

Part 2: Units of The Woven Torah

Introduction: Non-linearity

The analysis of the Decalogue and the stone-tablets narratives in the previous section has taught us that the author of the Torah knew how to write a single text for two different audiences. One audience, the public, would grasp it piecemeal, shattered, while the other, individuals, could see it as a coherent whole. We will see that this description of two intended audiences applies to the whole Torah. The same technique which established the coherence of the Decalogue as a composition, tabular organization, was applied to all the literary units of the Torah. As a public text, to be read in public, the Torah appears to be a linear composition. However, each of its literary units was constructed as a tabular, or more properly, woven, non-linear, text.

These textual units share certain characteristics, such as non-linearity, closure, chiasm and linguistic patterning, which demonstrate that the Torah is to be grasped as a literary construct built according to a consistent set of rules. The term “chapter” would be the most appropriate to apply to the literary units. However, since that term is used to refer to the divisions marked by Archbishop Stephen Langton in the thirteenth century, I refer to the literary divisions as “Units”. Langton divided the Torah into one-hundred-eighty-seven chapters. In comparison, the current annual Jewish reading-cycle divides the text into fifty-four parts while the ancient tri-annual cycle divided it into one-hundred-fifty-four parts. There are eighty-six Units in the Torah. The full text of the Torah has been divided into Units which are arranged in a format which reflects the inner structure of each Unit in *The Woven Torah* (TWT). The full text of TWT is found at chaver.com.

The Units of the Torah were originally constructed in a format that looks like a table in TWT. However, it is more accurate to characterize these compositions as weaves or tapestries. This should not be a total surprise since both the Hebrew “מסכת” and the Latin “textus” are based on weaving imagery. Each individual Unit has characteristics akin to works of visual art, as well as being a vehicle for communicating information. The Units of all five books, legal collections as well as narratives, were all originally composed as weaves. This format enabled the author to embed information within the text by means of juxtaposition of textual elements within the weave. The overall “picture” created by the weave provided the larger context for understanding the placement of each particular within the Unit. The information provided by juxtaposition in the woven text is virtually inaccessible in the linear reading, as we have seen in the Decalogue. TWT makes that information available to the careful reader.

The non-linearity of the Torah is not limited to the structures of individual Units. The Units themselves are arranged in non-linear groupings within each book. These groupings, or sets of Units, reflect some of the same principles of organization employed in the construction of the Units themselves. This point is expanded in the chapter on Leviticus in Part 4. The fact that similar principles have been identified in the construction of individual Units as well as in the construction of whole books supports the thesis that the Torah was composed by a single author or school.

Since an analysis of structure involves describing the parts and the way that they fit together, the identification of the Units was the necessary prerequisite to deciphering the formal structure, or plan, of the Torah. Without a clear definition of the parts, the Units, it was not possible to perceive the plan. Once the Units were identified, it became possible to identify the way Units associated in sets and how the sets associated with each other to create larger scale components which determine the formal characteristics of each of the five books. The final product of this macro analysis was the construction of a “map” of the Torah which visualizes the literary structure of each of the five books. This map is the subject of Part 4.

The first creation narrative provides tools for discerning how the Torah itself was created in Units and how it should be read. The “creation weave” has proven to be the prototype of how each of the eighty-six Units of the Torah was woven. In addition, it clarifies the author’s position regarding the origin of the Torah. If God speaks in weaves, according to the Decalogue, then woven text is the appropriate format for His revelation. Since one of the goals of this book is to prepare the reader to benefit from the unique layout of TWT, I will utilize Unit I of Genesis to illustrate how the text is arranged on the pages of TWT, how the woven structure was identified, and the insights to be derived from studying the Torah according to its non-linear structure.

Chapter 1. The Creation Weave

Genesis Unit I (1:-2:3)

1x

1:1 In the beginning God created the **heaven and the earth**.

2x

A 1:3 And God said: 'Let there be **light**.' And there was light. 1:4 And God saw the light, that it was good; and God **divided the light from the darkness**. 1:5 **And God called the light Day, and the darkness He called Night**. And there was evening and there was morning, one day. {P}

B 1:6 And God said: 'Let there be a firmament **in the midst of the waters**, and let it divide the waters from the waters.' 1:7 And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament; and it was so. 1:8 **And God called the firmament heaven**. And there was evening and there was morning, a second day. {P}

C i 1:9 And God said: 'Let the waters under the heaven be gathered together unto one place, and let the dry land appear.' And it was so. 1:10 And **God called** the dry land **Earth**, and the gathering together of the waters **called He** Seas; and God saw that it was good.

ii 1:11 And God said: 'Let the **earth put forth grass, herb yielding seed, and fruit-tree bearing fruit after its kind, wherein is the seed thereof**, upon the earth.' And it was so. 1:12 And the earth brought forth grass, herb yielding seed after its kind, and tree bearing fruit, wherein is the seed thereof, after its kind; and God saw that it was good. 1:13 And there was evening and there was morning, a third day. {P}

3x

2:1 And the **heaven and the earth** were **finished**, and all the host of them.

1a

1:2 Now the earth was unformed and void, and darkness was upon the face of the deep; and **the spirit of God hovered** over the face of the waters.

2a

A 1:14 And God said: 'Let there be **lights** in the firmament of the heaven **to divide the day from the night**; and let them be for signs, and for seasons, and for days and years; 1:15 and let them be for lights in the firmament of the heaven to give light upon the earth.' And it was so. 1:16 And God made the two great lights: the greater light to rule the day, and the lesser light to rule the night; and the stars. 1:17 And God set them in the firmament of the heaven to give light upon the earth, 1:18 and to rule over the day and over the night, and **to divide the light from the darkness**; and God saw that it was good. 1:19 And there was evening and there was morning, a fourth day. {P}

B 1:20 And God said: 'Let the **waters swarm** with swarms of living creatures, and let fowl fly above the earth in the open **firmament of heaven**.' 1:21 And God created the great sea-monsters, and every living creature that creepeth, wherewith the waters swarmed, after its kind, and every winged fowl after its kind; and God saw that it was good. 1:22 **And God blessed them**, saying: 'Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.' 1:23 And there was evening and there was morning, a fifth day. {P}

C i 1:24 And God said: 'Let the **earth** bring forth the living creature after its kind, cattle, and creeping thing, and beast of the earth after its kind.' And it was so. 1:25 And God made the beast of the earth after its kind, and the cattle after their kind, and every thing that creepeth upon the ground after its kind; and God saw that it was good.

ii 1:26 And God said: 'Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.' 1:27 And God created man in His own image, in the image of God created He him; male and female created He them. 1:28 **And God blessed them**; and God said unto them: 'Be fruitful, and multiply, and replenish the earth, and subdue it; and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that creepeth upon the earth.' 1:29 And God said: 'Behold, I have given you **every herb yielding seed, which is upon the face of all the earth, and every tree, in which is the fruit of a tree yielding seed**--to you it shall be for food; 1:30 and to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is a living soul, [I have given] every green herb for food.' And it was so. 1:31 And God saw every thing that He had made, and, behold, it was very good. And there was evening and there was morning, the sixth day. {P}

3a

2:2 And on the seventh day God **finished** His work which He had made; and He rested on the seventh day from all His work which He had made. 2:3 And God blessed the seventh day, and hallowed it; because that **in it He rested from all His work** which God in creating had made. {P}

The Layout of the Page

Perhaps the first thing that strikes the eye upon seeing the above arrangement is that there are multiple levels of division, each indicated by a separate form of notation, as opposed to the common printing which recognizes only chapter and verse divisions. There are in fact several structural elements larger than a verse and smaller than a chapter in every Unit. This was one of the foundational discoveries which made it possible to identify the formal structures of the Units. There are seven levels of division noted in this Unit, three relating to traditional divisions and four that are unique to TWT. Traditional chapter and verse divisions are noted by Arabic numerals before each verse. Another traditional, though less known, division is the “paragraph” division of the Masoretic Text (MT) which appears in Torah scrolls, mentioned in Part 1. These are indicated in the scrolls in two ways. An “open” or major paragraph division (in Hebrew פתוחה) begins on a new line and is marked “{P}”. A “closed” or minor paragraph division (סתומה), begins nine letters after the preceding paragraph, on the same line, and is marked “{S}”.

The notation which is unique to TWT begins with the Units, which are marked by Roman numerals and counted separately in each book, so that each book begins with I. The major divisions within the Units are marked by Arabic numerals. In the example, there are three such divisions. They can be viewed as rows of a table, however, as will be explained, it is more accurate to consider them weft threads of a weave. The next level of division divides the rows in the example into two components each, א (aleph) and ב (bet), which will be termed “segments”. The reason Hebrew letters have been employed is because of the need for a variety of markers. The segments form columns, which are like warp threads. Parts of both the warp and the weft will be referred to as “threads”. The use of Arabic numeral or Hebrew letter will determine whether the reference is to weft or warp. In the example, the segments of thread 2 are further subdivided into elements A-C. Element 2C is divided into parts i and ii, using lower case Roman numerals. If we include divisions of verses with the formal divisions unique to TWT, then Genesis I demonstrates six levels of division within the Unit:

- weft, (1-3)
- warp, (א, ב)
- segments, (combination of 1-3 and א, ב)
- elements within cells, (A-C)
- parts of elements, (i-ii) and
- verses

The linear flow of the text goes from left segment to right segment and then down to the left segment of the next row. The Hebrew text uses identical notation but goes from right to left. There are also three highlights employed in this Unit. The most frequently used highlight is [this](#). It is used to mark linguistic parallels between segments of a single weft thread; for example, “[Let there be light](#)” and “[Let there be](#)

lights” in thread 2. Parallels between cells within a warp thread are marked like “And God called” in thread α . Closure, between segments in the first weft thread and the last, appears like this “the heaven and the earth.” The full color-code appears before the text of TWT.

1. The Structure

Two Three-Day Cycles

We begin by examining thread 2, which contains the days of creation. This thread effectively creates a weave within the weave. The elements of 2α (A-C) are parallel to the elements of 2β . This arrangement, as noted in the previous section, reflects the initial insight which lead to identifying the formal structure of creation. Many commentators have pointed out that the first three days of creation form a block that is parallel to the next three days of the creation story. The specific creations of days four to six (2β) give expression to the parallel creations of days one to three (2α). The light that was created on day one appears from the heavenly bodies created on day four. The land creatures created on day six utilize the earth and plants created on day three. The fish and birds of day five are found in the elements of day two, the sky and the ocean. The six consecutive days of creation should be read as two cycles of three days each. They divide up in two different ways, as two cycles of three days each, 1-3 and 4-6, and also as three pairs of days: 1 and 4, 2 and 5, 3 and 6. The arrangement as a weave integrates these two arrangements. The argument for arranging the parts in the weave is that this arrangement makes more information available about what the text says than the normal linear arrangement does. The woven format gives the reader a set of instructions, as it were, that are not otherwise available. This is the set of instructions about how the parts relate to each other. It reflects a mode of writing that can very well be compared with weaving. This is the format of chapters of Mishnah as well as the Units of the Torah. In order to better understand the full significance of the weaving metaphor, I will make a short digression and explain the workings of a simple loom.

Introducing: "The Literary Loom"



The loom pictured above is a tapestry loom. In its most basic form it consists of a wooden frame with rows of pegs or nails across the top and bottom of the frame. The threads of the warp are stretched between the pegs on the top and bottom of the frame. The weft, or woof, is then woven across the warp. The two components have directional sense; the warp is vertical while the weft is horizontal. There is also a constant difference between the threads. The warp consists of thin colorless threads. Their function is to hold the weave without being seen. The picture or pattern in the tapestry consists solely of the threads of the weft.

How is the text woven? Each thread of the weft consists of a set of textual elements, usually a pair or a triad, such as each of the three pairs of days. Each thread is identified as a set (pair or triad) by standard literary techniques. Usually they have a common subject. Often, they have within them recurring words or phrases. The common subjects of the weft threads create the tapestry that carries the "picture" of the text. Where are the hidden warp threads? They are found in a fixed relationship between the elements of the weft. In the creation weave the elements of each pair in 2 are ordered so that the first element, thread α , describes a primary creation, like light. The second element of each pair, thread β , describes a secondary creation that utilizes its paired primary creation, as the greater and lesser lights of day four utilize the light of day one. In all cases there is a regular difference between the warp and the weft: the warp points to a constant relationship between the vertical components; the weft presents substantive similarities within the horizontal lines. The distinction between the hidden warp and the visible weft makes the weave analogy more suitable to the text than a simple table. We will now further clarify our understanding of the literary loom by seeing just how it affects our reading of The Creation Weave.

The Warp

We will start by looking at the warp. We can read the arrangement of days 1-3 and 4-6 in separate threads as an indicator that we should look for something that the first three days have in common and something else that the next three have in common, as well as an identifiable relationship between the columns. Each of the first three days has a creation specifically named by God: 1, light; 2, sky; 3, earth. God names a unique creation on each of these days. On the other hand, each of the days in thread \beth mentions a class of objects: 4, stars; 5, birds and fish; 6, land animals. So we can begin with the fact that *the warp indicates a distinction between singular creations and classes or plural creations*. This distinction is reinforced by an action that is common in all three segments of column \aleph , separation. Each of the first three days has an act of separation: 1, light from darkness; 2, the waters above from the waters below; 3, the oceans from the dry land. The act of separation emphasizes uniqueness or singularity. This last observation sends us back to thread \beth to see whether or not it contains a counterpart to "separation" in \aleph . As a matter of fact each of the last three days of creation describes the "occupation" of another's space. The terminology is sharp: the sun, moon and stars are placed in heaven to "rule" day and night; man is told to "conquer" the earth; the fish are to fill the sea. In each case a second cycle creation in column \beth "invades" or controls its first cycle parallel in column \aleph . This is clearly in opposition to the first cycle principle of "separation." Another distinction between the first three days and the last three is that the creations of the first three do not move, while the creations of the last three do. We can see that the warp threads are in several senses opposites, based on distinctions like simple and complex; singular and plural; primary and secondary; analysis and synthesis; immovable and movable. This demonstrates the characteristic of the warp, a fixed relationship between the vertical components.

The Weft

Now let's look at the weft, the horizontal rows. The initial impetus to examine the days of creation in the format I have presented was the observation that the days are paired. However, once the parts have been arranged in a weave, more information becomes apparent. In effect, the parts of the puzzle fall into place and the picture of the whole, the tapestry, becomes apparent. The three parallel segments of 2 are arranged according to a visual key. On the top, in A, we see the heavenly bodies, sun, moon and stars: the upper, luminous, transcendent realm. On the bottom, C, we find the earth-bound creatures, the immanent lower world. In the middle, B, are the creatures that fill the space between heaven and earth, as well as the very division between above and below (day two). Suddenly, the grid clicks into place and the creation story takes on a whole new perspective. The non-linear text comes into focus and we see the woven text, or literary tapestry, as it was created on the literary loom.

The Tapestry

From this point on any further analysis must take into consideration the image painted by the arrangement of the six individual days in the creation weave, the picture woven into the tapestry. The critical juncture is the appearance of a coherent picture with the stars above, the earth below, and a middle level connecting them at the center; the world as we see it. I consider this visualization the stamp of truth and an internal verification of our non-linear arrangement. In order to see the picture we must arrange the six days, as we have, in two parallel warp threads. Only then the three-tiered representation of the world as it is experienced appears. Up to this point we dealt with an interesting

literary phenomenon made up of complex parallels. Now we must acknowledge that this is more than a literary curiosity. Using just six “knots” of warp and weft, the Torah has woven the weave of reality. The appearance of a clear representation of experienced reality out of the peculiar division of creation into six parts marks the text as a work of art, a tapestry woven on the literary loom by a master craftsman. The visual hierarchy of the creation parallels the conceptual hierarchy we found in the Decalogue.

It is clear now that the creation story has two aspects. It is meant to appear as a linear text by having its parts marked serially from one to seven. Nevertheless, in order to understand its underlying coherence, it must be seen as a non-linear construct. The reader must superimpose the pattern of the loom from which the text was woven. In other words, there is an additional level of meaning that can be accessed only by an active reader reading the text according to its structure. Logically, we are now confronted by the very real possibility that the creation narrative was first conceived as a two dimensional woven text that would deconstruct into a linear text. Like the Decalogue, it was written on two “tablets” which were subsequently shattered.

The Prologue and the Epilogue

The authenticity of the non-linear reading is reinforced by the addition of the remaining threads of the creation, 1, the “pre-creation” and 3, the Sabbath. Since these threads fall outside the boundaries of creation proper, the six days, I refer to them as the prologue and epilogue of creation. Both the prologue and the epilogue divide into two parts. The first part of the prologue and the first part of the epilogue relate to the first three day cycle. The second part of each relates to the second three day cycle. In effect, each of the three day cycles has its own prologue and epilogue.

1א When God began to create heaven and earth	1ב the earth being unformed and void, with darkness over the surface of the deep and the spirit of God sweeping (hovering) over the water
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Each of the first two verses should be associated with one of the three day cycles, the warp of our weave. The first verse contains three unmodified nouns, God, heaven and earth. This is similar to the first three day cycle in which the simple elements are created and named. In fact, two of the entities that are named in the first three days, heaven and earth, are mentioned in verse 1. Verse 2 is like the second cycle of days. It contains three descriptions which are parallel to the three unmodified nouns of verse 1. However, the parallel is inverted (chiastic). A similar distinction can be seen between the two segments of day seven.

3א Finished were the heaven and the earth, and all their array.	3ב Finished was God on the seventh day (the work that He had been making), ¹ and He ceased (Or rested.) on the seventh day from all the work that He had done. And God blessed the seventh day and declared it holy, because on it God ceased from all the work of creation that He had done.
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I have divided day seven into two sections based on the repetition of the verb *yechal*, finished. In the Hebrew, both sections begin with this verb. Again we see three unmodified nouns in the first section,

1 I read the verb vayechal, complete, in verse 2 as parallel to the same verb in verse 1. In verse 1 it is intransitive,

two of which, heaven and earth, appear in the parallel section of the prologue. The second section of the epilogue is composed of three divine actions. Here too, as in the prologue, the second section contains descriptions as opposed to the unmodified nouns of the first section. It is now clear that the prologue and epilogue divide into two sections each in a manner similar to the division of the six days into two cycles. This makes it possible to place the prologue and epilogue in The Creation Weave, thereby creating the 3X2 weave.

2. New Meanings

In the previous section we saw that the seven days of creation can be represented in a 3X2 weave. In this section we will see that viewing the text in this manner leads us to new insights concerning the substance of the text. I will speak about the relationship between structure and meaning and show how certain literary techniques are used to invest the structure of the text with meaning. The purpose of this section is twofold: to demonstrate the meanings embedded in the creation weave and to give examples of literary techniques used in the Torah to convey meaning by way of the woven structure.

The creation weave can be viewed as having three major components, 1) the prologue, 2) the core text made up of the six days of creation, and 3) the epilogue. These three divisions can be taken together to indicate that the process of creation has three distinct stages. We have made some observations about the picture in the six-day weave in the Unit which can help us understand the mechanics of a three stage process. We noted a symmetrical arrangement around the center of the picture. The heavenly lights were above, the earth was below, and in the middle was a self-defined separation/connection between above and below. (While the picture is spatially symmetrical, there are also other symmetries between 2A and 2C which we will explore.) The key point is that a special relationship exists between the first and third sections of a three part structure. The relationship can be viewed as a pair of opposites. The middle element provides a bridge between the opposites, much as 2B bridges that which is above (2A) and that which is below (2C). Let's see how that works with the three part division of prologue, core and epilogue.

Conceptual Symmetry

Conceptual symmetry is based on a complementary relationship between symmetrically related parts of the text. This relationship can usually be seen as a pair of opposites or poles. We can see this relationship between threads 1 and 3. The polarity between 1 and 3 can be expressed in a pair of terms such as "before and after" or "potential and actual." The prologue directs us to a base state of "without form and void" that exists as a proto-creation, like a blueprint, before God begins the six detailed days of creation. This blueprint is called "the beginning." The seventh day describes the opposite pole, "finished." The building has received a certificate of occupancy.

describing the state of the subject. I think that the parallel construction implies that verse 2 should be read as having a similar meaning. Therefore, I do not read "the work that He had been doing" as the object of "complete" in verse 2, i.e. "God completed the work". As in verse 1 the verb is intransitive, describing the subject, God. This reading is supported by the fact that the grammatical indicator of the direct object, et, does not appear before "the work." That is why I indicate that "the work..." is a parenthetical reference to the seventh day.

From Describing Structure to Deriving Meaning

Before we look at more examples of conceptual symmetry, I want to clarify the connection between structural symmetry and conceptual symmetry. The first (1) and last (3) threads of the creation weave are set apart from the three-segment middle thread both structurally and conceptually. The obvious structural difference is that the middle thread is made up of three pairs of days that do not follow each other in the linear flow. We might call them “artificial” or “synthetic” pairs. The extreme lines, on the other hand, are made up of “natural” pairs, consecutive blocks of text. This effectively divides the table into two structural sections, one containing threads 1 and 3, and the other containing thread 2. This marks the extremes, 1 and 3, as a pair in terms of the formal structure. Once they have been identified as a structural pair, we can compare them and see in what sense they are a conceptual pair. That is precisely when we begin to understand the meaning embedded in the structure. Let’s focus in on the comparison.

When comparing 1 and 3 we are immediately struck by the similarity of the opening sentences. Both deal with “heaven and earth.” This linguistic parallel is much like a bridge between the formal link and the conceptual link. It is like the formal similarity between the prologue and epilogue because it is clearly identifiable, but since it is part of the content it can also lead us to a meaningful link. This meaningful connection is found in the contexts in which the phrase “heaven and earth” appears. The differences lead directly to the conceptual symmetry we found between the pair of units.

In the beginning God created the heaven and the earth	Thus the heavens and the earth were finished
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The first Hebrew word in the prologue is, *beraisheet*, beginning; God began creating heaven and earth. The first word in the epilogue is, *vayachulu*, completed, (even though the normal English syntax puts the verb at the end), “Completed were the heaven and earth.” Now we have completed the transition from describing the structure to deriving new meaning and can speak of the “conceptual symmetry” of the prologue and the epilogue. The next element of meaning that we will derive is based on having seen the polarity of 1 and 3. The poles, beginning and end, define the limits of what falls between them. The material in the middle is both a structural middle and a conceptual middle.

The Conceptual Middle

Between the first stage, creating the blueprint, and the final stage, occupancy, are the six days of construction, the conceptual middle between the poles. We have a clear linguistic sign that the six days of creation should be read as a sub-unit. Each of the six days begins with the phrase “God said” and ends with the formula “There was evening and morning...” Neither of these phrases appears in 1 and 3. So again we find a linguistic indicator of which parts of the text are to be read together. The linguistic evidence couples with the structural fact that 2 is set off from 1 and 3 to insure that we see the three central segments, 2A-C, as a sub-unit. Once we have identified 1 and 3 as “beginning” and “end” respectively, the block of 2A-2C is clearly meant to be read as “in the middle” - between the beginning and the end.

In this specific case, with respect to time, the fact that the six days of creation are a conceptual middle is essentially trivial. However, if we consider the three steps as “without form” (1), “formation” (2), and

“fully formed” (3), then the conceptual middle is no longer trivial. It is the link between potential and realized. During the six days of creation God works from the blueprint and delivers a finished product on the Sabbath. The six days show how God realizes His plan. We have determined according to the structure that the six days combine into three intermediate stages 2A-2C. These three stages also exhibit conceptual symmetry amongst themselves. We will see now how the three middle stages utilize the four primary elements, fire, air, water and earth, to create conceptual symmetry.

Fire, Air, Water and Earth

Each of the segments in the core text, 2A-2C, is associated with a specific element, or elements. 2C is obviously the earth. 2A deals with light. The Hebrew for light, אור, also means flame. If we wish to remain close to the classical “elements”, we can say that the element associated with 2A is fire. The other two classical elements are found in 2B, air and water. The placement of air and water between fire and earth indicates that 2B is meant to be a conceptual middle between 2A and 2C. There are several indications that this is the case. The first is the fact that 2B includes two elements. One of them is like 2A and the other is like 2C. Air is like fire (2A) because it is intangible and tends to go up as in smoke or vapor. Water is tangible like earth (2C) and tends to go down, seeking the lowest point. This combination explains the appearance in 2B of the birds that go up in the air and the fish that go down in the water. So 2B is a conceptual middle because it combines aspects of 2A and 2C. This is one of the fundamental characteristics of conceptual symmetry: the intermediate element provides a dividing link. (This is exactly where we saw “human life” in the Decalogue as the middle between divine will and human will.) We might call this “The Second Principle of Torah Dynamics” since it is so similar to the actual creation of the second day, the firmament that divides “above” from “below” - the middle. Yet another example of conceptual symmetry is found in the first three days of creation. It is based on the five entities that are named in the first three days.

The Divinely Named Elements of Creation

God gives names to five parts of the creation. On day one He names light “day” and darkness “night”; on day two He names the firmament “heaven”; and on day three He calls the dry land “earth” and the bodies of water “oceans.” These five names are distributed symmetrically in our Weave: two in 2A, one in 2B, and again two in 2C. Only three of the named entities are mentioned as intended parts of creation, things that were directly created by acts of divine will. On day one only light is created, although both day and night are named. On day two the firmament is created and named “heaven.” On the third day only the dry land is created while “earth” as well as “oceans” are named. So we see that each of the first three days has a single named creation, light, the firmament, and the earth. The addition of two more names awakens our curiosity: Why did God find it necessary to name night on day one and the seas on day three even though He did not set out to create them on those days? What is the function of the additional names given on days one and three? These questions will lead us to see another example of conceptual symmetry.

Naming the Non-created

In order to answer the questions we have raised, we should look at the relationship between the entities that were created and named on days one and three and those that were named but not created. The connection between light and darkness of day one is similar to the connection between dry

land and the ocean of day three. Both relationships are antithetical. Light and darkness cannot coexist, nor can the sea and dry land. We can also note that both maintain a continuing dynamic, cyclical relationship: the cycles of day and night and the tides. Both pairs are also associated with sight. Light makes it possible to see what the darkness hides. The movement of the waters makes it possible to see the dry land. Let's look more closely at exactly how the light and dry land are created.

1:3 And God said, Let there be light: and there was light. 1:4 And God saw the light, that it was good: and God divided the light from the darkness.	1:9 And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear
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Light is created directly from divine speech. There is no intermediary. The land, on the other hand, is not actually created. The movement of "the waters under the heaven" reveals it. Neither night nor the oceans are directly called into being. Darkness, which is called night, is separated from light after God creates light on day one. The oceans are a by-product of the creation of dry land on day three. Each of these named but not created entities stands in a different relationship with the named creation of its day. Light causes darkness to disappear. The created entity of day one, light, negates its "uncreated" antipode, darkness. On day three however, the water is told to gather together and thus reveal the dry land. The movement of the oceans *causes* the earth to come into being. The "non-creation", water, plays a role in the appearance of the earth. So we can postulate that the two named "non-creations" are utilized to emphasize two different types of causality.

Light is a direct expression of God's will. There are no intermediary stages or elements; it comes into being immediately when God wills it to be. It is the only creation of its kind, the only one that God saw individually, "And God saw the light." Earth, on the other hand, wasn't really created on day three. It was discovered. God discovered the earth when the waters rolled back, "And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear." It appeared as part of a process of events. The distinction between the creation of light and the creation of land is the difference between supernatural and natural. This is consistent with our original understanding of the picture in the weave. The supernatural is associated with the transcendent, above, and the natural is associated with the immanent, on the earth below. God made light directly without any identifiable cause but established the dry land through a natural process. This distinction is emphasized by the difference between the way light separates from darkness as opposed to the way the waters separate from the land. "God divided the light from the darkness", but He did not directly divide the water from the dry land.

The Torah Teaches Hermeneutics

We have by now derived enough new information about the meaning of our text in order to justify having arranged it as a weave. We have also begun to see the close correlation between structure and meaning, and have become acquainted with some of the Torah's rhetorical devices, such as the conceptual middle. Now we will see that the Torah utilizes its first verses in order to teach principles of hermeneutics. These first two verses demonstrate how to read the Torah as a non-linear text as well as prefiguring the six days of creation.

	1	2	3
Verse 1	God	Heaven	Earth
Verse 2	Earth	The Deep	God

The first verse contains three nouns: 1, God; 2, heaven; 3, earth. The second verse contains three descriptions: 1, “the earth was without form and void”; 2, “darkness was upon the face of the deep (space)”; 3, “the Spirit of God moved upon the face of the waters.” Since we now know that structure can contain information, we are drawn to compare the two triads. It is immediately clear that verse 2 refers to two of the nouns in verse 1, God and the earth. Closer inspection reveals that the two nouns that are repeated are the first and last elements of each triad. God appears at the beginning of verse 1 and at the end of verse 2 while the earth appears at the end of verse 1 and in the beginning of verse 2. This reversal of order is known as chiasm, from the Greek letter chi, which is shaped like an X. It is also known as inverted parallelism and is one of the most fundamental principles of organization in the Torah.

Chiasm

Chiasm is a device that keeps parts of the text together while at the same time defining limits. The appearance of a chiasm clarifies the structure while indicating that it is significant. In the case we are examining the chiasm implies, “These two verses form a single unit. They must be read together.” (This is further evidence that our initial identification of the verses as a separate unit, the prologue, was correct.) It also indicates that God is definitely part of the first triad. If we did not find the chiasm, we could not be sure that we should see the first verse as having two or three parts. We could say that it contains two parts, the grammatical subject, God, and a double object, heaven and earth. The appearance of God as part of the triad in the second verse tips the balance in favor of reading the first verse as having three elements. However, it is the chiasm that forces the decision. Once the reader sees that the two verses form a single, crafted, block of text based on a chiasm she sees that it has two triads.

So, the text has pointed out that the two triads in the first two verses are significant. Where do we go from here? Fortunately, we have already discovered the twin cycles of the first six days and can see the similarity between the inner structure of the prologue and the structure of the six days. The first triad of the prologue contains three simple, unmodified nouns, just as the first three days contain three named creations. The second triad of the prologue modifies the elements introduced in the first verse, much as the fourth to sixth days modify the parallel creations of the first three days. So the prologue is not just a precursor of the elements of creation, but actually contains the form of creation. It is in fact the very blueprint that we earlier anticipated it should be. The feature that enabled us to reach this conclusion was the chiasm.

Separating God from His Creation

So far I have pointed out well-known literary devices, such as symmetry and chiasm, to demonstrate how to derive meaning from structure. Now I will work with some of the peculiar characteristics of our text. The first two verses of the epilogue, 3, begin with the same word, a verb that can be translated as finished, or completed. “Completed were heaven, earth, and their multitudes. Finished was God....” Why does the Torah repeat the same verb twice, once referring to the creation and once to God? If the text means that God finished the creation, wouldn’t it be sufficient to say “He finished and rested on the

seventh day”? What is added by dealing with heaven and earth and their hosts independently of God? I believe that our reading of the prologue offers an answer to this question.

A God creates	D The earth is chaotic
B The heaven	E The deep is dark
C The earth	F God hovers

The double triad of the opening verses begins and ends with God. He begins creating heaven and earth and finishes hovering above the water. He is involved with the creation as a participant and hovers above it restlessly. His personal status is not mentioned again until we hear that He rested on the seventh day. This rest is in opposition to the “hovering” in the beginning. This is yet another aspect of the polar symmetry that we noted between 1 and 3. The same principle can be employed to solve the problem of the double use of “complete” in the epilogue.

The effect of the double appearance of “complete” is as if to say that God is no longer involved with heaven and earth and their hosts. He is resting in His blessed Sabbath while His creation stands apart completed. In a manner of speaking, God, who was intimately and restlessly involved with His creation for six days, has separated from it in day seven. The separation is itself the sign that the creation has been completed. This observation will perforce influence our understanding of the process of creation. Earlier we identified the conceptual middle as expressed in 2A-2C as the movement from unformed to formed. Now we must take into account that the middle may also indicate the transition from a state in which God and His creation are inseparable to a state in which they are apparently independent of each other. (This point will reappear in Part 3 where it is the fifth stage of the decalogue of Leviticus 19.) In order to see just how this change takes place, we must broaden our reading of the creation weave.

Rereading the Weave

Perhaps the most striking characteristic of the 3X2 weave is that each of the warp threads is coherent within itself. All of thread א contains individually named creations while all of ב contains descriptions. There is yet another factor that distinguishes between the warp threads. We can best understand it by having another look at the prologue.

א A God creates	ב A The earth is chaotic
B The heaven	B The deep is dark
C The earth	C God hovers

We have already seen that the two triads are in reversed order. This reversal is further emphasized by the middle elements: “heaven” or “the sky” and “the deep”. The significance of their parallel is strengthened by the fact that “the deep” appears four other times in the Torah and in all four cases it is paired with “heaven.” They are both terms that refer to space and are opposite in sense. Heaven points up while “the deep” points down. (This is quite similar to the function of the middle level of creation

(2B) that determines the values “above and below”). So the only element which differs in the two triads actually indicates that they are opposites. What is even more significant is that the opposite directions can be applied both to the triads of the prologue as well as to the warp threads. The first triad begins with God, the perspective of “above”. The second begins with the chaotic earth, the perspective from below. The movement in the first triad is from the top down and in the second from the bottom up. These distinctions are consistent within each column. The left column begins with God’s activity and ends with the independent creation. The right column begins with chaos and ends with God at rest. The creation weave has led us to two different aspects of creation, creation from the top down and creation from the bottom up.

Creation from above, א, leads us to the God of the philosophers, a transcendent God who creates an idealized universe and then retires. Creation from chaos introduces a different aspect of God. In ב we see a personal God who has a spirit, an image and a likeness. His first act, in day four, is to begin to create order out of the chaos. This is consistent with our understanding of thread 1 as a blueprint. The first of the three elements in 1ב is the chaos upon the earth. God turns the chaos into order by creating heavenly symbols (אותות). In His final act, on day six, He creates an image of Himself, man and woman, who are instructed to complete the process of establishing order in the world. In the first three days God creates a perfectly ordered world, one in which the causes are clear and each entity has a name, the world of four prime elements. In the next three days God creates a world which is constantly shifting and falling into disarray, a world that needs continual attention to its symbols, a yeasty world of possibility. We can read the two columns as describing both different aspects of God and different aspects of creation.

3. Summary and Conclusions

Seven Days and Seven Principles of Organization

From what we have seen, we can deduce that the days of creation and their objects are not the primordial elements of reality according to the Torah's narrative. They are logically preceded by a weave of two sets of principles found in the warp and weft. The unique creation of each day comes to signify the unique meshing of two primary principles which are conceptual threads, one in the warp and one in the weft. The day itself is the knot of the two threads. There are five such principles in the six-day weave, two vertical and three horizontal. The addition of the prologue and the epilogue, two more horizontal principles, brings the total number of prime principles to seven- like the total number of days mentioned in the narrative. So we have seven numerated "days" or stages in the linear narrative matched by seven embedded principles of organization that are inaccessible without reconstructing the creation weave. If we take the days of creation to express aspects of the physical world, then the embedded primary principles would pertain to metaphysics, since they logically precede the creation. The exoteric reading of creation as a description of the physical world is paralleled by the esoteric, hidden, weave that reveals the metaphysical underpinnings of creation.

The seven days of the linear creation narrative are based on seven principles embedded in the non-linear structure of the weave. If the non-linear stratum of the Torah is an integral part of the text, as it appears to be, we must ask why the text has both linear and non-linear aspects. Inevitably, this question leads us to query the very nature of the Torah. Our previous reading of the Decalogue and the tablets narratives has provided us with internal evidence that can be used to clarify these two aspects of the creation narrative. We learned from the tablets narratives that the Torah can direct the same text to different audiences. The creation weave is another instance of this principle. Here too, there is a linear reading, which is parallel to the shattered public tablets, and a non-linear reading, which is parallel to the hidden tablets. The stone tablets themselves have, in effect, morphed into the warp threads of the creation weave. The dyads of "one and many" and "separate and connected" which we have seen in the creation weave can be employed to distinguish between the two stone tablets containing five consecutive pairs of Words according to the scroll division. This confirms our earlier hypothesis that the divine writing on the tablets is meant to provide a paradigm for how the Torah was composed for two audiences.

The Primacy of the Warp

We noted that there are two different types of threads on the loom, the warp threads that are meant to be invisible, and the visible weft threads. The warp must be strung on the loom first in order to receive the weft. So we could say that the warp, which is the equivalent of the stone tablets, even though it will ultimately disappear, is the first principle of the weave. We characterized the warp of the creation weave as distinguishing between the unique singular creations of the first days and the manifold creations of the last days. In other words, the most fundamental principle of the created world is a distinction between "one" and "many." Translating this principle from metaphysics to experience, we can say that the most fundamental characteristic of human experience is the divide between the one, the self, and the many, society, or more abstractly, subjectivity and objectivity. These dyads lead us to the distinction between our two readings of the Torah which parallel the two sets of stone tablets.

The two readings of the Torah speak to two different readerships, the nation as collective and individual readers. As a public document, one to be read in public, the Torah must sound like speech, like the voice of Moses speaking to the people. Each law and each bit of narrative must be graspable as an entity, like the numbered days of creation. This is the linear, exoteric, Torah which forms the basis for the relationship between God and the Israelite nation. But the Torah also connects each individual member of the nation to God. This is the hidden esoteric stratum found in the structure, as we found in the creation weave and the Decalogue. This is the Torah that the Rabbis said must be taught to individuals, not in public. Each individual who reads the Torah in this manner receives it as a unified whole, like Moses. The prophet who received the Torah thus becomes the model for the student of the esoteric Torah, just as Moses the law-giver is the model of a national leader. Ultimately, the reader who takes Moses as a paradigm will aspire to integrate within himself the two aspects of Moses, the unique person standing before God, and the citizen committed to the public good. Moses is the model of the integrated individual. He is able to translate his deepest subjective experience, the voice of God, into objective reality, the Torah set before the nation. We will return to this point in Part 5.

This chapter has presented two aspects of the woven Units of the Torah. First, from a purely technical perspective, we noted the layout on the page and the division into components of Genesis Unit I. We then explored some of the possibilities of exegesis afforded by the identification of the woven structure. In the next chapter we will broaden the analysis by examining a Unit with a slightly different format. The exegesis of that Unit will lead us back to the creation weave.

Chapter 2. The De-creation Weave

Exodus Unit III (6:29-11:10)

1⌘

6:29 And it happened on the day the LORD spoke to Moses in the land of Egypt, that the LORD spoke to Moses, saying, “I am the LORD, Speak to Pharaoh king of Egypt all that I speak to you.” 6:30 And Moses said before the LORD, “Look, I am uncircumcised of lips, and how will Pharaoh heed me?” {P} 7:1 And the LORD said to Moses, “See, I have set you as a god to Pharaoh, and Aaron your brother will be your prophet. 7:2 You it is who will speak all that I charge you and Aaron your brother will speak to Pharaoh, and he will send off the Israelites from his land. 7:3 **And I on My part shall harden Pharaoh’s heart, that I may multiply My signs and My portents in the land of Egypt.** 7:4 **And Pharaoh will not heed you,** and I shall set My hand against Egypt and I shall bring out My battalions, My people the Israelites, from the land of Egypt with great retributions, 7:5 that the Egyptians may know that I am the LORD, when I stretch out My hand over Egypt and bring out the Israelites from their midst.” 7:6 **And Moses, and Aaron with him, did as the LORD had charged, thus did they do.** 7:7 And Moses was eighty years old and Aaron was eighty-three years old when they spoke to Pharaoh. {P}

2⌘

A 7:14 And the LORD said to Moses, “Pharaoh’s heart is hard. He refuses to send off the people. 7:15 **Go to Pharaoh in the morning. Look, he will be going out to the water, and you shall be poised to meet him on the bank of the Nile,** and the staff that turned into a snake you shall take in your hand. 7:16 And you shall say to him, ‘The LORD god of the Hebrews sent me to you, saying, Send off my people, that they may worship Me in the wilderness, and look, you have not heeded us yet. 7:17 Thus said the LORD, By this shall you know that I am the LORD: Look, I am about to strike with the staff in my hand on the water that is in the Nile and it will turn into blood. 7:18 And the fish that are in the Nile will die and the Nile will stink, and the Egyptians will not be able to drink water from the Nile.’” {S}

1⌘

7:8 And the LORD said to Moses and to Aaron, saying, 7:9 “Should Pharaoh speak to you, saying, ‘Give you a portent,’ you shall say to Aaron, ‘Take your staff and fling it down before Pharaoh, let it become a serpent.’” 7:10 And Moses, and Aaron with him, came to Pharaoh, and they did as the LORD had charged, and Aaron flung down his staff before Pharaoh and before his servants, and it became a serpent. 7:11 And Pharaoh, too, called for the sages and sorcerers and they, too, the soothsayers of Egypt, did thus with their spells. 7:12 And each flung down his staff and they became serpents, and Aaron’s staff swallowed their staffs. 7:13 And Pharaoh’s heart toughened, and he did not heed them, just as the LORD had spoken. {S}

2⌘

A 7:26 And the LORD said to Moses, “Come to Pharaoh, and you shall say to him, ‘Thus said the Lord: Send off My people that they may worship Me. 7:27 And if you refuse to send them off, look I am about to scourge all our region with frogs. 7:28 And the Nile will swarm with frogs and they will come up and come into your house and into your bedchamber and onto your couch and into your servants’ house and upon your people and into your ovens and into your kneading pans. 7:29 And upon you and upon your people and upon all your slaves the frogs will come up.’”

A

2⌘

B 7:19 And the LORD said to Moses, “Say to Aaron: ‘Take your staff and stretch out your hand over the waters of Egypt, over their rivers and over their Nile channels and over their ponds and over all the gathering of their waters, that they become blood. And there shall be blood in all the land of Egypt, and in the trees and in the stones.’”7:20 And Moses and Aaron did thus as the LORD had charged. And he raised the staff and struck the water that was in the Nile before the eyes of Pharaoh and the eyes of his servants, and all the water that was in the Nile turned to blood. 7:21 And the fish that were in the Nile died and the Nile stunk, and the Egyptians could not drink water from the Nile, and the blood was in all the land of Egypt. 7:22 And the soothsayers of Egypt did thus with their spells, and Pharaoh’s heart toughened and he did not heed them, just as the LORD had spoken.7:23 And Pharaoh turned and came into his house, and this, too, he did not take to heart. 7:24 And all of Egypt dug round the Nile for water to drink, for they could not drink the water of the Nile. 7:25 And seven full days passed after the LORD struck the Nile. {P}

38

8:16 And the LORD said to Moses, “Rise early in the morning and station yourself before Pharaoh—look, he will be going out to the water—and say to him, ‘Thus said the LORD: send off My people, that they may worship Me.

B 8:1 And the LORD said to Moses, “Say to Aaron: Stretch out your hand with your staff over the rivers, over the Nile channels and over the ponds, and bring up the frogs over the land of Egypt.” 8:2 And Aaron stretched out his hand over the waters of Egypt, and the frogs came up and covered the land of Egypt. 8:3 And the soothsayers did thus with their spells and brought up frogs over the land of Egypt. 8:4 And Pharaoh called to Moses and to Aaron and said, “Entreat the LORD that He take away the frogs from me and from my people, and I shall send off the people, that they may sacrifice to the LORD.” 8:5 And Moses said to Pharaoh, “You may vaunt over me as for when I should entreat for you and for your servants and for your people to cut off the frogs from you and from your houses—only in the Nile will they remain.”8:6 And he said, “For tomorrow.” And he said, “As you have spoken, so that you may know there is none like the LORD our God.8:7 And the frogs will turn away from you and from your houses and from your servants and from your people—only in the Nile will they remain.” 8:8 And Moses, and Aaron with him, went out from Pharaoh’s presence, and Moses cried out to the LORD concerning the frogs that He had put upon Pharaoh. 8:9 And the LORD did according to Moses’s word, and the frogs died, out of the houses and out of the courtyards and out of the fields,8:10 and they piled them up heap upon heap, and the land stank. 8:11 And Pharaoh saw that there was relief and he hardened his heart and did not heed them, just as the LORD had spoken. {S}

39

9:1 And the LORD said to Moses, “Come into Pharaoh and you shall speak to him, ‘Thus said the LORD, God of the Hebrews: Send off My people, that they may worship Me. 9:2 **But if you refuse to send 3 them off and you still hold**

B 8:12 And the LORD said to Moses, “Say to Aaron: Stretch out your staff and strike the dust of the land and there will be lice in all the land of Egypt.” 8:13 And thus they did, and Aaron stretched out his hand with his staff and struck the dust of the land, and there were lice in man and in beast, all the dust of the land became lice in all the land of Egypt. 8:14 And thus the soothsayers of Egypt did with their spells, to take out the lice, but they were unable, and the lice were in man and in beast. 8:15 And the soothsayers said to Pharaoh, “God’s finger it is!” And Pharaoh’s heart toughened, and he did not heed them, just as the LORD had spoken. {S}

39

9:8 **And the LORD said to Moses and to Aaron, “Take you handfuls of soot from the kiln and let Moses throw it toward the heavens before Pharaoh’s eyes,, 9:9 and it shall become a fine dust over all the land of Egypt and it shall**

8:17 For if you do not send off My people, I am about to send against you and against you servants and against your people and against your houses the horde, and the houses of Egypt will be filled with the horde and the soil, too, on which they stand. 8:18 But I shall set 18 apart on that day the land of Goshen upon which My people stands so that no horde will be there, that you may know that I am the LORD in the midst of the land. 8:19 And I shall set a ransom between My people and your people. Tomorrow this sign will be.” 8:20 And thus the LORD did, and a heavy horde came into the house of Pharaoh and the house of his servants, and in all the land of Egypt the land was ravaged in the face of the horde. 8:21 And Pharaoh called to Moses and to Aaron and said, “Go, sacrifice to your god in the land.” 8:22 And Moses said, “It is not right to do thus, for the abomination of Egypt we shall sacrifice to the LORD our God. If we sacrifice the abomination of Egypt before their eyes, will they not stone us? 8:23 A three days’ journey into the wilderness we shall go, and we shall sacrifice to the LORD our God as He has said to us.” 8:24 And Pharaoh said, “I myself will send you off, that you may sacrifice to the LORD your god in the wilderness, only you must not go far away. Entreat on my behalf.” 8:25 And Moses said, “Look, I am going out from your presence and I shall entreat the LORD, that the horde may turn away from Pharaoh and from his servants and from his people tomorrow. Only let not Pharaoh continue to mock by not sending the people off to sacrifice to the LORD.” 8:26 And Moses went out from Pharaoh’s presence and entreated the LORD. 8:27 And the LORD did according to Moses’s word, and the horde turned away from Pharaoh and from his servants and from his people, not one remained. 8:28 And Pharaoh

on to them, 9:3 look, the hand of the LORD is about to be against your livestock which is in the field, against the horses, against the donkeys, against the camels, against the cattle, and against the sheep—a very heavy pestilence. 9:4 And the LORD will set apart the livestock of Israel from the livestock of Egypt, and nothing of the Israelites’ will die.” 9:5 And the LORD set a fixed time, saying, “Tomorrow the LORD will do this thing in the land.” 9:6 And the LORD did this thing on the next day, and all the livestock of Egypt died, but of the livestock of Israel not one died. 9:7 And Pharaoh sent and, look, not a single one had died of the livestock of Israel, and Pharaoh’s heart hardened, and he did not send off the people. {P}

become on man and on beast a burning rash erupting in boils in all the land of Egypt.” 9:10 And they took the soot from the kiln and stood before Pharaoh, and Moses threw it toward the heavens and it became a burning rash with boils erupting on man and on beast. 9:11 And the soothsayers could not stand before Moses because of the burning rash, for the burning rash was on the soothsayers and in all of Egypt. 9:12 And the LORD toughened Pharaoh’s heart, and he did not heed them, just as the LORD had spoken to Moses. {S}

hardened his heart this time, too,
and he did not send off the people.
{P}

48

A 9:13 And the LORD said to Moses, “Rise early in the morning and station yourself before Pharaoh, and you shall say to him, ‘Thus said the LORD, God of the Hebrews: Send off my people, that they may worship me. 9:14 For this time I am about to send all My scourges to your heart and against your servants and against your people, so that you may know that there is none like Me in all the earth. 9:15 For by now I could have sent forth My hand and I could have struck you and your people with pestilence, and you would have been wiped off the face of the earth. 9:16 And yet, for this I have let you stand—so as to show you My power, and so that My name will be told through all the earth. 9:17 You still block the way to My people, not sending them off. 9:18 Look, I am about to rain down very heavy hail at this time tomorrow, the like of which there has not been in Egypt from the day of its founding until now. 9:19 And now, send, gather in your livestock and everything you have in the field. Every man and the beasts that will be in the field and that are not taken indoors, the hail shall come down on them and they shall die.’” 9:20 Whoever feared the LORD’s word among Pharaoh’s servants sheltered his slaves and his livestock indoors. 9:21 And whoever paid no mind to the LORD’s word left his slaves and his livestock in the field. {P}

49

A And the LORD said to Moses, “Come into Pharaoh, for I Myself I have hardened his heart and the heart of his servants, so that I may set these signs of Mine in his midst, 10:2 and so that you may tell in the hearing of your son and your son’s son how I toyed with Egypt, and My signs that I set upon them, and you shall know that I am the LORD.” 10:3 And Moses, and Aaron with him, came into Pharaoh, and they said to him, “Thus said the LORD, God of the Hebrews: ‘How long can you refuse to humble yourself before Me? Send off My people, that they may worship Me. 10:4 For if you refuse to send off My people, look, I am about to bring tomorrow locust in all your territory. 10:5 And it will cover the eye of the land, and one will not be able to see the land. And it will consume the rest of the remnant left you from the hail, and it will consume every tree you have growing in the field. 10:6 And they will fill your houses and the houses of all your servants and the houses of all of Egypt, the like of which your fathers did not see nor your fathers’ fathers from the day they were on the soil until this day.’” And he turned and went out from Pharaoh’s presence. 10:7 And Pharaoh’s servants said to him, “How long will this fellow be a snare to us? Send off the men, that they may worship the LORD their god. Do you not yet know that Egypt is lost?” 10:8 And Moses, and Aaron with him, were brought back to Pharaoh, and he said to them, “Go, worship the LORD your god. Just who is going?” 10:9 And Moses said, “With our lads and with our old men we will go. With our sons and with our daughters, with our sheep and with our cattle we will go, for it is a festival of the LORD for us.” 10:10 And he said to them, “May the LORD be with you

A

48

the way I would send you off with your little ones! For evil is before your faces.10:11 Not so. Go, pray, the men, and worship the LORD, for that is what you seek.” And he drove them out from Pharaoh’s presence.{S}

B 9:22 And the LORD said to Moses, “Stretch out your hand over the heavens, that there be hail in all the land of Egypt, upon man and upon beast and upon all the grass of the field in the land of Egypt.”9:23 And Moses stretched out his staff over the heavens, and the LORD let loose thunder and hail, and fire went along earthward, and the LORD rained hail on the land of Egypt. 9:24 And there was very heavy hail, with fire flashing in the midst of the hail, the like of which there had not been in all the land of Egypt from the time it became a nation. 9:25 And the hail struck through all the land of Egypt whatever was in the field, from man to beast, and all the grass of the field did the hail strike, and every tree of the field did it smash.9:26 Only in the land of Goshen, in which the Israelites were, was there no hail. 9:27 And Pharaoh sent and called to Moses and to Aaron and said to them, “I have offended this time. The LORD is in the right and I and my people are in the wrong. 9:28 Entreat the LORD, and no more of God’s thunder and hail! And let me send you off, and you shall not continue to stay.” 9:29 And Moses said to him, “As I go out of the city, I shall spread out my hands to the LORD. The thunder will stop, and the hail will be no more, so that you may know that the earth is the LORD’s. 9:30 And as for you and your servants, I know that you still do not fear the LORD God.” 9:31 And the flax and the barley were struck, for the barley was in bud and the flax was in ear.9:32 But the wheat and the emmer were unripened. 9:33 And Moses went out from Pharaoh’s presence out of the city and spread out his hands to the LORD, and the

B 10:12 And the LORD said to Moses, “Stretch out your hand over the land of Egypt for the locust, that it may come up over the land of Egypt and consume all the grass of the land that the hail left behind.”10:13 And Moses stretched out his staff over the land of Egypt, and the LORD drove an east wind into the land all that day and all the night. When it was morning, the east wind bore the locust. 10:14 And the locust went up over all the land of Egypt, and settled, very heavy, over all the territory of Egypt. Before it there had never been locust like it and after it there never would be. 10:15 And it covered the eye of the land, and the land went dark. And it consumed all the grass of the land and every fruit of the tree that the hail had left, and nothing green in tree or in grass of the field was left in all the land of Egypt.10:16 And Pharaoh hastened to call to Moses and to Aaron, and he said, “I have offended before the LORD your god and before you. 10:17 And now, forgive, pray, my offense, just this time, and entreat the LORD your god, that He but take away from me this death.” 10:18 And he went out from Pharaoh’s presence and entreated the LORD. 10:19 And the LORD turned round a very strong west wind, and it bore off the locust and thrust it into the Sea of Reeds, not a locust remained in all the territory of Egypt. 10:20 And the LORD toughened Pharaoh’s heart, and he 20 did not send the Israelites off.{P}

B 10:21 And the LORD said to Moses, “Stretch out your hand over the heavens, that there be darkness upon the land of Egypt, a darkness one can feel.”10:22 And Moses stretched out his hand over the heavens and there was pitch dark in all the land of Egypt three days. 10:23 No one saw his fellow and no one rose from where he was three days, but all the Israelites had light in their dwelling places.10:24 And Pharaoh called to Moses and said, “Go, worship the LORD. Only your sheep and your cattle will be set aside. Your little ones, too, may go with you.” 10:25 And Moses said, “You yourself too shall provide us sacrifices and burnt offerings, that we may do them to the LORD our God.10:26 And our livestock, too, shall go with us, not a hoof shall remain. For from it we shall take to worship the LORD our God, and we ourselves cannot know with what we shall worship the LORD our God until we come there.” 10:27 And the LORD toughened Pharaoh’s heart and he did not want to send them off. 10:28 And Pharaoh said to him, “Go away from me. Watch yourself. Do not again see my face, for on the day you see my face, you shall die.” 10:29 And Moses said, “Rightly have you spoken—I will not see your face again.”{P}

thunder stopped and the hail and the rain were not sluiced earthward.

9:34 And Pharaoh saw that the rain and the hail and the thunder had stopped, and he continued to offend, and he hardened his heart, both he and his servants. 9:35 And Pharaoh's heart toughened, and he did not send off the Israelites, just as the LORD had spoken through Moses. {P}

5x

A 11:1 And the LORD said to Moses, "Yet one more plague shall I bring upon Pharaoh and upon Egypt. Afterward he will send you off from here; when he sends you off altogether, he will surely drive you out from here.

B 11:2 Speak, pray, in the hearing of the people, that every man borrow from his fellow man and every woman from her fellow woman, ornaments of silver and ornaments of gold. 11:3 And the LORD will grant the people favor in the eyes of the Egyptians. The man Moses, too, is very great in the land of Egypt in the eyes of Pharaoh's servants and in the eyes of the people." {S}

5x

A 11:4 And Moses said, "Thus said the LORD: 'Around midnight I am going out in the midst of Egypt. 11:5 And every firstborn in the land of Egypt shall die, from the firstborn of Pharaoh sitting on his throne to the firstborn of the slavegirl who is behind the millstones, and every firstborn of the beasts. 11:6 And there shall be a great outcry in all the land of Egypt, the like of which there has not been and the like of which there will not be again. 11:7 But against the Israelites no dog will snarl, from man to beast, so that you may know how the LORD sets apart Egypt and Israel. 11:8 And all these servants of yours shall come down to me and bow to me, saying, Go out, you and all the people that is at your feet. And afterward I will go out.'" And he went out from Pharaoh's presence in a flare of anger. {S}

B 11:9 And the LORD said to Moses, "Pharaoh will not heed you, so that My portents may be multiplied in the land of Egypt." 11:10 And Moses and Aaron had done these portents before Pharaoh, and the LORD toughened Pharaoh's heart and he did not send off the Israelites from his land. {S}

The next example Unit we will examine contains the signs, or “plagues”, that preceded the redemption from Egypt. I have chosen to present this Unit for two reasons. First, its structure is a variation on that of Genesis Unit I and will introduce us to another non-linear format employed by the author of the Torah. Second, it is inextricably linked to the reading of Genesis I as a weave. As we reconstruct Units of the non-linear Torah, we develop the tools to understand yet other sections and how they depend on the non-linear reading. We can now see an excellent example of this principle by reading the “signs” in Egypt in light of the creation weave. We will see that the author meticulously created the signs in Egypt in order to form a weave in which the stages of creation associated with the three-tiered arrangement of the six days are negated, thereby creating a “de-creation” weave. This reading supports the conclusion from the creation weave that the Torah has been constructed to be read in two different ways, linearly and non-linearly. It also reinforces the conclusion from the stone-tablets narratives that the same text can address two different audiences. In the course of the analysis, we will see additional examples of how clarification of the formal structure leads to new directions for exegesis. We begin by defining the extent of Exodus III and then examine how its parts connect with each other. Finally, we will see how its internal organization depends on the creation weave.

The Structure of Exodus III Compared to Genesis I

The Creation Weave Genesis I (1:1-2:3)		The De-creation Weave Exodus III (6:29-11:10)		
1א	1ב	1א		1ב
2א	2ב	2א	2ב	2ג
A	A	A	A	A
B	B	B	B	B
C	C	3א		
3א	3ב	3א	3ב	3ג
		4א	4ב	4ג
		A	A	A
		B	B	B
		5א		5ב
		A	A	A
		B	B	B

The de-creation weave differs from the creation weave both in form and in size. It has five weft threads, the first and last of which have two segments while the middle three have three each. This format, in which the weft threads differ in size, is found in ten of the Torah’s eighty-six Units. We look at them as a group in the appendix. In Exodus III, threads 1 and 5, like threads 1 and 3 in Genesis I, create a framework. The author has emphasized the framework aspect of these two threads by making both of them differ in size from the central threads. Threads 2-4 contain nine signs, or “plagues”, from blood to darkness, arranged in sets of three signs in each thread. These three threads are closely related to the middle thread (2) of Genesis I. There we treated two parallel segments, each of which has three elements (A-C), as if they were three threads. In Exodus III, threads 2-4 can be seen as formal expansions of the three-tier image created within thread 2 of Genesis I, with one major difference. While the creation weave is ordered from the top down, the order in the de-creation weave is the inverse, from the bottom up. In thread 2 Aaron uses his rod to point to the earth and bring about three signs based on

the earth. In thread 4 Moses points up and initiates three signs that are linked to the sky. We will look more closely at these parallels towards the end of this chapter.

The Extent of the Unit

The author of the Torah has used several techniques to mark the limits of Units. (The next chapter presents some of these techniques.) Exodus III can serve as an example of a Unit defined by “closure.” This is a technique widely applied by the author to delineate the beginning and end of a Unit. It consists of an introduction at or near the beginning of a Unit which is reflected in a summary or linguistic echo at or near the end of the Unit. We have already seen a complex example of closure between threads 1 and 3 in Genesis I. Here is the text which forms the closure in Exodus III.

Opening

7:1 And the LORD said to Moses, ...
7:3 And I on My part shall harden Pharaoh’s heart, that I may multiply My signs and My portents in the land of Egypt. 7:4 And Pharaoh will not heed you...7:6 And Moses, and Aaron with him, did as the LORD had charged, thus did they do.

Closing

11:9 And the LORD said to Moses, “Pharaoh will not heed you, so that My portents may be multiplied in the land of Egypt.” 11:10 And Moses and Aaron had done these portents before Pharaoh, and the LORD toughened Pharaoh’s heart and he did not send off the Israelites from his land.

These segments have several elements in common: 1) God hardens Pharaoh’s heart, 2) to prevent him from sending off the Israelites, 3) in order to multiply his signs and portents in Egypt; 4) Aaron and Moses did what the Lord told them. These common elements not only define the extent of the Unit, they also define its content: signs and portents. The Unit begins in 6:29 with God instructing Moses to speak to Pharaoh, two verses before the beginning of chapter 7. (This is an example of how the division into chapters corrupts the underlying literary structure.) The end of Exodus III presents an apparent difficulty. Unit IV begins with the details of the Pascal sacrifice which is a new subject. However, it also includes the death of the first born. Since Unit III is ostensibly about the “plagues”, or signs in Egypt, it would appear that it should include the death of the first born. However, all of the details of the Passover which surround the death of the first born clearly create a new Unit. So why has the author separated the death of the first born from the other signs which are in the Unit we are about to examine? The answer is found in the closure text above. Unit III is only about the signs and portents which “Pharaoh will not heed.” Since Pharaoh responded to the deaths of the first born by sending off the Israelites, it is not included.

The Unit we have delimited by means of closure between threads 1 and 5 includes two signs which are not usually included when counting ten “plagues” in Egypt. The first is *tanin*, variously interpreted as snake, crocodile, sea monster, or dragon; the second is a warning concerning the impending deaths of the first born. Since God Himself refers to *tanin* as one of His portents, we too should include it. Although the first born do not die in this Unit, Moses does warn Pharaoh that they will. We will see in the next paragraphs why the warning is itself to be taken as a sign. It is well known that the nine signs from blood to darkness form a tight structural unit consisting of three triads based on the cyclical repetition of the introductions to the signs, as we will see in detail. The *tanin* in 1 thus balances the

warning of the death of first born in thread 5; together they create a framework around the three sets of triads, and combine with them to form a five-part structure:

1. *tanin*

2. first triad (blood, frogs, lice),
3. second triad (mixture, pestilence, boils),
4. third triad (hail, locust, darkness),

5. warning of death of first born

Integrating the Signs

The five-thread structure can be seen as containing five ordered stages with five levels of signification. The ordering principle that creates the sense of flow or process from stage to stage is political and the process can be described as destabilization of the state. We will first look at the stages in outline and afterwards in depth.

- 1. prologue (6:29-7:13), includes *tanin*;

A purely symbolic threat to Pharaoh's authority, restricted to an audience consisting of Pharaoh and his advisors.

- 2. blood (7:14-25), frogs (7:26-8:11), lice (8:12-15)

Largely symbolic, lacking real damage

- 3. mixture (8:16-28), pestilence (9:1-7), boils (9:8-12)

Both symbolic, distinguishing between Israel and Egypt, and causing significant damage, death of herds

- 4. hail (9:13-35), locust (10:1-20), darkness (10:21-29)

Largely non-symbolic, inflicting regime-destabilizing damage

- 5. epilogue (11:1-10), includes warning of death of first born

A non-symbolic threat to Pharaoh's hegemony supported by the people of Egypt

Each of the five stages has a different degree of signification. The first is almost purely symbolic. It takes place in a setting that includes only Pharaoh and his court. The effects of the first sign do not extend beyond the seat of authority. The staff is a symbol of authority. Aaron turns his into a living symbol and is followed by Pharaohs' councilor-magicians who also turn their symbolic staves into living symbols.

When Aaron's staff swallows those of Pharaohs' councilor-magicians, the act itself is symbolic, indicating that Aaron serves a higher, or more powerful, authority. No real damage is done, nor is the creation of a living symbol a unique power bestowed upon Aaron. It is, apparently, within the job description of all higher level authorities. God Himself similarly indulges in pure symbolism in the prologue. He tells Moses that he, Moses, will appear to Pharaoh as a god, and Aaron will appear as Moses' prophet (7:1). The fact that the structure begins with pure symbolism is totally fitting in a literary unit devoted to signs.

Stage 2, the first triad, has common elements with the first stage, *tanin*. All three of the signs are brought about by Aaron by means of his staff and are then imitated by Pharaoh's councilor-magicians. The effects are largely symbolic, more nuisance than damage. While bodies of water turned to blood, water was still to be had by digging; frogs in one's dinner plate might be unhygienic and disgusting, but no worse. One significant change from stage 1 is in the circle of people affected. While the change of the staff to *tanin* was limited to Pharaoh's court, the three "annoyances" of stage 2 effect the entire population. The stench of rotting fish and frogs that filled the air of Egypt may indicate a general malaise that the people began to perceive.

Stage 3 is significantly different from the first two. As opposed to stage 2, it cannot be understood as a duel between Aaron and Pharaoh's councilor-magicians. Actual damage is caused with the loss of personal property, death of livestock. The text emphasizes the distinction between the Egyptians who suffer and the Israelites who are unaffected. While the distinction between the two peoples may have been implied in the earlier stages through Aaron's superior mastery of matter, it becomes explicit in this stage. God Himself declares He will distinguish between Egyptian and Israelite. This point is further emphasized by Moses when he tells Pharaoh that the Israelite form of worship is abhorrent to the Egyptians. The basis for sedition is prepared in this triad by the separation of one part of the population from the other. This theme is further developed in stage 4.

The seeds of Pharaoh's political downfall, sown in 3, take root in stage 4. The warning before the hail makes a unique appeal to the citizenry not to fall into the trap set for Pharaoh. "Those among Pharaohs courtiers who feared the Lord's word brought their slaves and livestock indoors to safety; but those who paid no regard to the word of the Lord left their slaves and livestock in the open (9:20,21)." Egyptian society has undergone a change that threatens its very existence, "Pharaohs courtiers said to him, How long shall this one be a snare to us? Let the men go to worship the Lord their God! Are you not yet aware that Egypt is lost? (10:7)." The process reaches a peak in thread 5 when we learn that Pharaoh's antagonist, Moses, has achieved fame throughout the land, "Moses himself was much esteemed in the land of Egypt, among Pharaoh's courtiers and among the people (11:3)." Moreover, Moses then directly threatens Pharaoh that his people will change their allegiance, "Then all these courtiers of yours shall come down to me and bow low to me (11:8)." What began as a dual of symbols in *tanin*, has turned into a true revolution with the threat embodied in the warning concerning the first born. Insofar as this five-step process teaches about God, it would appear that it is within God's power to foment civil insurrection. With this in mind, we will now turn to a close reading of the three triads, stages 2-4. They will lead us to the connection with the creation weave.

The Nine-Sign Table

The central structure of nine signs must be visualized as a weave in order to be fully understood. In fact, it comprises the clearest example of woven text in the Torah. Before I present the nine-sign weave, I will

list the signs consecutively with some of the characteristics of each one. The list shows how the weave is discovered, and consequently the structure of the Unit.

Cycle	Thread	Sign	Instruction to Moses	Agent
First	2	Blood	"Present yourself to Pharaoh in the morning"	Aaron
		Frogs	"Come to Pharaoh"	Aaron
		Lice	"Say to Aaron, Stretch your rod"	Aaron
Second	3	Mixture	"Rise up early in the morning and present yourself to Pharaoh"	God
		Cattle plague	"Come to Pharaoh"	God
		Boils	"Take handfuls of ashes"	Moses and Aaron
Third	4	Hail	"Rise up early in the morning and present yourself to Pharaoh"	Moses
		Locusts	"Come to Pharaoh"	Moses
		Darkness	"Stretch out your hand"	Moses

In the above list the nine signs are divided into three cycles. Each cycle repeats a set of three different instructions to Moses. In the first sign of each cycle God tells Moses to present himself (נצב) to Pharaoh in the morning. In the second sign of each cycle, God tells Moses to come (אב) to Pharaoh. The third sign in each cycle has no introduction; God simply tells Moses how to bring it about. In respect of these three different instructions, each of the three cycles is identical to the others; the three instructions appear in the same order in each cycle. There is, however, another element that distinguishes one cycle from the other, the agent who brings about the sign. All three signs in the first cycle are brought about by Aaron. Similarly, all three signs in the third cycle are brought about by Moses. The middle cycle has a combination of agents; two signs are brought about by God Himself and one by Aaron and Moses together. We now have two different means of classifying the signs. We can divide them into three groups according to the three different instructions, and we can divide them by agents. One of the advantages of the woven arrangement is that it demonstrates the two different methods of grouping simultaneously.

		Warp Thread	κ	ב	ג
		Instruction	Present Yourself	Come	None
Weft Thread	Cycle	Agent			
2	First	Aaron	Blood	Frogs	Lice
3	Second	Mixed	Mixture	Livestock Plague	Boils
4	Third	Moses	Hail	Locust	Darkness

All of the information that I presented in the previous paragraphs is directly accessible from the above weave. The classification by opening instructions appears in the warp, κ-ג. The classification by agents appears in the weft, 2-4. The weave makes it clear that two "lines of thought" were employed in organizing the signs, one that is expressed in the warp and one that is expressed in the weft. Each individual sign is defined by the intersection of its "agent" thread and its "introduction" thread. The

planning lines give new meaning to "context." The context of a sign is determined by its position in the weave, not just by its place in the linear flow of the text. The full analysis of the signs must take into account the warp and weft as organizing principles.

At this point, the main value of the weave is methodological. It indicates that each weft thread and each warp thread of the weave should be examined as a three-sign set, six sets in all. The three weft sets can then be compared with each other. So too, the three warp sets can be compared. The first weft thread (2) is performed by Aaron by pointing at the ground. All three of these signs have their source in the ground. In the last weft thread (4) Moses points to the sky to initiate each sign. These signs come out of the sky. The signs in the middle thread come neither from the ground nor from the sky, but from between them. So there is a clear spatial theme in the organization of the signs, which is expressed by the relative positioning of the threads. This three-tiered arrangement is identical to the creation weave except that it is inverted, from the bottom up. Once we see that the top thread points down and the bottom thread points up, we can see that they both point to the middle thread, where God makes an unmediated appearance, producing the mixture and livestock plagues without the assistance of Moses or Aaron. God is revealed in the meeting of heaven and earth. This is similar to the theme of Mt. Sinai. Moreover, revelation is God's stated purpose in causing the signs. Now let us look at the warp.

Characteristics of the Warp

	κ	ב	ג
Realm	Public	Public Meets Private	Private
General Content	Changes to Natural Order	Animals	Personal Experience
2 Aaron (Below) Wizards	2κ Water changes to Blood Lower Waters	2ב Frogs come up from water and enter homes	2ג Lice (External)
3 Middle Separation between Israel and Egypt	3κ Mixture replaces separation	3ב Domestic-animal Pestilence	3ג Boils(Superficial)
4 Moses (Above)	4κ Fiery Hail Upper Waters	4ב Locust come down and enter homes	4ג Darkness (Internal- Depression)

The warp draws our attention to the introductions, and consequently, the "actors" in each scene. In \aleph God tells Moses to go to Pharaoh, "present yourself." The language indicates that, as opposed to \beth , God will not accompany Moses. In \beth God invites Moses to come with Him to Pharaoh. Here I must clarify a point. The Hebrew verb that appears in the introductions to the three signs in \beth is *bo*, "come", even though it is often mistakenly translated in this context as "go." The importance of properly understanding this verb is that it positions the speaker, God. Moses is told to "come" to Pharaoh, thereby implying that either God is with Pharaoh, or that He will go with Moses to Pharaoh. Thus there is a contrast with the first thread, where Moses is apparently sent to Pharaoh without God. In λ Moses does not go to Pharaoh at all; he is with God. This gives us the following arrangement of players: \aleph , Moses and Pharaoh; \beth , God, Moses, and Pharaoh; λ , Moses and God. Since Moses is common to all three, he can be ignored in considering the unique characteristics of the threads. Ignoring him leaves the following arrangement: \aleph , Pharaoh; \beth , God and Pharaoh; λ , God. \beth is a combination of the two adjacent threads. This is similar to the phenomenon that we noted in the weft, where the middle thread combines aspects of the extremes, such as Moses and Aaron combing to bring about boils.

The signs of \aleph , the bodies of water changing to blood, mixture, and hail, are all pointedly announced to Pharaoh by the light of day in the morning. These three signs bring about changes in the three levels of the created world: the lower waters, the upper waters (that fall to the ground), and the divider between them. This is the physical world over which Pharaoh claims mastery; hence, he alone appears in this column. Next we are going to look at λ . There is an important methodological point that explains why we skip from \aleph to λ . We have noted that the central warp thread, as well as the central weft thread, combines elements of the extremities, i.e. Pharaoh on one extreme, God on the other, and both of them in the middle. Therefore, we should first study the extremes and then see how they combine in the middle. This is an example of the visual orientation of the Torah, as we saw in the previous chapter. The synthesis, the conceptual middle, is in the textual middle. We will make extensive use of this principle in Part 4 in analyzing the structures of Genesis and Leviticus.

The most obvious difference between the signs of \aleph and lice, boils, and darkness, in λ , is visibility. Lice are virtually invisible, boils have no visible cause, and darkness is the negation of visibility. The invisible signs were brought about without any visible warning from the invisible God. These three signs directly affect individuals, as opposed to the cataclysmic natural changes of the signs in \aleph . Even darkness, which might appear to be an objective change, is reported in terms of individual blindness: "no one saw his fellow." It is possible to make a case for calling this sign "depression" rather than "darkness." The verb used to bring it about, *veyamosh*, literally means "was made palpable." The palpable darkness prevented individuals from interacting; it was so bad that "no one rose from where he was three days." This sounds to me like a description of mass clinical depression. We can sharpen the comparison between \aleph and λ by examining the order within each thread.

We have already noted that \aleph reproduces a picture drawn by the first days of the creation in which the primal world consists of three levels, the upper and lower waters and the divider between them. This is the objective world clearly seen by the light of day. λ deals with personal experience, the itch of a mite, the discomfort of a skin eruption, and debilitating depression, "darkness." These three signs are ordered experientially. They begin with an itch caused by the smallest of visible creatures, followed by a skin eruption that could have either an external or psychosomatic cause. Finally, there is a darkness of the spirit. The order is "internalization", from the outside inward. It points to experience that forces an unmediated confrontation between the individual and God. As Pharaoh's councilor magicians noted

concerning lice: “God’s finger it is!” The extreme threads have defined the separate realms of “public events” and “private experience”, or perhaps, “objective” and “subjective” realities.

Now that we have identified threads κ and λ , we can see how \beth functions as a conceptual middle between them. The text has provided us with guidelines to follow in order to understand the function of thread \beth . The first is based on our earlier analysis of the key “players” in each scene. We saw that κ is associated with Pharaoh, λ with God and \beth with both of them. This observation should combine with the readings of κ as dealing with the realm of the “natural” or “objective”, and λ the “personal” or “subjective.” One subject connects all three cells of \beth , living creatures: frogs (2), domestic animals (3) and locust (4). Two of them, frogs and locust, demonstrate a meeting between the private space of individuals and nature. In thread 2 this provides a degree of comic relief: “And the Nile will swarm with frogs and they will come up and come into your house and into your bedchamber and onto your couch and into your servants’ house and upon your people and into your ovens and into your kneading pans. (7:28)” In 4 it is no less dramatic when the locusts “fill your houses and the houses of all your servants and the houses of all of Egypt, the like of which your fathers did not see nor your fathers’ fathers from the day they were on the soil until this day. (10:6)” The author has used literary flourishes in order to emphasize the clash between private space and the “natural” realm it is supposed to keep out. Segment 3 \beth takes a slightly different approach. Its use of domesticated animals has a similar effect by pointing to members of the “natural” realm that have been taken into private space, i.e., domesticated. This verifies that the thread has indeed been constructed as a conceptual middle and helps sharpen our understanding of threads κ and λ , and consequently the distinction between God and Pharaoh which is to be derived from the structure. Pharaoh is associated with the “natural” realm while God is associated with people. This is consistent with our earlier observation that the overall process described through the five stages of the Unit, expressed in the weft threads, demonstrates God’s ability to destabilize the state.

Viewing the signs as a woven text reveals additional meanings not easily accessible from the linear reading. We will now see the author’s verification that this is by design.

For Pharaoh

Ex. 7:3 And I on My part shall harden Pharaoh’s heart, that I may multiply My signs and My portents in the land of Egypt. 7:4 And Pharaoh will not heed you, and I shall set My hand against Egypt and I shall bring out My battalions, My people the Israelites, from the land of Egypt with great retributions, 7:5 that the Egyptians may know that I am the LORD, when I stretch out My hand over Egypt and bring out the Israelites from their midst.”

For Israel

10:1 And the LORD said to Moses, “Come into Pharaoh, for I Myself have hardened his heart and the heart of his servants, so that I may set these signs of Mine in his midst, 10:2 and so that you may tell in the hearing of your son and your son’s son how I toyed with Egypt, and My signs that I set upon them, and you shall know that I am the LORD.”

The Lord refers to the wonders that He wrought in Egypt as “My signs” in two places in the above verses. In both places He includes reasons why He caused them. In Exodus 7, He says that the purpose of His signs in Egypt is to teach the Egyptians that He is the Lord, “the Egyptians may know that I am the LORD, when I stretch out My hand over Egypt and bring out the Israelites from their midst” (7:5). Later

He adds “that you may tell in the hearing of your son and your son’s son how I toyed with Egypt, and My signs that I set upon them, and you shall know that I am the LORD ” (10:2). God gives two different reasons for why He displayed His signs in Egypt. One reason applies to the Egyptians while the other applies to the Israelites. What they have in common is the knowledge of God. In chapter 7, that knowledge is limited to the Egyptians; chapter 10 adds the Israelites.

It appears that the Israelites and the Egyptians learn two different lessons about God from the signs. The Egyptians learn that God is YHWH, the Lord, from the outcome of His signs, the ultimate release of the Israelites. It seems that the signs themselves and the actual process of redemption are, at most, marginally significant in the education of Egypt. They are impressed by the power of YHWH to deliver the Israelites from the midst of Egypt. The lesson for the Israelites, on the other hand, appears to be inseparable from the details of the signs, details that are to be retold from generation to generation. God reveals Himself to Israel through the details of how “I toyed with Egypt, and My signs that I set upon them, and you shall know that I am the LORD.” God teaches His people about Himself through the signs. Pharaoh’s heart was hardened so that God could reveal all of His signs for the sake of Israel. The details of how God’s signs were displayed in Egypt are meant to teach Israel theology, the nature of God. Since Pharaoh and Egypt relate only to the actual redemption, which takes place in Unit IV with the death of the first born, Unit III, the de-creation, is solely for future generations of Israelites.

The verses from chapter 10 indicate why it was necessary to create a set of signs associated with the redemption from Egypt. It was not to convince Pharaoh to release the children of Israel. He would have done that much sooner had God not hardened his heart. It was in order for future generations to know the nature of God by studying His signs in the text of the Torah. Pharaoh, the Egyptians, and the Israelites of that generation, all experienced the signs linearly as a display of divine power. They did not have access to the text which contains within its structure divine knowledge. That knowledge becomes fully accessible only when the signs are read in light of the creation weave, as we will see shortly. Since the Torah was not given until after the Exodus, there was no way for those in Egypt to relate the signs to the creation. Therefore, the knowledge of the link between the creation and the signs preceding the Exodus would only be accessible to future generations, after the writing of the Torah. This is an extremely important point which leads to a far-reaching conclusion. As we began to sense from our reading of the Decalogue, the God of the Torah is a literary God. He provides knowledge of Himself through a text which trumps experience. Because they were lacking the text, neither the Egyptians nor the Israelite slaves who experienced the redemption were able to understand the true nature of God, even though they saw the signs. Moreover, *it would appear that events related in the Torah happened in order for them to appear in the Torah.* According to this reading, experience leads to literature which leads to knowledge of God.

We are now faced with another division of audiences similar to that which we noted in the stone-tablet narratives. Here the distinction is between those who experienced events but did not have the text, and those who live after the events and read of them in the Torah. One is the audience of experience, and the other the audience of the book. (This distinction is reinforced in the next Unit of Exodus which distinguishes between the first Passover in Egypt and its commemoration in following generations.) We can combine this observation with our previous distinction between a public linear reading similar to the shattered tablets and a private non-linear reading parallel to the whole tablets. Those who read the Torah linearly are like the generation of the redemption. They can sense the power behind the signs, as

did Pharaoh. But they miss the theology, the knowledge of God, embedded in the non-linear reading. We will now compare it with the creation weave.

Connections between the De-creation Weave and the Creation Weave

1 Introduction	תנין dragon / serpent צבאות-צבאות (divine “array” leaves Egypt)	
2 Earth (Below)	2א מקוות מים Gatherings of water turn to blood	2ג Earth produces lice which attack men and beasts
3 Middle	3א Divider becomes Mixture	3ג Above and below are joined in Aaron and Moses’ action
4 Luminescent (Above)	4א Fiery Hail Lights fall from sky	4ג Darkness replaces Light
5 Epilogue	Death of the first born בכור-בראשית (“beginnings” are destroyed)	

The upside down world of Exodus III in which the three-tiered hierarchy of creation is inverted, is symptomatic of the overall thrust of the signs, which is to cause Egypt to return to primal chaos. Each of the weft threads of creation is in some way “undone” in reverse order. In 4, the last of the nine signs, darkness, negates day one, light. On the same weft thread, lights fall out of the sky in the form of fiery hail, in opposition to day four during which the lights were placed in the sky. On the “earth” thread, 2, the bodies of water formed on day 3 turn to blood and the creatures created from the earth on day six are attacked by the very earth which gave birth to them in the form of lice. On the middle level, the “divider” of day 2 is negated by “mixture.” The capstone is provided by the parallel between the introduction of the creation weave and the last sign, the death of the firstborn. The Hebrew for “firstborn” בכור is virtually interchangeable with ראשית, as in ראשית אנו “first yield of manhood (Deuteronomy 21:17).” ראשית, (beginning) is the first word of the Torah. So the death of “the beginnings”, the firstborn, negates the introduction of the creation weave. In the introduction of the signs, where Aaron changes a staff to a dragon, the Lord says that He will withdraw from Egypt his צבאות, “brigades.” The same word צבאות is mentioned in the conclusion of creation (3א). The author has utilized the visual language of creation embedded in the weft to deconstruct creation. As interesting as the “de-creation” is as a literary phenomenon, it is even more important for our attempt to understand the intent of the author. The de-creation, which takes place in Egypt, can only be fully grasped after the creation weave has been analyzed as we did in the previous chapter. The author used the creation weave as a model for the return to chaos in Egypt. The signs are a step-by-step reversal of creation,

within a limited context; each sign brings Egypt closer to chaos. We can understand this by connecting the signs in Egypt to the creation weave. However, as the author pointed out, this reading of events was not intended for Pharaoh, but rather for future generations of Israelites who could connect the redemption in Egypt to the creation narrative in order to learn about the nature of God.

Does the Creation Teach Theology?

If the structure of the signs is in fact based on an inversion of the creation, what can be learned from that? It might seem intuitively appropriate to link the theological study of God's actions in Egypt to the creation narrative. Surely God's acts in the creation also illuminate His nature. Actually, this is not necessarily the case. One can argue that God's acts of creation are purely arbitrary and teach nothing of His nature. Therefore they are totally unrelated to theology, or His signs in Exodus. This argument would contend that God could have created the world in one day or in a thousand, and He could have created its parts in any order He pleased. Therefore, the creation narrative can teach us about the nature of the world God created, but not necessarily about God. It requires further evidence in order to determine whether or not the creation is a function of God's nature, or is arbitrary. This evidence is supplied by the Exodus narrative, and specifically by the way in which God's signs in Exodus reflect the structural paradigm of creation, as detailed in the creation weave.

In Exodus, God states explicitly that the signs teach the Israelites about Him and not the created world. The miraculous nature of events in Egypt highlights the dichotomy between the self-sufficient state of the completed world after the days of creation, and divinely influenced events. It is as if the Torah acknowledges that science is an insufficient tool for theology. It is the history of God's involvement in human affairs, such as the signs in Egypt, which provides the datum for theology. However, when we see that the integration of God's signs in Egypt reproduces the same web of underlying principles as the creation weave, we can conclude that both the created world and the political world are expressions of God's nature, and therefore proper objects for theological studies, and that the two narratives can illuminate each other. Reading the Torah as a weave makes this possible.

Summary

The creation weave demonstrates that the Unit was composed according to a two-dimensional model which is consistent with the distinction between warp and weft. The conceptual framework of the creation, including concepts such as "one and many" and hierarchical organization, is embedded in this structure. The author has employed this format in the "signs" narrative in Exodus, thus demonstrating that a full understanding of the Torah as it was written demands an understanding of its "woven" format. The creation weave provides the reader with the basic tool necessary to identify and de-linearize the remaining eighty-five literary units of the Torah. Once this is done, it is possible to identify the literary structures of each of the five books as well as the Torah as a whole. In Part 4, the three-tiered, one-and-many creation weave provides an important key to unlocking the structures of Genesis and Leviticus.

Chapter 3. Identifying and Classifying Units

All the Units of the Torah have been returned to their pre-linearized, woven, format in TWT. While they are displayed as weaves, they differ from one another in terms of their exact formats and dimensions. There are two formats: regular and irregular. In regular Units, all weft threads are the same length—either two or three segments, such as the creation weave. There are seventy-six regular Units which vary in size from 2X2 to 10X3 (weft X warp). The ten irregular Units contain weft threads of different sizes, like the de-creation weave. For example, the structure of Genesis XIII is 12221. Its first and last weft threads contain a single segment while the middle three contain two. As in this Unit, all irregular Units are symmetrical, so the first and last weft thread will be the same size, as well as the second and penultimate, if there are more than three weft threads.

The irregular Units highlight the fact that all Units are symmetrical, whether regular or irregular. This structural symmetry is paralleled by conceptual symmetry, which often takes the form of closure or a chiasm between the opening and closing threads. We noted the closure between threads 1 and 3 in the creation weave and threads 1 and 5 in the de-creation. This symmetry has proven to be one of the more reliable tools for identifying the limits of Units. Here are several obvious examples from irregular Units

Closure in Irregular Units

Genesis XIII

1
26:34 And when Esau was forty years old, he took to wife Judith the daughter of Beeri the Hittite, and Basemath the daughter of Elon the Hittite. 26:35 And they were a bitterness of spirit unto Isaac and to Rebekah. {S}
5
28:6 Now Esau saw that Isaac had blessed Jacob and sent him away to Paddan-aram, to take him a wife from thence; and that as he blessed him he gave him a charge, saying: 'Thou shalt not take a wife of the daughters of Canaan'; 28:7 and that Jacob hearkened to his father and his mother, and was gone to Paddan-aram; 28:8 and Esau saw that the daughters of Canaan pleased not Isaac his father; 28:9 so Esau went unto Ishmael, and took unto the wives that he had Mahalath the daughter of Ishmael Abraham's son, the sister of Nebaioth, to be his wife. {S}

Exodus XII

1
28:1 And bring thou near unto thee Aaron thy brother, and his sons with him, from among the children of Israel, that they may minister unto Me in the priest's office, even Aaron, Nadab and Abihu, Eleazar and Ithamar, Aaron's sons. 28:2 And thou shalt make holy garments for Aaron thy brother, for splendour and for beauty. ...
4
28:40 And for Aaron's sons thou shalt make tunics, and thou shalt make for them girdles, and head-tires shalt thou make for them, for splendour and for beauty. 28:41 And thou shalt

put them upon Aaron thy brother, and upon his sons with him; and shalt anoint them, and consecrate them, and sanctify them, **that they may minister unto Me in the priest's office.** ...

Exodus XIX

1
39:32 Thus was finished all the work ...
3
So Moses finished the work. ...

Deuteronomy I

1

... 1:6 The LORD our God spoke unto us in Horeb, saying: 'Ye have dwelt long **enough** (רב לכם) in this mountain; 1:7 turn you, and take your journey, and go to the hill-country of the Amorites and unto all the places nigh thereunto, in the Arabah, in the hill-country, and in the Lowland, and in the South, and by the sea-shore; the land of the Canaanites, and Lebanon, as far as the great river, the river Euphrates. 1:8 **Behold, I have set the land before you: go in and possess the land** which the LORD swore unto your fathers, to Abraham, to Isaac, and to Jacob, to give unto them and to their seed after them.'

5
... 3:26 But the LORD was wroth with me for your sakes, and hearkened not unto me; and the LORD said unto me: ' Let it suffice (רב לך) thee; speak no more unto Me of this matter. 3:27 Get thee up into the top of Pisgah, and lift up thine eyes westward, and northward, and southward, and eastward, and behold with thine eyes; for thou shalt not go over this Jordan...

Framing Threads in Regular Units

A similar phenomenon can be found in regular Units. Here are examples in which the first and last thread form a framework around the central text, similar to the creation weave.

Genesis Unit X

1א	1ב
22:20 And it came to pass after these things, that it was told Abraham, saying: ' Behold, Milcah, she also hath borne children unto thy brother Nahor: 22:21 Uz his first-born, and Buz his brother, and Kemuel the father of Aram; 22:22 and Chesed, and Hazo, and Pildash, and Jidlaph, and Bethuel.' 22:23 And Bethuel begot Rebekah; these eight did Milcah bear to Nahor, Abraham's brother.	23:1 And the life of Sarah was a hundred and seven and twenty years; these were the years of the life of Sarah. 23:2 And Sarah died in Kiriatharba--the same is Hebron--in the land of Canaan...

22:24 And his concubine, whose name was Reumah, she also bore Tebah, and Gaham, and Tahash, and Maacah. {P}	
4κ	4ב
25:1 And Abraham took another wife, and her name was Keturah. 25:2 And she bore him Zimran, and Jokshan, and Medan, and Midian, and Ishbak, and Shuah. 25:3 And Jokshan begot Sheba, and Dedan. And the sons of Dedan were Asshurim, and Letushim, and Leummim. 25:4 And the sons of Midian: Ephah, and Epher, and Hanoch, and Abida, and Eldaah. All these were the children of Keturah. ...	25:7 And these are the days of the years of Abraham's life which he lived, a hundred threescore and fifteen years. 25:8 And Abraham expired, and died in a good old age, an old man, and full of years; and was gathered to his people. 25:9 And Isaac and Ishmael his sons buried him in the cave of Machpelah, in the field of Ephron the son of Zohar the Hittite, which is before Mamre; 25:10 the field which Abraham purchased of the children of Heth; there was Abraham buried, and Sarah his wife. ...

This frame is placed around the narrative of Abraham's servant and Rebecca.

Genesis XVIII

1κ	1ב	1ג
41:46 And Joseph was thirty years old when he stood before Pharaoh king of Egypt.--And Joseph went out from the presence of Pharaoh, and went throughout all the land of Egypt. 41:47 And in the seven years of plenty the earth brought forth in heaps. 41:48 And he gathered up all the food of the seven years which were in the land of Egypt, and laid up the food in the cities; the food of the field, which was round about every city, laid he up in the same. 41:49 And Joseph laid up corn as the sand of the sea, very much, until they left off numbering; for it was without number.	41:50 And unto Joseph were born two sons before the year of famine came, whom Asenath the daughter of Poti-phaera priest of On bore unto him. 41:51 And Joseph called the name of the first-born Manasseh: 'for God hath made me forget all my toil, and all my father's house.' 41:52 And the name of the second called he Ephraim: 'for God hath made me fruitful in the land of my affliction.'	41:53 And the seven years of plenty, that was in the land of Egypt, came to an end. 41:54 And the seven years of famine began to come, according as Joseph had said; and there was famine in all lands; but in all the land of Egypt there was bread. 41:55 And when all the land of Egypt was famished, the people cried to Pharaoh for bread; and Pharaoh said unto all the Egyptians: 'Go unto Joseph; what he saith to you, do.' 41:56 And the famine was over all the face of the earth; and Joseph opened all the storehouses, and sold unto the Egyptians; and the famine was sore in the land of Egypt.

6א	6ב	6ג
<p>47:13 And there was no bread in all the land; for the famine was very sore, so that the land of Egypt and the land of Canaan languished by reason of the famine. 47:14 And Joseph gathered up all the money that was found in the land of Egypt, and in the land of Canaan, for the corn which they bought; and Joseph brought the money into Pharaoh's house. 47:15 And when the money was all spent in the land of Egypt, and in the land of Canaan, all the Egyptians came unto Joseph, and said: 'Give us bread; for why should we die in thy presence? for our money faileth.' 47:16 And Joseph said: 'Give your cattle, and I will give you [bread] for your cattle, if money fail.' 47:17 And they brought their cattle unto Joseph. And Joseph gave them bread in exchange for the horses, and for the flocks, and for the herds, and for the asses; and he fed them with bread in exchange for all their cattle for that year.</p>	<p>47:18 And when that year was ended, they came unto him the second year, and said unto him: 'We will not hide from my lord, how that our money is all spent; and the herds of cattle are my lord's; there is nought left in the sight of my lord, but our bodies, and our lands. 47:19 Wherefore should we die before thine eyes, both we and our land? buy us and our land for bread, and we and our land will be bondmen unto Pharaoh; and give us seed, that we may live, and not die, and that the land be not desolate.' 47:20 So Joseph bought all the land of Egypt for Pharaoh; for the Egyptians sold every man his field, because the famine was sore upon them; and the land became Pharaoh's. 47:21 And as for the people, he removed them city by city, from one end of the border of Egypt even to the other end thereof. 47:22 Only the land of the priests bought he not, for the priests had a portion from Pharaoh, and did eat their portion which Pharaoh gave them; wherefore they sold not their land.</p>	<p>47:23 Then Joseph said unto the people: 'Behold, I have bought you this day and your land for Pharaoh. Lo, here is seed for you, and ye shall sow the land. 47:24 And it shall come to pass at the ingatherings, that ye shall give a fifth unto Pharaoh, and four parts shall be your own, for seed of the field, and for your food, and for them of your households, and for food for your little ones.' 47:25 And they said: 'Thou hast saved our lives. Let us find favour in the sight of my lord, and we will be Pharaoh's bondmen.' 47:26 And Joseph made it a statute concerning the land of Egypt unto this day, that Pharaoh should have the fifth; only the land of the priests alone became not Pharaoh's.</p>

This is the framework around the narrative of Joseph's brothers coming to Egypt.

The different formats and characteristics of Units have been summarized in the following table. It will be utilized both in this section and section IV. When placed in an Excel or similar worksheet, the table becomes a data base for comparing Units.

Table of Unit Formats

Unit	Format	Irregular	Unique	Type
Genesis I	3X2			CL
Genesis II	3X2			
Genesis III	6X2			F
Genesis IV	2X3		U	
Genesis V	2X2			
Genesis VI	2X2			
Genesis VII	2X2			
Genesis VIII	2X2			
Genesis IX	2X2			
Genesis X	4X2			F
Genesis XI	2X2			
Genesis XII	3X2			
Genesis XIII	12221	I		F
Genesis XIV	12221	I		F
Genesis XV	2X2			
Genesis XVI	4X2			
Genesis XVII	3X2			
Genesis XVIII	6X3			F
Genesis XIX	2X3			
Exodus I	3X2			
Exodus II	3X2			
Exodus III	23332	I		F
Exodus IV	3X2			
Exodus V	3X3		U	
Exodus VI	3X2			
Exodus VII	4X2			
Exodus VIII	7X2			
Exodus IX	5X3			F
Exodus X	3X3		U	
Exodus XI	12221	I		F
Exodus XII	1221	I		F

Exodus XIII	4X2		
Exodus XIV	4X2		
Exodus XV	5X2		U
Exodus XVI	3X2		
Exodus XVII	3X2		
Exodus XVIII	2X2		
Exodus XIX	131	I	F
Leviticus I	3X3		
Leviticus II	3X3		
Leviticus III	3X3		
Leviticus IV	3X2		
Leviticus V	2X2		
Leviticus VI	2X2		
Leviticus VII	2X2		
Leviticus VIII	3X3		
Leviticus IX	2X2		
Leviticus X	2X3		
Leviticus XI	2X3		
Leviticus XII	3X3		
Leviticus XIII	232	I	U
Leviticus XIV	3X3		
Leviticus XV	2X3		
Leviticus XVI	2X3		
Leviticus XVII	2X2		
Leviticus XVIII	4X2		
Leviticus XIX	2X2		
Leviticus XX	323	I	
Leviticus XXI	3X2		
Leviticus XXII	2X3		
Numbers I	3X2		
Numbers II	2X2		

Numbers III	3X3			
Numbers IV	2X3			
Numbers V	4X2			F
Numbers VI	2X3			
Numbers VII	2X2		U	
Numbers VIII	2X3			
Numbers IX	4X2			
Numbers X	4X2			
Numbers XI	2X2			
Numbers XII	1X2			E
Numbers XIII	212	I		
Deuteronomy I	13331	I		F
Deuteronomy II	5X2			Cl
Deuteronomy III	4X2			Cl
Deuteronomy IV	4X2			Cl
Deuteronomy V	4X2			
Deuteronomy VI	2X3			
Deuteronomy VII	4X2			
Deuteronomy VIII	1X3			E
Deuteronomy IX	4X2			
Deuteronomy X	4X3			
Deuteronomy XI	3X2			
Deuteronomy XII	4X2			
Deuteronomy XIII	5X2		U	Cl

F Framework
 CL Closure
 U Unique
 E Exception

In Part 4, we distinguish between Units on the basis of whether they link with other Units to form sets of Units. "Unique" in the table refers to the fact that the specific Unit does not link to other Units to form a set. Spaces between Units in the above table mark the ends of sets of Units. The irregular Units are examined as a planned subset of Units in the appendix. In the remainder of this section we will turn our

attention to the Units which are marked as exceptional in the table and see that they are in fact “exceptions that prove the rule.”

Chapter 4. Signs of Deconstruction (Linearization)

If the Torah was constructed from woven, non-linear Units, then how did it come to be known in its current linear format, without any sign of its true structure? Was the text first published in a non-linear format which was later deconstructed and linearized, or was the original author the same one who deconstructed the text and hid its non-linear structure from the time of its first dissemination? Two exceptional Units, each of which contains only a single weft thread according to the classification table, may shed light on the stages of the Torah's construction and deconstruction, Numbers XII (1X2) and Deuteronomy VIII (1X3).

The deconstruction of eighty-four woven Units was done identically, according to the weft threads, the rows, of the original weaves. Only Deuteronomy VIII was deconstructed according to the warp threads, the columns. Numbers XII was never really a weave. Deuteronomy VIII is the most beautiful and meticulously crafted weave in the Torah, containing ten weft threads in its original format. Numbers XII contains two bare warp threads without any weft weaving them together. Structurally, these two Units are the most complex and the simplest of all the Units in the Torah. Neither of them are what was defined as "unique" Units, those not part of sets. Both of them are clearly meant to be seen as parts of sets, as we will see in Part 4. This fact eliminates the possibility that they were later additions and consequently do not follow the same rules as the other Units. So, two Units, which are integral parts of the overall plan of the Torah, are presented as pure warp. We will now examine their significance.

Numbers XII

		κ Communal Offerings	ב Private Vows
Opening		28:1 And the LORD spoke unto Moses, saying: 28:2 Command the children of Israel, and say unto them: My food which is presented unto Me for offerings made by fire, of a sweet savour unto Me, shall ye observe to offer unto Me in its due season.	30:2 And Moses spoke unto the heads of the tribes of the children of Israel, saying: This is the thing which the LORD hath commanded.
single	A	Daily	Man's vow
pair	B	Sabbath	Woman in father's house, father holds his peace
	C	New Month	Father disallows
pair	D	Passover	Married woman, husband holds his peace
	E	Weeks	Husband disallows
pair	F	Blowing the Horn	Divorced or widowed Woman whose husband held his peace
	G	Atonement	Divorced or widowed Woman whose husband disallowed
single	H	Tabernacles	General rule that the husband must disallow immediately or allow
Closing		30:1 And Moses told the children of Israel according to all that the LORD commanded Moses.	30:17 These are the statutes, which the LORD commanded Moses, between a man and his wife, between a father and his daughter, being in her youth, in her father's house.

There are several reasons to see Numbers XII as a Unit, even though it is not a proper weave. It consists of two structurally similar sets of laws placed between narrative Units. It is immediately preceded by the appointment of Joshua as Moses' successor in XI and followed by Moses' last battle, to take vengeance against the Midianites. So it is a legal text embedded in narrative. Numbers contains four such Units and they are crucial to defining its format. As explained in the chapter on Numbers, they are "flag" Units, defining the four "sides" of the book, just as the flag tribes defined the sides of the camp. They serve to create a textual structure parallel to the structure of the camp. This last point makes it clear that the Unit is an integral part of the overall plan of Numbers.

The laws themselves regulate two very different activities. One set contains eight public calendric offerings as listed in the table above. The other contains eight laws concerning private vows. There are other signs that the two sets of laws were constructed to be seen as parallel, besides the fact that both contain eight segments. One of these signs is found in the openings and closings.

	א	ב
Opening	28:1 And the LORD spoke unto Moses, saying: 28:2 Command the children of Israel	30:2 <i>And Moses spoke unto the heads of the tribes of the children of Israel, saying: This is the thing which the LORD hath commanded.</i>
Closing	30:1 <i>And Moses told the children of Israel according to all that the LORD commanded Moses.</i>	30:17 These are the statutes, which the LORD commanded Moses

The calendric laws begin with the Lord telling Moses to command the children of Israel regarding His offerings. They end with the statement that Moses told the children of Israel what the Lord commanded. The order is reversed in the set of laws on vows. It begins without any reference to the Lord, as if the laws came from Moses. However, it closes with a statement that these laws were in fact commanded by the Lord. The reversed order forms a chiasm tying the two sets of laws together.

There are other signs that the two sets have been designed as formal parallels. Both are divided “1+7”, where the first law is general and inclusive while the following seven are particular. The first offering mentioned (A) is the daily offering. All the others are more limited, whether weekly, monthly or annual. The first vow regulation applies to men. They have the power to make binding vows. The seven other regulations refer to women and detail their dependency on men for their vows to be binding.

Both sets of laws are also divided in a 1-2-2-1 pattern. In the vows, B and C refer to an unmarried woman in her father’s domain; D and E a married woman; F and G a divorcee or widow. Element H returns to the case of a married woman to add details about the limit of the husband’s ability to disallow the vow. Elements D-H in the calendric laws clearly follow this pattern, while B and C require a clarification. D and E, the Passover and Pentecost are linked by the days counted between them. F and G, Trumpets and Atonement, are a pair of ahistorical non-agricultural holy days. H returns to the cycle of historical/agricultural festivals, much as H in the vows returns to details regarding a married woman. B and C, the Sabbath and New Moon are not an obvious pair, although it could be argued that the division into weeks is related to the cycle of the moon. It seems that the author was aware of the lack of clarity in seeing these two as a pair and found a way to mark them as such. While all the holy days of the annual cycle (D-H) indicate that the unique offering of the day is in addition to the daily offering by means of the word מלבד (besides), only B and C use the word על (in addition).

The above analysis leads to the conclusion that the author carefully constructed this Unit as two parallel warp threads, while leaving it as an exception containing a single weft thread, or, more properly, no weft at all. How can this be explained? While there is no obvious explanation, it is possible to develop a theory consistent with the rest of the Torah. The key element in developing the theory is the obvious distinction between the subjects of the two threads. The calendar, containing days of historical

significance, is one of the prime characteristics of nationhood. It is a pure expression of the collective. Oaths, on the other hand, are expressions of individuality. So the threads can be seen as expressing foundational dyads such as “one and many” and “individual and community.”

As we have seen, the dyad “one and many” is an underlying concept embedded in the warp of the creation weave, and as such, a basic, perhaps the most basic, concept of biblical metaphysics. It would appear then that the author is giving a demonstration of what we might call “the art of the warp.” Warp threads are constructed so that they exemplify an underlying concept, such as the community and the individual – a concept which appears in bold relief in this example. The beauty of the demonstration is linked to the purity of the warp threads. There are only formal correspondences between their parts. No linguistic or subject parallels are to be found between them. The one substantive connection, the chiasm of the openings and closings, is also formal, lacking legal content. We are being shown a pure warp on a loom. It is one of a pair of witnesses that testify that all of the Torah consists of Units displaying the characteristics of a weave. The other witness is Deuteronomy Unit VIII.

Deuteronomy VIII

Deut. VIII is linked to Num. XII by a remarkable device. It is the only Unit of the Torah which was deconstructed according to the warp rather than the weft. That makes it and Num. XII the only Units in which the linear flow of the text in our books follows the flow down warp threads rather than across weft threads. They are also the structural poles of the Torah in the sense that Num. XII is a bare warp while Deut. VIII is the most complex weave, containing ten weft threads. If Num. XII is “the art of the warp”, then Deut. VIII is “the art of the weft.” Its ten weft threads are woven across three warp threads, thus employing thirty segments of text to create the weave.

κ	ב	ג
Deut. 21:10-22:12	22:13-23:26	24:1-25:4
[1] 21:10-14	[11] 22:13-21	[21] 24:1-4
[2] 21:15-17	[12] 22:22-23:1	[22] 24:5-6
[3] 21:18-21	[13] 23:2-9	[23] 24:7
[4] 21:22-23	[14] 23:10-15	[24] 24:8-9
[5] 22:1-3	[15] 23:16-17	[25] 24:10-13
[6] 22:4	[16] 23:18-19	[26] 24:14-15
[7] 22:5	[17] 23:20-21	[27] 24:16
[8] 22:6-7	[18] 23:22-24	[28] 24:19
[9] 22:8-9	[19] 23:25	[29] 24:19

divorce. The middle segment is wholly concerned with intercourse. I believe that this micro-macro relationship is built into the text in order to guarantee unmistakable identification (setting) of the warp and to certify the need to read the deconstructed text as three parallel cycles. In terms of the weaving analogy, the threads of the warp are tied tightly to the top of the loom. It is also strong evidence that the text was originally conceived with these three segments as a thread. Further evidence is found in the closure created by “וּנְתַנּוּ ה' אֱלֹהֶיךָ בְיָדְךָ”, “the Lord your God deliverith them into thy hands” at the beginning, and “ה' אֱלֹהֶיךָ נָתַן לְךָ”, “the Lord thy God givith thee” at the end. In order to emphasize the artfulness of the text, we will examine how the next weft thread pairs with the first.

ii 21:15 Should a man have two wives, the one beloved and the other hated, and the beloved one and the hated one bear him sons, and the firstborn son be the hated one's, **21:16** it shall be, on the day he grants estate to his sons of what he has, he shall not be able to make the beloved one's son the firstborn over the firstborn son of the hated one. **21:17** For the firstborn, the son of the hated one, he shall recognize to give him double of all that belongs to him, for he is his first yield of manhood, his is the birthright's due.

ii 22:22 Should a man be found lying with a woman who has a husband, both of them shall die, the man lying with the woman and the woman as well, and you shall root out the evil from Israel. **22:23** Should there be a virgin young woman betrothed to a man, and a man find her in the town and lie with her, **22:24** you shall bring them both out to the gate of that town and stone them to death—the young woman, for her not crying out in the town, and the man, for his abusing his fellow man's wife, and you shall root out the evil from your midst. **22:25** But should the man find the betrothed young woman in the field and the man seize her and lie with her, only the man lying with her shall die. **22:26** And to the young woman you shall do nothing, the young woman bears no capital offense, for as a man rises against his neighbor and murders him, so is this thing. **22:27** For he found her in the field: the young woman could have cried out and there would have been none to save her. **22:28** Should a man find a virgin young woman who is not betrothed and take hold of her and lie with her, and they be found, **22:29** the man lying with her shall give to the young woman's father fifty weights of silver, and she shall be his wife inasmuch as he abused her. He shall not be able to send her away all his days. **23:1** A man shall not wed his father's wife, and he shall not uncover his father's skirt.

ii 24:5 When a man takes a new wife, he shall not go out in the army and shall not cross over on its account for any matter. He shall be exempt in his house for a year and gladden his wife whom he has taken. **24:6** One may not take in pawn a hand mill or an upper millstone, for one would be taking in pawn a life.

The chronology implied in the order of the first thread, marriage, intercourse and divorce, is reversed in the next thread. The last segment in the second thread (22), speaks of marriage, the middle, (12), intercourse, and finally, children in (2), the first segment of the thread. Each of the segments in the second thread deals with broader aspects of marriage than in the first. The laws of the first were limited in application to the husband and wife. Segment (2) introduces children, (12) potential sexual partners outside the marriage, and (22) society at large, represented by the army. We can now see that there are three rules at work in the organization of the two threads, the rule of the two as a whole, and the rules of each thread. The whole section deals with marriage. The rule of the first thread is relations between husband and wife, while the rule of the second is the social ramifications of marriage. Deut. VIII contains five such pairs of threads and each of the five pairs produces three rules of organization in a similar manner. The chronological reversal of the second thread creates a pattern that may be based the weaving technique displayed in the following illustration. (Courtesy of Ferrell Jenkins/BiblePlaces.com)



The picture above demonstrates a weave on a loom like those in use in biblical times. The different colors are like the paired weft threads in Deut. VIII. Examining the last weft thread, it can be seen to loop around the left-most warp thread. In so doing, it reverses direction, precisely as we saw in the second thread of text. While this inverted text can be identified as a chiasm, the picture demonstrates that it also reflects a common biblical-period weave.

It is now possible to draw some conclusions about the construction of the Torah based on the witnesses presented in this chapter. The two witnesses *have been constructed* to exemplify the characteristics of the literary weave, the warp in Num. XII and the weft in Deut. VIII. In addition, they appear in our books as two exceptions to the rule of deconstruction applied to the original non-linear text. Eighty-four Units were constructed and deconstructed in a manner that presents the consecutive segments of weft threads as consecutive elements of the linearized text. Only these two were not. They are not “unique” Units, according to our earlier definition, but rather integral parts of higher order constructs, sets of Units. In addition, they are masterful artifices, not scribal “accidents”. Considering all these points together, it follows that the same hand that wove the Torah deconstructed it. Moreover, it was planned to be a “hidden” text. The linearized version would be disseminated while the original woven version would not. It would remain a secret text known only to the few. Further evidence supporting this last point is to be found in Parts 3 and 5. The full text of Deut. IX is examined at length in Part Six. Its elegant complexity is one of the literary wonders of the woven Torah.