

Golden Candlestick as it now appears on the Arch of Titus.

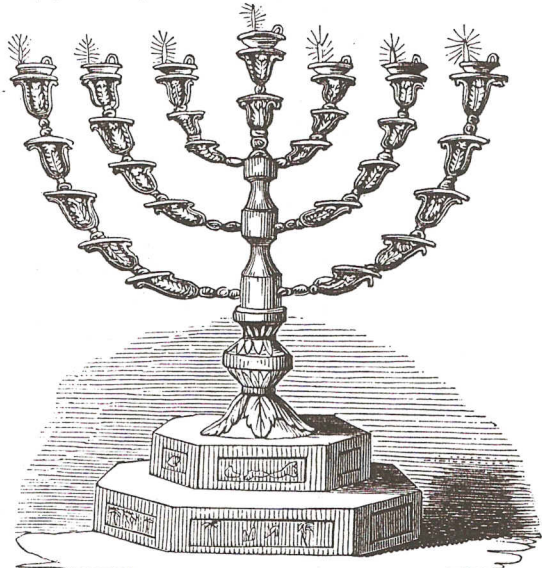
deaux, *Connection*, i, 166). It is called "the pure," and in *Eclus. xxvi, 19*, "the pure." So Diodorus Siculus (*de O. ed. Bip.*) as "the so-called immortal y burning in the fane" (*ἡ ἀθάνατος—ἵος καὶ καύμενος ἀδιαλείπτως ἐν τῷ*

of which it was made was fine (*רָזָה*), of which an entire talent was expended in the metal itself and its appendages. The metal was to be worked is beaten (*רָזָה*), "beaten [rather turned] (*ἄσπλη*), Vulg. *ductile*) which appears to with the hammer, as opposed to cast by us, however, says (*Ant. iii, 6, 7*) that gold (*κεχωρημένη*), and hollow. The candelabrum, as far as it is defined referred to, consisted of a base (*רִגְלֵי*), according to Maimonides, three feet (*רִגְלֵי*, *reed*, i. e. stem) rising out of which came out by threes from two of the shaft; of seven lamps, which were the summits of the central shaft and the remaining in seven heads all in one row parallel to one another, one by one, in six planets (Whiston's *Josephus*, i. c.); ferent kinds of ornaments belonging to lamps. These ornaments are called by the ancients *cups*, *circlets*, and *blossoms*: "four unto almonds, with their knops and

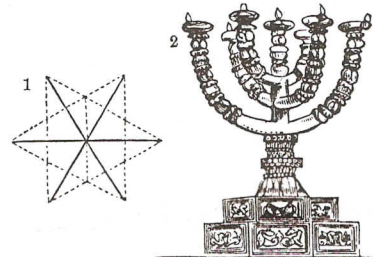
The cups (*קַפֵּי*, Sept. *κρατῆρες*), receive, in verse 33, the epithet *almond-shaped* uncertain whether the resemblance is to the flowers). Three such cups every arm, but four to the shaft: two all. See *BOWL*. Of the four on the mentioned as if set severally under the three pairs of arms set out from the place of the fourth is not assigned; receive it to have been either between the cup below the lowest tier of arms, or to have been near the summit of the name of the second ornament, (*רִבְעִי*), the word only occurs in two of the Old Testament (*Am. ix, 1*; *Zeph. ii, 1*); appears to mean the *capital* of a column. Jewish writers generally (cited in *Ugo, 917*) concur in considering it to mean *cup*. Josephus, as he enumerates *four* ornaments, and therefore two of his terms are identical, may be supposed to have meant *almonds*, or *pomegranates* (*σφαίρια, ρόισκοι*,

Antiq. iii, 6). But as the term here used is not the common name for pomegranates, and as the Sept. and Vulgate render it *σφαῖρωτήρες* and *sphaerulae*, it is safest to assume that it denotes bodies of a spherical shape, and to leave the precise kind undefined. Bähr, however, is in favor of *apples* (*Symbolik*, i, 414). See *KNOR*. The name of the third ornament (*פְּרָחִים, křiva, lilia*) means *blossom, bud*; but it is so general a term that it may apply to any flower. The Sept., Vulg., Josephus, and Maimonides understand it of the lily, and Bähr prefers the flower of the almond. It now remains to consider the manner in which these three ornaments were attached to the candelabrum. The obscurity of verse 33, which orders that there shall be "three almond-shaped cups on one arm, globe and blossom, and three almond-shaped cups on the other arm, globe and blossom, and so on all the arms which come out of the shaft," has led some to suppose that there was only one globe and blossom to every three cups. However, the fact that, according to verse 34, the shaft (which, as being the principal part of the whole, is here called the *candelabrum* itself), which had only four cups, is ordered to have globes and blossoms (in the plural), is a sufficient proof to the contrary. According to Josephus, the ornaments on the shaft and branches were 70 in number, and this was a notion in which the Jews, with their peculiar reverence for that number, would readily coincide; but it seems difficult, from the description in *Exodus*, to confirm the statement. It is to be observed that the original text does not define the height and breadth of any part of the candelabrum; nor whether the shaft and arms were of equal height; nor whether the arms were curved round the shaft, or left it at a right angle, and then ran parallel with it. The Jewish authorities maintain that the height of the candelabrum was eighteen palms, or about five feet; and that the distance between the outer lamps on each side was about $3\frac{1}{2}$ feet (*Jahn, Bibl. Arch. § 329*). Bähr, however, on the ground of harmonical proportion with the altar of incense and table of shew-bread, the dimensions of which are assigned, conjectures that the candelabrum was only an ell and a half high and broad. The Jewish tradition uniformly supports the opinion that the arms and shaft were of equal height, as do also Josephus and Philo (*l. c.*; *Quis Rer. Div. Har. § 44*), as well as the representation on the Arch of Titus. Scacchius has, however, maintained that they formed a pyramid, of which the shaft was the apex. The lamps themselves were doubtless simply set upon the summits of the shafts, and removed for the purpose of cleaning. As the description given in *Exodus* is not very clear, we abbreviate Lightfoot's explanation of it. "The foot of it was gold, from which went up a shaft straight, which was the middle light. Near the foot was a golden dish wrought almondwise, and a little above that a golden knop, and above that a golden flower. Then two branches, one on each side, bowed, and coming up as high as the middle shaft. On each of them were three golden cups placed almondwise on sharp, scallop-shell fashion, above which was a golden knop, a golden flower, and the socket. Above the branches on the middle shaft was a golden boss, above which rose two shafts more; above the coming out of these was another boss, and two more shafts, and then on the shaft upward were three golden scallop-cups, a knop, and a flower, so that the heads of the branches stood an equal height" (*Works*, ii, 397, ed. Pitman). Calmet remarks that "the number 7 might remind them of the Sabbath;" we have seen that Josephus gives it a somewhat Egyptian reference to the number of the planets, but elsewhere (*War*, vii, 5, 5) he assigns to the 7 branches a merely general reference to the Jewish hebdomadal division

of time. The whole weight of the candlestick was 100 minae (see Lamy, *De Tab. Fœd.*). It has been calculated to have been worth \$25,380, exclusive of workmanship. See *TABERNACLE*.



Usual representation of the "Golden Candlestick," the arms being all in the same plane.



Different arrangement of the branches of the "Golden Candlestick." 1. Plan; 2. Elevation.

This candelabrum was placed in the Holy Place, on the south side (i. e. to the left of a person entering the tabernacle), opposite the table of shew-bread (*Exod. xxvi, 35*). Its lamps, which were supplied with wick (? of cotton) and half a log (about two wine-glasses) of pure olive oil only, were lighted every evening, and extinguished (as it seems) every morning (*Exod. xxvii, 21*; *xxx, 7, 8*; *Lev. xxiv, 3*; *1 Sam. iii, 3*; *2 Chron. xiii, 11*). Although the tabernacle had no windows (*Exod. xxx, 8*; *Macc. iv, 50*), there is no good ground for believing that the lamps burnt by day in it, whatever may have been the usage of the second Temple. It has also been much disputed whether the candelabrum stood lengthwise or diagonally as regards the tabernacle; but no conclusive argument can be adduced for either view. According to Josephus, it was placed in an oblique position (*λοξῶς*), so that the lamps looked to the east and south (*Ant. iii, 6, 7*; *Exod. xxv, 37*). As the lamp on the central shaft was by the Jewish writers called the *western*, or *evening lamp*, some maintain that the former name could not be applicable unless the candelabrum stood across the tabernacle, as then only would the central lamp point to the west. Others, again, adhere to the latter signification, and build on a tradition that the central lamp alone burnt from evening to evening, the other six being extinguished by day (*Reland, Antiq. i, 5, 8*). The priest in the morning trimmed the lamps with