

Nahum and the Book of the Twelve Prophets

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In August 1983, Casper Labuschagne and I met for the first time at an international colloquium on Deuteronomy convened by Prof. Norbert Lohfink at the University of Louvain. We were both writing commentaries on Deuteronomy in which we were applying new methodologies. Labuschagne's commentary was subsequently published in Dutch between 1987 and 1997—in three “volumes” (1320 pages); and mine was published in the Word Biblical Commentary from 1991 to 2002—in two volumes (1027 pages). After completing that work, I decided to combine my methodology with that of Labuschagne—along with the work of the late Suzanne Haik-Vantoura on the Masoretic accentual system. And so we launched a website to bring together several promising new biblical exegetical methodologies and to place them in dialogue with one another. Two years ago that project was expanded to include a Yahoo Group, which is devoted to the discussion of the Bible with a particular focus on archaeomusicology. Much has happened since then including detailed work on the Book of the Twelve Prophets, and numerous other texts—including much of the Greek New Testament.

On April 16, 2002, we posted a “Progress Report” on “Word-Count in the Book of the Twelve” which is included on page 2 of the handout to this paper. Independent computer counts on the part of F. I. Andersen & A. Dean Forbes, G. Weil, and C. J. Labuschagne confirm the accuracy of the word-count in the Book of the Twelve as listed in this report. Three years of ongoing research have revealed no need to alter anything of substance on the structure of the Book of the Twelve outlined in this report. In terms of the principles of numerical composition, the Book of the Twelve is a structural unity composed in its original canonical form to have **14,352** words; and this number was chosen for its symbolic significance as the product of three numbers: **26** x **23** x **12**. The number **12** stands for the Book of the Twelve. The number **26** is the numerical value of the name YHWH, and the number **23** is the numerical value of the Hebrew word KBWD (“glory”), and one of two “kabod-numbers” (**23** and **32**). Four primary compositional numbers are used in the composition of Nahum as an integral part of the Book of the Twelve. These numbers are **17**, **23**, **26** and **32** and the Hebrew word for “glory” gives us all four of these numbers in terms of two systems of counting with the letters of the Hebrew alphabet (i.e., gematria):

kbd = “glory”

כבד

numerical value in 22-gematria: $(k = 11) + (b = 2) + (d = 4) = 17$

numerical value in 400-gematria: $(k = 20) + (b = 2) + (d = 4) = 26$

kbwd = “glory”

כבוד

numerical value in 22-gematria: $(k = 11) + (b = 2) + (w = 6) + (d = 4) = 23$

numerical value in 400-gematria: $(k = 20) + (b = 2) + (w = 6) + (d = 4) = 32$

We are beginning to understand the meaning of these numbers within the larger context of the scribal practice of matrix arithmetic in antiquity, which extends far beyond the

Bible, with roots that take us back at least to the third millennium BCE in the Sharuppak tablet (ca. 2650 BCE).

An instructive example of that wider practice of numerical composition in antiquity is found in the dialogues of Plato, where we also find a useful description of harmonics (what we now call acoustics) as understood in antiquity in relation to matrix arithmetic and the study of tuning theory as the key to understanding musical metaphor in mythology and cosmology.

Let me illustrate briefly what I mean in terms of a new book by John Bremer, which is on display here in the BIBAL Press booth—*Plato's Ion: Philosophy as Performance* (BIBAL Press, 2005). This book has important implications for biblical studies, particularly chapter 13 on “Apollo’s Number, which coincides with YHWH’s number in biblical tradition, when the numbers in the name YHWH (10.5.6.5), which sum to 26, are read exponentially as:

$$10^5 \times 6^5 = 60^5 = 777,600,000$$

This number is of the utmost importance in tuning theory as the *smallest* number necessary for tuning with the spiral of fifths so as to reconcile the sexagesimal and decimal expression of the tones involved.

Plutarch (46–120 CE) is useful at this point, for he was a priest at Delphi the last 20 or 30 years of his long life. Plutarch took an oath of secrecy, and so he wrote with knowledge of much he could not reveal; but he also could not refrain from dropping hints now and then. In his discussion of *Isis and Osiris* he says: sixty “is the first of measures for such as concern themselves with the heavenly bodies,” that is, with science—astronomy and harmonics. Second, in his comments on *The E at Delphi*, he tells us that the Pythagoreans called five the marriage number and adds that five is an attribute of the god, Apollo, which is confirmed by the importance of the number in music. The right-angled triangle 3, 4, 5 is used by Plato in the *Republic*, in formulating his “marriage number,” and Plutarch points out that 3 is the male number, 4 the female number, and 5 is “in some ways like its father and in some way like its mother, being made up of 3 and 2.” This makes 5 the human number. Note that 5 is made up of 3 plus 2 or 2 plus 3—and thus we find the curious relation between 23 and 32, which are also found in the name of David in Hebrew (6.4.6) from which we derive Davidic musicology.

~~The number 60 is the base of all scientific work, which is derived from the ancient Babylonian use of sexagesimals. In this world of thought, the number 1 and the number 60 are both “one” in the sense that there are 60 minutes in 1 hour and 60 seconds in 1 minute, etc. This usage spread not only to ancient Greece but to India where the yugas, or “great periods” are all based on some power of 60. Together with 60, we have the number 5, as an attribute of Apollo. Important in music, the number 5 is the human number, and it is designated by the letter E in the Greek alphabetized system of numerals (epsilon being the 5th letter), which was carved at Delphi, in Apollo’s temple.~~

We do not have time to tell the whole story here, but Ion was Apollo’s son and in Plato’s dialogue on Ion the name of Apollo never appears. Hence the question: Why is Apollo not in *Ion*? The answer is found in Plato’s jest—*because Ion is in Apollo*. Plato composed the work in exactly 7,760 syllables; for this is another way of writing Apollo’s

number. Bremer demonstrates his thesis with precision and passion. In passing he also notes the fact that scribes in ancient Greece were paid according to the number of syllables in the documents they wrote.

The practice in ancient Israel is not the same, but the principle is. Scribes in ancient Israel counted the words and also the letters in the biblical text, which corresponds more or less to the number of syllables in Greek tradition. And they composed lengthy documents to reach symbolic numbers, in the same manner that Plato did. It is not coincidence that there are **14,300** words in the book of Deuteronomy; for **14,300 = 10 x 26 x 55**. The Ten Commandments stand at the core of the book of Deuteronomy, which is the word of YHWH (hence the number 26); and the number 55 is triangular ten—the sum of the digits 1 through 10, and also the sum of **23 + 32** in the system of numerical composition in ancient Israel. In short, when medieval Jewish scholars describe the Torah as consisting of the “Name” or when they say that the divine name YHWH is woven into the fabric of the text, they mean what they say. The way to transform sacred text into Scripture in ancient Israel (and Messianic Judaism as well in the formation of the Greek New Testament) is to weave the divine name into the fabric of the text. It is no coincidence that there are 2210 words in Paul’s Letter to the Galatians; for **2210 = 26 x 17 x 5**. Paul combines the two divine-name numbers and the number 5, which suggests that the book of Galatians is indeed the “Word of God” in a symbolic sense, and an integral part of the fifth and concluding segment of *The Completed Tanakh*. Nor is it coincidence that there are **14,352 (= 26 x 23 x 12 x 2)** words in the Book of the Twelve, with 6500 words after *atnach*, for 650 is the sum of the squares of 1 thru 12—in the Book of the Twelve.

Before we examine the first of the seven cantos in Nahum to illustrate the nature of logoprosodic analysis and its value in the interpretation of this book, let’s take a brief look at the middle verse in this masterpiece of numerical composition—2:11 [10]. The first three words of this verse are the most memorable words of the entire book, when read in Hebrew: *bûqâh ûmêbûqâh ûmêbullâqâh*. There is no way to do justice to the alliteration achieved here in English translation. My translation reads:

Destruction and devastation and dilapidation!
And hearts grow faint; and knees give way;
And anguish is in all loins—and the faces of all of them.
They are gathered as kindling.

This verse is the seventh and concluding strophe in the third canto (2:1–11 [1:15–2:10]), which portrays the sack of Nineveh. Note that there are **128 (= 2⁷)** words in the third canto, with **64 (2⁶)** words before and **64** words after *atnach*. At the same time, this same verse is also the first strophe in the fourth canto (2:11–14 [2:10–13]), the dirge on the lions’ den. And this verse is also closely connected with 1:9–10, as we will see.

The content of the fourth canto, which is introduced by 2:11 [10], reads as follows:

Where is the den of the lions,
and the cave for the young lions?
Where the lion went, the lioness was there,
the lion’s cub and none to frighten them away.

The lion is tearing sufficient for his cubs,
 and strangled prey for his lionesses.
 And he fills with torn flesh his lairs,
 and his dens with torn flesh.

Behold, I am against you, utterance of YHWH of hosts:
 and I will burn in smoke her chariots;
 And your young lions the sword will devour.
 And I will cut you off from the land of your prey;
 and it will be heard no more—
 the sound of your military heralds.

The key verse in 2:11 [10] constitutes the structural center of Nahum, which has 559 (= [17+26] x 13) words. The arithmological center falls on the Hebrew word *ûp̄ānê* (“and the faces of”), with 279 words on either side. A *meaningful center* is found by including three words on either side so as to read:

And anguish is in all loins—and the faces of all of them.
 They are gathered as kindling.

With these seven words in the center, the concentric compositional formula becomes:

$$559 = 276 + 7 + 276$$

The number **276** (= **23** x 12) is important in the composition of the Book of the Twelve as a whole, as well as here in Nahum. Its use here suggests that the author/composer of Nahum and the author/composer of the Book of the Twelve as a numerical composition are probably the same person—and that the book of Nahum may represent his crowning achievement.

There are 2252 letters in Nahum in Codex L (BHS). If the proposed correction in 3:10b is accepted (see commentary), we have **2254** (= **23** x 7 x 7 x 2) letters in Nahum; and the arithmological center falls between the words *ûp̄ānê kullām* (“and the faces of all of them”) in 2:11 [10] with **1127** (= **23** x 7 x 7) letters on either side of the absolute center. The *meaningful center* on the basis of letter-count is found by including 12 letters on either side of the absolute center, as follows:

<i>bkl mtnym wpny klm</i>	(Anguish is) in all loins and faces of all of them;
<i>qbsw p̄rwr</i>	they are gathered as kindling.

The concentric compositional formula in terms of letter-count is:

$$2254 = 1115 + 24 + 1115 = 23 \times 7 \times 7 \times 2$$

$$1115 + 24 = 1139 = 17 \times 67 \text{ letters in each “half” of Nahum}$$

The *meaningful center*, which is essentially the same on the basis of both word-count and letter-count, focuses on the totality of Nineveh’s punishment in the form of a “riddle in the middle” of the book of Nahum, the content of which is closely tied to 1:8–10. The enigmatic nature of the seven words in question is evident by the difficulty interpreters and translators continue to have with this verse, especially the phrase *qibbāšû pā’rûr*. The verb *qibbāšû* is the 3rd plural intensive form of the verbal root *qbš* (“gather, collect”), which may be rendered in its normal sense “they gathered.” The problem is the interpretation of the final word *pā’rûr*, which appears to be a substantive describing what is gathered. Since other terms from the same verbal root elsewhere suggest something like “boughs or cuttings (i.e., prunings) for burning,” a somewhat comparable construction in English might be the expression, “they gathered kindling.” Within its larger context, however, it seems better to interpret the phrase in a passive sense as “they are gathered as kindling (for burning).”

Note that there are **26** words in 2:12–13 [11–12] and that nine of these words consist of different epithets for the lion, which include the whole family, as it were: the full-grown male lion (*’aryēh*); the lioness (*lābî’*); the young lion, old enough to go in search of prey (*kāpîr*); and the lion cubs, which cannot yet seek prey for themselves (*gûr ’aryēh, and gōrāyw*). It is interesting to note that the middle word in this canto is the word “lion.” This leaves **17** words to describe the plight of the lions’ prey—the torn flesh which is consumed in the privacy of the lions’ den (i.e., in the city of Nineveh). Note also the letter-count in these same two verses:

2:12	58 = 26 + 32	{words before and after <i>atnach</i> }
2:13	49 = 26 + 23	{words before and after <i>atnach</i> }

The image presented in 2:11 [10] picks up on the mixed metaphor of 1:9–10, which marks the climax of the “bent” acrostic psalm of Nahum in the first canto (1:1–10). This verse is translated:

- 𐤁 Whatever you devise against YHWH,
a full end (*kālāh*) he himself will make
- 𐤁 It will not arise a second time, namely distress
for while like thorns matted together
and in the likeness of their drunken state, soaked with “drink”
- 𐤁 Devoured they will be like dry stubble—completely (𐤁𐤌𐤁)!

The idea of God’s enemies being consumed like chaff or dry stubble in a fire is easy to understand in light of parallel texts like Exod 15:7, “In the greatness of your majesty you overthrew your adversaries, you sent forth your fury, it consumed them like stubble.” And there are other texts that link “drunkenness,” “thorns,” and “stubble” such as Obad 16–18, where “drunkenness” is followed by the “burning” of the faithless and worthless “house of Esau.” The completeness of YHWH’s destruction of this enemy is underscored by the final word *mālē’* (“completely”), which is in turn underscored by repetition in the form of an acrostic *ml’* at the beginning of the three poetic lines.

The expression *kî ‘ad sîrîm səḥūkîm ūkəsob’ām səḥū’îm* in the first part of v 10 poses the greatest difficulty; for this is often described as one of the most difficult clauses to

interpret in the entire Bible. One cause of this difficulty appears to be the poet's decision to play with the numerical value of his own name in the construction of this canto. The numerical value of the name נַחֻם ("Nahum") is: $50 + 8 + 6 + 40 = 58 + 46 = 104$. The 104th word in Nahum falls on the 4th word in 1:10, which marks the middle of the concluding pair of dyads in the opening canto—in the middle of the two pairs of troublesome words. The compositional formula at this point is $104 = 58 + 46$ in terms of word count. In other words, the totals at this point, counting from the beginning of Nahum are 58 words before *atnach* and 46 words after *atnach*. The explicit occurrence of the prophet's name in the heading forms a "book-end" with the implicit (coded) appearance of the name "Nahum" in terms of word-count. Moreover the same totals appear a second time two words later—at the very end of the troublesome phrase in question, when the counting begins from the beginning of the second title in the two-part heading. Careful numerical composition of this sort helps to explain some of the peculiarities in grammatical structure (see also Nahum 1:12).

{Walk them through as much of the hand-out as time permits with focus on 1:1–10}

Nahum and the Book of the Twelve Prophets

SBL Section: The Book of the Twelve Prophets November 20, 2005

Files on the seven cantos in the book of Nahum may be downloaded from our website.
 See Master Table: <http://www.bibal.net/04/proj/proj-tnk.html>

Seven Cantos in the Book of Nahum

A	Psalm of Nahum—"bent" acrostic hymn of theophany	1:1–10
B	The Defeat of <i>Belial</i>	1:11–14
C	The Sack of Nineveh	2:1–11 [1:15–2:10]
X	Dirge on the Lions' Den	2:11–14 [10–13]
C'	Taunt Song: "Woe to the City of Bloodshed!"	3:1–7
B'	Taunt Song: "Are you better than <i>No-Amon</i> (Thebes)?"	3:8–13
A'	Locust Dirge—an Image of Immanent Ruin	3:14–19

Four Primary Compositional Numbers: 17, 23, 26 and 32

kbd = "glory"

כבוד

numerical value in 22-gematria: $(k = 11) + (b = 2) + (d = 4) = 17$

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Summary Data for the Book of Nahum

Letter-count in Codex L (BHS)	2252
Adjusted letter-count	2254 (= 23 x 7 x 7 x 2)
Mora-count	2166
Word-count in Codex L (BHS)	558
Adjusted word-count	559 {adding כל ("all") in 3:10b with LXX}
SAS (syntactic accentual-stress) units	353
<i>Briques</i> (primary SAS units)	163 {93.9% marked with <i>silluq</i> , <i>atnach</i> & <i>zaqeph</i> }
Versets	73
Verses	47
Strophes	37
Cantos	7

Middle verse	2:10 [9] with 23 verses on either side
Middle 2 words	<i>ûp̄anê kullām</i> ("and all their faces") in 2:11b [10b]
Middle word (adjusted)	<i>kullām</i> ("and all their faces") in 2:11b [10b]
Middle 2 letters	middle 2 letters in ופני ("and the faces") in 2:11b [10b]
Middle 2 letters (adjusted)	last 2 letters in ופני ("and the faces") in 2:11b [10b]

Word-Count in the Book of the Twelve—Progress Report

Posted 4/16/02 on www.bibal.net

Research Objective:	To demonstrate that the Book of the Twelve was composed in its original canonical form to have exactly 14,352 words and that this number was chosen for its symbolic significance. There are 12 books in this literary work; it is the word of YHWH (26 , numerical value of יהוה); and the work was written to the “glory of YHWH” (23 , numerical value of כבוד). The number 14,352 = (12 x 26 x 23) x 2 .
Methodology:	The Hebrew text of the Book of the Twelve in Codex L is the focus of a thorough numerical and prosodic analysis so as to identify the minimal textual emendations it would take to retrieve the presumed original canonical form of the Hebrew text.

Word-count for the Book of the Twelve in Codex L (obtained by computer):

Book Total Words before 'atnach after 'atnach

Hosea	2381	1283	1098
Joel	957	514	443
Amos	2042	1132	910
Obadiah	291	174	117
Jonah	688	380	308
Micah	1396	745	651
Nahum	558	299	259
Habakkuk	671	363	308
Zephaniah	767	385	382
Haggai	600	367	233
Zechariah	3128	1774	1354
Malachi	876	448	428
Totals	14,355	7864	6491

The eleven numbers in bold italic indicate the ones that already coincide with those in the “Possible Numerical Structure of the Book of the Twelve” in our Research Objective. Finding three words to remove so as to achieve the grand total of 14,352 is of little significance in light of the many textual problems already noted by numerous scholars in the Book of the Twelve. Our goal is to achieve a systematic restoration of the presumed original canonical composition of $14,352 = 7852 + 6500$ words. Though this means removing a net total of only three words, it involves systematic examination of all possible emendations, which involve a possible change in word count. The methodology used in this study includes a detailed prosodic and numerical analysis of the Hebrew text of a large corpus of material—roughly the same length as Deuteronomy.

Possible Numerical Structure of the Book of the Twelve in Its Original Canonical Form:

Hosea	2380	=	1283	+	1097	2380	=	17×140	[140 = sum of squares 1 thru 7]
Joel	952	=	510	+	442	442	=	17×26 ; 952	= 17×56 ; 510 = 17×30
Amos	2040	=	1130	+	910	2040	=	$17 \times 12 \times 10$; 910	= 26×35
Micah	1394	=	744	+	650	1394	=	17×82 ; 650	= 26×25 = sum of squares 1 thru 12
Nahum	559	=	299	+	260	559	=	$(17+26) \times 13$; 260	= 26×10
Habakkuk	676	=	364	+	312	676	=	26×26 ; 364	= 26×14 ; 312 = 26×12
Zephaniah	768	=	384	+	384	384	=	32×12	
Haggai	598	=	368	+	230	598	=	26×23 ; 368	= 23×16 ; 230 = 23×10
Zechariah	3128	=	1768	+	1360	3128	=	$17 \times 23 \times 8$; 1768	= $17 \times 26 \times 4$; 1360 = 17×80
Malachi	878	=	448	+	430	430	=	$(17+26) \times 10$	
Obadiah	291	=	174	+	117	289	=	17×17	{without “heading,” 2 words} / $172 = 43 \times 4$
Jonah	688	=	380	+	308	688	=	$(17+26) \times 16$; 680	= 17×40 {without 1:1 (8 words)}
Totals	14,352	=	7852	+	6500	all three numbers divisible by 26			

$$14,352 = (26 \times 23 \times 12) \times 2$$

$$6,500 = 26 \times 250 = 10 \times 650 \text{ \{650 = sum of squares of 1 thru 12\}}$$

II. The Psalm of Nahum: YHWH's Vengeance (1:1–10)

A. *YHWH Takes Vengeance against His Enemies* (1:1–2) [9.4]

1:1	An oracle / about Nineveh //	<u>8 2</u>	<u>2 2 0</u>
		Mic 7:17–Nah 1:1a	52 28 24
	Book of the vision / of Nahum / the Elkoshite //	׃ <u>16 3</u>	<u>4 0 4</u>
		Mic 7:16–Nah 1:1	67 33 34
1:2	⚡ A jealous and avenging God (<i>ʿEl</i>) / is YHWH /	<u>14 2</u>	<u>4 4 0</u>
		Mic 7:17–Nah 1:2a	60 32 28
	Avenging is YHWH / and a lord (<i>Ba ʿal</i>) of wrath //	⚡ <u>16 2</u>	<u>4 4 0</u>
		Mic 7:18–Nah 1:2b	51 29 22
	⚡ Avenging is YHWH / against his foes /	<u>13 2</u>	<u>3 0 3</u>
		1: 1–1:2c	17 10 7
	And he rages / against his enemies //	⚡ <u>13 2</u>	<u>3 0 3</u>
		Mic 7:17–Nah 1:2	70 36 34

B. *YHWH is Slow to Anger but Great in Power* (1:3) [5.5]

1:3	׃ YHWH / he is slow to anger / and great in power /	16 3	5 5 0
	and the guilty / he does not acquit //	⚡ <u>9 2</u>	<u>3 3 0</u>
		1:1b–3b	26 16 10
*	YHWH /	<u>4 1</u>	<u>1 0 1</u>
		1:2–3c	23 16 7
	In the whirlwind and in the storm / is his way /	15 2	3 0 3
	and clouds / are the dust of his feet //	<u>10 2</u>	<u>3 0 3</u>
		1:1–3	35 18 17

C. <i>YHWH Acts with Cosmic Consequences</i> (1:4)		[4.4]
1:4	נ He blasts the Sea / and he dries it up / and all the Rivers / he desiccates //	14 2 3 3 0 <u>12 2</u> <u>3 3 0</u> 1:1-4b 41 24 17
	ס Theya wither away (that is) Bashan / and Carmel / and the green of Lebanon / withers //	12 2 3 0 3 <u>13 2</u> <u>3 0 3</u> 1:1-4 47 24 23
D. <i>The Earth and Its Inhabitants Reel before YHWH</i> (1:5)		[4.4]
1:5	ן Mountains / quake before him / and the hills / melt away //	14 2 3 3 0 <u>14 2</u> <u>2 2 0</u> 1:4-5a 17 11 6
	י And the earth reels / before him [/] and the world / and all who dwell in it //	14 2 3 0 3 <u>14 2</u> <u>4 0 4</u> 1:2-5 53 27 26
E. <i>YHWH Acts with Cosmic Consequences</i> (1:6)		[4.4]
1:6	[י] In the presence of his fury / who can stand? / and who can rise up / in the heat of his anger ? //	12 2 4 4 0 <u>15 2</u> <u>4 4 0</u> 1:4-6a 32 19 13
	ן His wrath / is poured out like fire / and the rocks / are broken asunder by him //	13 2 3 0 3 <u>14 2</u> <u>3 0 3</u> 1:5-6 26 13 13
F. <i>YHWH is Good and a Refuge in the Day of Distress</i> (1:7-8)		[5.5]
1:7	ט Good is YHWH / indeed a stronghold / in the day of distress // [י] and he knows / those who take refuge in him //	6 1 2 2 0 12 2 3 3 0 <u>12 2</u> <u>3 0 3</u> 1:5-7 34 18 16
1:8	And in the sweeping torrent / [כ] a full end (<i>kālāh</i>) / he will make of her place // and his enemies / he pursues into darkness //	7 1 2 2 0 12 2 3 3 0 <u>12 2</u> <u>3 0 3</u> 1:3-8 69 37 32

G. *YHWH is Bringing Complete Destruction—a Full End* (1:9–10) [4.9]

1:9	𐤁	Whatever you (f. pl.) devise / concerning YHWH /	<u> 11 2_</u>	<u> 4 4 0</u>
			1:6–9a	34 22 12
		A full end (<i>kālāh</i>) / he himself is making //	<u> 9 2_</u>	<u> 3 3 0</u>
			1:7–9a	23 17 6
	𐤁	Distress / will not arise a second time //	<u> 14 2_</u>	<u> 4 0 4</u>
			1:7–9	27 17 10
1:10		For / while like thorns matted together /	<u> 12 2_</u>	<u> 4 4 0</u>
			1:1–10a	104 58 46
		And <i>in</i> a drunken state / soaked with “drink” //	<u> 11 2_</u>	<u> 2 2 0</u>
			1:1b–10b	104 58 46
	𐤁	Devoured they will be / like dry stubble / completely //	<u> 14 3_</u>	<u> 4 0 4</u>
			1:7–10	37 23 14

Scansion of the “Bent” Acrostic Hymn of Theophany (1:1–10)

		Morae	SAS units	Word-Count
1:1	<i>maśśāʾ</i> / <i>nîṇəwēh</i> ^	<u> 8 2_</u>		2 = 2 + 0
	<i>sēper ḥāzôn</i> / <i>naḥûm</i> / <i>hāʿelqōšîʿ</i> :	16	2	4 = 0 + 4
1:2	<i>ʿél qannôʾ</i> / <i>wəṇōqém</i> YHWH /	14	2	4 = 4 + 0
	<i>nōqém</i> Yhwh / <i>ûbāʿal ḥēmāh</i> ^	<u> 16 2_</u>		4 = 4 + 0
	<i>nōqém yhwh</i> / <i>ləṣārāyw</i> /	13	2	3 = 0 + 3
	<i>wəṇôṭēr hûʾ</i> / <i>ləʾōyəbāyw</i> :	<u> 13 2_</u>		3 = 0 + 3
1:3	Yhwh / <i>ʿerek ʾappáyim</i> / <i>ûḡədol-kōah</i> /	16	3	5 = 5 + 0
	<i>wənaqqéh</i> / <i>lôʾ yənaqqéh</i> ^	9	2_	3 = 3 + 0
	Yhwh /	4	1	1 = 0 + 1
	<i>bəsûpāh ûḥiśʿārāh</i> / <i>darkô</i> /	15	2	3 = 0 + 3
	<i>wəʿānān</i> / <i>ʾābāq raḡlāyw</i> :	<u> 10 2_</u>		3 = 0 + 3