

Exod 04-12-12b

Let's continue our study now in Exodus 36. We have read through this chapter. We have an overview of what is under discussion.

And it literally is an overview. This is what you would see if you're an Israelite in and around the camp of God. In the center, you're going to find the tabernacle once it is completed.

And its shape is going to be defined by the poles and the outer coverings that constitute the structure, the outermost structure. If you go in through the linen gates, you're going to be able to see a little bit more detail. And I want to show you a typical or a traditional representation of the tabernacle.

As people have understood the construction to have finished. Visual aid, I know, don't go into shock. We actually have visual aid today.

This is a representation, as you typically find it, of the tabernacle in the midst of the camp of Israel. I'll hold this up for our distant... What do you say? Are they distant relatives? Yeah, there we go. And what you can see here is the camp, and in the midst, this squarish or rectangular structure.

And this is based on interpreting the instructions that are given in the chapters under our discussion. You can look at this later. You probably have a picture similar to this in your Bible somewhere.

But the idea here is that there is this more or less rectangular structure inside an outer linen fence, and that is the tabernacle. This idea is not original to me, but it is, I think, well substantiated, the idea I'm about to give you, which is that it looks a little bit different. It's based on a closer reading of the Hebrew text.

I'm going to give you a handout, which is also available in our Exodus folder on the website, that gives a slightly different view. This is, again, the rectangular, longish, squarish type of idea, but over it you have a more traditional tent shape. We're going to use this as our understanding.

It's not critically important as to the shape, but I think it does reflect a better understanding of what the Scripture is telling us, especially here in chapter 36, because this is all about the coverings. I am grateful for these diagrams, which I'm handing out to you, to a fellow named R.H. Mount, Jr. This is from a book he published back in about 1960 or 61, and I think he did a real good job of observing the text. This is essentially based on the fact of going back to the instructions in Exodus 26 and the text that we have before us in Exodus 36, where it says the tabernacle is made of ten curtains woven of fine linen.

The curtains are the tabernacle. The curtains are the tent, as it were. So this is making a

distinction.

If you go back to Exodus 26.1, it says, Make the tabernacle, and then with is in italics. It is not made with ten curtains. The tabernacle is the ten curtains.

So your diagram that you see there that shows the colors blue, purple, scarlet, white, and blue, then you have the loops and rings, and then you have the second set of five. We saw in verse 9 the length of each curtain is 28 cubits. The width of each curtain is four cubits.

The curtains are all the same size. He coupled five curtains to one another, and the other five curtains he coupled to one another. This is your top and bottom set of blue, purple, scarlet, white, and then blue once again.

And there are loops of blue yarn on the edge of the curtain on the selvedge of one set. The outer edge of the other curtain of the second set, 50 loops on one curtain, 50 loops on the edge of the second. The loops held one curtain to another with 50 clasps of gold.

They are coupled with those clasps so that it might be one tent. And once again in verse 13 of chapter 36, these ten curtains make up one tabernacle, one tent. Then you have the curtains of goat's hair for the tent over the tabernacle.

This is a tent over the tabernacle. There are 11 of these curtains. Now, what happens when you have 11 of these curtains, and the length of each curtain is 30 cubits instead of 28, so that there is, it's a cubit wider on each side.

If you center the goat's hair covering over this covering that you have in your picture of the multicolors, it's longer by two cubits, so you have a cubit or a foot and a half over on each side. And there are 11 curtains of four cubits rather than ten, so if you center that, you're going to have a situation where you have an extra two cubits on each end because you've got an extra curtain. Not only that, but if you sit and figure this out, the seams are not going to be in the same places in the goat hair over curtain, the goat hair tent, as they are in the tabernacle because they're going to intersperse.

There's going to be a seam in the middle. If you have 11 rectangles and you sew them all together side by side, how many seams do you have? You have ten seams, right? It takes ten seams to sew 11 things together. So picture, I didn't give you a picture of this, but if you put the goat hair covering over this, there's going to be a seam at the center of each of these ten curtains.

That make sense? And that is going to give you weatherproofing. You don't have seams in the same places as seams. If there should be some sort of weather drippage or whatever, it's not going to hit another seam.

So you don't have seams upon seams, they're staggered. And you have an exterior flap, if you will, all the way around. So putting all of this together, you're going to have five curtains in one

half of the goat hair tent and six curtains in the other half of the goat hair tent.

And that is going to allow for staggering not only of the seams, so that each seam is centered over a panel underneath, but it is going to stagger the center seam so that it's not over the center seam of the colored curtains. Okay, that's a long way of saying that we have this covering that is goat hair on the outside and these colored panels on the inside. And hopefully this gives you a visual representation of the four cubit wide panels sewed together, the colored ones and then the goat hair with the extra half curtain, if you will, to flap all the way around.

When you put all of this together, you're going to see something similar to what I've given you on your other handout, which shows the whole thing pitched, as it were, over the sanctuary, the holy place and the holy of holies that is made of the boards. Do you see that in your other picture there? You've got this tent. It shows you the layers there.

We haven't talked about the outermost skins. We'll get to that here shortly. But you've got your goat, your ram skins dyed red.

You have the tent made of those. You have the tabernacle. And then inside you have the sanctuary itself.

Is everybody with me so far? Does it make sense? That, I think, much as God did with giving words and then putting it in visual form, I'm hoping these handouts will sort of serve the same purpose and help us visualize what these instructions really mean. So, when you fasten the ten colored curtains together, it forms one tent. That's what it said back in Exodus 26.6 in the instructions.

It will all be one tent. It's what it tells us here in verse 13 of chapter 36. With the panels, the clasps, and the loops, it is one tent.

It has become one thing made up of these component parts. These curtains, of course, are representative of the Lord Jesus Christ. The different colors, you know what is associated with these colors.

Scarlet in terms of sacrificial work, the blood of Christ, the white, the purity, the blue associated with not only loyalty but stability and the heavens, the firmament, the stability and unchanging nature of God. You look up at the sky and that's where we picture God as being. Purple in terms of royalty.

The construction then of these four colors only, and yet there are five curtains in each of the two sections. We don't know for sure which color was doubled. Our diagram here gives us the blue since that is the linking section in the middle.

We assume, without knowing for sure, that that is the doubled color. We don't know there is embroidery on these. There are embroidered cherubim.

How did the artisans know what a cherub looked like? This would have been either word of mouth or the wisdom that God put in their hearts because, of course, cherubim did not make frequent appearances in those days and yet they have a physical representation of them, a pictorial representation. We realize here that this covering is created and evidently erected without the boards. The reason you have the rectangular idea so often given is people assume that that tent is pitched over and hangs over the boards of the inner rooms, the holy place and the most holy place.

But when you look at the sizes and the dimensions, the diagram I've given you makes more sense that it is a V-shaped pitched tent. It's also going to be more weatherproof this way, as we'll see when we get to the outermost covering. With this as background now, let's move into Chapter 37.

The bars, of course, the poles and bars are going to be helping to hold up our tent-shaped outer covering so that it can stand alone. It doesn't have to touch or be supported by the boards and bars and sockets and rings and things that are going to make up that rectangular building you can see underneath. This has its own support structure, which kind of makes sense because how are you going to get the thing apart if these curtains are all draped over the actual boards? You would have to pull them off.

It would be a mess trying to construct and deconstruct. This way, they can pitch this outer tent with its three layers and move the articles and boards and so on in to construct the holy place and most holy place each time they set up camp. It just makes sense that you have this covering that is self-supporting, free-standing with the other building underneath.

That's why I prefer this understanding. I think it more closely represents the details, especially as you look at them in the Hebrew text. Then, in verse 37, it says, Bezalel made the ark of Acacia wood.

Two and a half cubits was its length, a cubit and a half its width, and a cubit and a half its height. We're going to talk about the ark in the future. We're going to save that discussion.

I will only say at this point that this word translated ark basically means chest or box. It's the same word used at the very end of Genesis chapter 50 talking about the bones of Joseph. Remember, the last words of Genesis are in a coffin in Egypt.

The word translated coffin is the same word you have right here. You could just as easily translate Bezalel made a coffin of Acacia wood. It's a wooden box used as a repository for something.

In chapter 37, we're going to have the construction of the ark of the covenant, the table of showbread, the golden lampstand, the altar of incense. It's going to go on to talk about the altar of burnt offering in chapter 38. If you move down to chapter 38 and look at verse 9, then he made the court on the south side.

The hangings of the court were of fine woven linen, 100 cubits long. There were 20 pillars for them, 20 bronze sockets, hooks of the pillars and bands. Basically, you have this outermost enclosure made of these curtains.

These are made of what? Fine woven linen. We know fine means what? White. The first thing you see as you approach the center of the camp of Israel is this special enclosure and it's white.

White speaks of purity, righteousness. No spot, no blemish. The whole structure is supported by the hooks and pillars, bronze sockets, silver sockets.

We talked about this when we got the plans. We know that the entire enclosure is sealed on three sides. On the fourth side, on the east facing side, you have the entrance with special curtains that allow for entrance.

All the hangings of the court in verse 16 were of fine woven linen. The sockets for the pillars were bronze. The hooks of the pillars and their bands were silver and the overlay of their capitals was silver.

All the pillars of the court had bands of silver. What does silver represent? Why not gold? Silver is the purchase price. Silver is the redemption price.

The payment, even for the betrayal, was in pieces of silver. Redemption money, it speaks of purchase. It speaks of redemption.

This was currency. The most common form of currency in these days was silver. You would pay for things with silver.

The screen for the gates of the courts was woven of blue, purple, and scarlet thread and of fine woven linen. These are going to be basically white curtains with intense amounts of blue, purple, and scarlet embroidery. Verse 19, four pillars with their four sockets of bronze, hooks of silver, overlays of their capitals and bands of silver.

All the pegs of the tabernacle and of the court all around are bronze. These are the pegs that secure the lines. This fence has got to stand in some fashion.

It's got a base, but to resist the wind and to remain vertical, it has to be secured with lines and pegs. These are not wooden pegs. These are bronze pegs.

They're going to be much more durable. They're not going to splinter. There's going to be no lack of stability in what secures this structure.

Most people when they're pitching their tent, they're going to use wooden pegs. J.L. killed Cicero with a wooden tent peg through the temple. That's what people typically used, but not for the tabernacle.

These are bronze pegs. They're virtually indestructible. They are weatherproof.

They don't bend, they don't break, they don't splinter. These were going to be long. We think of a peg like maybe six or eight inches long.

These are probably a couple of feet long to drive deep into the soil and secure this rather large fence that's going to have a lot of wind resistance to it. Within this we have, starting with the linen tent covered with the ram skins, and then on top of that we're going to have the outermost skins, the porpoise skins, or as your old King James says, badger skins. These are the weatherproof covering on the exterior of the tent, and its dimensions are going to exceed those of both the linen curtains and the ram skins to provide for weather flaps.

You can see in your diagram there that there's actually a flap that can hang down on the sides, and in inclement weather that can be battened down so that you don't get soil, you don't have blowing rain and weather coming in. So these layers are threefold. You have the most beautiful and most meaningful colors on the inside most layer.

Outside of that you have the insulation layer, the ram skins dyed red, and outside that you have the durable, tough, and least appealing layer, these sort of maritime leather, almost like oil skins that the mariners used to wear on the outside. It's a very drab looking thing, but it's useful for propelling the weather. So now that we've got the outermost covering pretty well covered, let's talk about the boards for the tabernacle.

Back in Exodus 26, we went over this very lightly back then, but in 26, after giving the instructions for the curtains, the boards of the tabernacle are given next. In verse 15 of Exodus 26, For the tabernacle you shall make the boards of acacia wood standing upright. Ten cubits shall be the length of a board, and a cubit and a half shall be the width of the board.

So these boards are going to run vertically. Ten cubits is going to be 15 feet long, approximately. A cubit and a half as the width, this is going to be a little over 2 feet, roughly 27 inches.

Two tenons will be in each board for binding one to another. You shall make for all the boards of the tabernacle, make the boards for the tabernacle 20 boards. On the south side, 40 sockets of silver under the 20 boards, because each board has two little tenons, two little protrusions, and so you've got to have a socket for each of those.

For the second side of the tabernacle, the north side, there will be 20 boards, 40 sockets of silver, two sockets under each of the boards. Now remember, this is facing east, so the north and the south, these are the sides. These are the long sides.

For the far side of the tabernacle westward, make six boards. Also make two boards for the two back corners of the tabernacle. They shall be coupled together at the bottom, coupled together at the top by one ring.

Thus it shall be for both of them. That shall be for the two corners. So there shall be eight boards with their sockets of silver, 16 sockets, two sockets under each of the boards.

Then bars of acacia wood, five for the boards on one side of the tabernacle, five bars for the boards on the other side of the tabernacle, five bars for the boards at the side of the tabernacle for the far side westward. The middle bar shall pass through the midst of the boards from end to end. Overlay the boards with gold, make their rings of gold as holders for the bars, and overlay the bars with gold.

You shall raise up the tabernacle according to its pattern which you were shown on the mountain. So once again, now if you look at the picture I gave you of the box-shaped thing, you can see the idea here that there are two boards at the top, one long board in the middle, and two boards at the bottom, securing these uprights, and everything is overlaid with gold. The tenons projecting from the bottom are fitted into silver sockets.

Remember that the silver, where did the silver come from for these sockets? That was the redemption money paid by the men of Israel, and that is the foundation for this wooden building under the tent. It rests on redemption. It rests on that silver.

Each of these boards fits into a silver socket of one talent. A talent is 96 pounds. That's roughly also the weight of a 105 millimeter artillery projectile, so I know from hefting it exactly how that feels.

But if you've ever had a 100-pound sack of feed in your hand, that's how heavy each of these foundational sockets is, and there are two under each board. A total of 48 boards, 20 on each side, six for the west and two corners. The board structure is stiffened at the two back corners by boards for the corners.

These are locked into rings at the base and other rings above the top. These are bracing boards. They're further held in position by these bars, five bars on each side as well as the end.

These bars pass through rings, and the middle bar, of course, is defined in Exodus 26-28 and in 36-33. It shoots through the boards from one end to the other, and this is why we think that it was probably continuous. It's pretty tough to get a pull this long out of one tree, so what do you do? It's just like they do in the modern day.

You can join boards together with mortise and tenon joints, and this kind of construction has been found in the Egyptian burials and things. A lot of this fine woodworking skill was known and in use. It hasn't changed that much even down to the present day, except that we've got machines and high-pressure hydraulics and good glues and so on, but they had the technology to adjoin successive links to make one continuous pull and then overlay it with gold.

Other than the weight, we don't know the shape of these sockets. We know that they would engage the tenons that protruded from the protrusions on those boards. How thick was the overlay on these, we don't know.

We just know that they were overlaid with gold, and I imagine it was fairly thick. So what do you see when you look under the three-layered tent and see this building? It is nothing but gold.

Gold boards, gold bars, gold rings, and all of that sitting on a silver foundation.

You get the idea that by the time you put two of these talent sockets under each board, it's going to be almost like a curb, almost like a row of bricks making a silver border around the bottom. Then you come to the front. We've covered the three sides of this building.

What about the front? You can see in your picture there that there is an entrance, which is the veil on the inner side and the gate on the outer side. The inner veil is woven of blue, purple, and scarlet, fine-woven linen, woven with an artistic design of cherubim just as the innermost layer. When you look up from underneath at that tent, you're going to see those multicolored panels and these embroidered cherubim.

How big were they? What did they look like? What were the colors used? This was up to the lev kakan, the heart of wisdom that the artisans had. We don't know. There's no way to know until we get to glory and find out.

But the same thing was true of the veil. It hangs on hooks of gold rather than hooks of silver. The veil was hung from clasps.

This is Exodus 26, 31 through 35. Hang the veil. Then bring the ark of the testimony in there behind the veil.

The veil is a divider between the holy and most holy. The mercy seat is placed upon it. Then you set the table outside the veil and the lampstand across from the table on the side of the tabernacle toward the south and put the table that shows the bread on the north side.

All of this would have been described to Israelites only by second-hand revelation. None of the Israelites except the priests would ever go into the holy place and see the veil, see the table, see the altar of incense, see the lampstand. But when a priest walked in there, he's going to have the lampstand on his left.

He's going to have the table on his right. He's going to have the altar of incense in front of him just before this veil. Well, back now to Exodus 36.

We're jumping around here a little bit, but I want to give you at least the broad outlines of the structure. Outermost, linen curtains. Then the tent, three-fold layers.

Then the rectangular golden board socket and pole construction on the inside that makes up the holy place and the most holy. These two rooms are of identical size, twice as long as it is wide. So when you get to chapter 37, now it's going to describe these things that 26 told us are going to be placed in that building.

Bezalel made the ark of acacia wood. Two and a half cubits is its length. You can do the translation there.

Two cubits is 36 inches plus another nine. It's going to be about 45 inches, just shy of four feet

long, about 27 inches wide, so just over two feet wide, just under four feet long. It is overlaid with pure gold inside and out, a molding of gold all around it.

Four rings of gold are set in its four corners, two rings on one side, two rings on the other side. Poles of acacia wood overlaid with gold. The poles are in the rings to bear the ark.

Notice, Bezalel put the poles in the rings, and it appears that those poles were never removed until the days of Solomon. And when the temple was completed and the ark was placed in the temple, holy of holies, the scripture tells us Solomon removed the poles because it is no longer going to move, it is no longer mobile. I would have a little trepidation if God said, make it this way, make these poles, put them in the rings, and you wonder, did Solomon or David get some revelation from God that said when you put it in there, take the poles out? It doesn't say, it just says he removed them.

But you think, wow, that's a pretty bold step. Bezalel put them in and they were never removed. He also made the mercy seat of pure gold.

Two and a half cubits is its length, a cubit and a half its width. It exactly fits the top of the coffin or the ark, the box. He made two cherubim of beaten gold.

He made them of one piece at the two ends of the mercy seat. One cherub at one end on this side, and the other cherub at the other end on that side. And we typically see these representations of the mercy seat with these rather large cherubim when we were doing the Ezekiel vision.

I gave you a handout showing these rather large cherubim. But if you think about the box, a little over two feet wide, not quite four feet long, overlaid with gold, it's got this lid, and then you're going to have these two angelic creatures on it. How big are they likely to be? They can't be too big or it's going to be too heavy and it's going to be impossible to lift.

It needs to be, and if this is beaten gold, this is not something to be taken lightly as it were. Whether this is an overlay like the golden calf, or whether this is a solid piece of gold beaten into shape, either way this lid is going to be heavy, the box itself is going to be heavy, and it can't be so heavy that it can't be moved. The point being, these are probably relatively small representations on top of the ark and their wings are going to come over and meet in the center.

They are made of one piece with the mercy seat. They spread out their wings above and covered the mercy seat with their wings. They faced one another.

The faces of the cherubim were toward the mercy seat. In the Ezekiel vision and in the Revelation vision, we see that the cherubim have four faces, three of which face outward from the rolling chariot of God, and one faces inward. We determine from the description in Ezekiel that the eagle face is the one facing inward, which is the face representing the deity, the divine side of things, the ability to fly, the vision from on high.

The eagle is a great representation of God's omniscience, of his omnipresence, where you have other aspects of the Lord Jesus pictured in the other three faces, the ox, the lion, and the face of a man. But these seem to have had a single face that faced inward. There is no indication that they had four faces.

There is no indication that three faces faced outward. It says their faces, it doesn't just say they faced one another in terms of their body, but it says the faces of the cherubim were toward the mercy seat. So one of two things is true.

Either they only had one face, or if they were represented with four faces, all of the faces faced the mercy seat. I tend to think that there was a single face, but I wouldn't die for it one way or the other. Notice the construction of all of these things is acacia wood overlaid with gold.

We've talked about this before. Acacia wood was the most durable. It was the redwood or the cedar of that day.

And the wood overlaid with gold speaks of, not only is this practical, because it couldn't all be made out of solid gold and be transported, but all of this is a picture of the Lord Jesus Christ. And the wood, as durable as it is and as great as it is, is still perishable, where the gold survives the fire and so on. So, whether you look at the picture you have before you, whether you look at this picture here, what is Israel going to see when they look toward the center of the camp? Moses said, Lord, we are not going to go to the land unless you go with us.

If your presence is not with us, then we're not going. We can't go without you. God said, here is the visible manifestation of my presence.

This is where the presence of God, both literally and figuratively, is to dwell in Israel. It's in the middle of the camp. And when you look at it, you see certain things right away.

You see the linen curtains. You see the shelter, the threefold layers of the tent. And as you get inside, you learn more.

The outermost skin, we can hardly even tell what kind of leather that is. We just know it was real weatherproof and people made sandals out of it. The middle layer, ram skins dyed red.

We understand what a ram is. He's an animal of sacrifice. We know what red represents.

It's the blood of the sacrifice. And that atonement is required. And without the shedding of blood, there is no remission.

And this whole dwelling place is covered with this red representing the covering over of sins until that which is real will replace this anticipation, this symbolic teaching tool. Within that, you have these multiple colors. You have the ten curtains of blue, scarlet, purple, and the fine linen, the four colors.

But you have to be inside. You have to have gotten closer to be able to see that. You have to get

close enough to look up underneath.

You have to be inside the curtain of fine white linen to be able to see under that. And that's why I like this V-shaped tent idea. I think that's the way it was because you could see the underside if you approached.

And the closer you get, the more you can see. The closer you get, the more colors you can see. The closer you get, the more of the detail.

How many panels are there? And even if you can't see all the way to the back, if you know it's symmetrical, you can see the first five and you can infer the second five because they're the same. And what does that say to us? There's a lot of detail here. It was necessary to construct it.

But as we read it and as we look at it, what do we come away with? God is to dwell in us, isn't he? Do you not know that your body is the temple of the Holy Spirit? Jesus said he and the Father would come and dwell with us if we had his words and keep them, if we love him. So you have the dwelling place of God in your heart. This tabernacle should tell us something about the kind of dwelling that God is going to have.

We're not going to learn about God. We're not going to know God in a real and meaningful way unless we approach. And the very first hurdle is you have to be clean.

You could not enter this outermost court unless you were ceremonially clean, unless you were sanctified. You were not defiled. You were not impure.

If you were impure or defiled, you could not approach. You had to be ritually cleansed, then you could enter. You had to have your sacrifice in your hand, then you could enter.

Willing heart, wise heart is the idea. Once you're inside, you begin to see more and more detail in this tabernacle and in this holy place and most holy place. And as you get close enough, you can see the gold.

And, of course, the gold is a representation of eternal things. The eternal kingdom of the Father is paved with gold. Gold is imperishable.

The silver that it sits upon, representing redemption, is an eternal picture of God's grace and God's salvation. So what does it mean to us? What do we think about? We're going to leave here and we're going to be preparing for the holidays and going through the details of our life. And we say, well, I want God to dwell in my heart.

I want to have a tabernacle in my soul. Remember our scripture reading from Job? We don't get... This is one of the things that bugs me when people represent the cherubim or any of the other aspects. They base what they think the designs must have looked like on what they have dug up from pagan temples and pagan centers of worship in the ancient Near East.

And they say, well, here's a dog-faced boy. Here's a lion sphinx type of thing that was on the

throne of the king of Assyria. So this must have been what the cherubim looked like.

Or this must have been this, that, and the other. We don't look to the world to construct our tabernacle. The Israelites didn't say, well, the Egyptians do this when they build a thing for Osiris or one of the other Egyptian gods.

God gave them the instructions and they built it exactly according to His instructions. Nobody else in the Near East had cherubim. Nobody else had anything approaching the design of the tabernacle.

And we shouldn't either. We look to the Word of God to build this thing in our soul. We know the criteria for approach is righteousness.

We know we have to have a willing heart. And we know that when we grow in grace and knowledge of our Lord and Savior Jesus Christ, this is where we are given the materials to construct that tabernacle. Nothing that went into this building came from the Israelites.

It was all given to them by God's grace through the intermediate agency of the Egyptians. But it was given to them by God. And they had everything they needed because God made sure they were provided.

Everything we need to build God's tabernacle in our soul has been given to us. It's a matter of having a willing heart. And having a wise heart.

To give that which is necessary, invest that which is necessary in time, in attention, in meditation. And then build the thing. And build it according to the design.

Over and over again, God says in the Word of God here that Moses built it according to the design that had been given to him on the mountain. We've been given that same information. And as the holidays and all the distractions approach, it would be great if we could remember that our tabernacle is a work in progress.

It's under construction. Willing heart. Wise heart.

Not looking to the outside. Looking to God's design. And focusing on that.

We will have that dwelling place of God that will accompany us unto the end of the age. Until we receive our inheritance in the millennial kingdom and in the kingdom of the Father that follows. Well, we'll pick up at this point.

Exodus chapter 37 next time. Father, thank you for revealing to us in picture, in parable form, the great truths of the Lord Jesus Christ as they're pictured in the tabernacle. We pray that God the Holy Spirit will impress on our hearts the realities and the opportunities that we have in this age with the materials you have given us.

That you may dwell in our hearts by faith. And that we can receive that promise of inheritance

that the Lord Jesus Christ died to give us. We pray these things in His name.

Amen. For more information visit www.fema.org