. However, I would venture to suggest that this is where the key idea of the philosophy of meaning is discussed: the essence of things.

To find Dumuzid, Inanna must resolve the uncertainty of the text. And to do this it is necessary to understand its meaning. Thus, we come to the main question of any philosophy: "what is meaning?" Previously describing the context-meaning approach and philosophy of meaning, we said that a phenomenon is not defined by its features, that behind each phenomenon there is its context. And that to recognize a phenomenon is to make sure that in its context the interpretation becomes meaningful.

A cuneiform text is a sequence of signs in which there are no spaces between words nor special explanations about the meaning of what is written. To understand it means to find the correct division of the text into words, to see the roots in words and give these roots the correct interpretation. It seems that this is not a simple task. The resulting total multivariance forced many researchers at the dawn of studying the cuneiform writing to ask themselves the question: "Is this form of writing even possible?"

How to find the correct reading? To do this, you need to look at the same text in different contexts. Each context dictates its own choice of roots and its own associated division. And it turns out that the correctly written text in only one context will look so that all the signs will take their place and will find a meaningful interpretation. In other contexts, there will be some result, but it will be damaged. But what is especially important is that as soon as we can find the right context, we will know the name of that context in addition to the text we have read correctly. This way, we will know the phenomenon not by its characteristics but by its meaning.

In the original fragment about the search for Dumuzid it is not specifically about a fly (nim), but a "flying insect". The meanings in the Sumerian allegory system are plants. To find the right reading, i.e., Dumuzid, you should "fly over" all plants on the field of meanings. The task of the insect is to pollinate each of them and sprout the interpretation, and then check it for meaning. The context-meaning field is a space of possible text states. Selection of the right plant is the process of measuring its meaning.

cuneiform



transliteration

{nim}

nim

0.04₁₃₂₂

N 0.05

fly, insect

Having found the right plant, the insect will point to where exactly Dumuzid is located and at the same time point to the word associated with the context. "Inana decreed the destiny of the fly: "In the beer-house, may bronze vessels for you. You will live (?) like the sons of the wise". "The destiny of the fly" in the hands of Inanna - this means that the "measurement" should result in a new word indicating the chosen context. It is possible that the mentioning of a beer-house is made in order to emphasize an undirected search for the desired

context, a total search through all the contexts. Like a drunk, not knowing where to go, he wanders everywhere.

The myth ends with very interesting lines.

"... was weeping. She came up to the sister (?) and by the hand: "Now, alas, my You for half the year and your sister for half the year: when you are demanded, on that day you will stay, when your sister is demanded, on that day you will be released". Thus holy Inana gave Dumuzid as a substitute

Holy Ereškigala -- sweet is your praise" (lines 411-412).

"You for half the year and your sister for half the year". Dumuzi should be half owned by Inanna and half by Ereshkigal. This means that the text written down by the rules of Sumerian writing is in an undefined state, the state of Ereshkigal. But in this state there exists that "correct" reading of Dumuzid which allows to create Inanna. And "when your sister is demanded", i.e., at the moment of reading (measurement) the text system will go to the Dumuzid state as the most probable and Inanna will be created.

It should be noted that the performed analysis is incomplete. A significant part of the lines was missing. This should not be taken as an attempt to omit something that does not fit the proposed explanation. The reason is that the full analysis of the myths above requires volumes that are unacceptably large for this article.

Ashur and Ninurta

Understanding the allegories of Sumerian mythology allows us to give a meaningful interpretation to many images associated with this mythology.

Below is the impression of a cylindrical seal on which several Sumerian gods related to writing are collected at once and by which it is convenient to trace their interrelationships.



Cylindrical seal with the image of Enki and Inanna, 2300 BC British Museum B.M. 89115 (https://www.britishmuseum.org/collection/object/W_1891-0509-2553)

Each of the characters has a horned hat on his head, which is an indispensable symbol of the Sumerian gods. Earlier we compared some gods with the elements of language and written culture, but this is only a part of their allegories.

Language and writing are the reflection of processes peculiar to thinking. Besides, the history of writing itself is similar to the process of knowledge formation in a person. Due to this, the nested system of allegories allows to put in one text several levels of its understanding. At each of these levels, the text will have its meaning, and each of the gods will have its own allegory. I will assume that hats with several rows of horns are symbols of multiple interpretations of the Sumerian gods, when at each reading level they appear in a new appearance.

In the center of the composition is Inanna. She is an oral word and therefore has wings. Three straight parallel lines are drawn above each of her wings. Perhaps these are air currents, which indicate that Inanna exists only in "flight". That is, if the wings themselves are a symbol of belonging to phonetics, the wings with wind streams are a symbol of the current sound. But in other images, these lines often turn into weapons sticking out from behind her back. We may assume that in such cases their main meaning is the designation of six "divine powers" of Inanna. She usually holds the seventh object in her hand. I suppose that in this case the "divine powers" are marked differently, through parts of Inanna's body. Inanna is depicted with one hand and one leg. The image is carefully drawn, and this feature cannot be attributed to the negligence of the seal manufacturer. It seems

that the absence of one hand and one leg just symbolizes the losses that Inanna suffers from going under the ground.

The cause of Inanna's losses is the sun god Utu. He is placed at Inanna's feet, on descent to the underworld. In his hand there is a serrated knife, which is his "signature". The knife symbolizes the cutting off of "divine powers", i.e., additional meanings of a verbal word in the process of writing its root. Utu the Sun is in the ascending position and as it rises, it makes the word easier and clearer. Above Utu's shoulder there are three wavy lines that symbolize his solar nature.

The whole composition stands on a scaly base, which symbolizes the clay tablet. Perhaps the appearance of the plate, speckled with signs, resembled a scaly fish to Sumerians. This is supported by the fact that Enki is often depicted in the clothes of fish. From the elevation to the right of Inanna beats the flow of water with the fish inside. Above the stream you can see a bird, perhaps, [Anzu](#) (59), which symbolizes the speech that lies on the written record. It sits on the hand of the god Enki.

Enki looks the same as on many of his images. Enki-writing with his leg-stick presses the clay, squeezing out of it the streams of fresh groundwater. In the streams you can see the fish, which symbolize the wedge-shaped signs appearing in writing. Two streams of clear fresh water surround Enki on the left and right, and under his feet lies a buffalo. This composition reminds the structure of the written word, when two phonetically recorded fragments surround the root, preserving the nature of the ideogram.

To the right of Enki stands his assistant and messenger, the two-faced [Isimud](#) (60). His name is can be read as "life-changing".

cuneiform



transliteration

{kur2} {se12}

kur2	0.72 ₇₆₀	V/i 0.86	(to be) different
se12	0.22 ₂₁₆	V/i 0.23	plural stem of lug(to live) (of animals)

His role is well shown in "Enki and Ninhursag". He is the one who looks at two worlds at once. One of his face is directed to the world of sounds, the other is directed to the world of writing. He is the one who knows how to turn a phoneme

into a corresponding sign and then turn a sign back into a sound. He changes the life form of sounds from air to stone and back.

To the left of Inanna is a tree, which may be the same "big apple tree on the plain of Kulaba", which symbolizes the understanding of the word splitting. It is possible that the plant in her hand symbolizes the root of the word, that is Dumuzid.

Further to the left of the tree is a god with a bow and arrow. I would venture to assume that this is god [Ninurta](#) (nin-urta) (61). He was often depicted with a bow. Numerous myths in which Ninurta is mentioned describe his great feats, some of which are very similar to those of Hercules. There are texts in which Ninurta the son of Enlil gives detailed instructions for preparing the field, its plowing, sowing and harvesting. Presumably, behind all this diversity is an allegory of the art of the scribe. The bow in his hands is a symbol of the exact choice of the signs with which the word should be written. The lion to the left of him is a symbol of a correctly selected sign for the root of the word. Ninurta releases this lion from under Inanna's feet.

The signs of the name Ninurta can be read as "finesse acquired by an oval", which can be interpreted as an exact "straight" choice of meaning for a "rounded" word.

cuneiform



transliteration

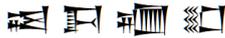
{sal} {tug2} {eb}

sal	0.06 ₂₃₀₈	V/i 0.78	(to be) thin, fine
tug2	0.00 ₈₇₂₉	V/t 0.05	to acquire, get
eb	0.49 ₄₅	N 0.55	oval

Interestingly, in the text known as [Sumerian Farmers' Almanac](#) (62), where Ninurta gives farm tips, all these tips are allegorically transferred to the scribe's work, which is probably the main idea of the almanac. By the way, the famous text of the [Instructions of Shuruppak](#) (63) is similarly constructed, which in an allegorical form tells about the rules that all writers should follow.

The inscription on the seal in transliteration looks like "ad-da dub-sar", which means "Adda, scribe". But "ad-da" can mean not only the name, but also be a record of the word "father", and then the phrase "father of scribes" appears, which gives additional meaning to the whole composition. All the more so because this inscription is located right next to the god, symbolizing the art of scribes, Ninurta.

cuneiform



transliteration

{ad-da} {dub-sar}

ad-da	1.00 ₈₀₂	N 1.00	father
dub-sar	1.00 ₂₀₅₉₈	N 1.00	scribe

Another image of Inanna, which dates back to the beginning of the second millennium BC (picture below), will be interesting to us by an unusual sign located next to the goddess herself.



Goddess Inanna with a star. Old Babylon Seal, 1820-1730 BC. New York, Metropolitan Museum of Art, 1991.368.5.

To the left of her you can see a disk with an eight-pointed star inside, wings on the sides and a moon sickle under the disk itself. This is one of the characteristic images of the god [Ashur](#) (an-šar2) (64). Reading his name - "the heavens are numerous" or "the gods are multiple". And if we take into account that the sky god Anu is an allegory of meaning, it turns out that the meaning of the name is "multiple meanings".

cuneiform



transliteration

{an} {šar2}

an	0.61 ₈₂₉₇	N 0.67	sky, heaven
šar2	0.56 ₃₀₇	NU 0.65	(to be) numerous [V/i]

Probably, Ashur's allegory is a " multivariate word". The disk is a symbol of the root of the word. A star with eight rays, placed in the disk, is a symbol of the multivariate root, a symbol of a set of lions that are hidden in it. The moon below the disk indicates that the meaning of the root is unclear. The wings surrounding the disk are a prefix and suffix of words that have nothing but their sound.

Later, on the basis of the Ashur image, a more complex symbol emerged, which became widespread. In it, the image of Ninurta was added to the winged disc. An example of such an image, dated IX century BC, is shown in the picture below. Since the symbol belongs to the Assyrian culture, it is better to call the winged disk [Shamash](#) (50). It is Shamash who is the successor of Ashur in the Akkad and Babylonian tradition, but in order not to mix names from different epochs, we will use only Sumerian names.



Joint image of Ashur (Shamash) with Ninurta. Northwest Palace of Ashurnasirpal II in Nimrud (IX century BC). British Museum, 124551

In our approach, this sign can be interpreted as an image of the plurality of the oral word, to which the scribe, who owns his art, puts his hand. Based on the general meaning of the narrative, the scribe chooses the most appropriate interpretation for the word with a "straight shot". In this way he makes the word understandable and ready to be recorded.

It is worth noting that the skirt of Ninurta is depicted in the same way as the wings of the disk. This indicates that by choosing from a variety of values inherent to the root, Ninurta gets an interpretation that is expressed by its phonetic sound.

Understanding the symbol of "Ashur and Ninurta" gives the key to the interpretation of one of the most common scenic plots of the Mesopotamian culture, which depicts the wetting of the sacred tree. The Mesopotamian sacred tree itself may be a prototype of the [world tree](#) (65) common in many cultures. Below is a typical example of a sacred tree image dating back to the IX century BC.



Two Abgal (Apkallu) on the sides of the sacred tree. Northwest Palace of Ashurnasirpal II in Nimrud (IX century BC). British Museum

In the picture, two demons wet the sacred tree, which consists of a trunk and foliage that completely covers the trunk. This composition is a symbolic image of the written word. Demons are winged, which indicates their phonetic nature. It

can be stated confidently enough that they are the prefix and suffix of the written word. At the same time, buckets of water in their hands speak about the transparent "water" nature of the demons.

The root of the word is a tree, the trunk of which, i.e., the meaning, is not directly visible as it is hidden by foliage. The prefix and suffix define the connection of a word with other words in a sentence and thus determine its role. They control the root, in fact. It is they who are responsible for what meaning the root of a word will take in a particular case. Wetting of the tree's crown by demons is giving the tree a "water" essence, i.e., defining its meaning, from which its sound follows.

The demons themselves are usually compared to the demigods [Abgal](#) (abgal) (66). In Sumer-Acadian mythology, the Abgals live in the underground kingdom of Abzu, they are subject to the god of writing Enki and are carriers of culture. The name "Abgal" bears the meaning of "prince of existence". If the root of the word is "king of existence," then this name is quite appropriate for affixes.

cuneiform



transliteration

{nun} {me}

nun	0.94 ₆₉₇	N 0.97	prince
me	0.54 ₃₃₀₁	V/i 1.00	to be

Sometimes Abgals were portrayed as people in fish clothes. This can be explained by the fact that affixes were written in cuneiform characters, the symbol of which was the fish.

The confirmation that the sacred tree is the root of the written word can be found in Sumerian texts. The image of the sacred tree described in the Shuruppak spells is particularly revealing (Ningirima's spell formula (6, 96-97)).

*"You are the villain,
Black, bad!
Tamarisk - trunk lonely, the trunk of Anu!
At its root in the ground - Enki Ninki!
At the root of his crown - Enlil's mastician,
Over the sacred quay stretched!
Tamarisk!
By the soul of sky, by the soul of the earth.
Be damned! By the soul of Enlil.*

*Be damned!
By the soul of Utu
Be damned!
The one who does evil,
Never let him come back!
Don't let him pour with water on the pier!
Let it (to the sacred quay).
Your foot is not treading!"*

The sacred tree is listed here as [tamarisk](#) (67). Tamarisk is a low-growth tree with no trunk visible from under the crown.

"You are the villain, black, bad! Tamarisk - trunk lonely, the trunk of Anu!" Anu is the meaning. Root the "trunk" of the word hidden behind the foliage carries the meaning of this word. The meaning is not directly visible and, moreover, not defined. And so the trunk of the tree is "villain, black, bad".

"At its root in the ground - Enki Ninki!". The root basis of the written word on the land of writing-Enki, that is on a clay plate.

"At the root of his crown - Enlil's mastician". The root of the word manifests itself as the sound chosen for it, that is, the crown of the tree. This sound is the "mastician" of speech-Enlil.

"Over the sacred quay stretched! Tamarisk!" The root of the word is surrounded by two transparent "water" affixes. Therefore, the root itself is a sacred quay.

"By the soul of sky, by the soul of the Earth. Be damned! By the soul of Enlil. Be damned! By the soul of Utu be damned!" The meaning (sky), the plate (earth), speech (Enlil), clarity (Utu) - this is all what "damned" the root of the written word.

"The one who does evil, Never let him come back! Don't let him pour with water on the pier! Let it (to the holy wharf). Your foot is not treading!" The prefix and suffix should connect the word to the rest of the text and thus remove the "evil" ambiguity of the root. After that, this ambiguity "will not come back" and "with water on the pier will not pour".

Understanding the essence of the sacred tree allows to decrypt other images containing this tree. Thus, those on which additional figures appear between the demons and the tree are of special interest. Such images were, for example, on the wall panels of the palace of [Ashurnasirpal II](#) (68), built in the IX century BC.



Wall panel with an image of a sacred tree. Northwest Palace of Ashurnasirpal II in Nimrud (IX century BC). British Museum

https://www.britishmuseum.org/collection/object/W_1849-0502-15)

On the panel (photo above) there is a long standard inscription listing the titles and merits of King Ashurnasirpal II. The figures to the left and to the right of the tree hold the rods - the symbols of royal power. This suggests that these figures are nothing but the images of the king himself. And then it becomes clear both the meaning of the depicted, and the reasons for placing these images in the royal palace.

It is possible to assume that, according to the image, it is not demons-affixes that control the meaning of the word, but the king himself. Only he determines the correct sound of the word and what the meaning of the word is. In fact, this panel symbolizes the king's control over the written word. Any word will be written down and read only as the king wants. Moreover, the king turns out to be the closest to the meaning and, accordingly, the only one who interprets this meaning.

The way the winged disk hovering over a tree is depicted also reinforces the idea of royal control. Below is its enlarged image. It shows that Ninurta holds a ring instead of a bow, and the background for him is not an eight-pointed star, but the sunlight that fills all the space. Thus both figures of the king strictly point to the "scribe", apparently, commanding him what and how to write.



A fragment of a panel from the palace of Ashurnasirpal II

That is now not the scribe chooses the content of the text and the form of its transmission, but the king himself. The ruler gives him a ready solar meaning, in which there is no place for doubts and ambiguity. In fact, this is what can be seen almost from all the surviving royal chronicles. All of them praise the great rulers and their victories, and all of them seem to be very far from passing on history objectively.

Additional confirmation of the chosen interpretation can be found on the round seal of the same Ashurnasirpal II period (picture below). Its plot as a whole repeats the image on the panel. But there are also some additional interesting details on the seal. It is well seen that each of the kings not only points with one hand to the winged disk of Ashur, but also holds in his other hand the end of the rope tied to this disk, which symbolizes clearly enough the strict royal control over Ashur and Ninurta.



Cylindrical seal impression of times

(https://www.britishmuseum.org/collection/object/W_1983-0101-210), 850-825 BC.

Such a long retreat towards the Sumer-Acadian and Assyrian mythologies may seem inappropriate, but further development of the Cherubim theme will require a sufficiently deep understanding of the essence of these myths.

Alad

The word Cherubim (כרובים) in Hebrew reads as "plural". This is well in line with the fact that it exactly symbolizes the plurality of meanings encapsulated in one whole.

like

07227 כרובים (a) (plur) (male) abundant. (in) abound(-undance, -ant, -antly), captain, elder, enough, exceedingly, full, great(-ly, man, one), increase, long (enough, (time)), (do, have) many(-ifold, things, a time), (ship-)master, mighty, more,

(too, very) much, multiply(-tude), officer, often(-times), plenteous, populous, prince, process (of time), suffice(-lent).

But it is possible that the name "Cherubim" was chosen by the Torah not only because of a good reading. Assyriologists have suggested that the word cherub is related to the Assyrian verb *karâbu*, which means "to bless" (<https://eleven.co.il/bible/prophets/14505/>). The participle "*kârību*" - "blessing" - formed from this verb is often found in cuneiform texts as a reference to the bull-like winged colossi that were placed at the portals of the Assyrian royal palaces.



An Assyrian winged bull from the palace of Sargon II at Dur-Sharrukine, 8th century BC.

The Akkadian name for such sculptures is *Shedu* (𒌷𒍪) or *Lamassu*, the Sumerian is *Alad* ([d]alad) or *Lamma* ([d]lammaš, as an-kal). The writing of both Sumerian names is based on the sign "kal", meaning "to be of value".



transliteration

{kal}

kal

0.47₁₅₃₂

V/i 0.48

(to be) rare, valuable

The same sign in the pronunciation "alad" conveys the meaning of "spirit".



transliteration

{alad2}

alad2

0.00₁₅₃₂

N 0.00

a spirit

However, the writing of the name "Alad" differs from that of "Lamma" in that the sign "bad" which means "to open" is placed inside the sign "kal".



transliteration

{bad}

bad

0.79₂₂₉

V/t 0.89

to open, undo

Thus, the meaning of the name "Alad" is "spirit" but with the addition of "bad" which can be interpreted as "revealing the essence". And this is an exact hit to the image of Cherubim.



transliteration

{alad}

alad

0.00₀

N 0.00

a spirit

Alad itself is a construct of several creatures. His Assyrian version has four entities - the head of a man, the wings of an eagle, the body of a lion, and the legs of a bull. And they are all the same as those of Cherubim. Depending on how one

looks at Alad, one can see a different " likeness" which echoes the basic intent of Cherubim.

It turns out that Alad is the Sumerian prototype of the Cherubim, which also, like the latter, was a symbol of meaning and was intended to demonstrate that looking from different angles allows you to see different meanings in the same phenomenon. And this in turn, as in the case of the Cherubim in relation to the Torah, was the key to understanding all the Sumerian myths.

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