

Nahum 1:1–10—Logoprosodic Analysis

Translation and Textual Notes

I. Hymn of Theophany: YHWH's Vindicating Wrath

Nahum 1:1–10

A. Strophe 1: YHWH Takes Vengeance against His Enemies (1:1–2) [8.4]

1:1	An oracle / concerning Nineveh //		<u>8 2</u>	2 2 0
	A book of vision ^a of Nahum / the Elkoshite //	׃	16 2	4 0 4
1:2	⌘ A jealous and avenging God (ׁEl) / is YHWH /		14 2	4 4 0
	avenging is YHWH / and a lord (Baʿal) of wrath //	׀	<u>16 2</u>	<u>4 4 0</u>
	׃ Avenging is YHWH / against his foes /		13 2	3 0 3
	and he rages / against his enemies //	׀	<u>13 2</u>	<u>3 0 3</u>
		1:1–2		20 10 10

B. Strophe 2: YHWH Is Slow to Anger but Great in Power (1:3) [5.5]

1:3	׃ YHWH is / slow to anger / but great in power /		17 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
	* As for 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. Strophe 3: YHWH Acts with Cosmic Consequences (1:4) [4.4]

1:4	׃ He blasts the Sea / and it dries up /		14 2	3 3 0
	and all the Rivers / he desiccates //		<u>12 2</u>	<u>3 3 0</u>
				41 24 17
	⌘ They wither ^a (that is) Bashan / and Carmel /		12 2	3 0 3
	and the green of Lebanon / withers //		<u>13 2</u>	<u>3 0 3</u>
		1:1–4		47 24 23

D. Strophe 4: The Earth and Its Inhabitants Reel before Him (1:5) [4.4]

1:5	⌒	Mountains / quake before him / and the hills / melt away //	14 2 _14 2_	3 3 0 <u>2 2 0</u>	
			1:4-5a	17 11 6	
	⌒	And the earth reels / before him / and the world / and all who dwell in it //	14 2 _14 2_	3 0 3 <u>4 0 4</u>	
			1:2-5	53 27 26	

E. Strophe 5: No One Can Endure His Wrath (1:6) [4.4]

1:6	[⌒]	In the presence of his fury / who can stand? / and who can rise / in the heat of his anger ? //	12 2 _15 2_	4 4 0 <u>4 4 0</u>	
			1:4-6a	32 19 13	
	⌒	His wrath / is poured out like fire / and the rocks / are broken asunder by him //	13 2 _14 2_	3 0 3 <u>3 0 3</u>	
			1:5-6	26 13 13	

F. Strophe 6: YHWH is Good and a Refuge in the Day of Distress (1:7-8) [5.5]

1:7	⌒	Good is YHWH / indeed a stronghold / in the day of distress // and he knows / those who take refuge in him //	6 1 12 2 _12 2_	2 2 0 3 3 0 <u>3 0 3</u>	
			1:5-7	34 18 16	
1:8		And in a sweeping torrent / a full end / he will make of her place // and his enemies / he pursues into darkness //	7 1 12 2 _12 2_	2 2 0 3 3 0 <u>3 0 3</u>	
			1:3-8	69 37 32	

G. Strophe 7: YHWH Is Bringing Complete Destruction—"A Full End" (1:9-10) [4.8]

1:9	⌒	What will you [f pl] devise / against YHWH / a full end / he himself will make //	11 2 _9 2_	4 4 0 <u>3 3 0</u>	
			1:7-9a	23 17 6	
	⌒	It will not arise a second time / (namely) distress //	_14 2_	<u>4 0 4</u>	
			1:7-9	27 17 10	
1:10		For / while (they are) like thorns matted together /	_12 2_	<u>4 4 0</u>	
			1:1-10a	104 58 46	

And in likeness to their drunken state / soaked with “drink” // $\underline{\quad}13\ 2\ \underline{\quad}$ $\underline{\quad}2\ 2\ 0$
1:1–10a (without 1st heading) **104 58 46**
1:9–10b **17 13 4**

⌘ Consumed (you will be) \^a like dry stubble / **completely** // $\underline{\quad}14\ 2\ \underline{\quad}$ $\underline{\quad}4\ 0\ 4$
1:7–10 **37 23 14**

Scansion in SAS Units: (8.4).(5.5) . (4.4).(4.4).(4.4) . (5.5).(4.8)
= (12+10) + 24 + (10+12) = 22 + 24 + 22 = **68**
or: **46 // 46**

Concentric Compositional Formula: 110 = 55 + 0 + 55 [word count]

Notes:

- 1:1^a The *təḥîr* here following *dargâ* in *BHS* is read as conjunctive because it is not preceded by *mêrəkâ*.
- 1:3^a The marginal reading *ûḡəḏol-kōaḥ* (“and great in power”) is read here in *BHS*.
- 1:4^a The verb *ʔūmlal* (“wither, languish”) is emended to read *ʔūmlə<û>* so as to agree with the plural subject. The original verb may have been *dāləlû* (see *BHS* note). The *daleṭ* word is replaced by repeating the *ʔaleḫ* word to form the bent acrostic.

Summary of the Logoprosodic Analysis

1. Nahum 1:1–10 has seven strophes: 1:1–2, 3, 4, 5, 6, 7–8 and 9–10.

A 1:1a	{The first title is a rubric/incipit, which lies outside the prosodic structure of what follows.}		
1:b–2c)	balanced triad:	(16 + 14 + 16)	= 16 + 14 + 16 morae
1:2b	balanced dyad:	(13 + 13)	= 13 + 13 morae
B 1:3	2 balanced dyads + pivot:	(16 + 9) + 4 + (15 + 10)	= 25 + 4 + 25 morae
C 1:4	2 balanced dyads:	(14 + 12) + (12 + 13)	= 26 + 25 morae
X 1:5	2 balanced dyads:	(14 + 14) + (14 + 14)	= 28 + 28 morae
C 1:6	2 balanced dyads:	(12 + 15) + (13 + 14)	= 27 + 27 morae
B 1: 7–8	2 balanced dyads:	([6 + 12] + 12) + ([7 + 12] + 12)	= 30 + 31 morae
A 1:9a	balanced dyad:	(11 + 9)	= 11 + 9 morae
1:9b–10	2 balanced dyads:	(14 + 12) + (13 + 14)	= 26 + 27 morae

- 2. The first strophe (1:1–2) has three parts: an opening 1:1a (rubric or incipit), 1b–2c and 2de.
 - The first strophe makes no use of the primary compositional numbers **17**, **23**, **26** and **32**.
- 3. The second strophe (1:3) is a single part arranged in three subdivisions on the basis of word-count: 1:3ab, 3c and 3de.
 - 1:1b–3b **26** words

- 1:2–3c **23** words
 - 1:1–3 **17** words after *atnach*
4. The third strophe (1:4) is a single part arranged in two subdivisions on the basis of word-count: 3ab and 3cd.
- 1:1–4b **17** words after *atnach*
 - 1:1–4 **23** words after *atnach*
5. The fourth strophe (1:5) is a single part arranged in two subdivisions on the basis of word-count: 1:5ab and 5bc.
- 1:4–5a **17** words
 - 1:2–5 **26** words after *atnach*
6. The fifth strophe (1:6) is a single part arranged in two subdivisions on the basis of word-count: 1:6ab and 6cd.
- 1:4–6a **32** words
 - 1:5–6 **26** words
7. The sixth strophe (1:7–8) is a single part arranged in two subdivisions on the basis of word-count: 1:7 and 8.
- 1:5–7 **34** (= **17** x 2) words
 - 1:3–8 **69** (= **23** x 3) words and **32** words after *atnach*
8. The seventh strophe (1:9–10) has two parts, which are arranged in a total of five subdivisions on the basis of word-count: 1:9ab, 9c, 10a, 10b and 10c.
- 1:7–9a **23** words and **17** words before *atnach*
 - 1:7–9 **17** words before *atnach*
 - 1:8–10a **23** words
 - 1:1–10a **104 = 58 + 46** [compositional formula = numerical value of “Nahum”]
 - 1:9–10b **17** words
 - 1:1b–10b **104 = 58 + 46** [compositional formula = numerical value of “Nahum”]
 - 1:7–10 **23** words before *atnach*

Observations

1. The seven strophes in Nahum 1:1–10 may be outlined in a menorah pattern, which is determined primarily on prosodic grounds in terms of the inverse concentric arrangement of syntactic accentual-stress (SAS) units, rather than content as such—though repetition of themes underscores the concentric structure found in the prosodic analysis.

Hymn of Theophany: YHWH's Vindicating Wrath (Nahum 1:1–10)

A	YHWH avenges his enemies—he is a lord (<i>Baal</i>) of wrath	1:1–2
B	YHWH is slow to anger but great in power	1:3
C	YHWH acts with cosmic consequences	1:4
X	The earth and its inhabitants reel before him	1:5
C'	No one can endure his wrath	1:6
B'	YHWH is good and a refuge in the day of distress	1:7
A'	He is about to bring complete destruction—“a <i>full end</i> he will make”	1:8–10

The prosodic structure of this text is explored in two earlier publications (see Bibliography below). A comparison of these studies illustrates the growth of the method of analysis—from syllable-count (1975), to a combination of mora-count and SAS units (1987), and the present logoprosodic analysis (2005) that includes word-count.

2. In terms of the 110 words in Nahum 1:1–10, the **arithmological center** falls between the words **ותבל ותבלי** (“before him / and the world”) in the second half of verse 5, with 55 words on either side. The initial **concentric compositional formula** is:

$$110 = 55 + 0 + 55 \quad [\text{word count—for Nahum 1:1–10}]$$

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

$$\frac{\text{ותשא הארץ מפניו} \quad \text{And the earth reels before him;} \\ \text{ותבל וכל יושבי} \quad \text{And the world and all (its) inhabitants.}}{}$$

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

$$110 = 52 + 6 + 52 \quad [\text{word count— for Nahum 1:1–10}] \\ \text{or: } 58 // 58 \quad [\text{word count—with “pivot” included in each half}] \\ \{58 = 26 + 32; \text{ Nahum's name has the numerical value: } 58 + 46 = 104\}$$

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

$$\frac{\text{וכרמל ופרח לבנון אמלל} \quad \text{And Carmel and the green of Lebanon wither;} \\ \text{הרים רעשו ממנו} \quad \text{Mountains quake before him;} \\ \text{והגבעות התמגגו} \quad \text{And the hills melt away.} \\ \text{ותשא הארץ מפניו} \quad \text{And the earth reels before him;}}{}$$

ותבל וכל ישבי בה And the world and all who dwell in it.
 לפני זעמו מי יעמוד In the presence of his fury who can stand?
 ומי יקום בחרון אפו And who can endure his burning anger?

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

$$110 = 41 + 28 + 41 \quad [\text{word count— for Nahum 1:1–10}]$$

$$\text{or: } 69 // 69 \quad [\text{word count—with “pivot” included in each half}]$$

$$\{69 = 23 \times 3; 28 = \text{triangular } 7\}$$

3. The numerical value of the name נחום “Nahum” is: $(50+8) + (6+40) = 58 + 46 = 104$. This is also the **compositional formula** for Nahum 1:1–10a and 1:1b–10c. Nahum’s personal name thus forms an envelope in the concentric structural design of this opening “Hymn of Theophany” in the book of Nahum—stated explicitly in 1:1 and hidden twice in the numerical composition in 1:10, before and after the enigmatic expression *ûkāsob’ām səḥû’îm*, which is here translated “And in likeness to their drunken state (they are) soaked with ‘drink.’”

4. Note the other coded information in the text of this opening hymn. Casper Labuschagne called my attention to the telestic in 1:1–3a, where the letters *YHWH* appear as the final letter in four successive prosodic sub-units. G. Frohnmeyer of Württemberg was the first to observe an apparent acrostic pattern in Nah 1:3–7. The passage subsequently attracted a great deal of scholarly attention, including two of my own articles in times past (1975, 1987). It was an observation by Casper Labuschagne that led to revision on my part, to see here a “bent acrostic”—a deliberate modification of an original acrostic poem to code a hidden message at the beginning of successive poetic lines. Thus we find the letters *aleph*, *nun* and *yodh* in 1:2–3a, which correspond with the telestic at the end of these same poetic lines. The statement is simply: “I am YHWH.” The name YHWH is then repeated twice at the beginning of each line in 1:3. In vv. 4 through 5 we find the letters *g’hw*, which carry the hidden sentence further: “I am the exalted YHWH and” At this point, the pattern shifts in vv. 6 and 7 so that certain letters in the original acrostic are now pushed further inside their respective lines and the words before these letters fill out the rest of the sentence, along with the word *ḥt(?)* (“sin”). The *’alep̄* at the beginning of the last line in 1:10 may be intended as the concluding letter of the word *ḥt(?)* (“sin”) in this acrostic. In between the 2nd and 3rd letters of this word we find another acrostic. The focus shifts in vv. 9 and 10 to the two words—*kālāh* (“a full end”) and *mālē’* (“completely”). The word *kālāh* appears in both vv. 8 and 9 to tie together strophes six and seven in our analysis. And the word *mālē’* is spelled out as an acrostic at the beginning of three lines in the seventh strophe (1:9–10) and is repeated as the concluding word of this hymn of theophany. The hidden sentence thus reads: “**I am the exalted YHWH and I am in the presence of sin.’ In the sweeping torrent is a full end—completely.**” This hidden message continues by linking up with the structural center of the book of Nahum as a whole (in 2:11 [Eng. 2:10]), which picks up the imagery of 1:10 in its two concluding words: “the boughs are gathered (for burning).” This central verse, which has puzzled scholars through the centuries, constitutes a striking example of the principle of the phenomenon of the **riddle in the middle**.

5. Summary of the concentric compositional formulae for Nahum 1:1–10

$$110 = 47 + 16 + 47 \quad \text{or: } 63 // 63$$

$$110 = 41 + 28 + 41 \quad \text{or: } 69 // 69 \quad \{69 = 23 \times 3\}$$

{with others in between}

110 = 10 + 90 + 10 or: 100 // 100 {v 1–2a || v 10}

110 = 6 + 98 + 6 or: **104 // 104** {**104 = 26 x 4**}

68 = 22 + 24 + 22 or: **46 // 46** syntactic accentual-stress (SAS) units
{**68 = 17 x 4**; and **46 = 23 x 2**}

34 = 11 + 12 + 11 or: **23 // 23** **briques** (primary SAS units)
{**34 = 17 x 2**}

6. In the prosodic structure of Nahum 1:1–10 as a whole, the basic building blocks (**briques**) in each poetic **verset** are the **primary SAS (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*.
- **Zaqeph Qaton** A small colon above a word, which is a major disjunctive accent that often marks the end of a musical phrase within a verse.

In the prosodic analysis presented with the translation (above), the ^ʔ*atnāh* (the major verse divider) and *sōp pāsūq* (the end of verse marker) are indicated with a double slash (/). Nahum 1:1–10 has 34 **briques** (primary SAS units), 33 of which are marked by: *sōp pāsūq* (10 times, at the end of each verse), ^ʔ*atnāh* (10 times, in each verse) and *zāqēp qātōn* (13 times—in vv. 2 [twice], 3 [twice], 4 [twice], 5 [twice], 6 [twice], 8, 9 and 10). The remaining boundary is marked with *rəḥāʿ* in 1:3.

7. The prosodic structure of Nahum 1:1–10, in terms of its **primary SAS units (briques)**, may be displayed as follows [^ represents *atnach*; ; represents *soph pasuq*; † represents *zaqeph qaton*, and † is any other of the *te'amim* as a boundary marker].

A	1 <i>maśśāʔ nīnawēh</i> ^ 2 ^ʔ <i>ēl qannōʔ wənōqēm yhw</i> † <i>nōqēm yhw ləšārāyw</i> †	<i>sēper ḥāzōn naḥūm hāʔelqōšī :</i> <i>nōqēm yhw ūbaʿal ḥēmāh</i> ^ <i>wənōṭēr hūʔ ləʔōyəbāyw :</i>
B	3 <i>yhw ʔerek ʔappayim ūḡəḏōl kōah</i> † <i>yhw</i> † <i>bəsūpāh ūbisʿārāh darkō</i> †	<i>wənaqqēh lōʔ yənaqqeh</i> ^ <i>wəʿānān ʔābaq raḡlāyw :</i>
C	4 <i>gōʿəd bayyām wayyabbəšēh</i> † <i>ʔūmlāl<ū> bāsān wəḵarmel</i> †	<i>wəḵol hannəhārōt heḥērīḥ</i> ^ <i>ūperah ləbānōn ʔūmlal :</i>

X	⁵	<i>hārîm rā‘āšû mimmennû †</i> <i>wattisá’ hā‘āreš</i> <i>mippānāyw †</i> <i>watēbēl</i> <i>wəkol yōšəbē bāh :</i>	<i>wəhaggubā‘ôt hitmōgāgû ^</i> <i>watēbēl</i> <i>wəkol yōšəbē bāh :</i>
B’	⁶	<i>lipnê za‘mô mî ya‘āmôd †</i> <i>ḥāmātô nittəkāh k̄ā‘ēs †</i>	<i>ûmî yāqûm bahārôn ‘appô ^</i> <i>wəhaššûrîm nittəšû mimmennû :</i>
C’	⁷	<i>tôḥ yhw̄h ləmə‘ôz bəyôm šārāh ^</i>	<i>wəyōdēa‘ ḥōsé ḥô :</i>
	⁸	<i>ûḥəšəteḗ ‘ōḇēr †</i> <i>kālāh</i> <i>ya‘āseh məqômāh ^</i>	<i>wə‘ōyəḥāyw yəraddēḗ ḥōšək :</i>
A’	⁹	<i>mah</i> <i>təḥaššəḥûn ‘el yhw̄h †</i> <i>lō’</i> <i>tāqûm pa‘amayim šārāh :</i>	<i>kālāh</i> <i>hû’ ‘ēseh ^</i>
	¹⁰	<i>kî ‘aḏ sîrîm səḇūḵîm †</i> <i>‘ukkelû</i> <i>kəqaš yāḇēs <i>mālē’</i> :</i>	<i>ûḵəsāḇə‘ām səḇû‘îm ^</i>

The **arithmological center** of 1:1–10 falls between the words *mippānāyw watēbēl* (“before him / and the world”) in the second half of 1:5, with a total of 55 words on either side. Nah 1:1–10 (the first canto) has **68** SAS units, **34** *briques* (primary SAS units), **17** *versets*, **7** *strophes*, and 3 sub-cantos (1:1–3, 4–8 and 9–10). The **arithmological center** is in the middle *strophe*, the middle *verset*, the two middle *briques* (primary SAS unit), and the middle four SAS units. There are 430 morae in 1:1–10, 228 before and 202 morae after the **arithmological center**.

According to the analysis presented here, the 34 *briques* are distributed within 7 *strophes* in Nah 1:1–10 as follows: **34** = (6 + 5) + (4 + 4 + 4) + (5 + 6) = 11 + 12 + 11; or **23 // 23** with the central pivot included in each half.

8. The opening verses of the book of Nahum witness to the phenomenon of what Nahum Sarna has called “Inner Biblical Exegesis” (see Michael Fishbane, *Biblical Interpretation in Ancient Israel* [Oxford UP, 1985], pp. vii–viii). Original terms of compassion from the so-called “attribute formula” in Exodus 34:6–7 are here transformed into terms of war: “who maintains kindness (*noser*)” becomes “who rages (*noter*) against his enemies” (cf. Leviticus 19:18); “assuages anger” becomes “long of anger”; and “great in kindness” becomes “mighty in power” [see M. Fishbane, “Torah and Tradition,” in D. A. Knight (ed.), *Tradition and Theology in the Old Testament* (Fortress Press, 1977), pp. 280–81].
9. The translation of 1:2 (above) attempts to communicate the poetic allusion to the Canaanite gods El and Baal in the Hebrew text, used here in reference to YHWH. An allusion to the Canaanite gods *Yamm* (“Sea”) and *Nahar* (“River”) appear in 1:4, along with the deities Bashan, Carmel and Lebanon (see appropriate articles in DDD). YHWH as “Divine Warrior” is victorious over cosmic foes as well as the earthly might of ancient Assyria, whose capital is the wicked city of Nineveh.
10. The difficulties many have found in translating 1:9–10 are lessened by dividing the poetry into short staccato-like lines (see translation above), which reach their climax at the very

point were the **compositional formula** of the numerical composition presents the hidden name of “Nahum” (in normal 400-gematria). This unit (the seventh strophe) is set off from what precedes it by the abrupt use of the plural opening verb (“devise”), in the phenomenon of enallage, and the use of the term “completely,” both as its final word and as a term constructed from the initial letter of successive poetic lines in the bent-acrostic. The image of a mass of sopping wet, matted thorns burning like dry stubble is striking. The fire of YHWH knows no limitation, as Elijah demonstrates vividly on Mount Carmel (1 Kings 18), which is named here in passing in 1:4.

11. The divine name YHWH appears explicitly seven times in this opening hymn in 1:1–10, and an additional eighth time in a hidden form as a telestic in verses 1–3.
12. Though there are many similarities, there are also significant differences between the prosodic analysis presented here and that of Klaas Spronk (1995:169–81; 1997:3–20):
 - Because of his understanding of the function of the *setuma*’ layout marker in 1:11, Spronk (and Bliese) extend the boundary of the first canto to include an additional verse.
 - What Spronk and Bliese call a “verse(line)” (see Spronk 1995:181) corresponds, more or less, with what we call here a “verset” (a significant grouping of *briques*). Curiously, Spronk, Bliese and Christensen all find 17 such units in the first canto, even with the difference in the number of verses included in the first canto.
 - Spronk finds a total of nine strophes in 1:1–11, which he groups as 3+3+3. The apparent symmetry in his analysis is somewhat misleading; for these three groups of three strophes are neither the same in length nor structure (see Spronk 1995:169–71). The opening group is significantly shorter than the other two; and, though the second and third groups each have six “verses,” three of these verses in the last group are made up of tricola, whereas the rest of the canto is made up of bicola.
 - Christensen finds a total of seven strophes in 1:1–11, which are arranged in a menorah pattern (see Observation 1 above).
 - Spronk finds a total of three “canticles” in 1:1–11 (1:1–3, 4–6, and 7–11). Christensen finds no need for this category as such and identifies 1:1–3, 4–6 and 7–10 as sub-cantos.
 - Spronk finds 37 cola (in 1:1–11), which are marked by: *sôp pāsûq* (11 times, at the end of each verse); *ʾatnāḥ* (11 times, in each verse); and *zāqēp qātōn* (15 times—in verses 2 [twice], 3 [twice], 4 [twice], 5 [twice], 6 [twice], 7, 8, 9, 10 and 11). Spronk is uncertain about the *sôp pāsûq* in 1:7, which he places within one of his “verses” (cf. *BHS*).
 - Christensen finds 34 *briques* (in 1:1–10), 33 of which are marked by: *sôp pāsûq* (10 times, at the end of each verse); *ʾatnāḥ* (10 times, in each verse); *zāqēp qātōn* (13 times—in verses 2 [twice], 3 [twice], 4 [twice], 5 [twice], 6 [twice], 8, 9 and 10). The remaining boundary in 1:3 is marked by *rəḥîa*^c.
 - Spronk emends the consonantal text of *BHS* in 1:10a to read וּכְסַבְבִּים סְבוּכִים in place of סְבוּכִים סְבוּבִים in *BHS*. Christensen emends the consonantal text of *BHS* in 1:4b to read אַמְלִל <ו> (“they wither”) in place of אַמְלִל (“it withers”) to agree with the plural subject (“Bashan and Carmel”).
 - Spronk proposes a conjectural emendation in the accentual system (and versification) of *BHS* in 1:7b by moving the *sôp pāsûq* and by concluding the “verse” with the words וּבְשֹׁטֵף עֵבֶר (“and in the torrent he passes by”), which are taken from the beginning of 1:8 in the MT. Christensen makes no emendations in the accentual system in 1:1–10; but does

propose reading the *ṭəbîr* in 1:1a as conjunctive, because it is not preceded by *mērəkâ*. This proposal is an attempt to interpret the musical phrasing of the text. For this particular canto, Spronk calls attention to three of the first five Masoretic accents in the list of “*distinctivi vel domini*” in the traditional table of the accents on the insert to *BHS*. For a revision of this list, which introduces new categories and a more complex division of the accents within these categories, see *BHQ* [pp. xcix in Fascicle 18, *Biblia Hebraica Quinta* (Stuttgart: Deutsche Bibelgesellschaft, 2004)]. The primary purpose of the BIBAL.net website is to further our understanding of the entire system of Masoretic accents in regards the so-called “Music of the Bible.”

13. Determining the details of the musical and literary structures in the book of Nahum 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.

14. Bibliography:

Bliese, Loren F. “A Cryptic Chiastic Acrostic: Finding Meaning from Structure in the Poetry of Nahum.” *JOTT* 7/1 (1995) 48–81.

Christensen, Duane L. “The Acrostic of Nahum Reconsidered.” *ZAW* 87 (1975) 17–30.

_____. “The Acrostic of Nahum Once Again: A Prosodic Analysis of Nahum 1,1–10.” *ZAW* 99 (1987) 409–416.

_____. “Nahum.” Pp. 736–738 in James L. Mays (ed.), *Harper’s Bible Commentary*. San Francisco: Harper & Row, 1988.

_____. *Nahum: A New Translation with Introduction and Commentary*. Anchor Bible Commentary, 24F. New York, London: Doubleday (forthcoming).

Spronk, Klaas. “Synchronic and Diachronic Approaches to the Book of Nahum. Pp. 159–86 in Johannes C. de Moor (ed.), *Synchronic or Diachronic? A Debate on Method in Old Testament Exegesis*. Leiden: Brill, 1995.

_____. *Nahum*. Historical Commentary on the Old Testament. Kampen: Kok Pharos, 1997.

_____. “Acrostics in the Book of Nahum.” *ZAW* 110 (1998) 209–222.

© 2005
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