

# H ΣΚΗΝΗ IN THE GREEK PSEUDEPIGRAPHA

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## RESUMO

Existe há muito tempo um debate nos meios acadêmicos quanto a que tipo de santuário é descrito e discutido no livro de Hebreus. Alguns defendem que o autor de Hebreus baseou-se na filosofia grega em sua discussão do tema. Outros eruditos, no entanto, defendem a posição de que o santuário retratado em Hebreus é interpretado de maneira mais literal e menos alegórica. Este artigo apresenta uma análise da palavra σκηνή na pseudepigrafia preservada em grego. O objetivo é descobrir se o pano de fundo judaico apoia a ideia filo-platônica do santuário ou a ideia mais literal. Para atingir esse objetivo, o autor analisa a palavra σκηνή na pseudepigrafia judaica preservada em grego e avalia se o seu uso é feito de maneira literal ou de maneira metafórica/alegórica.

**PALAVRAS-CHAVE:** Hebreus. Pseudepigrafia Grega. Santuário.

## ABSTRACT

For a long time, there has been a debate in the academic circles regarding of what kind of sanctuary is portrayed and discussed in the book of Hebrews. Some defend the Hebrews author based his discussion of the theme in the Greek philosophy. Other scholars, however, defend the position that the sanctuary described in Hebrews is interpreted in a more literal and less allegorical manner.

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This article presents an analysis of the word *σκηνή* in the pseudepigraphy preserved in Greek. The objective is to find out if the Jewish background supports a Philo-Platonic idea of the sanctuary or a more literal idea. In order to achieve this purpose, the author analyses the word *σκηνή* in all the Jewish pseudepigrapha preserved in Greek and evaluates if its use is made in a literal manner or in a metaphorical/allegorical manner.

**KEYWORDS:** Book of Hebrews. Greek Pseudepigrapha. Sanctuary.

#### INTRODUCTION

There is an important debate about what kind of pattern the book of Hebrews follows in portraying the Sanctuary. Some scholars argue that the author of Hebrews follows the Plato-Philonic pattern (MOFFAT, 1924; KÄSEMANN, 1961; GRÄSSER, 1965; SCHIERSE, 1969; THEISSEN, 1969; HÉRING, 1970; DEY, 1975; SPICQ, 1977; ATTRIDGE, 1989). Others scholars support a much more literal interpretation for the Sanctuary in Hebrews (WILLIAMSON, 1963; WILLIAMSON, 1970; JOHNSON, 1973; MCNICOL, 1974). While Attridge (1989, p. 223) says that “there are significant parallels between Philo and Hebrews in the structure of their treatment, parallels that point to their common Hellenistic Jewish background”, Johnson (1989, p. 50) affirms that “it is becoming more and more clear that many Jewish groups believed in a realistic heavenly sanctuary and liturgy”.

What are the hermeneutical implications of this Jewish background? One potential source for documenting this influence is the Greek Pseudepigraphy. Does this corpus support a Plato-Philonic view of the Sanctuary, or does it have a more literal approach? What does the use of the Greek word *σκηνή* in the Pseudepigrapha suggest concerning the metaphysical or literal view of the Sanctuary? Therefore, the purpose of this article is to analyze if the Greek Pseudepigrapha supports a metaphysical (Plato-Philonic) or literal view of the Sanctuary.

In order to accomplish the purpose expressed above, it is necessary to endeavor a research in each instance where the

word *σκηνή* occurs. It is necessary, also, to relate this word to its respective immediate context as well as to the nature of the book where it appears.

It is not the purpose of this study to examine Slavonic, Latin, or Hebrew Pseudepigrapha versions. This study aims to examine only the Pseudepigrapha in its Greek form, so that the purpose of the article can be achieved.

### ΣΚΗΝΗ WORD ANALYSIS

The history of *σκηνή* shows that “tent” is its basic meaning. In the 5<sup>th</sup> and 4<sup>th</sup> century B.C.E. this was still the strict sense. This word is used in the classic Greek for tents in a camp of herdsman or soldiers. Later it was used as a designation to the house before which the players acted (MICHAELIS, 1964). The LXX uses this word to indicate a simple booth, hut or an abode, dwelling, and also for the Israelite Tabernacle of the wilderness (SPIROS, 1994). In the Greek Pseudepigrapha the word *σκηνή* occurs 17 times in 17 verses and with 6 different forms (BUSHELL, TAN e WEAVER, 2004).

### TESTAMENT OF JUDAH

In the Testament of Judah 25, which talks about the resurrection to a renewed life on the present earth (CHARLES, 2004c), the author uses *σκηνή* amid persons and things which bless Jacob sons.

καὶ κύριος εὐλογήσει τὸν Λευί· ὁ ἄγγελος τοῦ προσώπου ἐμέ· αἱ δυνάμεις τῆς δόξης τὸν Συμεών· ὁ οὐρανὸς τὸν Ῥουβήμ· τὸν Ἰσαχάρ ἢ γῆ· ἢ θάλασσα τὸν Ζαβουλών· τὰ ὄρη τὸν Ἰωσήφ· ἢ σκηνή τὸν Βενιαμίν· οἱ φωστῆρες τὸν Δάν· ἢ τρυφή τὸν Νεφθαλίμ· ὁ ἥλιος τὸν Γάδ· ἐλαία τὸν Ἀσήρ· (12J 25:2 OPG) (EVANS e KOIVISTO, s. d.).

This work, which pertains to the work Testaments of the Twelve Patriarchs, is diversely dated. R. H. Charles (2004a) dates it 109-40 B.C.E, but H. C. Kee (1983) and James Young (1990) date it as early as 150 B.C.E. from as early as 150 B.C. to 40 B.C.E.

It belongs to Jewish Testament genre,<sup>2</sup> which contains Apocalyptic sections (CHARLESWORTH, 1992; ROGERS JR, 1993), having received several additions in the Christian era (JONGE, 1992; CHARLES, 2004a).

In verse 2, Jacob's sons are blessed by (1) κύριος, ὁ ἄγγελος τοῦ προσώπου, and δυνάμεις τῆς δόξης. The first two are clearly living beings. The third one may be considered just a power or strength. But the word δυνάμεις, which is employed twice in the book of Testament of the Twelve Patriarchs, it is used only to depict living creatures. It is used to describe "the hosts (δυνάμεις) of the armies," which live in the third heaven (12L 3:3 OTP) (CHARLES, 2004a). Therefore, a good translation for δυνάμεις τῆς δόξης here could be "hosts of glory,"<sup>3</sup> instead of "powers of glory."

They are blessed, also, by (2) ὁ οὐρανὸς ἢ γῆ, ἢ θάλασσα, τὰ ὄρη, ἢ σκηνή, οἱ φωστῆρες, ἢ τρυφή, ὁ ἥλιος, and ἐλαία. All these things are a reference to nature or to a sacred place.<sup>4</sup> This usage is quite similar to Ps 148 where angels, hosts, sun, moon, stars, heavens, waters, mountains and trees, among many others, (Ps 148:1-14 NAS) are invited to praise the Lord. This usage could be considered a metaphor, but cannot be regarded as platonic. The authors of both Testament of Judah and Ps 148 are employing literal language to make their point.

Therefore, due to the book genre (Jewish Testament), the theme of chap. 25 (resurrection to a renewed life on the present earth), and

<sup>2</sup> Jewish Testament genre refers to some books which were legendary expansions of biblical history, based mainly on the law, including some legends about the prophets. It is a farewell address of a father to his sons or a leader to his successors. One of the time-honored components of such farewell speeches was prediction of the future (COLLINS, 1979). In the *Testaments of the Twelve Patriarchs*, each of the 12 sons of Jacob, as his last words, offers moral insights to his sons; sometimes the instruction is characterized by apocalyptic visions (or visions of final restoration, as in Testament of Judah 25) (GUNTREIE, 1996; CHARLESWORTH, 1999).

<sup>3</sup> The word δυνάμεις (host), could be a reference to the angelical hosts. The angelology of the Pseudepigrapha encourages this idea. A good understanding about angelology in the Pseudepigrapha can be obtained in the dissertation of Gordon Kirk (1985).

<sup>4</sup> According to Liddell et al. (1996), ἡ τρυφή can signify softness, delicacy, daintiness, or luxuriousness, wantonness. But Charles (2004c), affirms that ἡ τρυφή here follows the same idea of the word עֵדֶן (Eden), of which the LXX renders παράδεισος in Gen 2:15.

the nature of v. 2 in itself (a list of concrete and real things), it can be inferred that the word *σκηνή* is used not in a Platonic sense, but as a literal and sacred place, a place where blessings flow.

## TESTAMENT OF ABRAHAM A

In the book A of the Testament of Abraham<sup>5</sup> the vocable *σκηνή* appears four times. Most scholars date this work from the 1<sup>st</sup> c. B.C.E or ca. 1<sup>st</sup> c. C.E. According to the Testament genre, it has both historical expansions and Jewish apocalyptic literature. However, this Testament has more parallels with apocalyptic literature than The Testament of the Twelve Patriarchs. It seems that the text has been produced in Egypt, formerly. It was an important book for Coptic Jews, which was read in the *Berhan Saraqa* (The light appears) feast. The Testament of Abraham has philosophical parallels with Philo, and Wisdom of Solomon, regarding to the immortality of the soul (or potentially so), and individual judgment immediately at death (GRABBE, 2000).

In all four times where *σκηνή* appears it is making a reference to a dwelling place. Chaps. 5:11 and 6:4 allude strictly to a tent – to Sarah and Abraham’s house. Chaps. 1:2 and 20:14, however, bear more meaning than simply house – especially 20:14.

Σάρρα δὲ ὑπάρχουσα ἐν τῇ σκηνῇ αὐτῆς ἤκουσεν τοῦ κλαυθμοῦ αὐτῶν καὶ ἦλθεν δρομαία ἐπ’ αὐτούς, καὶ εὗρεν αὐτούς περιπλακομένους καὶ κλαίοντας. [...] εἶπεν δὲ Σάρρα· Επιστασαι, κύριε μου, τοὺς τρεῖς ἄνδρας τοὺς ἐπουρανίους τοὺς ἐπιξενισθέντας ἐν τῇ σκηνῇ ἡμῶν παρὰ τὴν δρῦν τὴν Μαμβρῆ ὅτε ἔσφαξας τὸν μὸσχον τὸν ἄμωνον καὶ παρέθηκας αὐτοῖς τράπεζαν. (Ta1 5:11; 6:4 ÖPG).

Chap. 1:1 introduces Abraham, the patriarch, as a quiet, gentle, and righteous man; but above all, extremely hospitable. In order to prove his concept, the author says in chapter 1:2 that *πήξας γὰρ τὴν σκηνὴν αὐτοῦ ἐν τεραδίῳ τῆς δρυὸς τῆς Μαμβρῆ, τοὺς πάντας ὑπεδέχετο, πλουσίους καὶ πένητας, βασιλεῖς τε καὶ ἄρχοντας,*

<sup>5</sup> There are two recensions of the Testament of Abraham. Not only recension A is longer than recension B, but they differ, also, in some story details, narrative emphasis and theological features (ROBERTS, DONALDSON e COXE, 1997).

ἀναπήρους καὶ ἀδυνάτους, φίλους καὶ ξένους, γείτονας καὶ παροδίτας,  
ἴσον ὑπεδέχετο ὁ ὀσιος καὶ πανίερος καὶ δίκαιος καὶ φιλόξενος Ἀβραάμ.  
(Ta1 1:2 OPG)

In this verse *σκηνή* is in the accusative form (*τὴν σκηνήν*), and functions syntactically as direct object of the participle (*πήξας*) (WALLACE, 1996). *πήξας* is the verb participle aorist active nominative masculine singular from *πήγνυμι*, which means “pitch a tent”, “built”, or “stick, fix in”. In that phrase it functions syntactically as antecedent participle to the main verb. The main verb of the sentence is *ὑπεδέχετο* (verb indicative imperfect middle 3rd person singular from *ὑποδέχομαι*), which means “to receive into one’s house,” or “to receive hospitably” (LIDDELL et al., 1996). It functions syntactically as a customary imperfect (WALLACE, 1996). A rough translation, then, of the sentence *πήξας γὰρ τὴν σκηνήν αὐτοῦ ... τοὺς πάντας ὑπεδέχετο* could be rendered: “For, after pitching his tent... he customarily received hospitably everyone.”

Therefore, it seems that *σκηνή* is a place where Abraham can show his hospitality to everyone. And only after he built a tent could he be a hospitable person effectively. His tent was not just a house, but a place to demonstrate hospitality continuously. Maybe, going a little bit farther in the interpretation, it can be said that the tent was built with the purpose of expressing hospitality. And it is possible to say that *σκηνή* in this text is a literal dwelling, a place where each person can find hospitality.

The last chapter of the book (chap. 20) talks about Abraham’s death and life after death. It portrays the soul as something with independent life and superior to the body (20:8-13), which have, also, a better reward. In this context God says: *Αρατε οὖν τὸν φίλον μου τὸν Ἀβραάμ εἰς τὸν παράδεισον, ἔνθα εἰσὶν αἱ σκηναὶ τῶν δικαίων μου καὶ μοναὶ τῶν ἁγίων μου Ἰσαὰκ καὶ Ἰακώβ ἐν τῷ κόλπῳ, ἔνθα οὐκ ἔστιν πόνος, οὐ λύπη, οὐ στεναγμοὶ, ἀλλ’ εἰρήνη καὶ ἀγαλλίασις καὶ ζωὴ ἀτελεύτητος* (Ta1 20:14 OPG).

For the purpose of this paper, the important phrase is *ἔνθα εἰσὶν αἱ σκηναὶ τῶν δικαίων μου καὶ μοναὶ τῶν ἁγίων μου*. The two sentences are in parallel, separated by a *καί*. The word *σκηναὶ*, consequently, is in parallel with *μοναὶ*, which means a staying, abiding, tarrying, stay, a stopping place, station, mansion (LIDDELL

et al., 1996; DANKER, BAUER e ARNDT, 2000). Even though the context points to some kind of platonic philosophy, it seems here that *σκηνή* has a more concrete sense, inasmuch as the parallelism between *σκηναί* and *μοναί*. *σκηνή*, then, would mean not an ethereal dwelling, but a mansion in which to live.

Someone could say that this mansion was a place for Abraham's soul, and therefore ethereal. But the chapter points to a correlation between physical and metaphysical. The death is personified (vv. 1-4), the hand of Abraham touches the hand of Death, and Abraham's soul adheres to Death's hand (vv. 8-9). Abraham's soul is attired with linen cloth (v. 10), and in the end, Abraham's soul goes to the Paradise to live in a tent prepared for the righteous ones (v. 14).

At the end of the chapter (v. 15), the author shows that *φιλοξενία* (love for strangers) was the most important virtue of the patriarch. Just as Abraham was hospitable to everyone (1:1, 2), in the same way God was hospitable to him (20:14). And the tent was a place where both Abraham and God showed their hospitality. Therefore, the work Testament of Abraham A, despite of its metaphysical content, portrays *σκηνή* as a literal place, a place where hospitality happens.

## JUBILEES

The book of Jubilees was written ca. second century B.C.E. during the Maccabean era, originally in Semitic language (if Hebrew or Aramaic is uncertain). The purpose for write this book was to defend Judaism against the disintegrating effects of Hellenism. The author glorifies the law as an eternal ordinance (LADD, 1958; ENDRES, 2000; CHARLES, 2004a).

In the book of the Jubilees there is only one reference to the word *σκηνή* (16:21). The author says that *ἑαυτῷ δὲ ἰδίᾳ καὶ τοῖς οἰκέταις αὐτοῦ κατὰ συγγενείας πηξάμενος σκηνάς, τότε πρῶτον Ἀβραὰμ τῆς σκηνοπηγίας ἐπὶ ἑπτὰ ἡμέρας ἐπιτελεῖ τὴν ἑορτὴν* (Jub 16:21 OPG). *πηξάμενος* (verb participle aorist middle nominative masculine singular from *πήγνυμι*) in the first sentence has no connotation of purpose or cause, but simply a temporal meaning. The temporal meaning is reinforced by the words *τοτε* and *πρῶτον*. It is important

to observe, also, that the main verb of the verse (ἐπιτελεῖ)<sup>6</sup> is in the present tense (historical present).<sup>7</sup> Consequently, πηξάμενος would be in antecedent temporal position. A rough translation could be rendered “after building tents for himself and for his house servants, according to kinship, then first he performed [or accomplished, fulfilled] the feast of tabernacles during seven days.”

Clearly this verse emphasizes the feast of tabernacles, because it is the first thing Abraham did (ἐπιτελέω) after pitching the tents. But it can be perceived, also, that σκηναί was a site where the celebration happened. Therefore, in the book of Jubilees σκηνή is a literal building, it is a place where there is celebration.

#### APOCALYPSE OF MOSES, 3<sup>RD</sup> AND 4<sup>TH</sup> MACCABEES, AND PSEUDO-HECATEUS

Apocalypse of Moses tells of the life of Adam and Eve outside paradise, and the journey of Eve and Seth to paradise in search of the oil of the Tree of Life which would cure Adam. Adam dies and his soul is taken into the presence of God by the Cherubim. Through the prayers of the angels, Adam is pardoned and taken back into the third heaven. It has a parallel in the Latin version *Vita Adae et Evae*. The date of composition can vary from ca. 100 B.C.E. to 200 C.E. (MACKENZIE, 1992; TATE, 1992; WALLACE, 1992; DUNN, 2002).

3 Maccabees is a historical novel about the Maccabean rebellion. It is a similar work to Judith or Tobit, showing faithful Jews risking their lives for the sake of their beliefs, and being rewarded by God. It clearly belongs to the Jewish apologetic literature, and seems to belong to the strict and conservative school of the Ḥasidim, devoted to the law. It is dated ca. 2<sup>nd</sup> or 1<sup>st</sup> century B.C.E. 4 Maccabees is a discussion of reason, which arises

<sup>6</sup> The lexical meaning of ἐπιτελέω is “to bring about a result according to plan or objective”, “complete”, “accomplish”, “perform”, “bring about”; “the fulfillment of the oracles” (LIDDELL et al., 1996; DANKER, BAUER e ARNDT, 2000).

<sup>7</sup> According to Chapman and Shogren (1994), “in narratives, the present may be used interchangeably with the past tenses. By switching to the present, the author may be making the action more vivid to the reader. It should be translated as a past tense”.



out of the martyrdom of the Maccabean rebels. It is essentially a philosophical reflection on certain aspects of Israel's history, which shows considerable signs of the influence of Stoic thought. Since its allusions to events of the Maccabean period appear to be drawn from 2 Maccabees, it cannot have been written earlier than the first century B.C., and possibly even later (GUNTRE, 1996; DRANE, 2000; KNOWLES, 2001; CHARLES, 2004b; CHARLES, 2004d).

The books Apocalypse of Moses (12:2; 14:1), 3 Maccabees (1:2, 3), 4 Maccabees (3:8), and Pseudo-Hecateus (4:1),<sup>8</sup> make reference to the word *σκηνή* in passing as house, tent or dwelling, with no significant meaning.

#### LIVES OF THE PROPHETS

This brief document claims to report the names birthplaces, circumstances of death, and resting places of three major (plus Daniel), 12 minor, and seven nonliterary prophets from the Bible. It also includes noncanonical information from popular folklore (e.g., Jonah was the son of the widow of Zarephath whom Elijah visited in 1 Kings 17) to embellish some of its biographies. It seems that the Lives of the Prophets is a Greek translation of a Hebrew original, even though it has a Christian thought in a Jewish substratum (GUGLIOTO, 1995; CHARLESWORTH, 1996; CHAPMAN e KÖSTENBERGER, 2000; NEUFELD, 2002a).

The book Lives of the Prophets, dating from the first century A.D., has two occurrences of the word *σκηνή* (12:13; 18:1). Both references use the word *σκηνή* as a simple allusion to the Israelite Tabernacle, in an exegetical phrase. Chapter 12:13<sup>9</sup> alludes to *ἡ σκηνή* in order to explain what site in the desert the angels carried the capitals of the two pillars (v. 12). Chapter 18:1<sup>10</sup> mentions the word *σκηνή* as a reference to the city of Shiloh.

<sup>8</sup> According to Schürer (1974), Origen, quoting the work *περί Ιουδαίων*, of Philo Byblius, also called Herennius Philo, says that either the book was not the work of the historian Hecateus, or that if Hecateus were indeed the author, he must have out and out accepted the Jewish doctrine.

<sup>9</sup> *αὐτὰ δὲ ἐν τῇ ἐρήμῳ ἀπενεχθήσονται ὑπὸ ἀγγέλων, ὅπου ἐν ἀρχῇ ἐπάγη ἡ σκηνή τοῦ μαρτυρίου* (Liv 12:13 OPG).

<sup>10</sup> *Ἄχια ἀπὸ Σηλώμ, ὅπου ἦν ἡ σκηνή τὸ παλαιόν, ἐκ πόλεως Ηλί* (Liv 18:1 OPG).

## EUPOLEMUS CONCERNING MOSES

The word *σκηνή* is found three times in the book of Eupolemus concerning Moses. Eupolemus was an important and well-known Alexandrian Jewish historian who flourished in Palestine in the mid-2nd century B.C.E. The fragments of his works suggest that he was a bilingual author having Hebrew or Aramaic as his first and Greek as his second language (HOLLADAY, 1992; NEUFELD, 2002b).<sup>11</sup> This work is regarded as Greco-Jewish historical literature, written originally in Greek language (FIENSY, 1994). It portrays Moses as the “first wise man” (1:1) and cultural benefactor responsible for originating the alphabet and recording laws (1:1).

All three allusions in this book refer to *σκηνή* as the Israelite Tabernacle. Chapter 2:1<sup>12</sup> mentions “the holy Tabernacle” just to show Joshua’s prominence. Chapter 2:22<sup>13</sup> alludes to *σκηνή* in passing, just to say that it was placed, at last, inside Salomon’s Temple. Chapter 2:16, which belongs to the account of the building of the Temple, has important information: *ποιῆσαι δὲ καὶ λυχνίας χρυσᾶς, δέκα, δέκα τάλαντα ἐκάστην ὀλκὴν ἀγούσας, ὑπόδειγμα λαβόντα τὴν ὑπὸ Μωσέως ἐν τῇ σκηνῇ τοῦ μαρτυρίου τεθεῖσαν.* (Eup 2:16 OPG).

In this text, there are five key words. (1) *ποιῆσαι* (verb infinitive aorist active from *ποιέω*) is an infinitive of indirect discourse as well as of purpose. (2) *λαβόντα* (verb participle aorist active accusative masculine singular from *λαμβάνω*) is a participle of indirect discourse (ROBERTSON, 1919).<sup>14</sup> (3) *τεθεῖσαν* (verb participle perfect middle accusative feminine singular from *τίθημι*) means commonly, “to set” or “to put.” But here it has a sense of

<sup>11</sup> Eupolemus as a well known Greek-Jewish historian is quoted by Eusebius (*Praeparatio Evangelica*, Book 9), Clement of Alexandria (*Str.*) and Josephus (*Ant.* 12.415; *Ag. Apion* 1.218). Clement and Eusebius knew him through the pagan author Alexander Polyhistor (ca. 112–30 B.C.E.)

<sup>12</sup> *εἶτα Ἰησοῦν, τὸν τοῦ Ναυῆ υἱόν, ἔτη λ· βιώσαι δ’ αὐτὸν ἔτη ρι πῆξαι τε τὴν ἱεράν σκηνὴν ἐν Σιλοῖ* (Eup 2:1 OPG).

<sup>13</sup> *λαβόντα δὲ τὴν σκηνὴν καὶ τὸ θυσιαστήριον καὶ τὰ σκεῦη, ἃ ἐποίησε Μωσῆς, εἰς Ἱεροσόλυμα ἐνεγκεῖν καὶ ἐν τῷ οἴκῳ θεῖναι* (Eup 2:22 OPG).

<sup>14</sup> According to Wallace (1996, p. 645-646), “an anarthrous participle in the *accusative* case, in conjunction with an accusative noun or pronoun, sometimes indicates indirect discourse. The participle of indirect discourse retains the tense of the direct discourse”.

to give, or to establish (LIDDELL et al., 1996). This participle is the adjective of *ὑπόδειγμα*, since it has an article (even though in a inclusion) and is accusative, as well. (4) *ἐν τῇ σκηνῇ* (noun dative feminine singular common from *σκηνή*) it is not a dative of sphere, as usually, but it is probable that the Eupolemus is making a reference to whole Tabernacle. That is, *ὑπόδειγμα* is not inside the Tabernacle, but the Tabernacle is *ὑπόδειγμα*. Consequently this dative, yet with *ἐν*, could be a dative of reference or respect, or even a dative of standard (WALLACE, 1996).

(5) According to Liddel et al (1996), *ὑπόδειγμα* can mean a pattern; Danker, Bauer and Arndt (2000) say that if *ὑπόδειγμα* is used for behavior or moral instruction it means example, model, or pattern, but in a context of something that appears at a subsequent time, it means outline, sketch, or symbol. Balz and Schneider (1990) say that *ὑπόδειγμα* means example, model, or copy. Schiler (1964) says that *ὑπόδειγμα* in the LXX means “image” or “copy,” an example to be followed, or even “document,” “proof,” or “model.” It denotes what is similar, the picture of an original object. Ezekiel 42:15 uses *ὑπόδειγμα* in reference to the prophetic vision of the temple which is a model for the new house of God. *ὑπόδειγμα*, in the book of Eupolemus concerning Moses, is the pattern of Solomon’s temple, as it can be inferred from the word *καί*, which can be better translated here as “also.”

A rough translation of Eup 2:16 could be, then, rendered “he took [the] model, which was established by Moses, according to the standard of [or with reference to, with respect to] the Tabernacle of the Testimony, in order to make, also, ten golden lampstands, weighing ten talents each one.”

Therefore, based on the author of the book (a historian), the nature of the book (historical narrative), the context (the building of Solomon’s temple), the three allusions of *σκηνή* as the Israelite Tabernacle, it is suggested that the word *σκηνή* has a literal sense in the book of Eupolemus. *σκηνή* is a model (*ὑπόδειγμα*) to building Solomon’s temple. Furthermore, the word *ὑπόδειγμα* is a concrete model of a physical temple, as well.

## CONCLUSION

There are many nuances with regard to the word *σκηνή*. It is portrayed as a sacred place where blessings flow (Testament of Judah), or as a place where each person can find hospitality (The Testament of Abraham A). For the book of Jubilees *σκηνή* is a place where there is celebration. Other books (Apocalypse of Moses, 3rd and 4th Maccabees, and Pseudo-Hecateus) describe it simply as tent, house or dwelling. The work Lives of the Prophets uses *σκηνή* with reference to the Israelite Tabernacle in the desert and in Shiloh. And finally the word *σκηνή* is used, also, as *ὑπόδειγμα* for a superior Temple.

The books of the Greek Pseudepigrapha, where the word *σκηνή* is used, vary in date, from 2<sup>nd</sup> century B.C.E. through 2<sup>nd</sup> century C.E. Their genres are different, with Jewish testament, Jewish apocalyptic or historical literature giving their own flavor. There are, also, at least two original languages – Greek and Hebrew. Some works have many interpolations, some do not. Some books reveal Hellenistic philosophy, others Hebrew thought, or some even both. They have diverse plots and many characters. However, in the books of the Greek Pseudepigrapha, the word *σκηνή* is depicted not in a metaphysical sense, but with a literal meaning.

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