

# Genesis 2:1–25—Logotechnical Prosodic Analysis

## Translation and Textual Notes

### I. Creation of Humans and the Garden of Eden

Gen 2:1–25

#### A. Strophe 1: After Completing His Work God Rested on the Seventh Day (2:1–3) [11.8]

2:1	And the heavens and the earth / were finished / and all their host //	16 2	3 3 0
		<u>7 1</u>	2 2 0
2:2	And God finished / on <b>the seventh<sup>a</sup> day</b> / his work / which he had made //	17 2	4 4 0
	And he rested / on <b>the seventh day</b> / from all his work / that he had made //	<u>10 2</u>	3 3 0
		13 2	3 0 3
		<u>12 2</u>	<u>4 0 4</u>
		1:31–2:2	<b>34 21 13</b>
2:3	And God blessed / <b>the seventh day</b> / and he sanctified / it //	19 2	5 5 0
	Because on it he rested / from all his work / that by creating / God had made //	<u>9 2</u>	2 2 0
		14 2	5 0 5
		<u>15 2</u>	<u>4 0 4</u>
		1:27–2:3	133 <b>92</b> 41

#### B. Strophe 2: Before the First Rain a Surge Welled up to Water the Land (2:4–6) [11.10]

2:4	These are the generations of the heavens / and the earth / when they were created //	19 2	4 4 0
	on the day / YHWH-God / created / earth / and the heavens //	7 1	1 1 0
		<u>23 5</u>	<u>6 0 6</u>
		2:1–4	<b>46 24 22</b>
2:5	And no / shrub of the field / was yet on the earth /	<u>19 3</u>	<u>6 6 0</u>
		2:4–5a	<b>17 11 6</b>
	And no plant of the field / had yet sprung up //	<u>14 2</u>	<u>5 5 0</u>
		2:3–5b	<b>38 23 15</b>
	For YHWH-God / had not sent rain upon the earth / and there was no human ( <i>adam</i> ) / to work the ground ( <i>adama</i> ) //	22 2	7 0 7
		<u>19 2</u>	<u>5 0 5</u>
		2:5	<b>23 11 12</b>
2:6	And a surge / would well up from the earth //	12 2	4 4 0
	and it would water / all the face of the ground ( <i>adama</i> ) //	<u>16 2</u>	<u>5 0 5</u>
		2:5–6	<b>32 15 17</b>

**C. Strophe 3: God Planted a Garden in Eden in Which He Placed the Human (2:7–8) [9.6]**

2:7	And YHWH-God formed / the human ( <i>ha-adam</i> ) / of dust / from the earth / And he breathed in his nostrils / the breath of life // and the human ( <i>ha-adam</i> ) / <sup>a</sup> became / a living being //	19 2 12 2 13 2 <u>16 3</u>	5 5 0 3 3 0 4 4 0 <u>4 0 4</u>
		2:4–7	59 32 27
2:8	And YHWH-God / planted / a garden in Eden / in the east // and there he placed / the human / whom he had formed //	20 3 <u>19 3</u>	6 6 0 <u>6 0 6</u>
		2:2–8	101 52 49

**D. Strophe 4: God Grew Trees—including Trees of Life and Knowledge (2:9–10) [10.7]**

2:9	And YHWH-God / caused to spring up \ <sup>a</sup> from the ground ( <i>adama</i> ) / every tree / desirable to look at \ <sup>b</sup> and good to eat // and the Tree of Life / in the middle of the garden /	20 3 17 2 <u>13 2</u>	5 5 0 6 6 0 <u>4 0 4</u>
		2:8–9c	27 17 10
	And the Tree / of the Knowing / of Good and Evil //	<u>12 3</u>	<u>4 0 4</u>
		2:6–9	56 33 23
2:10	And a river / goes out from Eden to water / the garden // and from there / it divides / it becomes / four river-heads //	22 3 10 2 <u>14 2</u>	6 6 0 2 0 2 <u>3 0 3</u>
		2:9–10	30 17 13

**E. Strophe 1: A River from Eden Becomes Four “River-Heads” (2:11–14) [6.4.4.6]**

2:11	The name of the one / is Pishon (Spreader) // it encircles / the land of Havilah /	11 2 <u>18 2</u>	3 3 0 <u>6 0 6</u>
		2:8–11b	51 26 25
	Where there is / gold //	<u>9 2</u>	<u>3 0 3</u>
		2:10–11	23 9 14
2:12	And the gold / of that land \ <sup>a</sup> is good // there (too) are bdellium / and the precious-stone carnelian.//	14 2 <u>14 2</u>	4 4 0 <u>4 0 4</u>
		2:9–12	50 24 26
2:13	And the name of the second river / is Gihon (Gusher) // it encircles / <span style="border: 1px solid black; padding: 2px;">all the land</span> of Cush //	17 2 <u>14 2</u>	4 4 0 <u>6 0 6</u>
		2:10–13	41 17 24
2:14	And the name of the third river / is Hiddekel (Tigris) /	<u>17 2</u>	<u>4 4 0</u>
		2:9–14a	<b>64 32 32</b>

It goes / to the east of Assyria //	_12 2_	<u>4 4 0</u>
	2:12-14b	<b>26 16 10</b>

And the fourth river / it is Perat (Euphrates) //	_18 2_	<u>4 0 4</u>
	2:11-14	<b>42 19 23</b>

**F. Strophe 1: God Prohibits Eating the Fruit of the Tree of Knowledge (2:15-17) [7.10]**

2:15 And YHWH-God / took \ <sup>a</sup> the human ( <i>ha-adam</i> ) //	19 2	5 5 0
and he set him in the Garden of Eden /	12 1	3 0 3
to work it / and to watch it //	_10 2_	<u>2 0 2</u>
	2:13-15	<b>32 17 15</b>

2:16 And YHWH-God \ <sup>a</sup> commanded / the human ( <i>ha-adam</i> ) /	_19 2_	<u>5 5 0</u>
	2:12-16a	<b>45 26 19</b>

Saying //	_4 1_	<u>1 1 0</u>
	2:13-16b	<b>38 23 15</b>

From every tree of the garden / you may freely eat //	_16 2_	<u>5 0 5</u>
	2:12-16	<b>51 27 24</b>

2:17 But from the Tree / of the Knowing \ <sup>a</sup> of Good and Evil /	15 2	4 4 0
you shall not eat / from it //	9 2	3 3 0
for / on the day \ <sup>b</sup> that you eat from it / you shall surely die //	_19 3_	<u>6 0 6</u>
	2:15-17	<b>34 18 16</b>

**G. Strophe 5: God Decides to Make a Suitable Mate for the Human (2:18-19) [6.9]**

2:18 And YHWH-God / said /	13 2	3 3 0
it is not good / for the human ( <i>ha-adam</i> ) to be alone //	17 2	5 5 0
I will make him a helper / corresponding to him //	_12 2_	<u>4 0 4</u>
	2:15-18	<b>46 26 20</b>

2:19 And YHWH-God formed / from the ground ( <i>adama</i> ) /	20 2	4 4 0
every beast of the field / and every winged bird of the sky /	_18 2_	<u>8 8 0</u>
	2:14-19b	<b>66 46 24</b>

And he brought (each one) \ <sup>a</sup> to the human ( <i>ha-adam</i> ) /	_12 1_	<u>3 3 0</u>
	2:18-19c	<b>27 23 4</b>

To see what he would call it //	9 1	4 4 0
and whatever the human ( <i>ha-adam</i> ) called it /	16 1	5 0 5
as a living being / that became its name //	_10 2_	<u>4 0 4</u>
	2:17-19	<b>53 34 19</b>

*H. Strophe 1: God “Builds” Woman from His Rib while the Human Sleeps (2:20–22) [10.11]*

2:20	And the human called out \ <sup>a</sup> names / for all the animals /	22	2	5	5	0
	and for <all> <sup>b</sup> the birds of the sky /		10	1	2	2
	and for all / the animals of the field //		<u>11</u>	<u>2</u>	<u>3</u>	<u>3</u>
		2:18–20b			50	37
	But for the human / there was not found a helper \ <sup>c</sup> fit for him //		<u>20</u>	<u>2</u>	<u>5</u>	<u>0</u>
		2:17–20			68	44
2:21	And YHWH-God caused a deep sleep / to fall / on the human /		<u>25</u>	<u>3</u>	<u>6</u>	<u>6</u>
		2:16–21a			85	56
	And he slept //		5	1	1	1
	and he took / one of his ribs /		11	2	3	0
	and he closed up the flesh / in its place //		<u>12</u>	<u>2</u>	<u>3</u>	<u>0</u>
		2:20–21			28	17
2:22	And YHWH-God built / the rib /		<u>18</u>	<u>2</u>	<u>5</u>	<u>5</u>
		2:14–22a			119	75
	That he had taken from the human ( <i>ha-adam</i> ) / into a woman //		16	2	5	5
	and he brought her / to the human ( <i>ha-adam</i> ) //		<u>14</u>	<u>2</u>	<u>3</u>	<u>0</u>
		2:21–22			26	17

*I. Strophe 1: Man and Woman are One Flesh—Nude But Not Ashamed (2:23–25) [8.11]*

2:23	And the human ( <i>ha-adam</i> ) / said /		10	2	2	2
	“This time / she is it—bone from my bones /		<u>13</u>	<u>2</u>	<u>4</u>	<u>4</u>
		2:21–23a			32	23
	And (she is) flesh \ <sup>a</sup> from my flesh //		<u>12</u>	<u>1</u>	<u>2</u>	<u>2</u>
		2:21–23b			34	25
	Indeed, this one \ <sup>b</sup> will be called Woman /		11	1	3	0
	for from Man ( <i>Ish</i> ) / she was taken //		<u>13</u>	<u>2</u>	<u>4</u>	<u>0</u>
		2:18–23			96	62
2:24	Therefore / a man leaves / his father \ <sup>a</sup> and his mother //		19	3	8	8
	and he clings to his wife / and they become / one flesh //		<u>21</u>	<u>3</u>	<u>5</u>	<u>0</u>
		2:22–24			41	26
2:25	And the two of them / were nude /		12	2	3	3
	the human ( <i>ha-adam</i> ) \ <sup>a</sup> and his wife //		10	1	2	2
	and they were not / ashamed //		<u>10</u>	<u>2</u>	<u>2</u>	<u>0</u>
		2:22–25			48	31

## Scansion in Accentual Stress Units:

$$\begin{aligned}
 & (11.8).(11.10) . (9.6).(10.7) . (6.4.4.6) . (7.10).(6.9) . (10.11).(8.11) \\
 & = (19 + 21) + (15 + 17) + 20 + (18 + 14) + (21 + 19) = (40 + \mathbf{32}) + 20 + (\mathbf{32} + 40) = 164 \\
 & = 72 + 20 + 72 = 164 \qquad \text{or: } \mathbf{92 // 92} \qquad \text{[with pivot counted in each half]} \\
 & \qquad \qquad \qquad \{ \mathbf{92} = \mathbf{23} \times 4 \}
 \end{aligned}$$

Concentric Compositional Formula: 328 = 164 + 0 + 164 [word count]

**Notes:**

- 2:2<sup>a</sup> Samaritan Pentateuch, LXX and Syriac read **הַשְּׁשִׁי** (“sixth”) in place of **הַשְּׁבִיעִי** (“seventh”) in MT because of the suggestion that God’s work continued on the Sabbath.
- 2:7<sup>b</sup> Reading *mērākā* preceded immediately by *ga’yā* (= *meteg*) in BHS as disjunctive.
- 2:9<sup>a</sup> Reading *paštā* here immediately before *zaqēp qātôn* in BHS as conjunctive.
- 2:9<sup>b</sup> Reading *tīp̄ha* here in BHS as conjunctive.
- 2:12<sup>a</sup> Reading *tīp̄ha* here in BHS as conjunctive.
- 2:15<sup>a</sup> Reading *tīp̄ha* here in BHS as conjunctive.
- 2:16<sup>a</sup> Reading *paštā* here in BHS as conjunctive.
- 2:17<sup>a</sup> Reading *paštā* here in BHS as conjunctive.
- 2:17<sup>b</sup> Reading *təb̄îr* here in BHS as conjunctive.
- 2:19<sup>a</sup> Reading *paštā* here in BHS as conjunctive.
- 2:20<sup>a</sup> Reading *gereš* here in BHS as conjunctive.
- 2:20<sup>b</sup> On the addition of the word **כָּל** (“all”) here, see Observation 3 below. I have not altered the word-count in Codex L (BHS) at this point in time.
- 2:20<sup>c</sup> Reading *tīp̄ha* here in BHS as conjunctive.
- 2:23<sup>a</sup> Reading *tīp̄ha* here in BHS as conjunctive.
- 2:23<sup>b</sup> Reading *paštā* here in BHS as conjunctive.
- 2:24<sup>a</sup> Reading *tīp̄ha* here in BHS as conjunctive.
- 2:25<sup>a</sup> Reading *tīp̄ha* here in BHS as conjunctive.

## Summary of the Logotechnical Prosodic Analysis

1. Genesis 2:1–25 has nine strophes: 2:1–3, 4–6, 7–8, 9–10, 11–14, 15–17, 18–19, 20–22 and 23–25.

A	2:1–2	3 balanced dyads:	$(16 + 7) + (17 + 10) + (19 + 6)$	= 23 + 27 + 25	morae
	1:3	2 balanced dyads:	$(19 + 9) + (14 + 14)$	= 28 + 29	morae
B	1:4–6	2 quatrains + pivot:	$([19+7]+[23+19]) + 14 + ([22+19]+[12+16])$	= 68 + 14 + 69	morae
C	1:7	2 balanced dyads:	$(19 + 12) + (13 + 16)$	= 31 + 29	morae
	1:8	balanced dyad:	$(20 + 19)$	= 20 + 19	morae
D	1:9–10	2 balanced triads + pivot:	$(20 + 17 + 13) + 12 + (22 + 10 + 15)$	= 50 + 12 + 47	morae

X	1:11–12	2 balanced dyads + pivot:	$(11 + 18) + 9 + (14 + 14)$	= 29 + 9 + 28	morae
	1:13–14	2 balanced dyads + pivot:	$(17 + 14) + 17 + (12 + 18)$	= 31 + 17 + 30	morae

D'	1:15–17	2 balanced triads + pivot:	$(19+[12+10]+19) + 4 + (16+[15+9]+19)$	= 68 + 14 + 69	morae
C'	1:18	balanced dyad + pivot:	$(13 + 17 + 12)$	= 13 + 17 + 12	morae
	1:19	2 balanced dyads + pivot:	$(20 + 18) + 12 + (9 + [16 + 10])$	= 38 + 12 + 35	morae
B'	2:20	quatrain & triad:	$(22 + 21) + (20 + 25)$	= 43 + 45	morae
	2:21–22	2 balanced dyads + pivot:	$([5 + 11] + 12) + 18 + (16 + 14)$	= 28 + 18 + 30	morae
A'	2:23	2 balanced dyads + pivot:	$(10 + 13) + 12 + (11 + 13)$	= 23 + 12 + 24	morae
	2:24	balanced dyad:	$(19 + [8 + 13])$	= 19 + 21	morae
	2:25	balanced triad:	$(12 + 10 + 10)$	= 12 + 10 + 10	morae

2. The first strophe (2:1–3) has two parts: 2:1–2 and 3.
- 1:31–2:2      **34** (= **17** x 2) words
  - 1:27–2:3      **92** (= **23** x 4) words before *atnach*
3. The second strophe (2:4–6) is a single part arranged in 5 subdivisions on the basis of word-count: 2:4, 5a, 5b, 5cd and 6.
- 2:1–4            **46** (= **23** x 2) words
  - 2:4–5a          **17** words
  - 2:3–5b          **23** words before *atnach*
  - 2:5              **23** words
  - 2:5–6          **32** words and **17** words after *atnach*
4. The third strophe (2:7–8) has two parts: 2:7 and 8.
- 2:4–7            **32** words before *atnach*
  - 2:2–8            **52** (= **26** x 2) words before *atnach*
5. The fourth strophe (2:9–10) is a single part arranged in 3 subdivisions on the basis of word-count: 2:6ab, 6c and 7a.
- 2:8–9c          **17** words before *atnach*
  - 2:6–9            **23** words after *atnach*
  - 2:9–10          **17** words before *atnach*

6. The fifth strophe (2:11–14) has two parts arranged in 6 subdivisions on the basis of word-count: 2:11ab, 11c, 12, 13, 14a and 14bc.
- 2:8–11b      **51** (= **17** x 3) words and **26** words before *atnach*
  - 2:10–11      **23** words
  - 2:9–12      **26** words after *atnach*
  - 2:9–14a      **64 = 32 + 32** [compositional formula]
  - 2:11–14      **23** words after *atnach*
7. The sixth strophe (2:15–17) is a single part arranged in 5 subdivisions on the basis of word-count: 2:15, 16a, 16b, 16c and 17.
- 2:13–15      **32** words and **17** words before *atnach*
  - 2:12–16a      **26** words before *atnach*
  - 2:13–16b      **26** words before *atnach*
  - 2:12–16      **51** (= **17** x 3) words
  - 2:15–17      **34** (= **17** x 2) words
8. The seventh strophe (2:18–19) has two parts arranged in 4 subdivisions on the basis of word-count patterns: 2:18, 19ab, 19c and 19d–e.
- 2:15–18      **46** (= **23** x 2) words and **26** words before *atnach*
  - 2:14–19b      **46** (= **23** x 2) words before *atnach*
  - 2:18–19c      **23** words before *atnach*
  - 2:17–19      **34** (= **17** x 2) words before *atnach*
9. The eighth strophe (2:20–22) has two parts arranged in 6 subdivisions on the basis of word-count patterns: 2:20ab, 20c, 21a, 21b–d, 22a and 22bc.
- 2:17–20      **68** (= **17** x 4) words
  - 2:16–21a      **85** (= **17** x 5) words
  - 2:20–21      **17** words before *atnach*
  - 2:14–22a      **119** (= **17** x 7) words
  - 2:21–22      **26** words and **17** words before *atnach*
10. The ninth strophe (2:23–25) has three parts arranged in 5 subdivisions on the basis of word-count patterns: 2:23a, 23b, 23cd, 24 and 25.
- 2:21–23a      **32** words and **23** words before *atnach*
  - 2:21–23b      **34** (= **17** x 2) words
  - 2:18–23      **96** (= **32** x 3) words and **34** (= **17** x 2) words after *atnach*
  - 2:22–24      **26** words before *atnach*
  - 2:22–25      **17** words after *atnach*

## Observations

1. The seven strophes in Gen 2:1–25 may be outlined in a 9-part concentric pattern, which is determined primarily on prosodic grounds in terms of the inverse concentric arrangement of syntactic accentual-stress units, rather than content as such—though repetition of themes underscores the concentric structure found in the prosodic analysis to some degree.

### **Creation of Humans and the Garden of Eden**

**Gen 2:1–25**

A	S1: After completing his work, God rested on the seventh day	[11.8]	2:1–3
B	S2: In the absence of rain, a surge welled up to water the earth	[11.10]	1:4–6
C	S3: God planted a garden in Eden in which he placed the human	[8.6]	1:7–8
D	S4: God grew trees—including the trees of life and knowledge	[11.7]	1:9–10
X	S5: <b>A river from Eden becomes four “river-heads”</b>	[6.4.4.6]	1:11–14
D'	S6: Adam is not to eat fruit from the tree of knowledge of good & evil	[7.11]	1:15–17
C'	S7: God decides to make Adam a mate / naming of the animals	[8.6]	1:18–19
B'	S8: God “builds” woman from Adam’s “rib” while he is asleep	[10.11]	2:20–22
A'	S9: The man and the woman are “one flesh”—nude but not ashamed	[8.11]	2:23–25

2. The focus on the four rivers that branch from a single river flowing out of the Garden of Eden poses a “riddle in the middle” of the concentric structural design of Genesis 2; for we are dealing here with symbolic meaning. David Crookes finds information here about that pertains to his understanding of the presumed “Music of the Bible.” When I understand what he sees here, that will be incorporated into this report.
3. To avoid any suspicion that God was active on the 7<sup>th</sup> day, the Samaritan Pentateuch (and the LXX and Syriac) reads the “6<sup>th</sup> day” in 2:2a. Targum Onqelos reflects the same concern by using different verbs for finishing in this verse. G. Wenham (WBC 1 [1987], p. 3) uses the pluperfect—“had finished his work.” It is better to render the text literally in Gen 2:2 (with RSV)—“on the seventh day God finished his work which he had done.”

When Jesus chose to “violate” the law of the Sabbath, he did so with a miracle of healing (Matt 12:9–13). Moreover, he argued that it is lawful within traditional Jewish interpretation to rescue a sheep that falls into a pit on the Sabbath. He also said: “The Sabbath was made for humankind, and not humankind for the Sabbath; so the Son of Man is lord even of the Sabbath” (Mark 2:27–28).

In one sense, the work God finished on that first Sabbath (the seventh day of Creation), suggests an important principle. God’s Torah must not be reduced to a list of 613 commandments to be applied literally in all circumstances. The “work” that is permitted on the Sabbath is God’s own work in completing the creation process. For us, this applies specifically in the matter of healing on both the individual and corporate level. We are our “brother’s keeper” and the work of bringing about God’s **שְׁלוֹמִים** (“peace”) on earth is not prohibited on the Sabbath.

4. In terms of the 1235 letters in Gen 2:1–25, the **gematrical center** falls in the first letter of the word **אֵת** (marker for definite direct object) in 2:13b, with 617 letters on either side. The initial *gematrical compositional formula* is:

$$\begin{aligned}
 1235 &= 617 + 1 + 617 && \text{[letter-count]} \\
 \text{or: } &618 // 618 && \text{[letter-count—with “pivot” included in each half]} \\
 &\{1235 = 13 \times (5 \times 19)\}
 \end{aligned}$$

It is not easy, however, to see what the intended **gematrixal center** was in terms of a selected group of letters within a given phrase as such. The problem may be in 2:20a, where some Hebrew manuscripts (and the ancient versions) add the word “all” to read:

ול<כל> עוף השמים and to <all> the birds of the sky

If the word כל is added here, the *gematrixal compositional formula* becomes:

$$1237 = 618 + 1 + 618 \quad \text{[letter-count]}$$

$$\text{or: } 619 // 619 \quad \text{[letter-count—with “pivot” included in each half]}$$

The central phrase would then include 11 letters in 2:13b:

סובב את כל ארץ encircling the whole land

The numerical value of this phrase is:

$$400 \text{ gematria: } [60 + 6 + 2 + 2] + [1 + 400] + [20 + 30] + [1 + 200 + 90] = 812$$

$$22 \text{ gematria: } [15 + 6 + 2 + 2] + [1 + 22] + [11 + 12] + [1 + 20 + 18] = 110$$

With the addition of the word כל in 2:20a, the *gematrixal compositional formula* becomes:

$$1237 = 613 + 11 + 613 \quad \text{[letter-count]}$$

$$\text{or: } \mathbf{624 // 624} \quad \text{[letter-count—with “pivot” included in each half]}$$

$$\{624 = 26 \times 24\}$$

5. In terms of the 328 words in Genesis 2:1–25, the **arithmological center** falls between the words כל ארץ (“all the land”) in 2:13b, with 164 words on either side. The initial **concentric compositional formula** is:

$$328 = 164 + 0 + 164 \quad \text{[word count]}$$

One candidate for the **meaningful center** is found by adding one word on either side of the **arithmological center**, as follows:

כוש כל ארץ את all the land of Cush

In this instance, the **concentric compositional formula** becomes:

$$328 = 162 + 4 + 162 \quad \text{[word count]}$$

$$\text{or: } 166 // 166 \quad \text{[word count—with “pivot” included in each half]}$$

The **meaningful center** may be expanded to include 6 words on either side of the **arithmological center**.

- השני גיחון The second is Gihon;  
הוא הסובב It encircles  
את כל ארץ כוש all the land of Cush;  
13 ושם הנהר השלישי חדקל And the name of the third river is Hiddekel.

In this instance, the **concentric compositional formula** becomes:

$$328 = 158 + 12 + 158 \text{ [word count]}$$

$$\text{or: } \mathbf{170 // 170} \text{ [word count—with “pivot” included in each half]}$$

$$\{\mathbf{170} = \mathbf{17} \times \mathbf{10}\}$$

6. Summary of the concentric compositional formulae for Gen 2:1–25:

$$328 = 158 + 12 + 158 \quad \text{or: } \mathbf{170 // 170} \quad \{\mathbf{170} = \mathbf{17} \times \mathbf{10}\}$$

$$328 = 150 + 28 + 150 \quad \text{or: } 178 // 178$$

{with others in between}

$$328 = 12 + 304 + 12 \quad \text{or: } 316 // 316$$

$$328 = 5 + 318 + 5 \quad \text{or: } \mathbf{323 // 323} \quad \{\mathbf{323} = \mathbf{17} \times \mathbf{19}\}$$

$$164 = 72 + 20 + 72 \quad \text{or: } \mathbf{92 // 92} \quad \text{syntactic accentual-stress units}$$

$$\{\mathbf{92} = \mathbf{23} \times \mathbf{4}\}$$

$$\mathbf{69} = 30 + 9 + 30 \quad \text{or: } \mathbf{39 // 39} \quad \text{briques (primary accentual-stress units)}$$

$$\{\mathbf{69} = \mathbf{23} \times \mathbf{3} \text{ and } \mathbf{39} = \mathbf{13} \times \mathbf{3}\}$$

7. In the prosodic structure of Gen 2:1–13, the basic building blocks (**briques**) in each poetic **verset** are the **primary syntactic accentual stress units**. These sub-units are delineated by the Masoretes, who marked the boundaries with one of the following:

- **Soph Pasuq** A large colon following a word signifies the end of a verse, which does not always coincide with the end of a sentence.
- **Atnach** A small caret-like mark (like ^) beneath the consonantal text, pointing upward, is used to divide most verses. Its primary importance for our purposes concerns its use in the matter of numerical composition—i.e., the total word-count in each line is divided into the number of words before and after *atnach*.

In the prosodic analysis presented with the translation (above), the presence of these two primary disjunctive markers is indicated with a double slash (//). Gen 2:1–25 has 69 **briques** (primary stress units), 49 of which are marked by *soph pasuq* (25 times, at the end of each verse) and *atnach* (24 times, in each verse, except verse 1,). The boundaries of the 20 remaining **briques** are marked by *revia* (3 times, in verses 5, 7 and 19), *zaqeph parvum* (16 times, in verses 1 [twice], 3 [twice], 5 [twice], 7, 9, 10, 14, 19, 20, 21, 23 [twice] and 24), and *tabîr* (verse 22)

8. The prosodic structure of Gen 2:1–25, in terms of its **briques** (primary syntactic accentual-stress units), may be displayed as follows: ^ represents *atnach*; : represents *soph pasuq*; and † represents all other accent markers.

I A <sup>1</sup> wayəkullû haššāmayim wəhā<sup>ˈ</sup>āreš wəkol šəbā<sup>ˈ</sup>ām :  
<sup>2</sup> wayəkal ʔēlōhîm bayyôm haššəbî<sup>ˈ</sup>† məla<sup>ˈ</sup>ktô ʔăšer ʿāsāh ^  
wayyišbôt bayyôm haššəbî<sup>ˈ</sup>† mikkol məla<sup>ˈ</sup>ktô ʿāsāh :  
<sup>3</sup> wayəbārek ʔēlōhîm ʔet yôm haššəbî<sup>ˈ</sup>† wayəqaddēs ʔōtô ^  
kî bô šābat mikkol məla<sup>ˈ</sup>ktô † ʔăšer bārā<sup>ˈ</sup> ʔēlōhîm la<sup>ˈ</sup>āsôt :

B <sup>4</sup> ʔelleh tōlədōt haššāmayim wəhā<sup>ˈ</sup>āreš bəhibbārə<sup>ˈ</sup>ām ^  
bəyôm ʿāsôt yhw ʔēlōhîm ʔereš wəšāmāyim :  
<sup>5</sup> wəkol sīah haššādeh † ʔerem yihyeh bā<sup>ˈ</sup>āreš †  
wəkol ʿéseḅ haššādeh ʔerem yišmāh ^  
kî lō<sup>ˈ</sup> himṭîr yhw ʔēlōhîm ʿal hā<sup>ˈ</sup>āreš †  
wə<sup>ˈ</sup>ādām ʔayin la<sup>ˈ</sup>ābōd ʔet hā<sup>ˈ</sup>ādāmāh :  
<sup>6</sup> wə<sup>ˈ</sup>ēd ya<sup>ˈ</sup>āleh min hā<sup>ˈ</sup>āreš ^ wəhišqāh ʔet kol pənē hā<sup>ˈ</sup>ādāmāh :

C <sup>7</sup> wayyišer yhw ʔēlōhîm ʔet hā<sup>ˈ</sup>ādām † ʿāpār min hā<sup>ˈ</sup>ādāmāh †  
wayyipah bə<sup>ˈ</sup>appāyw nišmat ḥayyîm ^  
wayəhî hā<sup>ˈ</sup>ādām lənepeš ḥayyāh :  
<sup>8</sup> wayyiṭa<sup>ˈ</sup> yhw ʔēlōhîm gan bə<sup>ˈ</sup>ēden miqqedem ^  
wayyāsem šām ʔet hā<sup>ˈ</sup>ādām ʔăšer yāšār :

II D <sup>9</sup> wayyišmah yhw ʔēlōhîm min hā<sup>ˈ</sup>ādāmāh †  
kol ʿeš neḥmād ləmar<sup>ˈ</sup>eh wəṭōḅ ləma<sup>ˈ</sup>ākāl ^  
wə<sup>ˈ</sup>eš haḥayyîm bəṭōk haggān hadda<sup>ˈ</sup>at ṭōḅ wāra<sup>ˈ</sup> :  
<sup>10</sup> wənāhār yōšē<sup>ˈ</sup> mē<sup>ˈ</sup>ēden ləhašqōt ʔet haggān ^  
wûmiššām yippārēd † wəhāyāh lə<sup>ˈ</sup>arbā<sup>ˈ</sup>āh rā<sup>ˈ</sup>šîm :

X <sup>11</sup> šēm hā <sup>ˈ</sup> ehād pišôn ^ hû <sup>ˈ</sup> hassōḅēḅ ʔet kol ʔereš haḥwîlāh ʔăšer šām hazzāhāḅ :	
<sup>12</sup> ūzāḥāḅ hā <sup>ˈ</sup> āreš hahî <sup>ˈ</sup> ṭōḅ ^	šām habbədōlah wə <sup>ˈ</sup> eḅen haššōham :
<sup>13</sup> wəšēm hannāhār haššēnî gîḥôn ^	hû <sup>ˈ</sup> haḥḥōḅēḅ ʔet <span style="border: 1px solid black; padding: 2px;">kol ʔereš</span> kūš :
<sup>14</sup> wəšēm hannāhār haššəlîšî hiddeqel †	hû <sup>ˈ</sup> hahōlēk qidmat ʔaššûr ^
wəhannāhār hārəḅî <sup>ˈ</sup> hû <sup>ˈ</sup> pərāt :	

- D' <sup>15</sup> wayyiqah yhwh 'ēlōhîm 'et ha'ādām ^  
wayyanniḥēhû bəḡan 'ēden lə'obdāh ûləšomrāh :
- <sup>16</sup> wayešaw yhwh 'ēlōhîm 'al hā'ādām lē'mōr ^ mikkōl 'eš haggān 'āqōl tō'kēl :  
<sup>17</sup> ūmē'eš hadda'at tōb wārā' lō' tō'kal mimmennū ^  
kî bayôm 'āqolkā mimmennū mōt tāmūt :
- III C' <sup>18</sup> wəyō'mer yhwh 'ēlōhîm lō' tōb ḥeyōt hā'ādām ləbaddō ^  
'e'ēseh lô 'ezer kəneḡdō :
- <sup>19</sup> wayyišer yhwh 'ēlōhîm min hā'ādāmāh †  
kol ḥayyat ḥasśādeh wə'ēt kol 'ōp ḥasśāmayim †  
wayyābē' 'el hā'ādām lir'ōt mah yiqrā' lô ^  
wqōl 'āšer yiqrā' lô hā'ādām nepeš hū' šəmō :
- B' <sup>20</sup> wayyiqrā' hā'ādām šēmōt ləkol ḥabbəhēmāh ûlə'ōp ḥasśāmayim †  
ûləqōl ḥayyat ḥasśādeh ^ ûlə'ādām lō' māšā' 'ezer kəneḡdō :  
<sup>21</sup> wayyappēl yhwh 'ēlōhîm tardēmāh 'al hā'ādām wayyišān ^  
wayyiqah 'aḥat mišsal'ōtāyw † wayyisgōr bāsār tahtennāh :  
<sup>22</sup> wayyibēn yhwh 'ēlōhîm 'et ḥasśēlā' † 'āšer lāqah min ha'ādām lə'iššāh ^  
wayəbī'ehā 'el hā'ādām :
- A' <sup>23</sup> wayyō'mer hā'ādām zō't happa'am 'ešem me'āšāmay † ûbāsār mibbəsārî ^  
ləzō't yiqqārē' 'iššāh † kî mē'iš luqqōḥāh zō't :  
<sup>24</sup> 'al kēn ya'āzāb 'iš 'et 'ābīw wə'immō ^  
wəḏābaq wə'ištō † wəḥāyū ləbāsār 'eḥād :  
<sup>25</sup> wayyihyū šənēhem 'ā'ummîm hā'ādām wə'ištō ^ wəlō' yitbōšāšū :

The **arithmological center** of Gen 2:1–25 falls between the words *kol 'eres* (“all the land”) in Gen 2:13b, with a total of 164 words on either side. There are 164 syntactic accentual-stress units, 39 **briques** (primary accentual stress units), 25 **versets**, 9 **strophes** and 5 **cantos**. The **arithmological center** is in the middle canto, the middle strophe, the middle verset, the middle four **briques**, and the middle 8 syntactic accentual-stress units. It is not clear why the **arithmological center** is somewhat off-center in these latter two categories..

According to the analysis presented here, the 69 **briques** in Gen 2:1–25 are distributed as follows: **69** = (9 + 9) + (6 + 6) + 9 + (6 + 6) + (9 + 9) = (18 + 12) + 9 + (12 + 18); or **39 // 39** with the central pivot included in each half.

9. Note the following list of significant compositional numbers at the boundaries of the verses counting from the beginning of the book of Genesis:

Gen 1:1–2:2      **161** (= **23** x 7) words after *atnach*

Gen 1:1–2:3	<b>170</b>	(= <b>17</b> x 10) words after <i>atnach</i>
Gen 1:1–2:4	480	(= 40 x 2) x 12 words
Gen 1:1–2:6	<b>512</b>	(= <b>32</b> x 16) words
Gen 1:1–2:9	<b>559</b>	(= <b>13</b> x 43) words
Gen 1:1–2:11	<b>357</b>	(= <b>17</b> x 21) words before <i>atnach</i>
Gen 1:1–2:12	<b>361</b>	(= <b>17</b> x 21) words before <i>atnach</i>
Gen 1:1–2:13	600	(= 40 x 2) x 15 words
Gen 1:1–2:14	<b>612</b>	(= <b>17</b> x 36) words
Gen 1:1–2:16	<b>384</b>	(= <b>32</b> x 12) words before <i>atnach</i>
Gen 1:1–2:17	<b>646</b>	(= <b>17</b> x 38) words
Gen 1:1–2:20	<b>273</b>	(= <b>13</b> x 21) words after <i>atnach</i>
Gen 1:1–2:21	<b>714</b>	(= <b>17</b> x 42) words
Gen 1:1–2:23	<b>289</b>	(= <b>17</b> x <b>17</b> ) words after <i>atnach</i>

In 12 out of 25 of these boundaries (or 48% of the time) a multiple of one of the four compositional numbers (**13**, **17**, **23** and **32**) is present. If the number 40 is added, the percentage increases to 56% (14 out of 25). This evidence suggests the possibility of deliberate design at the point of the numerical composition of Gen 2:1–25.

Gen 2:1–4	<b>46</b>	(= <b>23</b> x 2) words
Gen 2:1–5	<b>69</b>	(= <b>23</b> x 3) words and <b>34</b> (= <b>17</b> x 2) words after <i>atnach</i>
Gen 2:1–6	<b>78</b>	= <b>39</b> + <b>39</b> [compositional formula]
Gen 2:1–7	<b>51</b>	(= <b>17</b> x 3) words before <i>atnach</i>
Gen 2:1–8	49	(= <b>17</b> + <b>32</b> = <b>23</b> + <b>26</b> ) words after <i>atnach</i>
Gen 2:1–9	<b>68</b>	(= <b>17</b> x 4) words before <i>atnach</i>
Gen 2:1–10	<b>136</b>	(= <b>17</b> x 8) words
Gen 2:1–12	<b>156</b>	(= <b>26</b> x 6) words
Gen 2:1–13	<b>85</b>	(= <b>17</b> x 5) words before <i>atnach</i>
Gen 2:1–14	<b>85</b>	(= <b>17</b> x 5) words after <i>atnach</i>
Gen 2:1–15	98	(= <b>17</b> + <b>32</b> = <b>23</b> + <b>26</b> ) x 2 words before <i>atnach</i>
Gen 2:1–16	<b>104</b>	(= <b>26</b> x 4) words before <i>atnach</i>
Gen 2:1–18	<b>119</b>	(= <b>17</b> x 7) words before <i>atnach</i>
Gen 2:1–19	<b>138</b>	(= <b>23</b> x 6) words before <i>atnach</i>
Gen 2:1–20	<b>119</b>	(= <b>17</b> x 7) words after <i>atnach</i>
Gen 2:1–21	280	(= <b>17</b> + <b>23</b> ) x 7 words
Gen 2:1–22	<b>128</b>	(= <b>32</b> x 4) words after <i>atnach</i>

It is not possible to use one of the four compositional numbers (**13**, **17**, **23** and **32**) at a verse boundary until the end of verse 2, which leaves 24 boundaries with which to work. In 14 out of 24 of these boundaries (or 58.3% of the time) a multiple of one of the four compositional numbers is present. If the numbers 40 and 49 are added, the percentage increases to 70.8% (17 out of 24). This evidence suggests the possibility of deliberate design at the point of the numerical composition of Gen 2:1–25.

10. Determining the details of the musical and literary structures in Genesis calls for input on the part of others in the Word Count Project, as we consider the rhetorical features in greater depth and further information contained in the *te'amim* of this particular text.

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Dr. D.L. Christensen Professor of Old Testament  
845 Bodega Way Languages and Literature,  
Rodeo, California 94572 Graduate Theological Union (retired)  
+1 510 799 0858 Berkeley, California  
dlc@bibal.net