

Pebble Counting 2

The first introduction to “Pebble Counting” was written after translation and study of the books of Genesis, Daniel, Jonah, and Revelation, as well as Psalm 90, in early 2024. The first introduction has received minor updates as the translation and study progressed to other books of Scripture. The first introduction remains a good starting place for engaging the Pebble Counting hypothesis. It remains freely available at www.pebblecounting.com, along with each translation/study.

This second introduction provides a little more detail about the literary counting system and the literary devices that appear to be built upon it in the text of Scripture. This work has now engaged more than one-third of Scripture by word count, across the three languages, the genres, the human authors, and the times of writing. Because the findings appear to be internally consistent and self-authenticating, it has seemed good to prepare an updated introduction. It is my hope that the massive internal corroboration of the literary counting system, presented only briefly here, will give rise to the credibility of these findings, not merely as a hypothesis but as a theory. The reader is urged not to dwell long with this introduction, but to read the translations and comments for each book, to benefit from the breadth of this work.

This study has arisen from devotional reading of Scripture. Because of this provenance, it has seemed best to write in a devotional manner rather than in a particular academic format. It is my hope that this work will remain broadly readable and will bring blessing, including within academic circles.

For qualification for this work, I submit that I am an unworthy person and an idolater by nature; who is finding great mercy, forgiveness, and help from the Messiah, and by the presence of God’s Spirit; and who shares in the hope of eternal life. It is my hope that this work will serve to awaken genuine worship for God among many. May the Word of God bear fruit in your life.

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“If seven, will be avenged, Cain – and Lamech, sevens [*seventy*] and seven!”

- Gen. 4:24

“But (there) said, Judas, the Iscariot, one of His disciples who was being about – Him – to betray: ‘Because of what, this ointment was not sold for three-hundred denarii and given to poor (people)?’”

- John 12:4-5

These excerpts share something in common: an exact literary measurement in the local context, from one point to another in the passage.

Overview

In Romans 3:1-2, the Apostle Paul posed a question about the advantage of the ancient Jewish heritage. “Much in every way,” he said. As a beginning point, Paul noted that the Jewish people were entrusted with the oracles of God. Since ancient times, they wrote down these oracles in their heart languages: Ancient Hebrew and Aramaic. In the first century C.E., they wrote in the Koine Greek of the era.

PebbleCounting is a hypothesis about the way Jewish people originally wrote the Scriptures. The hypothesis is that a numbering system is inherent in the original text of Scripture, from Genesis to Revelation. Like lower-case letters, spaces between words, punctuation marks, and even Hebrew vowel sounds, the numbering system simply wasn’t written down with the Old Testament and New Testament Scriptures. The numbering appears to have gone unnoticed sometime after the first century C.E., even within Jewish traditions.

This numbering system is based upon counting verb forms. The count expands with series of nouns, adjectives, or other repeated words. The count expands when adjectives or adverbs follow (not precede) the words being modified, even though both sequences are grammatically normal. The count expands with the restatement of a subject’s identity via appositives. The count expands with the presence of cardinal numbers. Functionally, this numbering system utilizes basic addition and occasional subtraction, multiplication, and division. It is not related to gematria.

This numbering system distinguishes literary subjects. Verb forms for each primary subject are attributed to that subject. The literary count forms reliable tenfold and fivefold sets for each literary subject. Tenfold sets are standard. Fivefold sets can signal give and take, deception, plot twists, change, destruction, or death. In this study, the individual unit count is called an “element.”

Built upon the numbering system are a variety of local structuring and macrostructural devices. Literary mirroring is a common feature, having the same measure reaching forward and backward from a central reflection point. Literary cross references occur when a cardinal number in a passage corresponds with the measure to a related context. Literary identities are established in local contexts by the subject having tenfold literary elements. Literary composite statures (e.g. 2300, 1290, 1335, 1260, 666) occur when a cardinal number corresponds with tenfold literary identities and their corresponding actions in local context. Units of time and other units of measure (denarii, cubit, stadia) relate in one-to-one, five-to-one, ten-to-one, and other multiples of the literary count, for contextual measurements.

Literary mirroring often occurs at thousand-element intervals of the total literary count. This pattern provides a useful basis for sharpening textual criticism, where the inclusion of a word, phrase, or group of sentences is otherwise questioned due to differences among the available manuscripts. By evaluating the completeness and flow of local literary sets, and then by evaluating for mirroring at the thousandfold intervals, the authenticity of a questioned section can be judged.

Because of the relationships between units of time and literary count, a separate count may be developed for time-related words. The singular words *hour*, *day*, *month*, *year*, *moon*, *time*, and *appointed-time* each have countable value. The plural (not Hebrew dual) forms of these words have triple the value of their singular forms. Constituent words *evening*, *morning*, *dawn*, and *little* also have countable value. Taken together with cardinal-number time measures, the presence of time-related words provides an overall measure of time for a given book.

This literary numbering system appears to provide consistent measures of the age, modeled as seven thousandfolds, based upon the seven days of creation. The pattern is consistently observed in Genesis, Psalm 90, Isaiah, Daniel, Zechariah, the gospels, some of the epistles, and Revelation.

Related to the numbering system and its associated devices is a finding of literary directionality. Measures provided in (unit | quantity) format often indicate a literary device or mystery, and the same measures given in (quantity | unit) format offer explanation in the earthly realm. In this regard, reverse (backwards) directionality corresponds with mystery, and forward directionality is normal within a given realm (heavenly or earthly). The creation overture (Gen. 1:1-2:3) and the apocalyptic (Daniel, Revelation) feature significant reverse directionalities and perhaps the turning/folding of time itself. As a related topic, this study has found that Psalm 119 may function as a solar/lunar calendar representing half of the year (forward direction) and the other half of the year (reverse direction).

Why would such a numbering system remain out of view in Jewish and Christian thought for the majority of the past two millennia? Why would its presence be masked by the more recent chapter/verse numbering? It is, perhaps, because God has reserved an understanding of Scripture's time relationships for the very end of this age (see, e.g., Acts 1:7). Time is believed to be relative to the Scriptures. Nevertheless, no speculation is made here about the day or the hour of Messiah's coming (Mt. 24:36), nor of a specific year.

As a result of this study, the literary numbering system and its associated devices and designs are believed to be original to the text of Scripture. As with the text itself, there is believed to be exactly one original numbering arrangement that is inherent in each book; that was known and understood by the human author; and that is intended by the divine Author through the inspiration and enablement of the Spirit. The numbering arrangement of each book is believed to have been planned as part of the development of the book, especially in complex apocalyptic works. Presently, the discernment of these numbering arrangements within the text is a matter of linguistic, literary, and basic mathematical skill. The translations and studies presented at www.pebblecounting.com are an endeavor toward discovering these features. Much opportunity remains to further sharpen this effort, to correct mistakes, and to take the work beyond the present study.

"And she bore Cain. And she said, 'I have acquired a man, with YHWH' ... and (there) said to him, YHWH: 'To thus, everyone slaying Cain – seven he will be avenged!'"
- Gen. 4:1, 15

The measure from beginning to ending of this excerpt is exactly 70-fold (70 "elements"). The pivot from 70-fold (literary measure) to 7-fold (Cain's vengeance) corresponds with Lamech's exaggerated measure of self-vindication at Gen. 4:24: "be avenged... seventy and seven." See www.pebblecounting.com/genesis/.

"Now it was Mary who had been anointing the Lord with ointment and had been wiping His feet with her hair, whose brother Lazarus was sick." - John 11:2

This introduction of Mary in John 11 occurs at a literary measure of exactly 300-fold (300 "elements") from Judas' suggested valuation of the same ointment at 300 denarii, John 12:5. See www.pebblecounting.com/john/.

“Until **when** (is) the vision – the continually [*daily burnt offerings*] and the rebellion, desolating – to give the sanctuary and the host underfoot?”

- Spoken by an angel of God, Dan. 8:13

“Until **when**, our soul, will You hold-in-suspense?”

- Spoken by Jesus’ critics, John 10:24

“Until **when**, O Lord – the holy and true – will You not judge and avenge our blood, from those dwelling upon the earth?”

- Spoken by the departed saints, Rev. 6:10

These three verses share something in common. In all three cases, the worthy question *when* is answered by a literary measure proceeding from the local context, measuring between exact points across the macrostructure of each book. For more detail, see the book studies for Daniel, John, and Revelation.

Pebble Counting Theory

Consider a three-part musical invention from the baroque era. Three different melodies are distinguished. Each is woven in and out of the flow of the music. Each honors the meter of the music. Each melody is introduced at its appropriate time, and each finishes by the end of the invention. The three melodies are performed in concert with one another; they create beneficial harmony and flow, whether in a major or minor key.

In Scripture, primary literary subjects are like the individual melodies in a three-part musical invention. Each is introduced at the proper time in the narrative. Their literary elements are woven together as separate threads. Each honors the paradigm of tenfold and fivefold literary sets. By the conclusion of the book, literary sets are complete for each primary subject, whether the subject was good or bad.

Tenfold literary sets may also be compared to modern paragraph breaks. They create meter in the local context: more than is provided, e.g., by major and minor paragraph breaks in Ancient Hebrew language. In narratives such as Genesis and Ruth, a tenfold literary set will often conclude with the primary subject beginning to say something, for which the content is then provided in the following set:

[9-10] “And (there) **blessed** them, God, **saying**...” (Gen. 1:22)

[9-10] “And (there) **blessed** them, God; and **said** to them, God...” (Gen. 1:28)

[10] “And (there) **said**, Boaz, to Ruth...” (Ruth 2:8)

In the exercise of discerning literary counts and literary sets within this study, the work has often needed to progress through areas of a passage that seemed unclear at first or second or third pass. Working backwards from a farther point was useful in providing the needed clarity. Because a book of Scripture has both a beginning and an end, boundary conditions exist for the literary sets.

The first introduction to Pebble Counting provides descriptions and illustrations of the basic counting rules that have been found to be internally consistent across the languages, genres, authors, and times-of-writing of Scripture. Here are some additional descriptions that build upon the first, to provide further clarity.

- Verb forms are the backbone of this counting system. Each verb form, including participles, gerunds, and infinitives, is counted as a single literary element. The combination of a being verb with participle or being verb with infinitive is counted as a single element. The subject of each verb form determines the subject column and literary set to which the count belongs. Verbs within a sentence may belong to different subject columns or different subjects within the same column, and the sentence is split accordingly.
- Two verb forms are often grouped with noun/adjective or noun/demonstrative combinations on the same line: two complementing two. Less frequently, larger verb groupings are used.
- Noun and adjective series increase the count, unless grouped with a corresponding number of verb forms. This increase is judged by context.
- Adjectives, appositives, demonstratives, that follow the word being modified, increase the count, unless grouped with a corresponding number of verb forms (judged by context). Similarly, adverbs of degree increase the count when they follow the verb that is being modified.
- Cardinal numbers increase the count, unless grouped with a corresponding number of verb forms. Cardinal numbers in the digits place (1 – 9) never exceed the boundaries of five-fold or ten-fold literary sets. This feature brings control to the flow of the literary sets. Cardinal numbers 10 and 100 are counted with single element value in their literary sets, and the full value is added separately to the literary count. In some cases, cardinal number 10 may stand alone as a complete tenfold set and will not be carried separately. Large cardinal numbers 1000 and 10000 are also counted with single element value in their literary sets, but they are not added to the literary count. Cardinal numbers “twos”/twenty, and “fours”/forty through “nines”/ninety, are counted as two elements in their literary sets, and the full value is added separately to the literary count. Cardinal number “threes”/thirty is uniquely counted as three elements in its literary sets, and the full value is added separately to the literary count. For cardinal numbers eleven to nineteen, the digits place is counted within in their sets, and the ten is added separately.

- Primary literary subjects are sometimes introduced and established as the direct objects of verb forms arising from other primary subjects. In this case, direct objects that would otherwise not increase the literary count, now do so within the new subject column. This feature is especially evident in the creation account, as God calls into existence the universe. Other examples may be seen in eschatological passages, such as the introduction of the woman, the dragon, and the beasts in Rev. 12-14. These features are judged by the completeness and flow of the literary sets.
- Prepositional phrases do not increase the literary count. Interjections and direct address generally do not increase the count, unless repeated (e.g., “amen, amen”). If a direct address is combined with an imperative, an implied “you” is generally counted with the verb form.
- Name meanings, particularly those including verb forms or dual nouns, may increase the literary count when first introduced. The phrase “she shall be called _____” is counted as a single element. However, a phrase “there shall be called, her name, _____” is consistently counted as two elements due to appositive effect: the given name restates the word *name*.
- In Ancient Hebrew, the being verb has a semantic range that includes “become.” When the context indicates that the subject is *becoming* something new or different, the literary count increases by one, similar to the rule for appositives. This rule also applies for sentences like these: “I will be to him, to [as] God...,” and “they will be to Me, to [as] a people.” The count increases due to reflexivity, where subject and object are the same person.

Literary sets often begin with pairing of the first two elements. As a matter of preference, when Hebrew dual nouns are used (or the equivalent in Greek plurals), they are placed as the opening elements of literary sets. Similarly, a preference is observed for placing cardinal numbers less than ten as the opening elements of a literary set, perhaps for emphasis. In other cases, the opening two elements of a literary set feature a duplicated noun or a pairing of similar nouns. The literary counts often progress with pairings of elements 3 and 4, 5 and 6, etc. Less often, the count is paired at 4 and 5, 6 and 7, etc. When a tenfold set is followed by a fivefold set, the tenth element may be paired with the first element of the fivefold set. A strong preference is observed for placing verbs of speech at the end of literary sets, for which the spoken content opens next set.

Characters may migrate from one primary subject column to another. This pattern is observed in situations of marriage, where a woman transitions into the subject column of her husband (e.g., Rebekah, Esther). This pattern is observed for Judas, when Satan enters him and he transitions out of Jesus’ and the disciples’ subject column and into the subject column of the world (John 12:7).

“the number of years... to fill, to desolations of Jerusalem: sevens [seventy] years.
And I gave my face to my Lord, the God...” (Dan. 9:2-3)

Daniel proceeds to pray fervently for His nation. His prayer is 70 elements long.
From this and similar examples, 1 year = 1 literary element.

“and there came down, the rain | ... the floods” (Sermon on the Mount, Mt. 7:25)

“which, some, a hundred, and which, sixty, and which, thirty” (sower, Mt. 13:8)

“why are you reasoning among yourselves... | neither remember the five loaves of the five thousand... neither the seven loaves of the four-thousand...” (Mt. 16:8-9)

“and when evening was happening | (there) said, the master of the vineyard to his overseer: ‘summon the workers...’” (mirror at parable of the laborers, Mt. 20:8)

“at once going out, who, the five talents, having received | he worked with them and gained another five...” (mirror at parable of the talents, Mt. 25:16)

“but the eleven disciples went to Galilee, to the mountain where (there) directed the, Jesus...” (Mt. 28:18, mirror at Great Commission)

These six passages share something in common. They each contain a literary reflection point occurring at the thousandfold intervals in total literary count. These are the six thousandfolds of Matthew. They culminate in a final thirty elements: Jesus giving the identities of the Father, the Son, and the Spirit. Here, Jesus promises to be with His people “unto the end of the age.”

“To end of months, two-of-ten [twelve], upon palace of the kingdom that (was) Babylon – walking, he was. (Dan. 4:29)

“And in their tails (is) their power to harm the people, months, five.” (Rev. 9:2-10)

These two passages share something in common. In Daniel 4, building to this line in the narrative are 120 elements in Nebuchadnezzar’s subject column, arising from his dream (Dan. 4:11-29). In Rev. 9, building to this line in the prophesy are 50 elements for these demonic locusts. From these and other examples, 1 month = 10 elements. Similarly, from Zech. 10, “moon, one” = 30 elements.

“Nebuchadnezzar the king served an image which (was) gold. Its height (was) *cubits, sixes* [sixty]; its breadth (was) *cubits, six*.” (Dan. 3:1)

The narrative in Daniel 3:1-30 is 330 literary elements in length. The opening measure *cubit* includes both the forearm and the five-fingered hand extended. By literary design: $(60 + 6) \times \text{fivefold} = 330$. See similar examples of the fivefold significance of *cubit* at Zech. 5:2 and John 21:8.

Case Study: Flood Narrative

The Genesis study finds that Moses provided two significant literary statures in the flood narrative. The first is the ark stature. The dimensions of the ark are given sequentially in cubits: 300, 50, and 30. Moses adds a curious additional dimension of subtraction: “and to a cubit you shall complete it from, to above.” Employing the fivefold literary significance of the measure *cubit*, the ark stature is computed as $(300 + 50 + 30 - 1) \times 5 = 1895$ -fold. Measuring from the reflection point in the immediate context, this stature reaches backward 1895 elements to the year Methuselah died, which is the same year the flood came upon the earth. The presence of this backward (upward) literary measure is indicated by the same curious language: “you shall complete it from, to above.” See Genesis 6.

The second is the flood stature. Moses provided measures of differing units to convey the magnitude of the flood. The depth measurement is given as fifteen cubits. After giving this measurement, he clarifies: “from, to above, prevailed the waters.” This language cues a literary measurement. Employing the fivefold literary significance of the measure *cubit*, the depth measurement is computed as $(15 \times 5) = 75$ -fold. Measuring 75 elements forward, we find the duration measurement of the flood: “and (there) prevailed, the waters upon the earth, fives [fifty] and hundred of day.” The depth measurement intersects the center of the duration measurement, indicating the compounding of these measures. Multiplying these measures *depth* and *duration*, we have a flood stature of $75\text{-fold} \times 150 \text{ (day)} = 11250$ -fold. This stature has far-reaching significance in the macrostructure of Genesis. Measuring backward from this point in the narrative by 11250 elements, we arrive at Gen. 1:20, the creation of the swarming sea creatures on the fifth day. These are the sea creatures that, during the flood, will invade the space of the land creatures and devour them. Measuring forward from the flood by 11250 elements, we arrive at Gen. 31:3, where Jacob is commanded by God to “return to the land of your fathers.” In that immediate context, wooden object(s) have been placed into water, land creatures have been brought to the wooden object(s), and (Jacob’s) land creatures have been preserved through multiplication. See Genesis 7, 1, 31.

In John 5, a man has been held by sickness for 38 years. From context, the sickness was a divine consequence for his sins. This man is being held at a pool having five colonnades – as it were, in the grasp of the five-fingered hand of a sin giant. Noticing him, Jesus knew “that much, already, *time* he had been affected.” The word *time* has tenfold literary significance throughout Scripture. A literary stature is implied: $(38 + 5) \times (10\text{-fold}) = 430$ -fold. This is a measure of affliction observed broadly in Scripture, arising from humanity’s fall into sin in Gen. 3.

John places this illustration directly after an instance of “sign,” which serves as a literary mirroring point. Measuring back 430 elements, we find a programmatic statement: “Jesus did not entrust Himself to them... since He knew what was in the man” (John 2:25). Jesus saw through shallow faith. He cared enough to confront the sin that He saw so clearly, that held people back from deeper faith and worship.

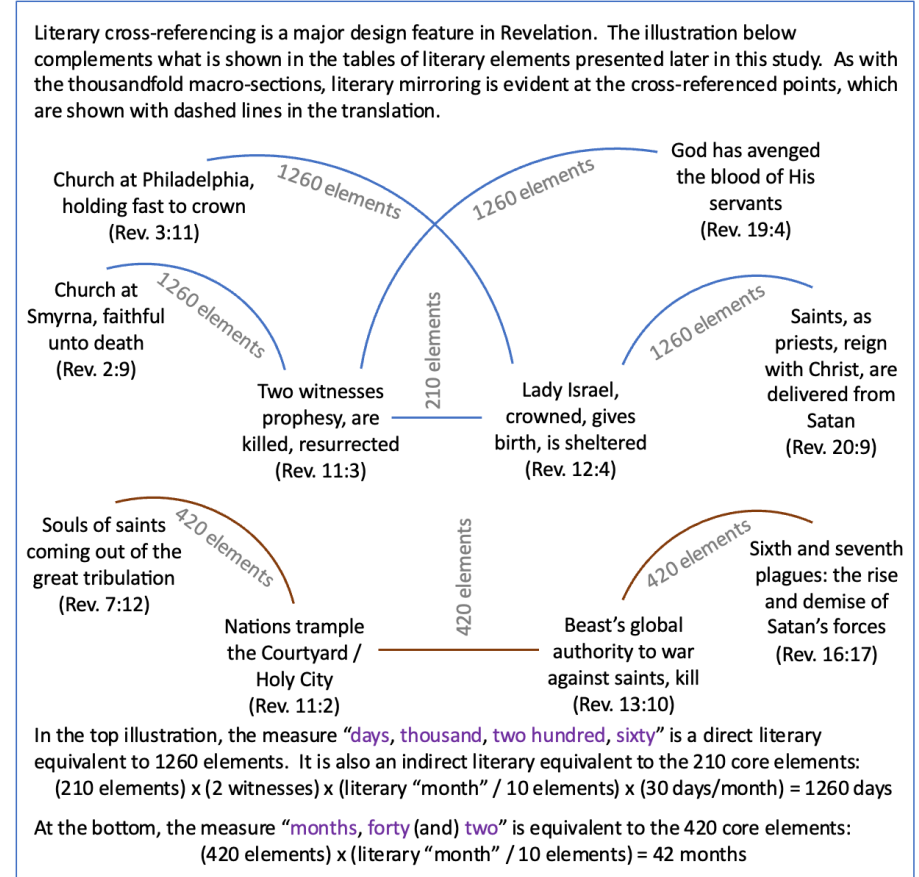
Case Study: Revelation

As a beginning point for “Pebble Counting,” Revelation has not been an easy effort. The translation and comments have been revised more than a few dozen times, including significant rework, based upon the learning from work in other books. The current version certainly does not purport to have achieved 100% accuracy with the literary sets or to have found all the literary devices built upon them. However, the findings bring significant macrostructural confirmation to the literary count and subject column breakdown. Whether as a byproduct of brainstorming and freewriting, or as a preceding conceptual model, John wrote Revelation with a complex numerical model in mind. Here are some of the findings from this study:

- John modeled the work in seven major sections. These are identifiable by the locations where literary sets in all subject columns converge to completion. The completion points are confirmed by tenfold word counts (of all words in a section) forming literary titles relevant to that section. (The same feature is observed in Daniel.)
- Each major section develops through a reliable series of literary composite statures ranging from 111 to 777. These literary composites are formed with directionality. Some are forward-pointing, some backward-pointing, and some having a reflection point in the middle. The sequencing of the composite statures is occasionally interrupted in its flow from 111 to 777. These anomalies indicate literary devices in the local context.
- The total length the book is 3545 elements. John modeled the book in three dimensions to correspond with the three-dimensionality of the heavenly city (22:16). The book’s breadth is 3545 elements based upon the exact total of

the time values of measure and of mystery throughout the book. The book's height is the total of the final series of literary composites, 111 to 777, augmented by a 437-fold restoration of access to the Tree of Life and reversal of the curse in Gen. 3. This height stature is computed as $(111 + 222 + 333 + 444 + 555 + 666 + 777) + 437 = 3545$.

- The book has a separate time stature based upon the (6x) literary instances of "thousand" (Rev. 20) and the remaining general literary time values. This time stature is 6132-fold. It is identical to the one found for the book of Daniel. This stature is a 6000-fold measure – the first six days of the age – leading to the time of the end, like Daniel's.
- The book has another time stature based upon the folding of time. This stature reaches to the end of the first 3500 elements of the book (nearly to the very end), but folds back to the beginning for a total value of 7000-fold. This stature is cued by John's use of the divine "Alpha and O [omega]... beginning and end" identities near the beginning and end of this 3500-fold span. The design appears to mimic the forward-reaching and backward-reaching directionalities in Psalm 119 (the preeminent Hebrew alphabet alliterative work), for the waxing and waning of the solar/lunar year. This design may also be signaled by the inverted sequencing of God's time identity (Rev. 1:4, 1:8, vs. 4:8), by John's physically turning around to see the voice that was behind him (at element 100, Rev. 1:12, an echo of Gen. 3:24), and by a sevenfold of "day" with "night."
- The book is structured with mirroring points at thousandfold intervals, like other apocalyptic works (Daniel, the gospels). These are followed by a 437-fold interval that forms a reversal of the outcome of Gen. 1:1 – 3:24.
- Complementing the book's length/breadth/height stature is the stature of the saints: the total of all literary elements in the master subject column of "faith." The total is 720 elements, corresponding with the stature of the wall of the city at 144 cubits (21:17). This is the wall through which the saints enter the city by its gates. The four sides of the wall indicate the reaches of earthly geography and the reaches of time ("east" = "ancient times" in Hebrew; see Gen. 3:24). The wall stature is calculated as $(144) \times (5\text{-fold cubit}) = 720\text{-fold stature of the saints}$. (A similar feature is observed in Daniel.)
- John places doubled cross-referencing measurements at core metrics in Rev. 11:2 / 13:5 ("months, forty and two") and 11:3 / 12:6 ("days, thousand, two-hundred, sixty"). These measures each reach forward and backward to parallel contexts across Revelation, as depicted by the following chart.



- John also answers the question "when" (Rev. 6:10) with a measure for the present age. See comments, Rev. 20.
- Significant literary reflection points occur throughout Revelation. These have equal measurements of literary elements on each side of focal points. Elaborate focal points occur at the earthly and heavenly cities (11:2, 21:17).

In general, Revelation has been found to be structured with the seven churches and seven seals being programmatic for the present age, culminating in the "great day" of God's wrath at the end of the age (Rev. 6:17). The transition of "half-hour" (Rev. 8:1) signals the completion of these first two major sections (in the literary denominator, as per the device) and the introduction of the "hour" of trial that comes at the end of the age (the literary numerator). This "hour" is featured in the

trumpets that follow (Rev. 8-11). The two heavenly “signs” of Rev. 12-14 are a reflection/parallel of the two-fold present age. The single heavenly “sign” of Rev. 15-17 (bowl judgments) is a reflection/parallel of the final “hour” of the age. It is the continuation of the judgment begun through the trumpets and the opening of the sanctuary (11:19), now culminating with the wrath of God proceeding from the sanctuary (15:5-8). The sixth section, Rev. 19:11-21:4, portrays the apocalyptic battle between the Son of God and Satan, reaching across the span of the ages, and concluding with final judgment and eternal consequence. The end of the age is reached (“the first has passed”), and the new creation comes into view for the advent of the seventh day of the age: the eternal rest, God dwelling with His people. This new creation is then presented in greater detail in the final section of the Apocalypse, Rev. 21:5-22:21.

“You shall be circumcised in flesh of your foreskin. And it will be, for a **sign** of covenant...” (Gen. 17:11)

The word **sign** is often used as a mirroring point. Measuring forward from this excerpt by 99 elements, we find the extent of the measure: “And Abraham (was) a son of nines [*ninety*] and nine year in his, to be circumcised, flesh of his foreskin.”

“from end of ten years, to live, Abram, in land of Canaan...” (Gen. 16:3)

The word **end** is sometimes used as a boundary for a literary measure. Measuring forward from this line by 86 elements, we find the extent of the measure:

From: “...and she gave her [*Hagar*] to Abram – her husband – to him for a wife”

To: “and Abram (was) a son of eights [*eighty*] year and six years, in, to bear, Hagar, Ishmael to Abram

From these and other examples comes the literary equivalence: 1 year = 1 element.

Sarah is one of the thousandfold literary statures that comprise the faith heroes of Genesis. The literary build for her stature is presented at her death, in honor of her life of faith. Her age stature (127 years) and the doubled mention of the price of her burial place (400 shekels of silver money) are grouped with a 73-element span in the narrative: $127 + 73 + (2x) 400 = 1000$ -fold. Sarah joins the ranks of Abraham, Noah, and other forefathers, as well as Isaac/Rebekah, Jacob, and Joseph: fifteen faith heroes. See Genesis 23 as well as comments at Hebrews 11:22.

In Song of Solomon, the king uses reflection points and literary statures to honor his bride. Among the various euphemistic portraits given throughout the song, the literary count and the composite statures may contribute further to celebrating the bride’s beauty in relation to the king. See comments, Song of Solomon.

Vision for this Work

The translations for Pebble Counting are based upon the Biblia Hebraica Stuttgartensia (Hebrew and Aramaic Old Testament) and the Nestle-Aland Greek New Testament, published by the German Bible Society. Morphology for the Old Testament generally follows Groves-Wheeler Westminster Hebrew Morphology, v. 4.14, 2010, and for the New Testament, William D. Mounce and Rex A. Koivisto, 2009 (Accordance Bible Software). For diversity in translation into the English language, multiple lexicons were utilized. For quality control, the translations and the counting of literary sets are checked a second time.

Textual criticism is the art and science of seeking the exact words of the original manuscripts of Scripture, through careful examination of the many copies that remain available today. This work involves experts from various disciplines working together to coordinate knowledge; to cross-examine their own findings and outside input; and to publish a work product that can be continually updated.

For Pebble Counting, a similar vision exists. The vision is for coordinated teams to engage the entirety of the canon of Scripture; to seek the exact literary framework (that is, literary sets and the designs based upon them) for each book; and to publish work products that can be continually updated.

Like the work published at <https://www.die-bibel.de/en/bible/BHS/GEN.1>, the vision for Pebble Counting is for an online platform that freely offers the full translations with their inherent literary framework. These translations can then be used for the (re)development of major commentaries that integrate these literary devices with the existing body of knowledge.

The vision for Pebble Counting extends to the further sharpening of critical-text editions, as discussed earlier, and the presentation of these editions in a manner that conveys the inherent literary framework. Prototypical work includes the translations of Ruth, Esther, and Ephesians, which include the Biblical languages, used by permission of the German Bible Society. The vision for Pebble Counting extends to the use of other helper languages besides English, for broadest accessibility and multilingual engagement. Many related products, such as short videos, can be based upon this work and hosted online.