

Genesis 4:1–26—Logotechnical Prosodic Analysis

Translation and Textual Notes

I. Story of Cain and Abel—Birth of Seth and Descendants Gen 4:1–26

A. Strophe 1: Birth of Cain and Abel—the Farmer and the Shepherd (4:1–3) [7.12]

4:1	And as for the human / he knew \ ^a Eve his wife //	<u> 17 2_</u>	<u> 5 5 0</u>
		3:24–4:1b	23 8 15
	And she became pregnant / and she bore Cain /	<u> 10 2_</u>	<u> 4 0 4</u>
		3:20–4:1c	79 34 45
	And she said / “I have gotten a man / as has YHWH” //	<u> 17 3</u>	<u> 5 0 5</u>
		3:24–4:1	32 8 24
4:2	She continued (by) bearing / his brother \ ^a Abel //	16 2	6 6 0
	and Abel / was a shepherd of sheep /	<u> 12 2_</u>	<u> 4 0 4</u>
			24 11 13
	And Cain was / a worker of the ground //	<u> 16 2_</u>	<u> 4 0 4</u>
		4:1–2	28 11 17
4:3	And it was / after the passing of days //	<u> 11 2_</u>	<u> 3 3 0</u>
		4:2–3a	17 9 8
	Cain brought / some of the fruit of the ground /	18 2	4 0 4
	(as) a gift / to YHWH //	<u> 8 2</u>	<u> 2 0 2</u>
		4:2–3	23 9 14

B. Strophe 2: YHWH Accepts Abel’s Offering and Rejects Cain’s (4:4–6) [5.11]

4:4	And Abel also brought it / from the firstborn of his flock /	20 2	6 6 0
	and from their fat-parts //	8 1	1 1 0
	and YHWH had regard / for Abel \ ^a and for his gift //	<u> 18 2</u>	<u> 6 0 6</u>
		4:4	13 7 6
4:5	And for Cain and for his gift / he did not have regard //	17 2	6 6 0
	and Cain was angry / exceedingly / and his / face fell //	<u> 18 4_</u>	<u> 5 0 5</u>
		4:1–5	61 27 34
4:6	And YHWH said / to Cain //	12 2	4 4 0
	“Why \ ^a are you so upset / and why / has your face fallen? //	<u> 24 3</u>	<u> 6 0 6</u>
		4:4–6	34 17 17

C. Strophe 3: Cain Kills His Brother Abel (4:7–8)

[6.11]

4:7	Surely if you do right / there is uplift / and if / you do not do right / at the entrance is sin / a crouching-demon //	11 2 8 2 <u>10 2</u>	4 4 0 3 3 0 <u>3 3 0</u>
		4:4–7c	44 27 17
	And toward you / is its desire / and as for you / you can be its master” //	13 2 <u>9 2</u>	2 0 2 <u>3 0 3</u>
		4:1–7	86 41 45
4:8	And Cain said / to Abel his brother / ^a	<u>13 2</u>	<u>5 5 0</u>
		4:4–8a	54 32 22
	<”Let us go to the field //” ^a	<u>9 1</u>	<u>2 2 0</u>
			32 21 11
	And it was / when they were in the field / and Cain rose up / against Abel his brother / and he killed him //	13 2 <u>21 3</u>	3 0 3 <u>6 0 6</u>
		4:5–8	52 27 25

D. Strophe 4: YHWH Confronts Cain Who Is Cursed (4:9–12)

[14.12]

4:9	And YHWH said / to Cain / “Where / is Abel your brother?” // and he said / “I do not know /	11 2 9 2 <u>11 2</u>	4 4 0 3 3 0 <u>3 0 3</u>
		4:8–9c	26 14 12
	Am I / my brother’s keeper?” //	<u>15 2</u>	<u>3 0 3</u>
		4:6–9	54 28 26
4:10	And he said / “What have you done?” //	<u>10 2</u>	<u>3 3 0</u>
		4:8–10a	32 17 15
	A sound / your brother’s blood / cries out to me / from the ground” //	10 2 <u>16 2</u>	3 0 3 <u>4 0 4</u>
		4:9–10	23 10 13
4:11	And now / cursed are you // from the ground /	12 2 <u>8 1</u>	3 3 0 <u>2 0 2</u>
		4:6–11b	69 34 35
	Which has opened its mouth /	<u>12 1</u>	<u>4 0 4</u>
		4:9–10c	32 13 19
	To receive / the blood of your brother / from your hand //	<u>18 2</u>	<u>5 0 5</u>

	4:7-11		68	30	38
4:12	When you work / the ground /	14 2	4	4	0
	it will not henceforth give its strength / to you //	14 2	5	5	0
	a ceaseless wanderer / you will be on the earth //	13 2	4	0	4
	4:7-12		81	39	42

E. Strophe 5: Cain's Punishment and Protection in the Land of Nod (4:12-16) [4.9.9.4]

4:13	And Cain said / to YHWH //	11 2	4	4	0
	greater is my iniquity / than can be borne //	<u>13 2</u>	<u>3</u>	<u>0</u>	<u>3</u>
	4:11-13		34	16	18

4:14	Here you drive me away / today / from the face of the ground /	<u>26 3</u>	<u>7</u>	<u>7</u>	<u>0</u>
	4:11-14a		41	23	18

	And from your face \ ^a I conceal myself //	13 1	2	2	0
	and I must be / a ceaseless wanderer / on the earth /	18 3	4	0	4
	and it will be whoever finds me / he will kill me //	<u>17 2</u>	<u>4</u>	<u>0</u>	<u>4</u>
	4:14		17	9	8

4:15	And YHWH said to him / therefore / whoever kills Cain /	21 3	7	7	0
	sevenfold / will it be avenged //	<u>8 2</u>	<u>2</u>	<u>2</u>	<u>0</u>
	And YHWH set for Cain / a sign /	13 2	4	0	4
	so that he would not be slain / by any who find him //	<u>17 2</u>	<u>5</u>	<u>0</u>	<u>5</u>
	4:14-15		35	18	17

4:16	And Cain went out / from the face of YHWH //	15 2	4	4	0
	and he settled in the land of Wandering (Nod) / east of Eden //	<u>14 2</u>	<u>5</u>	<u>0</u>	<u>5</u>
	4:13-16		51	26	25

F. Strophe 6: Cain's Son Enoch Builds the First City / Birth of Lamech (4:17-19) [12.14]

4:17	And Cain knew / his wife /	10 2	4	4	0
	and she conceived / she gave birth / ^a to Enoch //	<u>11 3</u>	<u>4</u>	<u>4</u>	<u>0</u>
	4:16-17b		17	12	5

	And he was / the builder of a city /	<u>9 2</u>	<u>3</u>	<u>0</u>	<u>3</u>
	4:15-17c		38	21	17

	And he called / the name of the city /	10 2	3	0	3
	the name / of his son / ^b Enoch //	<u>9 3</u>	<u>3</u>	<u>0</u>	<u>3</u>
	4:17		17	8	9

4:18	And to Enoch was born / Irad /	15 2	4	4	0
	and Irad begat / Mehujael //	<u>16 2</u>	<u>4</u>	<u>4</u>	<u>0</u>

		4:16–18b	34	20	14
	And Mehujael / he begat Methushael /	20 2	4	0	4
	and Methushael / he begat Lamech //	<u>16 2</u>	<u>4 0 4</u>		
		4:17–18	33	16	17
4:19	And Lamech took to himself / two wives //	14 2	5	5	0
	and the name of one / was Adah /	10 2	3	0	3
	and the name of the second / was Zilla //	<u>11 2</u>	<u>3 0 3</u>		
		4:17–19	44	21	23
G. Strophe 7: Lamech and the Origins of Music and Metallurgy (4:20–22)			[11.6]		
4:20	And Adah gave birth ^a to Jabal //	13 1	4	4	0
	and he was / the father /	9 2	3	0	3
	of those who sit amidst tent / and herd //	<u>11 2</u>	<u>3 0 3</u>		
		4:18–20	37	17	20
4:21	And his brother's name / was Jubal //	11 2	3	3	0
	he indeed was / the father / of all who play a lyre / and pipe //	<u>20 4</u>	<u>7 0 7</u>		
		4:17–21	64	28	36
4:22	And as for Zilla / she also gave birth ^a to Tubal-Cain /	<u>18 2</u>	<u>7 7 0</u>		
			17	10	7
	He is the burnisher / of every blade of bronze ^b and iron //	17 2	5	5	0
	and Tubal-Cain's sister / was Naamah //	<u>13 2</u>	<u>4 0 4</u>		
		4:21–22	26	15	11
H. Strophe 8: Vengeance of Lamech—Seventy Times That of Cain (4:23–24)			[11.5]		
4:23	And Lamech said / to his wives /	11 2	3	3	0
	“Adah and Zillah / hear my voice /	15 2	<u>4 4 0</u>		
		4:22–23b	23	19	4
	Wives of Lamech / give ear / to my saying //	<u>15 3</u>	<u>4 4 0</u>		
		4:22–23c	27	23	4
	For I have killed a man / for wounding me /	13 2	4	0	4
	and a lad / for bruising me //	<u>11 2</u>	<u>2 0 2</u>		
		4:23	17	11	6
4:24	For if sevenfold vengeance / belongs to Cain //	12 2	4	4	0
	then for Lamech / there is seventy ^a times seven” //	<u>10 3</u>	<u>3 0 3</u>		
		4:20–24	60	34	26

I. Strophe 9: Birth of Seth to Replace Abel and His Son Enosh (4:25–26)

[12.7]

4:25	And Adam knew / again / his wife / and she bore a son /	20 4	7 7 0
	and she called his name / Seth //	<u>10 2</u>	4 4 0
	For Elohim / has granted me / another seed / in place of Abel /	20 4	8 0 8
	for Cain / killed him //	<u>10 2</u>	<u>3 0 3</u>
		4:23–25	46 26 20
4:26	And to Seth as well / was born a son /	12 2	5 5 0
	and he called his name / Enosh //	11 2	4 4 0
	it was then they began / to invoke / the name of YHWH //	<u>12 3</u>	<u>5 0 5</u>
		4:20–26	96 54 42
		4:1–26	343 171 172
		1:1–4:26	1452 824 628

Scansion in Accentual Stress Units:

$$(7.12).(5.11) . (6.11).(14.12) . (4.9.9.4) . (12.14).(11.6) . (11.5).(12.7)$$

$$= (19 + 16) + (17 + 26) + 26 + (26 + 17) + (16 + 19) = (35 + 43) + 26 + (43 + 35)$$

$$= 78 + 26 + 78 = 184 \quad \text{or: } 104 // 104 \quad \text{[with pivot counted in each half]}$$

$$\{184 = 23 \times 8; 104 = 26 \times 4; 78 = 26 \times 3 \text{ and } 43 = 17 + 26\}$$

Concentric Compositional Formula: 343 = 171 + 1 + 171 [word count]

or: 172 // 172 [with pivot counted in each half]

Notes:

- 4:1^a Reading *tīp̄ḥa* here in BHS as conjunctive.
- 4:2^a Reading *tīp̄ḥa* here in BHS as conjunctive.
- 4:4^a Reading *tīp̄ḥa* here in BHS as conjunctive.
- 4:6^a Reading *yətīb* here in BHS as conjunctive.
- 4:8^a Adding the words *nēlākāh hasśādeh* (“let us go to the field”) immediately before the *atnach* in BHS as conjunctive (see Observation 2 below).
- 4:14^a Reading *tīp̄ḥa* here in BHS as conjunctive.
- 4:17^a Reading *munaḥ* here in BHS as disjunctive.
- 4:17^b Reading *mērəkā* here in BHS as disjunctive.
- 4:20^a Reading *tīp̄ḥa* here in BHS as conjunctive.
- 4:22^a Reading *paštā* here in BHS as conjunctive.
- 4:22^b Reading *tīp̄ḥa* here in BHS as conjunctive.
- 4:24^b Reading *mērəkā* here in BHS as disjunctive.

Summary of the Logotechnical Prosodic Analysis

1. Genesis 4:1–26 has nine strophes: 4:1–3, 4–6, 7–8, 9–12, 13–16, 17–19, 20–22, 23–24 and 25–26.

A	4:1	balanced dyad + pivot:	$(17 + 10 + 17)$	=	17 + 10 + 17	morae
	4:2–3	3 balanced dyads:	$(16 + 12) + (16 + 11) + (18 + 8)$	=	28 + 27 + 26	morae
B	4:4	balanced dyad + pivot:	$(20 + 8 + 18)$	=	20 + 8 + 18	morae
	4:5–6	2 balanced dyads:	$(17 + 18) + (12 + 24)$	=	35 + 36	morae
C	4:7a–c	balanced dyad + pivot:	$(11 + 8 + 10)$	=	11 + 8 + 10	morae
	4:7d–8	2 balanced triads + pivot:	$(13 + 9 + 13) + 9 + (13 + 14 + 7)$	=	35 + 9 + 34	morae
D	4:9a–c	balanced dyad + pivot:	$(11 + 9 + 11)$	=	11 + 9 + 11	morae
	4:9d–10	2 balanced dyads:	$(15 + 10) + (10 + 16)$	=	25 + 26	morae
	4:11–12	balanced triad:	$(14 + 14 + 13)$	=	14 + 14 + 13	morae

X	4:13–14	quatrain & triad in balance:	$([11 + 13] + [13 + 13]) + (13 + 18 + 17)$	=	50 + 48	morae
	4:15–16	3 balanced dyads:	$(21 + 8) + (13 + 17) + (15 + 14)$	=	29 + 30 + 29	morae

D'	4:17	2 balanced dyads + pivot:	$(10 + 11) + 9 + (10 + 9)$	=	21 + 9 + 19	morae
	4:18ab	balanced dyad:	$(15 + 16)$	=	15 + 16	morae
	4:18c–19	dyad & triad in balance:	$(20 + 16) + (14 + 10 + 11)$	=	36 + 35	morae
C'	4:20–21	2 balanced dyads:	$(13 + 9 + 11) + (11 + 20)$	=	33 + 31	morae
	{verse 21 functions as a "bridge" tying the two subsections together and belonging to both of them}					
	4:21–22	balanced triad	$(11 + 20) + 18 + (17 + 13)$	=	31 + 18 + 30	morae
B'	4:23	2 balanced dyads + pivot:	$(11 + 15) + 15 + (13 + 11)$	=	26 + 15 + 24	morae
	4:24	balanced dyad:	$(12 + 10)$	=	12 + 10	morae
A'	4:25	2 balanced dyads:	$(20 + 10) + (20 + 10)$	=	30 + 30	morae
	4:26	balanced triads:	$(12 + 11 + 12)$	=	12 + 11 + 12	morae

2. The first strophe (4:1–3) has two parts arranged in 7 subdivisions on the basis of word-count: 4:1a, 1b, 1c, 2ab, 2c, 3a and 3bc.
- 3:24–4:1b **23** words before *atnach*
 - 3:20–4:1ca **34** (= **17 x 2**) words before *atnach*
 - 3:24–4:1 **32** words
 - 4:1–2 **17** words after *atnach*
 - 4:2–3a **17** words
 - 4:2–3 **23** words
3. The second strophe (4:4–6) has two part arranged in 3 subdivisions on the basis of word-count: 4:4, 5 and 6.
- 4:1–5 **34** (= **17 x 2**) words after *atnach*
 - 4:4–6 **34 = 17 + 17** [compositional formula]
4. The third strophe (4:7–8) has two parts arranged in 4 subdivisions on the basis of word-count: 4:7a–c, 7de, 8a and 8b–d.
- 4:4–7c **17** words after *atnach*
 - 4:4–8a **32** words before *atnach*

- 4:4–8 **32** words before *atnach*
 - 4:5–8 **52** (= **26** x 2) words
5. The fourth strophe (4:9–12) has three parts arranged in 8 subdivisions on the basis of word-count: 4:9a–c, 9d, 10a, 10bc, 11ab, 11c, 11d and 12.
- 4:8–9c **26** words
 - 4:6–9 **26** words after *atnach*
 - 4:8–10a **32** words and **17** before *atnach*
 - 4:9–10 **23** words
 - 4:6–11b **69** (= **23** x 3) words and **34** (= **17** x 2) words before *atnach*
 - 4:9–10c **32** words
 - 4:7–11 **32** words before *atnach*
 - 4:7–12 **39** (= **13** x 3) words before *atnach*
6. The fifth strophe (4:12–16) has two parts arranged in 5 subdivisions on the basis of word-count: 4:13, 14a, 14b–c, 15 and 16.
- 4:11–13 **34** (= **17** x 2) words
 - 4:11–14a **23** words before *atnach*
 - 4:14 **17** words
 - 4:14–15 **17** words after *atnach*
 - 4:13–16 **51** (= **17** x 3) words and **26** words before *atnach*
7. The sixth strophe (4:17–19) has two parts arranged in 6 subdivisions on the basis of word-count: 4:17ab, 17c, 17de, 18ab, 18cd and 19.
- 4:16–17b **17** words
 - 4:15–17c **17** words after *atnach*
 - 4:17 **17** words
 - 4:16–18b **34** (= **17** x 2) words
 - 4:17–18 **17** words after *atnach*
 - 4:17–19 **23** words after *atnach*
8. The seventh strophe (4:20–22) is a single part arranged in 4 subdivisions on the basis of word-count patterns: 4:20, 21, 22a and 22bc.
- 4:18–20 **17** words before *atnach*
 - 4:17–21 **64** (= **32** x 2) words
 - 4:21–22a **17** words
 - 4:21–22 **26** words
9. The eighth strophe (4:23–24) has two parts arranged in 4 subdivisions on the basis of word-count patterns: 4:23ab, 23c, 23de and 24.
- 4:22–23b **23** words
 - 4:22–23c **23** words before *atnach*
 - 4:23 **17** words
 - 4:20–24 **34** (= **17** x 2) words before and **26** words after *atnach*

10. The ninth strophe (4:25–26) has two parts: 4:25 and 26.
- 4:23–25 **46** (= **23** x 2) words and **26** words before *atnach*
 - 4:20–26 **96** (= **32** x 3) words
 - 4:1–26 **169** (= **13** x **13**) words before *atnach*

Observations

1. The nine strophes in Gen 4:1–26 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.

<i>The Story of Cain and Abel and the Birth of Seth—and Descendants</i>	Gen 4:1–26
A S1: Birth of Cain and Abel—the farmer and the shepherd	[7.12] 4:1–3
B S4: YHWH accepts Abel’s offering but rejects Cain’s / Cain’s anger	[5.11] 4:4–6
C S4: Cain kills his brother Abel	[6.11] 4:7–8
D S4: YHWH confronts Cain who is cursed—“wavering and wandering”	[14.12] 4:9–12
X S5: Cain’s punishment and protection in the land of Nod	[13.13] 4:13–16
D’ S6: Cain’s son Enoch builds the first city / birth of Lamech	[12.14] 4:17–19
C’ S7: Lamech’s two wives—origins of music and metallurgy	[11.6] 4:20–22
B’ S8: The vengeance of Lamech—seventy times sevenfold	[11.5] 4:23–24
A’ S9: Birth of Seth to replace Abel—the birth of Enosh	[12.7] 4:25–26

2. Major translation problems in Genesis 4:

- a) 4:1 – the reading of the concluding phrase **את־יהוה** in the normal grammatical sense as a definite direct object of the verb **קניתי** (“I have acquired”) [cf. 4:2 and the phrase **את־אָהֵב את־הַבֵּל** (“his brother Abel”)] makes little sense. For the moment I am following Everett Fox, *The Five Books of Moses* (Schocken Books, 1995).
- b) 4:7 – this verse poses difficulties throughout. For the most part, I am interpreting the verse with Fox—at least for the moment.
- c) 4:8 – the Samaritan Pentateuch, LXX, Syriac, Vulgate, and Targums add the words **נלכה השרה** (“let us go to the field”) immediately before the *atnach*. The correction is attractive; for adding two words here gives a total word-count of 343 (= 7x7x7) in Genesis 4; and the change moves the **gematrical center** to the word **ונד** in 4:14. Similar numerical “improvements” appear in terms of the nesting of **meaningful centers**. Moreover, as Gordon Wenham points out, the copying reflected in the Masoretic tradition can be explained: “The clause may have been omitted in MT because of homoeoteleuton with ‘in the field.’” [WBC 1 (1987), p. 94].
- d) 4:12, 14 – the repeated phrase **נע ונד** (“ceaseless wanderer”), which is connected with the name of the land “Nod” (**נד**) in 4:16. There may be overtones here in terms of musical metaphor.

3. References to music in Genesis 4:

- Adah’s two sons (vv. 20–21): Jabal (*yābāl*—ancestor of tent-dwellers and herdsmen) and Jubal (*yūbāl*—ancestor of those who play the lyre and the pipe—i.e., stringed and wind instruments). It may be coincidence, but the Hebrew word *yôbēl* refers to a ram’s horn—i.e., a cornet (see Exod 19:13 and Josh 6:4–13). In Leviticus 25:10 the blowing of the *šôpār* (“trumpet”) is associated with the Year of Jubilee (*yôbēl*).
- The Hebrew word *kinnor* (“lyre”) is the only stringed instrument mentioned in the Torah. It is one of the earliest documented musical instruments in the Near East, with a traceable history to ca. 3000 BCE. An outline of a lyre is scratched into a stone pavement in Megiddo that dates to about that time. Actual remains of lyres from ca. 2500 BCE were found in royal tombs at Ur in ancient Sumer (lower Mesopotamia). The lyre is first depicted in Egypt on the wall painting at Beni Hasan. It is the favorite instrument of David (1 Sam 16:23) and enjoyed pride of place among the instruments used by the Levites in the Temple worship.
- Naamah—comes from a stem that includes the meaning “to sing” (v. 22). Targum Jonathan makes her a professional singer.
- Song of Lamech (vv. 23–24)—Lamech is the 7th generation from Adam

4. Gematrical value of proper names in Genesis 4:

	400 Gematria		22 Gematria	
Eve	חווה	[8 + 6 + 5] = 19	[8 + 6 + 5] = 19	
Adam	אדם	[1 + 4 + 40] = 45	[1 + 4 + 13] = 18	
Cain	קין	[100 + 10 + 50] = 160	[19 + 10 + 14] = 43	
Abel	הבל	[5 + 2 + 30] = 37	[5 + 2 + 12] = 19	
Eden	עדן	[70 + 4 + 50] = 124	[16 + 4 + 14] = 34	
Enoch	חנוך	[8 + 50 + 6 + 20] = 84	[8 + 14 + 6 + 11] = 39	
Irad	עירד	[70 + 10 + 200 + 4] = 284	[16 + 10 + 20 + 4] = 50	
Mehujael	מחויאל	[40+8+6+10+1+30] = 95	[13 + 8 + 6 + 10 + 1 + 12] = 50	
Mehijael	מחויאל	[40+8+10+10+1+30] = 99	[13 + 8 + 10 + 10 + 1 + 12] = 54	
Methushael	מתושאל	[40+400+6+300+1+30] = 777	[13 + 22 + 6 + 21 + 1 + 12] = 75	
Lamech	למך	[30 + 40 + 20] = 90	[12 + 13 + 11] = 36	
Adah	עדה	[70 + 4 + 5] = 79	[16 + 4 + 5] = 25	
Zilla	צלה	[90 + 30 + 5] = 125	[18 + 12 + 5] = 35	
Jabal	יבל	[10 + 2 + 30] = 42	[10 + 2 + 12] = 24	
Jubal	יובל	[10 + 6 + 2 + 30] = 48	[10 + 6 + 2 + 12] = 30	
Tubal-Cain	תובל-קין	[400+6+2+30+100+10+50] = 598	[22+6+2+12+19+10+14] = 85	
Naamah	נעמה	[50 + 70 + 40 + 5] = 165	[14 + 16+13+5] = 48	
Seth	שת	[300 + 400] = 700	[22 + 21] = 43	
Enosh	אנוש	[1 + 50 + 6 + 300] = 357	[1 + 14 + 6 + 21] = 42	

5. In terms of the 1218 letters in Gen 4:1–26, the **gematrical center** falls between the first and second letters of the word וַיִּנְדַּח (“and wandering”) in 4:14b, with 609 letters on either side. If we assume that one other letter has dropped out in Gen 4:1-14a, the initial *gematrical compositional formula* becomes:

$$1219 = 607 + 5 + 607 \quad [\text{letter-count}]$$

$$\text{or: } 612 // 612 \quad [\text{letter-count—with “pivot” included in each half}]$$

$$\{1219 = 23 \times 53 \text{ and } 612 = 17 \times 36\}$$

The numerical value of the phrase נַע וַיִּנְדַּח (“ceaseless wanderer”) is:

$$400 \text{ gematria: } [50 + 70] + [6 + 50 + 4] = 120 + 60 = 180 \quad \{\text{Lamech} = 90\}$$

$$22 \text{ gematria: } [14 + 16] + [6 + 14 + 4] = 30 + 24 = 54 \quad \{\text{Mehijael} = 54\}$$

The difference between these two numbers is: $126 = 9 \times 14$

6. In terms of the 343 words in Genesis 4:1–26, the **arithmological center** falls on the word בְּאֶרֶץ (“in the land”) in 4:14b, with 171 words on either side. The initial **concentric compositional formula** is:

$$343 = 171 + 1 + 171 \quad [\text{word count}]$$

$$\{343 = 7 \times 7 \times 7\}$$

The **meaningful center** may be expanded by including 3 words on either side of the **arithmological center**, as follows:

אֶסְתֵּר I conceal myself;

בְּאֶרֶץ וְהִיטֵי נַע וַיִּנְדַּח I will be wavering and wandering on the earth;

וְהָיָה כָּל מֹצְאֵי יְהִרְגֵנִי And it will be that whoever finds me will kill me.

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

$$343 = 167 + 9 + 167 \quad [\text{word count}]$$

$$\text{or: } 176 // 176 \quad [\text{word count—with “pivot” included in each half}]$$

$$\{176 = 2 \times 2 \times 2 \times 2 \times 11\}$$

The **meaningful center** may be expanded to include 15 words on either side of the **arithmological center**.

גְּדוֹל עוֹנֵי מִנְשָׂא Greater is my iniquity than can be borne

הֵן גִּרְשְׁתָּ אֶתִּי הַיּוֹם Here you have driven me away today

מֵעַל פְּנֵי הָאָדָמָה From the face of the ground

וּמִפְּנֵי אֶסְתֵּר And from your face I conceal myself

בְּאֶרֶץ וְהִיטֵי נַע וַיִּנְדַּח I will be wavering and wandering on the earth;

והיה כל מצאי יהרגני And it will be that whoever finds me will kill me.
 ויאמר לו יהוה And YHWH said to him
 לכן כל הרג קין Therefore whoever kills Cain
 שבעתים יקם Will suffer a sevenfold vengeance
 וישם יהוה And Yhwh established (it)

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

$$343 = 156 + 31 + 156 \quad [\text{word count}]$$

$$\text{or: } 187 // 187 \quad [\text{word count—with "pivot" included in each half}]$$

$$\{187 = 17 \times 11; 156 = 26 \times 6 \text{ and } 343 = 7 \times 7 \times 7\}$$

7. Summary of the concentric compositional formulae for Gen 4:1–26:

$$343 = 167 + 9 + 167 \quad \text{or: } 176 // 176 \quad \{176 = 2 \times 2 \times 2 \times 2 \times 11\}$$

$$343 = 156 + 31 + 156 \quad \text{or: } 187 // 187 \quad \{187 = 17 \times 11\}$$

{with others in between}

$$343 = 9 + 325 + 9 \quad \text{or: } 334 // 334 \quad \{325 = 25 \times 13\}$$

$$343 = 5 + 333 + 5 \quad \text{or: } 338 // 338 \quad \{338 = 26 \times 13\}$$

$$184 = 78 + 26 + 78 \quad \text{or: } 104 // 104 \quad \text{syntactic accentual-stress units}$$

$$\{184 = 23 \times 8 \text{ and } 104 = 26 \times 4\}$$

$$78 = 32 + 14 + 32 \quad \text{or: } 46 // 46 \quad \text{briques (primary accentual-stress units)}$$

$$\{78 = 26 \times 3 \text{ and } 46 = 23 \times 2\}$$

8. In the prosodic structure of Gen 4:1–26, 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 4:1–25 has 78 **briques** (primary stress units), 75 of which are marked by *soph pasuq* (26 times, at the end of each verse), *atnach* (26 times, in each verse) and *zaqeph qaton* (23 times). The boundaries of the 3 remaining **briques** are marked by *revia* (3 times, in verses 14, 15 and 23).

9. The prosodic structure of Gen 4:1–26, in terms of its **briques** (primary syntactic accentual-stress units), may be displayed as follows: ^ represents *atnach*; : represents *soph pasuq*; † represents *zaqeph qaton*; and † represents all other accent markers.

- I A ¹ *wəhāʾāḏām yādaʿ ʾet ḥawwāh ʾištō ^ watahar wattēlek ʾet qayin †*
wattōʾmer qānīṭū ʾiš ʾet yhwh :
² *wattōsep lāledet ʾet ʾāḥāyw ʾet hābel ^ wayəhī hebel rōʿeh šōʾn †*
wəqayin hāyāh ʿōḇēr ʾāḏāmāh :
³ *wayəhī miqqeš yāmīm ^ wayyāḇēʾ qayin mippərī hāʾāḏāmāh minhāh la-yhwh :*
- B ⁴ *wəhebel hēḇīʾ ḡam hūʾ mibbəkōrōt šōʾnō ūmēḥelḇēhen ^*
wayyišaʿ yhwh ʾel hebel wəʾel minhātō :
⁵ *wəʾel qayin wəʾel minhātō lōʾ šāʿāh ^ wayyiḥar ləqayin məʾōd †*
wayyipḥalū pānāyw :
⁶ *wayyōʾmer yhwh ʾel qayin ^ lāmmāh ḥārāh lāk wəlāmmāh nāḇəlūpānēḱā :*
- II C ⁷ *hālōʾ ʾim tētīḇ šəʾēt wəʾim lōʾ tētīḇ † lapetaḥ ḥattāʾt rōḇeš ^*
wəʾelēḱā təšūqātō † wəʾattāh timšol bō :
⁸ *wayyōʾmer qāyin ʾel hebel ʾāḥīyw ^ wayəhī bihyōtām baššādeh †*
wayyāqām qayin ʾel hebel ʾāḥīw wayyahargēhū :
- D ⁹ *wayyōʾmer yhwh ʾel qayin ʾē hebel ʾāḥīḱā ^*
wayyōʾmer lōʾ yādaʿtū † ḥšōmēr ʾāḥī ʾānōḱī :
¹⁰ *wayyōʾmer meh ʿāsītā ^ qōl dəmə ʾāḥīḱā šōʿāqīm ʾelay min hāʾāḏāmāh :*
¹¹ *wəʿattāh ʾārūr ʾattāh ^ min hāʾāḏāmāh ʾāšer pāšəṭāh ʾet pīhā †*
lāqahaṭ ʾet dəmə ʾāḥīḱā miyyādeḱā :
¹² *kī taʿāḇōd ʾet hāʾāḏāmāh lōʾ tōsep tēt kōḥāh lāk ^*
nāʿ wānād tihyeh ḇāʾāreš :

III X	¹³ <i>wayyōʾmer qayin ʾel yhwh ^</i>	<i>ḡāḏōl ʿāwōnī minnəšōʾ :</i>
	¹⁴ <i>hēn ḡeraštā ʾōtī hayyōm †</i>	<i>mēʿal pənē hāʾāḏāmāh †</i>
	<i>ūmippānēḱā ʾessātēr ^</i>	<i>wəḥāyīṭī nāʿ wānād bāʾāreš †</i>
	<i>wəḥāyāh kol mōšəʾī yahargēnī :</i>	
	¹⁵ <i>wayyōʾmer lō yhwh †</i>	<i>lākēn kol hōrēḡ qayin †</i>
	<i>wayyāsem yhwh ləqayin ʾōt †</i>	<i>šībʿāṭayim yuqqām ^</i>
	<i>wayyēšēʾ qayin milliḇnē yhwh ^</i>	<i>ləḇiltī hakkōt ʾōtō kol mōšəʾō :</i>
		<i>wayyēšəḇ bəʾereš nōd pīḏmaṭ ʿēden :</i>

D' 17	<i>wayyēda^c qayin ʾet ʾištō[‡]</i> <i>wayəhî bōneh ʿîr[‡]</i>	<i>wattahar wattēleḏ ʾet ḥănôḵ[^]</i> <i>wayyiqrāʾ šēm hāʿîr kəšēm bəno ḥănôḵ :</i>
18	<i>wayyiwwālēḏ laḥănôḵ ʾet ʿîrād[‡]</i> <i>ûməḥîyāʾēl yālaḏ ʾet mətûšāʾēl[‡]</i>	<i>wəʿîrād yālaḏ ʾet məḥûyāʾēl[^]</i> <i>ûmətûšāʾēl yālaḏ ʾet lāmek :</i>
19	<i>wayyiqq lô lemek šətē nāšîm[^]</i>	<i>šēm hāʾaḥat ʿādāh wəšēm haššēnîṭ šillāh :</i>
C' 20	<i>wattēlek ʿādāh ʾet yābāl[^]</i>	<i>hûʾ hāyāh ʾəbî yōšēb ʾohel ûmiqneh :</i>
21	<i>wəšēm ʾāḥîw yûbāl[^]</i>	<i>hûʾ hāyāh ʾəbî kol tōpēs kinnôr wəʿûgāb :</i>
22	<i>wəšillāh ḡam hîʾ yālādāh ʾet tûbal qayin[‡]</i> <i>wāʾāḥôt tûbal qayin naʿāmāh :</i>	<i>lōṭēš kol ḥōrēš nəḥōšēt ûḥarzel[^]</i>
B' 23	<i>wayyōʾmer lemek lənāšāyw[†]</i> <i>nəšē lemek haʾzēnnāh ʾimrātî[^]</i> <i>wəyeleḏ ləhabbūrātî :</i>	<i>ʿādāh wəšillāh šəmaʿan qôlî[‡]</i> <i>kî ʾîš hāragtî ləpîšʿî[‡]</i>
24	<i>kî šîbʿāṭayim yuqqam qāyin[^]</i>	<i>wəlemek šîbʿîm wəšîbʿāh :</i>
A' 25	<i>wayyēda^c ʾādām ʿôḏ ʾet ʾištō[‡]</i> <i>kî šāt lî ʾēlôhîm zera^c ʾaḥēḏ taḥat hebel[‡]</i>	<i>wattēleḏ bēn[‡]</i> <i>wattiqrāʾ ʾet šəmô šēt[^]</i> <i>kî ḥārāḡô qāyin :</i>
26	<i>ûləšēt gam hûʾ yullaḏ bēn[‡]</i> <i>ʾāz hûḥal liqrōʾ bəšēm yhwh :</i>	<i>wayyiqrāʾ ʾet šəmô ʾənôš[^]</i>

The **arithmological center** of Gen 4:1–26 falls on the word *bāʾāreš[‡]* (“in the land”) in Gen 4:14b, with a total of 171 words on either side. There are 184 syntactic accentual-stress units, 78 **briques** (primary accentual stress units), 30 **versets**, 9 **strophes** and 5 **cantos**. The **arithmological center** is in the middle canto, the middle strophe, the middle two versets, the middle four **briques**, and the middle two syntactic accentual-stress units.

According to the analysis presented here, the 78 **briques** in Gen 4:1–26 are distributed as follows: **78** = (8 + 7) + (7 + 10) + 14 + (10 + 7) + (7 + 8) = (15 + 17) + 14 + (17 + 15) = 32+14+32; or **46 // 46** with the central pivot included in each half.

10. Note the following list of compositional numbers at the boundaries of the verses counting from the beginning of Genesis 4:

Gen 4:1–2	17	words after <i>atnach</i>
Gen 4:1–3	23	words after <i>atnach</i>
Gen 4:1–5	34	(= 17 x 2) words after <i>atnach</i>
Gen 4:1–6	40	(= 17 + 23) words after <i>atnach</i>
Gen 4:1–7	86	(= 17 + 26) x 2 words
Gen 4:1–8	102	(= 17 x 6) words
Gen 4:1–9	115	(= 23 x 5) words
Gen 4:1–10	58	(= 26 + 32) words before <i>atnach</i>
Gen 4:1–11	78	(= 26 x 3) words after <i>atnach</i>

Gen 4:1–13	85	(= 23 x 2) words after <i>atnach</i>
Gen 4:1–15	92	(= 23 x 4) words before and 102 (= 17 x 6) words before <i>atnach</i>
Gen 4:1–16	96	(= 32 x 2) words before <i>atnach</i>
Gen 4:1–17	104	(= 26 x 4) words before <i>atnach</i>
Gen 4:1–19	130	(= 26 x 5) words after <i>atnach</i>
Gen 4:1–20	136	(= 17 x 8) words after <i>atnach</i>
Gen 4:1–22	136	(= 17 x 8) words before <i>atnach</i>
Gen 4:1–23	153	(= 17 x 9) words after <i>atnach</i>
Gen 4:1–24	156	(= 26 x 6) words after <i>atnach</i>

It is not possible to use one of the four compositional numbers (**13**, **17**, **23** and **32**) at the verse boundaries until the end of verse 2, which leaves 25 boundaries to work with. In 15 out of 25 of these boundaries (or 60% of the time) a multiple of one of the four compositional numbers is present. If the numbers 40, 43 and 58 are added, the percentage increases to 72% (18 out of 25). This evidence suggests the possibility of deliberate design at the point of the numerical composition of Gen 4:1–26.

11. 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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