The painted Blue Marble of Herod's renovated Temple: Peshat (from Josephus) and the deeper understandings of techelet and semiotics of color symbolism by David B Levy

Herod had his wife Miriam embalmed in honey after killing Miriam's priestly relatives, including her brother whom Herod ordered drowned in a swimming pool, covering up the assassination to look like an "accident." Herod built Masada largely as a place to escape to in case someone sought to assassinate him. Herodian is the tomb of Herod and an architectural wonder. Herod was a great builder. He built the harbor of Caesarea out of Roman hydrolic concrete. Even the Rabbis confess, "that anyone who had not seen Herod's renovated Beit Hamikdash had not seen a beautiful building."

Josephus notes that when the sun was up the light rebounded off the gold dome's of Herod's Temple, and reflected upon the painted blue pure marble (even shayeish) giving the illusion of "shimmering beautiful Mediterranean sea waters." The white alabaster dome looked like “Sheleg al har harmon “ according to Josephus.

When Rabbi Akiva in MS. Hagigah 12b-14b in the arba Sheniknasu biPardes (4 who entered Paradise) incident, is said to reach the throne of Hashem, saying "al tamru mayim mayim" (do not say water water) clearly the most simplistic peshat is that Rabbi Akiva, who earlier in his lifetime had visited the Beit HaMikdash before the Roman Hurban, is referring to the phenomena (rebounding light on the pure painted blue marble) recounted in Josephus' remark.

A deeper interpretation however is that Rabbi Akiva is alluding to "mayim Rabbim" a phrase troped by Dovid HaMelekh in Sefer Shmuel, "Ani mi-mayim rabbim ( I am from mighty waters)." A tradition in MS Yoma holds that the mystery of the tetragrammaton is to be conveyed/transmitted by the sages to a select few “who can learn on their own, over the age of 40, and exceptional in their wisdom, once in 7 years, “at a flowing body of water, preferably a waterfall etc.” Rashi notes on the word “shamayim” in Bereishit, “we wonder if it is made of water or fire, for the word “Shamayim” if we add and aleph spells aish, and its last lasters contain the word for water. Connecting the dots, Hazal (MS. Hullin) note that “the pure blue marble” of Hashem's throne (just a mushal as the throne is incorporeal in the 7 heavens as noted by the Rambam in Moreh Nefukhim Pt.2 ch. 51) relates to the blue in the Tzizit, corresponding to the Mediterranean sea waters, to the rakiah (blue sky, i.e “Hashamayim misapreim et Kavod Kail"), to the luchot which are that special blue color. Rabbi Isaac HaLevi Herzog wrote his PhD dissertation on the mystical techelet and its source possibly from the Murex trunculus snail. Josephus notes that the color of this special blue was like “indigo” and that it would turn “purple” (argamon)- a sign of royalty, in the sunlight. In Safed the synagogue of Rabbi Aboab, author of Menorah HaMaor, is painted this mystical blue, and much mystical significance surrounds this color.

Colors and their symbolism in Judaism and Mysticism has its own logic. I am not speaking of Artistic traditions that reference colors such as Titian red to evoke rachamim, and from a biological evolutionary point of view (the animal that blends in with the environment has more likelihood of survival from predators), or interior decorating that knows that sepias convey a mellow mood when coordinating furniture and paintings in a room. Rather the color spectrum in Jewish mysticism suggests a deeper level of understanding of the place of color in Judaism. for example A gemarah in Hullin notes that the blue in the tzizit remind one of the mediteranean sea, which refers to the rakiah, which reminds one of the throne of Hashem, which in Rabbinic aggadata is the color of the shnei luchot habrit. This
blue color is also found in maseket Sukkah where we learn also from Josephus that Herod’s temple employed painted blue marble which when the sun was up rickocharfed off the gold dome and created an illusion of shimmering water i.e. like a swimming pool while the white alabaster domes in the beit hamikdash reminded one of the sheleg al har-haromon. However one would not want to dive into Herod's marble temple or else one would crack their head, perhaps the most simplistic level for understanding Rabbi Akiva's remark in Maseket Hagigah (arba sheniknasu bipardes) "al tamru mayim mayim, ayn sheker lifnei hakosei hakavod" . The palace of pure blue marble is thus a literal reference. However its more esoteric understanding is found in the haftorah for the 7th day of pesah, "a messianic king will arise who will not judge by the assumption of the eyes (the illusion of Herod's temple appearing as shimmering water) or the assumption of the ears (motzi shem rah) but by truth, justice, fairness, and righteousness. In Maseket Sanhedrin and in Rosh Hoshahnah Rabban Gamliel urges the judges to weigh evidence fairly i.e. with regards to rosh hodesh reports. So too rabbi Akiva is hinting at something esoteric in his reference to the Hechalot of pure blue (tekeleth) marble. While Herod was a great builder and one who had not seen his beit hamikdash had not seen a most beautiful edifice, Herod had an Oedifice complex in the sense that he built many great buildings (in Caesaria hydraulic concrete created a harbor for trade, in Herodium he built elaborate burial caves, and in Masada he built a remote outpost that is an engineering feet. However what Rabbi Akiva is saying do not judge by appearance for Herod was a moral monster who murdered his own children and wives, one bound in honey, and Miriam's brother Herod had drowned in a swimming pool made to look like an accident.

Is rabbi akiva suggesting while Roman and Greek culture were temptingly beautiful on the “outside “(architecturally and in art and aesthetics) they were morally corrupt. The greek word for beauty is “Kalos” thus a gentleman is Kalos KaAgathos, literally someone who is beautifully souled etc. Yet Judaism celebrates the beauty of internal holiness, the body as a spiritual temple, while Greek and Roman culture celebrate the holiness of beauty. The ability of distinguish white from blue threads is a sign of when to pronounce the shema in the morning in maseket berachot and azure-green-blue (zaharti) a special hue of the sunrise. This beautiful green is found in Yerushalmi Berakhot 1,2 and in midrash Tehillim on psalms 224 (buber 105a) "and the throne of glory resembles his very glory" the comparison with green grass maybe also the passage in the Pesikta cited further influenced Rashi’s explanation that tekeleth as green, which can be found in several places in his commentaries to the tanakh and bavli etc. In Menahoth 43b the kabbalistic interpretation of the blue in the sisith is echoed later in Sefer ha-bahir (par. 65)

The color white is ambiguous in Judaism. Yom kippur is traditionally referred to as a white fast (kittels that we wear on YK. are white) and Tish b’av a black fast (where colors of mourning and ashes). Yet Lavan, a dishonest immoral cheat almost killed Yakov Avinu (aramaie oved avi yavred mitzrayma (see Ki Savo and pesah haggadah). Red in Judaism has many associations as in the ani zemirot. In this aramaic merkava vision sung traditionally at the end of davoning on shabbos (placed in the siddur after Musaf) after shachrit, we read a pusek, Zach veAdom, VeLivusha viAdam which commentaries say refer to the messianic scion of dovid hamelekh who will trample the [unkosher] grapes of Edom, so that his white garment will appear as if soaked i with red wine, a sign that the evil in the world is converted into something very good (tov moed), i.e.. kosher wine, the ambrosia in the heavenly banquest representing
Eliyahu haNavi who will clear up all kashes of the Talmudic contradictions in an “intellectual feast”, in the sense that there will once and for all be: (1) no more war, (2) no more famine, (3) blessings abundant, (4) one preoccupation of world to know hashem, as the waters that cover the sea will be His Wisdom revealed, etc. However Yaov when he killed dovid hamelekh's general in deception by dropping his dagger, then grabbing dovid's general by the beard once he tried to pick up the dagger and hand it back. The text said that yoav and shimi ben gera spilled blood in a time of peace, and worse Yoav put the red blood on his belt as a sign of gloating for this assassination of a major military general etc. In Maseket Niddah the taxonomy of blood shades also is revelatory of all sorts of secrets, i.e. if the blood is black it is from the womb, likened to the attack of a woman's reproductive system. The red stew of lentils (a food of mourning) is what Yakov fed Esauv when usurping his birthright.

In that the condition of color is light, in physics the emanation of divine essence, the different aspects and relations of Hashem's sefirot to other beings and manifestation of His presence is thereby felt by some mikubalim to express itself in color symbolism. Obviously hashem is not a body for the Rambam, ayn lo demut haguf veeyinu guf, and therefore Emerson’s notion of Hashem as an omniscient "transparent" eyeball connotating a color of transparancy is implied in his essay _The American scholar_. In Bereshit the rainbow is associated with Noah as a sign Hashem will not again destroy the world by mabul, but in rabbinic texts the rainbow is not a good harbinger to behold if not accompanied by a bracha. The rainbow as a symbol of reconciliation after harsh divine decree and judgment and the harmony of the colors in the rainbow may suggest the phenomena of the covenant and divine essence of harmonization. In Kethubet 77b Rabbi Josheu ben Levi and later in the Zohar by R.Shimon bar Yohai (midrash ha-nelam in Zohar Hadash 3:36) hold that the sign of true righteous if the rainbow does not appear during his lifetime.

Yehezkels' prophetic theophany of the divine chariot throne, the merkavah, and the glory of G-d appearing above it (1:28) like the appearance of the bow which shines in the clouds on a day of rain, such was the appearance of the surrounding radiance is certainly vibrant, but as a mushal understood as celestial manifestation of the divine. The blue of sapphire (the stone of one of the 12 tribes) is said to be the color of G-d's throne of divinity and realm visible below G-d's feet. Obviously this is a crude anthropomorphism which the Rambam understands philosophically and Rambam would thus give a non-literal explanation further to Exodus 24:10 that Moses, Aharon and the seventy elders of Israel climbed mount Sinai "and they saw the God of Israel; under his feet there was the likeness of a pavement of sapphire, as pure as the heavens." The Colorless transparent G-d is observed within a blue realm. This is symbolic of the presence of G-d His clarity, while in Megilat Esther, there is _hester panim_, or G-d is hidden, as a grey sky symbolizes an averted Judeocide which happens based on coincidences that are absolutely miraculous, as the yad hashem. Ergo Dovid hamelekh when fleeing his rodefim refers to hashem as a charioteer who rides the clouds, usually grey color. Esther herself is referred to as an "olive green color." In the vision of Moshe, Aaron, and the elders the "presence of G-d appeared as a consuming fire on the top of the mountain" and with Dovid's vision of riding the clouds as a "cherub" fire flashes out of Hashem's nostrils, etc. The weather and color of the sky is thus very much a sign. In fact the Brisker Rav is said to have interpreted the signs of the sunrise and sunset. If the sunrise on Yom Kippur is red it may be a sign of a year of war. If the sunset is orange it may be a sign of peace. Indeed weather patterns are a sign, as Eliyahu hanavi is said to show up in a whirlwind, as does Hashem Himself in chapter 38 to Iyov's request for explanation.
The mollusk called hilzon or hilazon that produces the special techelet, that will be reinstituted once the mashiah arises for the tzizit again, was the subject of Rabbi Levi Herzog’s dissertation. Because in Talmudic times there are debates whether this mollusk is the purple sea snail or the cuttlefish (sepia) the rabbis decreed not until Eliyahu clears this matter up, religious practice is to wear the white threads. The Hasidic leader Rabbi Gershon Henoch Leiner of Radzin maintained that this mollusk is the one that produces sepia, while the techelet institute today in Israel is of the majority opinion influenced by the molecular findings of Dr. David Rozenblatt (son of Rabbi Samuel Rosenblatt (ztsl)) that the color is indeed "indigo". It is interesting to note that the conscious resort to biblical symbolism influenced the choice of the Israeli flag to be blue- and white derived from the blue and white of the tzizit threads, although another major contender for the flag was the symbol of the menorah. For Rambam colors are hints and not to be taken anthropomorphically for as G-d does not have a body, he has not color. Rambam interprets the vision of Moshe, Aaron, and the elders on Har Sinai as a vision of the primary matter (hyle) and the pusek, "they saw the G-d of Israel under His feet there as the likeness of the pavement of sapphire "means "like whiteness of purity of a sapphire. Rambam is relaying on an Aramaic translation from Targum Onkelos which sought to eliminate biblical anthropomorphism as much as possible and which applies to the words "under His feet." not to "G-d's feet but to the feet of His throne, on which appears the light of the Shekhinah. It is already a created light, through which the transcendental creator reveals his glory as luminance, and for the Rambam the righteous bisk in the ziv shekhinah "directly proportional" to the hokmah, binah, bedaas gained in olam ha-zeh whose purpose is the quest for intellectual virtue, in cultivating a life of the mind, cognitive knowledge. Rambam writes in the Moreh Nevukhim Pt. 1, 1.28: Light is the gematria 207.1

For what they apprehended was the true reality of the first matter (hyle), which derived from Him, may He be exalted He being the cause of its existence (siva rishonah). Consider its dictum. As it were, a work of the whiteness of sapphire stone. If the intended signification had been the color, ti would have said: as it were, the whiteness of sapphire stone, The word work was added, because Matter (hypekemonon) as you know is always receptive and passive, if one considers its essence and is not active except by accident. Form (eidos) on the other hand in its essence always active, as has been made clear int he book on natural science by Aristotle, and is passive only by accident. That is why Scripture applied to the first matter the expression as it were a work. As for the whiteness of sapphire stone, the expression is intended to signify transparency and not white color. (Maimonides understood the sapphire in this passage, as crystal as is evident form the Arabic words used by Rambam in Dalat al ha’harin) for the whiteness of a crystal is not due to a white color. but solely to its transparency. And, as has been demonstrated in the books on natural science by Aristotle, transparency is not a color for it was a color it would not let all the colors be seen behind it and would not receive all of them. Now a transparent body receives all the colors in succession just because it lacks a color of its own. In this it resembles the first matter (hyle), which in respect of its true reality lacks all forms and on this account is capable of receiving all forms in succession. Accordingly their apprehension had as its object the first matter and the relation of the latter ot G0d inasmuch as it is the first among things, He has created that nectitates generation and corruption (the title of work by Aristotle) and G-d is its creator ex nihilo (yesh mi-ayin).
The texts Rambam is referring to is De anima II, 7 and Aristotle 3 logical works titled "The Categorica, Topica, and Posterior Analectics" In these logical works Aristotle posits that color is an accident of being qua being. This is flat out against the Platonic importance of appearance revealing mystical secrets i.e. if Socrates interlocutors are in the sun, facing the sun, in the shade, etc. Aristotle rejects Plato's notion of eidos, i.e. forms. Yet we recall the haftorah from the 7th day of pesah, a "messianic king will arise who will not judge by the apperance of the eyes and appearance of the ears, but by truth, justice, fairness, and righteousness. Thus this messianic belief holds there is a form(s) for truth, justice, fairness, and righteousness. Aristotle does not doubt that in mathematics there are spatical forms in geometry i.e. 2pieR for the circumferance of a circle, a2+b2 =c2 for a isoscles triangle etc. The stakes are very high however for if we believe that the sefirot are emanated in the form of 2 transposed magen dovid's in the form of a hexagram essentially as laid out by Provencial (rabbi Isaac the Blind), the Gerona circle, and Lurianic Kabbalah understanding of the sefirot: Keter, hokmah, binah, daas, gevurah, netzah, hod, tiferet, malchut, which for Rabbi Shlomo ibn Gabirol in Makor Hayim (Fons Vital) correspond to every part of Adam Rishon's body, the paradigm of a philosopher for the Rambam in Gan Eden, doing philosophy, then the old conundrum of the dispute of Crescas in Ohr Adoshem (see Harry Wolfson eds.) over the existence of a place outside of time and space i.e. a vacume is solved in a Maimonidean understanding that Israel Efros elaborates on in his book, Space and time in Medieval Jewish Philosophy. With Einstein's theory of space and time being relative in relativity theory, if we indeed go the speed of light time stops, and reverses if we can exceed the speed of light. i.e. "C". Thus the mikubalim retreat into an understanding of light illuminated by modern physics and string theory if light is both a particle and wave. Rabbi Moshe Cordovero notes that there is nothing outside of torah. All of reality is an encryption of Hashem's holy names (Ramban in Kadmah litorah) it only requires decoding the encryption to awake to ohr=207, shabbat=702 reverse images Why is there an uncanny coincidence that the gematria of Moshe is 345 which is the sum of ohr (207) plus 138 which can either be the numerical equivalent for Menachem, a name for the final redeemer, or Tzemach meaning plant. The light of Moshe’s face was radiating light at the burning bush, as was the case with Adam and Eve before the primordial sin. Is it mere coincidence that light, ohr=207, and skin (ayin vav resh= 276), both multiples of 23, the tenth prime number, is the gematria of radiance (zayin yod vav). Further coincidence that 207 is 9 times 23, and 276 is 12 times 23, whereby 23 plays a key role in string theory? Rabbi Ginsburgh thinks not, for in string theory the reciprocal of 207 (light)= 1/207= 0.00[483] and further 483 is repeated when we add 207 (ohr) and 276 (skin), which equals 690, the equivalent of the “Moshe, Moshe,” G-d’s call to Moshe to redeem the Jewish people at the sneh. Rambam would appreciate the modern science of physics understanding of the properties of light. If the Rambam would swallow full hook line and sinker for the after dinner drinks (see P.A. for gematria/notricon/atabash as after dinner drinks to halakhah). is a matter of debate depending only if we view the Rambam as a devoted Rationalist for the common good, or ready to come out with full disclosure of the great eagles esoteric understanding, mimoshe limoshe lo kam kimoshe, hu mabeit at temunato.

In the description of the tabernacle we find the recurring colors of blue, magenta, crimson, and white. Those same 4 colors are mentioned for the Kohen Gadol's dressings. The three color scheme of Argamon, techelet, and sheni is found to also represent Kohanim, Levieim, and Yisraelim. All the tribes in reality are given a color symbolic association. The breastplate for the Kohen Gadl had 12 stones with different colors (red, green, black, white, sapphire, blue, as well as mixtures and combinations (see
Midrash Bambidbar Rabba sec. 2, par. 7) Actuallyy Chagal was informed of this color scheme when he designed the synagogue for the Hadassah University Hospital in Jerusalem and each window symbolizes one of the tribes with the corresponding color. Each tribe also had a different colored flag [Reuven=sard, Simeon= topaz, Levi= emerald, Judaism carbuncle (nofekh), Issachar= sapphire, Zebulun (diamond), Dan= opal (ileshem), Gad=aggata, Naphtali = amethyst (ahlama), Asher= chrysolite (tarshish), Joseph= onyx, Benjamin= jasper, etc.] Likewise zahav, cesef (silver), and nechoshet symbolize the three orders of Jews in Jewish thought. In peskita de rab kahana the 4 colors are affirmed as hinting to an essoteric truth on the nature of G-d's hidden essence and manifestation:

R. Joshua of Siknin taught in the name of Rabbi Levy that when the Holy one said to Moses "make the tabernacle for me" moses might simply have brought four poles and stretched skins over them to form the tabernacle. Since he did not do so, we may infer from the verse cited below that while moses was on the mount, the holy one showed him red fire, green fire, black fire, and said to him, make the tabernacle for me (in these fiery colors). Moses asked the Holy One: Master of the universe where am I to get red fire, green fire, black fire, and white fire? The Holy one replied: AFTER the pattern which is being shown thee int he Mount (Ex. 25:40). In the name of Rabbi Levy also (in reference to the building of the mishkan), Rabbi Berechiah cited the parable of a king who appeared before his steward covered entirely in precious stones and said to him: Make one like this for me, The steward replied : My lord king, how am i to get the materials to make a garment entirely with precious stones ? The king replied: follow the pattern with whatever materials you have and I will still reign in my glory (somewhat different in Shemoth Rabbah end of sec. 35 and shir ha-shirim Rabbah 3:11).

The 4 colors that Moshe used in the building of the tabernacle correspond to the heavenly colors in which the glory of G-d manifested itself. Here the biblical techelet blue and color argamon-purple are replaced by green and black fire. What we are denoting is a transition after the hurban to a theosopical taxonomic color system. Colors can have good and bad associations. While purpose is associated with royalty and the Kohanim the contradiction is found in Maseket Berakhot 75b with the statement, "in the dream all colors bear good omen, except for purple." Indeed in Daniel's interpretation of Nebuchadnezzar's dream the golden head is said to represent the galut of Bavel, the silver chest the galut of persia, the bronze of the stomach the galut of Yavan (Hellenization),and feet of clay the roman galut, which the ramban interprets as the longest of all the exiles when interpreting the sulam (ladder) in jacob's dream. The Noam elimelekh gives another interpretation of the sulam of yakov upon which angels descend and ascend noting the gematria of sulam is kol= tefillah, mamone= tzedakah, and fasting. In Berakhot 56b we elarnnt hat "white horses in a dream are good omens while red horses in dreams are evil omens." white traditionally relates to purity even Hashem (Peskita de Rab Kahana, Piska 22:4 and midrash Tehillim 104:4) when he prepares to create (bara) wraps Himself in a white garment of light.

The garments of the righteous to be resurrected according to Rabbi Yannai as Davidson has shown in his 5 vol. set on Medieval Hebrew poetry from the Cairo Geniza instructs in a 3rd century poem:
Do not bury me in black cloths (a sign of mourning for the beit hamikdash) and not in white garbs (sign of purity). not in black because I may be found worthy to be counted among the righteous and would then be like a mourner among bridegrooms; not in white because I may not be found worthy and would thus be like a bridegroom among mourners. Instead bury me in red garments. those imported from overseas.

In the Yerushalmi the same is told of Rabbi Yochanan ben Zakkai with the addition of the talmid Rabbi Joschua who ordered that his teacher be buried in a custom tailored white garment. "He was asked: Your teacher said this way and you said that way? He answered "Why should I be ashamed of my acts?" (Shabbath 114a; Niddah 20a; Yerushalmi Kilayim IX, par. 5 cf. Lieberman in Tarbiz 40 (1970-71), 14-16). When the red thread turned miraculously white on Yom Kippur tied around the horn of the scapegoat, a symbolic effectuation of purity was indicated regardless if this was to the physical laws of the sun bleaching the red thread, or miraculously understood for white as a sign of purity reached in death, became the halakhah for burial in simple white shrouds and a pine box. When the Kohen Gadol entered the Kodesh kodashim he stood alone all in white and pronounced the tetragramaton (Sifra on Vayirka 16:4); Rosh Hashana 26a) Yeshiyahu intones, "though you sins be as red as scarlet they shall be as pure white snow." Rashi on Nidda 20a speaks of the white garments of the righteous and pious when resurrected in PaRDeS. So why do eastern european Jews traditionally where black? It is a sign of mourning. And we are all mourning the beit hamikdash since the Roman Hurban, may we see it soon rebuilt in our day without hesitation.

I hope this rif on the taxonomy of color symbolism in Judaism, as relating to the “pure blue marble (painted marble) will help us to realize that the science of sign decoding or semiotics illuminates biblical and rabbinic texts. Rabbi Shimon bar Yochai author of Sefer HaZohar in the mantra “Bar Yochai” sung on Lag b’omer is said to have entered the kodesh kodashim.... And had revealed to him the secrets of the even she-ya-eh (pure blue marble). As we await for the mashiah to help have Hashem bring the Beit HaMikdash down on har habayit, Ashkenazic Jews traditional wear black clothes, as if mourning the beit hamikdash, the center of our hopes and longings. If collectively as a people we could only unlock the secrets inside the treasury of sefarim, and bring out their mysteries, restoring the keys that the Kohanim threw into the fires of the beit hamikdash during the Hurban, lest the Romans steal out greatest treasure, esoteric wisdom. The Rambam promises the Moreh Nevukhim is a key (maphteah) however that will allow us to unlock those secrets that are revealed by divine myriads of gatekeeping celestial angels in the 7 palaces above (a mushal not literally pure blue marble!) where the soul will be ushered into chambers to witness celestial angelic discourses to receive the shefa of Hashem’s knowledge, and the mind delighted and refreshed by divine wisdom.

Herod’s painted blue marble, an instance of Roman technology, thus reveals upon closer examination much more than meets the “eye” and cautions with Rabbi Akiva, “al tamru mayim mayim.”

1 ohr=207, shabbat=702 reverse images Why is there an uncanny coincidence that the gematria of Moshe is 345 which is the sum of ohr (207) plus 138 which can either be the numerical equivalent for Menachem, a name for the
final redeemer, or Tzemach meaning plant. The light of Moshe’s face was radiating light at the burning bush, as was the case with Adam and Eve before the primordial sin. Is it mere coincidence that light, ohr=207, and skin (ayin vav resh= 276), both multiples of 23, the tenth prime number, is the gematria of radiance (zayin yod vav). Further coincidence that 207 is 9 times 23, and 276 is 12 times 23, whereby 23 plays a key role in string theory? Rabbi Ginsburgh thinks not, for in string theory the reciprocal of 207 (light)= 1/207= 0.00[483]0 and further 483 is repeated when we add 207 (ohr) and 276 (skin), which equals 690, the equivalent of the “Moshe, Moshe,” G-d’s call to Moshe to redeem the Jewish people at the sneh which was not consumed but as a lowly bush symbolizing humility, as Moshe Rabbenu was not just humble, but anav moed