

Nahum 2:1–11—Logoprosodic Analysis

Translation and Textual Notes

III. The Sack of Nineveh

Nah 2:1–11 [1:15–2:10]

A. Strophe 1: Celebrate Your Festivals, Judah, for *Belial* is Utterly Cut Off (2:1) [5.4]

[1:15]

2:1	Behold, on the mountains /	9 1	3 3 0
	the feet of the bearer of good news / who proclaims peace /	<u> 15 2</u>	<u> 4 4 0</u>
		1:11–2:1b	51 34 17
	Celebrate, O Judah / your [f sg] festivals /	<u> 11 2</u>	<u> 3 3 0</u>
		1:14–2:1c	26 17 9
	Fulfill your [f sg] vows //	<u> 10 1</u>	<u> 2 2 0</u>
		1:13–2:1d	34 23 11
	For never again /	10 1	4 4 0
	shall <i>Belial</i> invade you [f sg] / he is utterly cut off //	<u> 16 2</u>	<u> 5 0 5</u>
		1:11–2:1	65 39 26

B. Strophe 2: YHWH Has Come against Nineveh to Restore Israel (2:2–3 [1–2]) [7.6]

2:2[1]	A shatterer has come up / against you [f sg] /	13 2	4 4 0
	guard the ramparts //	<u> 9 1</u>	<u> 2 2 0</u>
			92 58 34
	Watch the road / gird the loins /	11 2	4 0 4
	marshal strength / exceedingly //	<u> 9 2</u>	<u> 3 0 3</u>
		2:1–2	34 18 16
2:3[2]	For Yahweh is restoring / the pride of Jacob /	15 2	6 6 0
	indeed the pride ^a of Israel //	<u> 8 1</u>	<u> 2 2 0</u>
		2:1–3b	42 26 16
	Because devastators ^b devastate them /	12 1	3 0 3
	and their vine-branches / they destroy //	<u> 13 2</u>	<u> 2 0 2</u>
		2:2–3	26 14 12

C. Strophe 3: Mayhem in Nineveh: Chariots Raging in the Streets (2:4–5b [3–4b]) [5.6]

2:4[3]	The shield of his warriors / is reddened /	16 2	3 3 0
	(his) men of valor ^c are clad in scarlet /	<u> 11 1</u>	<u> 3 3 0</u>
		2:2–4b	32 20 12

Flashing as with fire are the iron coverings of the chariots /	<u> </u> 12 1 <u> </u>	<u> </u> 3 3 0
	2:2-4c	35 23 12
In the day of his preparation //	<u> </u> 8 1 <u> </u>	<u> </u> 2 2 0
	2:1-4d	53 32 21
And the juniper frames (of the chariots) / shake //	<u> </u> 12 2 <u> </u>	<u> </u> 2 0 2
	2:3-4	26 19 7
2:5[4] In the streets / the chariots rave /	15 2	3 3 0
they [m p] rush to and fro / in the squares //	<u> </u> 10 2	<u> </u> 2 2 0
	2:1-5b	65 42 23

D. Strophe 4: The Assyrians Stumble to Defend Nineveh's Walls (2:5c-6 [4c-5]) [4.4.4]

Their [f p] appearance / is like torches /	10 2	2 0 2
like lightning / they [m p] dart about //	<u> </u> 13 2 <u> </u>	<u> </u> 2 0 2
	2:1-5	69 42 27
2:6[5] He remembers / his (once) powerful ones /	8 2	2 2 0
they [m p] stumble / as they [m p] go //	<u> </u> 13 2 <u> </u>	<u> </u> 2 2 0
	2:4-6b	26 20 6
They [m p] hasten / to her wall /	11 2	2 0 2
but the mantelet / is (already) set up //	<u> </u> 9 2	<u> </u> 2 0 2
	2:1-6	77 46 31

E. Strophe 5: Nineveh is Destroyed and Carried Away in Exile (2:7-8 [6-7]) [6.5]

2:7[6] The sluice-gates of the rivers / are opened //	15 2	3 3 0
and the palace / melts away //	<u> </u> 10 2 <u> </u>	<u> </u> 2 0 2
	2:4-7	35 23 12
2:8[7] And it is determined /	<u> </u> 3 1 <u> </u>	<u> </u> 1 1 0
	2:5-8a	23 13 10
She is stripped (and) she is taken away //	<u> </u> 11 1 <u> </u>	<u> </u> 2 2 0
	2:4-8b	38 26 12
And her maidens / are moaning /	11 2	2 0 2
like the sound of doves /	7 1	2 0 2
(they are) beating / on their breasts //	<u> </u> 12 2	<u> </u> 3 0 3
	2:6-8	23 10 13

F. Strophe 6: No One Turns Back from Plundering Her Treasure (2:9–10 [8–9]) [6.7]

2:9[8] And Nineveh /^d is like a pool of water / from days of yore // 18 2 5 5 0
 and they are draining away / 9 1 2 0 2
 2:4–9b **52 31 21**

“Stop! Stop!” (they cry) / but none turns back // 13 2 4 0 4
 2:1–9 103 57 **46**

2:10[9] Plunder the silver / plunder the gold // 14 2 4 4 0
 2:5–10a 47 24 **23**

And there is no end / to the treasure / 12 2 3 0 3
 (the) wealth / from all / its precious vessels // 13 3 4 0 4
 2:8–10 **32 12 20**

G. Summation: The Boughs are Gathered for Burning (2:11 [10]) [5.4]

2:11[10] **Desolation /^e and devastation / and destruction //** 19 3 3 3 0
 and hearts grow faint / 7 1 2 0 2
 2:5–11b 59 27 **32**

And knees give way / 7 1 2 0 2
 2:9–11c 29 12 **17**

And anguish / is in all loins / and all their faces / 19 3 5 0 5
 they [m pl] are gathered to be as “kindling”^b // 8 1 2 0 2
 2:8–11 **46 15 31**
 2:1–11 **128 64 64**

Scansion in Accentual Stress Units: (5.4).(7.7).(5.6) . (4.4.4) . (6.5).(7.7).(4.5)
 = (9 + 14 + 11) + 12 + (11 + 14 + 9) = **34 + 12 + 34 = 80**
 or: **46 // 46**
 {80 = 2 x (17 + 23); 46 = 23 x 2; 34 = 17 x 2}

Concentric Compositional Formula: **128 = 64 + 0 + 64** [word count]

Notes:

- 2:3^a Reading *tīp̄hâ* in BHS as conjunctive.
- 2:3^b Reading *paštâ* followed immediately by *zāqēp̄ qātōn* in BHS as conjunctive.
- 2:4^a Reading *paštâ* followed immediately by *zāqēp̄ qātōn* in BHS as conjunctive.
- 2:9^a Reading *mērākâ* followed by *ga’yâ* (= *meteḡ*) in BHS as disjunctive.
- 2:11^a Reading *mērākâ* in BHS as disjunctive.
- 2:11^b The 3rd plural masculine is frequently used to express an indefinite subject where it comes to be equivalent to a passive (see GKC §144g). The meaning here is that they are gathered as “boughs,” or “vine-trimmings” for burning.

Summary of the Logoprosodic Analysis

1. Nahum 2:1–11 has seven strophes: 2:1, 2–3, 4–5b, 5c–6, 7–8, 9–10 and 11.

A	2:1	2 balanced triads:	$(16+8+11) + (10+20+6)$	=	35 + 36	morae
B	2:2–3	2 balanced dyads:	$(13 + 9) + (11 + 9)$	=	22 + 20	morae
		2 balanced dyads	$(15 + 8) + (12 + 13)$	=	23 + 25	morae
C	2:4–5b	2 triads + pivot:	$(16 + 11 + 12) + 8 + (12 + 15 + 10)$	=	39 + 8 + 37	morae

X	2:5c–6b	2 balanced triads:	$(10 + 13) + (8 + 13)$	=	23 + 21	morae
		{The dyad in 2:6ab functions as a “pivot” connecting two pairs of dyads and belonging with each pair}				
	2:6	2 balanced dyads:	$(8 + 13) + (11 + 9)$	=	21 + 20	morae

C'	2:7–8	2 balanced triads + pivot:	$(15 + 10 + 3) + 11 + (11 + 7 + 12)$	=	28 + 11 + 30	morae
B'	2:9–10	2 balanced triads:	$(18 + 9 + 13) + (14 + 12 + 13)$	=	40 + 39	morae
A'	2:11	2 balanced dyads + pivot:	$(19 + 7) + 7 + (19 + 8)$	=	26 + 7 + 27	morae

2. The first strophe (2:1) is a single part arranged in four subdivisions on the basis of word-count: 2:1ab, 1c, 1d and 1ef.
- 1:11–2:1b **51** = **34** + **17** [compositional formula]
 - 1:14–2:1c **26** words and **17** words before *atnach*
 - 1:13–2:1d **34** (= **17** x 2) words and **23** words before *atnach*
 - 1:11–2:1 **26** words after *atnach*
3. The second strophe (2:2–3) has two parts arranged in a total of four subdivisions on the basis of word-count: 2:2ab, 2cd, 3ab and 3cd.
- 1:9–2:2b **92** = **58** + **34** [compositional formula]
 - 2:1–2 **34** (= **17** x 2) words
 - 2:1–3b **26** words before *atnach*
 - 2:2–3 **26** words
4. The third strophe (2:4–5b) is a single part arranged in five subdivisions on the basis of word-count: 2:4ab, 4c, 4d, 4e and 5ab.
- 2:2–4b **32** words
 - 2:2–4c **23** words before *atnach*
 - 2:1–4d **32** words before *atnach*
 - 2:3–4 **26** words
 - 2:1–5b **23** words after *atnach*
5. The fourth strophe (2:5c–6) is a single part divided into four subdivisions on the basis of word-count: 2:5cd, 6a, 6b and 6cd.
- 2:1–5 **69** (= **23** x 3) words
 - 2:3–6a **26** words before *atnach*
 - 2:4–6b **26** words

- 2:4–8 **26** words before *atnach*
 - 2:1–6 **46** (= **23** x 2) words before *atnach*
6. The fifth strophe (2:7–8) is a single part divided into four subdivisions on the basis of word-count: 2:9a, 9b and 10.
- 2:4–7 **23** words before *atnach*
 - 2:5–8a **23** words
 - 2:4–8b **26** words before *atnach*
 - 2:6–8 **23** words
7. The sixth strophe (2:9–10) is a single part divided into four subdivisions on the basis of word-count: 2:9ab, 9c, 10a and 10bc.
- 2:4–9b **52** (= **26** x 2) words
 - 2:1–9 **46** (= **23** x 2) words after *atnach*
 - 2:5–10a **23** words after *atnach*
 - 2:8–10 **32** words
8. The seventh strophe (2:11) is a single part divided into three subdivisions on the basis of word-count: 2:11ab, 11c and 11de.
- 2:5–11b **32** words after *atnach*
 - 2:9–11c **17** words after *atnach*
 - 2:8–11 **46** (= **23** x 2) words
 - 2:8–10 **32** words
 - 2:1–11 **128** = **64** + **64** [compositional formula]

Observations

1. The content of the seven strophes in Nahum 2:1–11 may be outlined in a menorah pattern.

<i>The Sack of Nineveh in a Menorah Pattern</i>	Nahum 2:1–11 [Eng. 1:15–2:10]
A Celebrate your festivals, O Judah, for Belial is utterly cut off	2:1
B YHWH has come against Nineveh to restore Israel	2:2–3
C Mayhem in Nineveh—“in the streets the chariots storm”	2:4–5b
X The Assyrians stumble to defend Nineveh as the battle rages	2:5c–6
C’ Nineveh is destroyed and carried away in exile	2:7–8
B’ No one turns back from plundering Nineveh’s treasure	2:9–10
A’ Summation: the boughs are gathered for burning	2:11

The opening strophe in 2:1 [Eng. 1:15] functions as a “bridge” forming an inclusion with 1:11 [in the repetition of the word *Belial*], and beginning the third canto in 2:1–11 [1:15–2:10]. At the same time, 2:11 is a connecting “bridge” in a formal sense—completing the third canto (2:1–11) and beginning the fourth canto (2:11–14), and belonging to both.

2. In terms of the 128 words in Nahum 2:1–11, the **arithmological center** falls between the words **ברחבות ישתקשקון** (“they rush to and fro in the squares”) immediately before the *atnach* of verse 5, with 64 words on either side. If these two words are considered a **meaningful center**, the **concentric compositional formula** is:

$$128 = 63 + 2 + 63 \quad [\text{word count—for Nahum 2:1–11}]$$

$$\text{or: } 65 // 65 \quad \text{word count—with “pivot” included in each half}$$

The **meaningful center** is found by adding four words on either side of the **arithmological center**, as follows:

בחוצות יתהוללו הרכב	In the streets the chariots rave;
ישתקשקון ברחבות	They rush to and fro in the squares;
מראיהן כלפידם כברקים	Their appearance is like torches, like lightning.

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

$$128 = 60 + 8 + 60 \quad [\text{word count— for Nahum 2:1–11}]$$

$$\text{or: } 68 // 68 \quad [\text{word count—with “pivot” included in each half}]$$

$$\{128 = 32 \times 4 = 2^7; 68 = 17 \times 4\}$$

3. A different **meaningful center** may be found in terms of the first half of the book of Nahum. In this instance the **arithmological center** falls between the words **לא יהוה** (“YHWH / not”) in the first of half of 1:13, with 134 words on either side.

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

1:14	וצוה עליך יהוה YHWH has commanded concerning you, לא יזרע משמך Your name will not survive.
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In this instance, the **concentric compositional formula** is:

$$282 = 138 + 6 + 138 \quad [\text{word count— for Nahum 2:1–11}]$$

$$\text{or: } 144 // 144 \quad [\text{word count—with “pivot” included in each half}]$$

This **meaningful center** may be expanded to include thirteen words on either side of this new **arithmological center**, as follows:

1:13	וענתך לא אענך עוד	And I have afflicted you, I will not afflict you any more.
	ועתה אשבר מטהו מעליך	And now I will break his yoke from upon you;
	ומוסרתך אנתק	And your bonds I will burst asunder.
1:14	וצוה עליך יהוה YHWH has commanded concerning you, לא יזרע משמך עוד Your name will not survive any more. מבית אלהיך From the house of your gods אכרית פסל ומסכה I will cut off the graven image and the cast idol. אשים קברך כי קלות I will prepare your grave for you are worthless.	

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

$$282 = 128 + 26 + 128 \text{ [word count— for Nahum 2:1–11]}$$
$$\text{or: } 154 // 154 \text{ [word count—with “pivot” included in each half]}$$

4. According to the “Word-Count in the Book of the Twelve—Progress Report” [written April 16, 2002], one word has dropped out of the text in the book of Nahum in Codex L (and BHS). Since the word is located in a position after *atnach*, I have found only three possible locations for this error in transmission [i.e., an error made by an ancient copyist, before the fixing of the text within the Masoretic tradition], namely:

1:14b adding the word *qōl* (“frivolity”) to read: <*qōl*> *qallôta* (“with frivolity you are trifling”)

2:1b adding the word *kî* (“for”) to read: <*kî*> *kullôh nîkrât* (“for he is utterly cut off”)

3:10b adding the word *kol* (“all”) to read: <*kol*> *nîkbaddêha* (“all her nobles”), with LXX

The correct location of this error appears to be in 3:10b (see the file on Nah 3:8–13).

5. Summary of the concentric compositional formulae for Nahum 2:1–11

$$128 = 63 + 2 + 63 \quad \text{or: } 65 // 65$$

$$128 = 60 + 8 + 60 \quad \text{or: } 68 // 68 \quad \{68 = 17 \times 4\}$$

{with others in between}

$$128 = 21 + 86 + 21 \quad \text{or: } 107 // 107$$

$$128 = 7 + 114 + 7 \quad \text{or: } 121 // 121$$

$$80 = 34 + 12 + 34 \quad \text{or: } 46 // 46 \quad \text{syntactic accentual-stress units}$$

{80 = 2 x (17 + 23); 46 = 23 x 2; and 34 = 17 x 2}

$$46 = 20 + 6 + 20 \quad \text{or: } 26 // 26 \quad \text{briques (primary SAS units)}$$

{46 = 23 x 2}

6. In the prosodic structure of Nah 2:1–11, 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 most of 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 presence of *soph pasuq* and *atnach* is indicated with a double slash (/). Nah 2:1–11 has 46 **briques** (primary SAS units), 35 of which are marked by *soph pasuq* (11 times, at the end of each verse), *atnach* (11 times, in each verse) and *zaqeph qaton* (13 times—in vss 1, 2 and 3). Boundaries of the remaining eleven **briques** are marked by *rəḥîa*^c (twice, in vv. 4 and 11), *ṭîḥā* (5 times—in vv. 1, 2, 9, 10 and 11), *pašṭā* (v. 8), *təḥîr* (v. 1), and *gereš* (2 times, in vv. 1 and 11).

7. The prosodic structure of Nah 2:1–11, 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>hinnēh</i> ^c <i>al hehārîm</i> † <i>ḥāggî yəḥûḏāh ḥaggayîk</i> † <i>kî lôʾ yôšîp</i> ^c <i>ôḏ</i> †	<i>raġlê məḥāsēr mašmîa</i> ^c <i>šālôm</i> † <i>šalləmî nəḏārāyîk</i> ^ <i>laʿāḇār bāk bəlîya</i> ^c <i>al kullôh niḵrāt</i> :
B	2	<i>ʿālāh mēpîš</i> ^c <i>al pānayîk</i> † <i>šappēʾ derek ḥazzēq moṭnayim</i> †	<i>nāšôr məšūrāh</i> ^ <i>ʾammēš koaḥ məʾōḏ</i> :
	3	<i>kî šāḇ yḥwh</i> ^c <i>et gəʾôn yaʿāqōḇ</i> † <i>kî ḥəqāqûm bōqəqîm</i> †	<i>kiġʾôn yisrāʾēl</i> ^ <i>ûzəmōrēhem šihētû</i> :
C	4	<i>māġēn gibbōrēhû məʾādām</i> † <i>bʾēš pələḏōṭ ḥāreḗḇ bəyôm ḥăkîno</i> ^	<i>ʾansē ḥayil məṭullāʿîm</i> † <i>wəḥabbərōšîm horʿālû</i> :
	5	<i>baḥûšōṭ yîḥôlôlû ḥāreḗḇ</i> †	<i>yîštaqsəqûn bārəḥōḇōṭ</i> ^
X	6	<i>marʾēhen kallappîḏîm</i> † <i>yizkōr ʾaddîrāyw</i> † <i>yəmahārû ḥômāṭāh</i> †	<i>kabbərāqîm yərôšēšû</i> : <i>yikkāšəlû bahālîkātām</i> ^ <i>wəḥūḵan hassōḵēḵ</i> :
C'	7	<i>šaʿarē hannəḥārōṭ niṭtāḥû</i> ^	<i>wəḥahēḵāl nāmôġ</i> :
	8	<i>wəḥuṣṣəḇ gulləṭāh ḥōʿālātāh</i> ^ <i>kəqôl yônîm</i> †	<i>wəʾamḥōṭēḥa mənahăġōṭ</i> † <i>məṭōḇəḇōṭ</i> ^c <i>al libəḇēhen</i> :
B'	9	<i>wənînəwēh kibrēḵəṭ mayim</i> † <i>wəḥēmāh nāsîm</i> †	<i>mîmê ḥîʾ</i> ^ <i>ʾimḏû ʾimḏû wəʾên maḗneh</i> :
	10	<i>bōzzû kesep</i> † <i>wəʾên qēseh lattəḵûnāh</i> †	<i>bōzzû zāḥāḇ</i> ^ <i>kāḇōḏ mikkōl kalî ḥemdāh</i> :
A'	11	<i>bûqāh ûmḇûqāh ûmḇullāqāh</i> ^ <i>ûḗiq birkayim</i> † <i>ûḗəné ḵullām</i> †	<i>wəlēḇ nāmēs</i> † <i>wəḥalḥālāh bəḵol-moṭnayim</i> † <i>qibbəsû ḗəʾrûr</i> :

The **arithmological center** of Nah 2:1–11 falls between the words yištaqsəqûn bārəhōbôt (“they rush to and fro in the squares”) immediately before the *atnach* of v. 5, with a total of 64 words on either side. Nah 2:1–11 has 78 SAS units, 46 **briques** (primary SAS units), 23 **versets**, and 7 **strophes**. The **arithmological center** is off-center because there are more two-word *briques* [14] in the second half of the canto than in the first half [8].

According to the analysis presented here, the 46 **briques** are distributed within 7 **strophes** in Nah 2:1–11 as follows: **46** = (6 + 8 + 6) + 6 + (6 + 8 + 6) = 20 + 6 + 20; or **26 // 26** with the central pivot included in each half. It is also possible to read the distribution of **briques** as follows: **46** = (6 + 8) + (6 + 6 + 6) + (8 + 6) = 14 + 18 + 14; or **32 // 32**.

8. The most significant difference between the conclusions reached here in terms of the logoprosodic analysis and that of K. Spronk (1995, 1997) focuses on the reading of 2:5–6. A superficial analysis suggests two pairs of balanced dyads:

2:5[4]	In the streets / the chariots rave /	15	2	3	3	0
	they [m pl] rush to and fro / in the squares //	<u>10</u>	2	2	2	0
	Their [f pl] appearance / is like torches /	10	2	2	0	2
	like lightning / they [m pl] dart about //	<u>13</u>	2	<u>2</u>	0	<u>2</u>
2:6[5]	He [m sg] remembers / his [m sg] (once) powerful ones /	8	2	2	2	0
	they [m pl] stumble / as they [m pl] go //	<u>13</u>	2	2	2	0
	They [m pl] hasten / to her wall /	11	2	2	0	2
	but the mantelet / is (already) set up //	<u>9</u>	2	<u>2</u>	0	<u>2</u>

This is the position Spronk has chosen. The principle of enallage, however, suggests a more complex picture. The phenomenon of enallage normally signals the presence of a prosodic boundary. The sudden shift to a 3rd person feminine form in the middle of v. 5 and back again to a 3rd person masculine form in the following clause is the primary clue—along with the use of 3rd person masculine singular forms in the first two words of v. 6. The image of the “chariot” is introduced in the middle of v. 4 and continues on through both halves of v. 5. A thorough logoprosodic analysis of the canto as a whole suggests that the middle strophe is introduced by the sudden change from masculine plural to a feminine plural pronominal suffix at the beginning of the second half of v. 5. The frightful image of chariots appearing “like torches, like lightning” darting to and fro serves to unnerve the king of Assyria, who “remembers his (once) powerful ones” (v. 6a). Those invincible warriors of times past now “stumble as they go” to a futile defense of the walls of Nineveh—“but the mantelet is (already) set up.” What we find in the center of this canto, is a series of three dyads, in which the second dyad functions as a “pivot”—completing one thought and starting another.

	Their [f pl] appearance / is like torches /	10	2	2	0	2
	like lightning / they [m pl] dart about //	<u>13</u>	2	2	0	2
2:6[5]	He [m sg] remembers / his [m sg] (once) powerful ones /	8	2	2	2	0
	they [m pl] stumble / as they [m pl] go //	<u>13</u>	2	2	2	0
	They [m pl] hasten / to her wall /	11	2	2	0	2
	but the mantelet / is (already) set up //	<u>9</u>	2	<u>2</u>	0	<u>2</u>

Another important difference between the logoprosodic analysis presented here and that of Spronk is the opening word of 2:8, which the KJV renders as the personal name of the Assyrian queen, “Huzzab” (otherwise unknown). Walter Maier lists 12 different proposals to interpret this one word; and I discuss a number of others in my commentary—including Spronk’s proposal to translate the three consecutive verbal forms as, “And he [the king of Assyria] is put down, she [the queen] is exposed, raped” (1995:173). The logoprosodic analysis suggests that the four consecutive verbs (counting the last word in v. 7) are arranged in two pairs, with the reading suggested a century ago in BDB (p. 662b) still the most likely so far as the word *wəhuṣṣab* is concerned: “and it is determined.”

2:7[6]	The sluice-gates of the rivers / are opened //	15	2	3	3	0
	and the palace / melts away //	<u>10</u>	<u>2</u>	2	0	2
2:8[7]	And it is determined /	<u>3</u>	<u>1</u>	1	1	0
	She is stripped (and) she is taken away //	<u>11</u>	<u>1</u>	2	2	0
	And her maidens / are moaning /	11	2	2	0	2
	like the sound of doves /	7	1	2	0	2
	(they are) beating / on their breasts //	<u>12</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>

In this structure, the clause, “She is stripped (and) she is taken away,” functions as a “pivot” connecting two balanced triads: (15+10+3) || (11+7+12) = 28 || 30 morae. Spronk cites what he claims to be a parallel usage of the verbal root *nšb* (“to take one’s stand”) in Ps 39:6—so as to interpret the word *wəhuṣṣab* as “and he is put down” (1995:173, n. 42; 1997:96). In my opinion, this reading is not likely. Even more unlikely is the translation of the word *hō‘ālātāh* to mean “raped” —i.e., the king faces the loss of honor of his wife who “is exposed and humiliated sexually by victorious soldiers.” Spronk cites parallels in Ugaritic and Akkadian where the root *‘lh* denotes mating of cattle (cf. Gen 31:10). The king of Nineveh took his own life in the conflagration of the palace in Nineveh, after a lengthy siege, together with his queen and others of his royal court.

The verbal form *hō‘ālātāh* is hophal perfect 3rd person singular feminine from the root *‘lh* (“to go up, ascend”) with the sense “be carried away” (BDB, p. 750a). The verb translated “she is stripped” (*gullatāh*) is interpreted in two different ways: 1) “she is stripped,” which is reflected in the LXX (“she has been exposed”); and 2) “she is taken into exile.” The combination of these two verbs here describes what happened to Nineveh (or perhaps the cult statue of Ishtar, the city deity of Nineveh). There is no need to emend the text here so as to find “column-bases,” “the lizard,” “the wagon,” “the Beauty (from the word for gazelle),” “the lady,” “the queen,” the goddess Zib,” “the mistress,” “the river Husur,” etc.

9. The final two words of Nah 2:11 [Eng. 10] are a common conundrum for translators and interpreters. Spronk renders the text, “(and the faces of all of them) gather a glow” (1995:173). The problem is how to read the word *pā‘rūr* (which I have translated “boughs [for burning]” or “kindling”). Lehrman translates, “their faces have gathered wrinkles” (1970:66). Gluck has, “their faces turn grey” (1969:21–26). NRSV translates “all faces grow pale.” It is better to recognize that the two Hebrew words *ūpānē kullām* (“and the faces of all of them”) belong with the preceding words in the prosodic structure, which may be rendered quite literally, “and anguish is in all (their) loins and the faces of all of them.” The verb *qibbəsū* is a 3rd person plural intensive form of the verbal root *qbs* (“to gather, collect”), which is here used in a passive sense (see GKC §144g). The theophanic hymn in Isa 10:33

presents the Divine Warrior as a mighty forester lopping off “boughs” (*pū²rāh*) of cedar as he destroys the “thickets of the forest” of Lebanon (cf. Nah 1:4). The denominative verb *təpā²ēr* in Deut 24:20 is translated in BDB as “thou shalt not go over the boughs (of the olives) after thee (i.e., glean).” In Ezek 17:6 the *pō²rô²t* are the more external parts of the vine that would eventually be pruned and presumably burned. The word “kindling” is more or less equivalent to describe these dried vine trimmings. The word “kindling” is defined as “material that can be readily ignited, used in starting a fire” (Webster’s Unabridged Dictionary).

10. Determining the details of the musical and literary structures in the book of Nahum calls for input on the part of others in the BIBAL Forum, 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