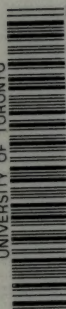


# HEBREW ACCENTS

UNIVERSITY OF TORONTO



3 1761 01628049 7

*ARTHUR DAVIS*





10/6

2322

K1718



THE HEBREW ACCENTS  
OF THE  
Twenty-one Books of the Bible  
(כ"א ספרים)



La Heb. Gr  
D2614 h

(לְמִנְצָה בְּנִינּוֹת מִשְׁכִּיר)

---

# THE HEBREW ACCENTS

OF THE

Twenty-one Books of the Bible

(כ"א ספרים)

BY

ARTHUR DAVIS.

WITH A NEW INTRODUCTION.

---

495761

17. 8. 49

---

LONDON:

MYERS & CO., BOOKSELLERS ROW, STRAND.

—  
1900.

LONDON:

PRINTED BY WERTHEIMER, LEA AND CO.  
CIRCUS PLACE, LONDON WALL.





# THE HEBREW ACCENTS.

---

## INTRODUCTION.

The Hebrew Accents;—the origin, the development, the history, the function of these symbols, is the purpose of the following pages.

There is a well-known rule laid down by the famous and keen-sighted Rabbi Abraham Ibn Ezra (12th Century) כל פירוש שאיננו על פירוש הטעמים לא תאבה (No interpretation can be adopted unless in accord with the massoretic punctuation.)

The sacred writings—Torah, Prophets and Hagiographa—were written in archaic style, the letters were unaccompanied by vowel or punctuative signs. Certain letters were surmounted with aureole or tittle and a few letters were dotted above with נקודות, as in Deut. xxix. 28. (There are ten places in the Torah where a letter or group of letters is so dotted, and according to Midrash, these נקודות betoken occult interpretations of the text.) Isolated irregularities—such as a large or small or defective letter—were

rigidly reproduced; nothing was added, nothing was taken away.

Inside the sacred text there was naught to indicate the way in which it was traditionally recited, beyond the slight guidance afforded by the *matres lectionis* ך, ם, ן. The reading of the text was taught orally, and thus was it handed down from generation to generation. It was—in the quaint language of the Talmud—הלכה למשה מסיני “a Mosaic tradition received on Sinai.” The accents and the vowel system are an integral part of the Massorah. The Massorah is the magic key that at once opens the sealed letters of the sacred text, and casts them in the grip of fetters, so that not a jot or tittle shall pass away. Verses, words, and letters are counted, all variations and peculiarities are noted, and the number of times they occur. The middle words or letters of a book are recorded, and every phenomenon, redundancy or deficiency is rigidly preserved and reproduced.

Punctuation is governed by the length of each individual verse, and some explanation of the scheme involved in the main and sub-divisions of the text, may not be out of place, though it is impossible to deal exhaustively with the subject in these pages.

The manuscript scroll of the Torah is dissected only by variously prescribed blank spaces.

(a) Between the “Five Books”—ספרים (a blank space, the equivalent of four lines.)

(b) Between the paragraphs (a blank space on the line of the text).

There are 669 blank paragraph spaces:—

290 are open—**פתוחות** (the blank space occurring at the end of a line).

379 are closed—**סתומות** (the blank space occurring in the middle of a line).

The terms **פתוחה** and **סתומה** apply respectively to the dividing blank spaces, but the name is also given to the paragraphs so divided from the following ones.

(c) 5845 verses—**פסוקים**.

The manuscript unpunctuated scroll of the Law contains no space indicative of the division into verses. The space of "a hair's breadth" between each letter, and the equivalent in space of "a small letter" between each word, is adhered to throughout the text.

The massoretic text is written after this pattern, but symbols are introduced into the blank spaces, thus: **פ** or **ס**, depending upon it being **פתוחה**—open or **סתומה**—closed.

In the same fashion certain of these blank spaces are marked thus: **פ פ פ** or **ס ס ס** indicating 54 sections **פרשיות**. (The eleventh and twelfth **פרשיות** are not divided by space or symbol.)

There is a further general division of the whole Torah into 154 pericopes—**סדרים**, to regulate, probably, the reading of the Law in the synagogue in accordance with a three years' cycle instead of the annual cycle generally adopted at present. These divisions are not visible in the text, and are known only by massoretic rubrics.



The 5,845 verses are indicated by a small vertical line drawn under the accentuated letter of the last word.

The divisions of the other books of the Bible are less complex, and, for the student's purpose, the main facts may be set forth in a tabulated form:—

				No. of Sections.	No. of Verses.
				סדרים	פסוקים
Joshua	...	...	...	14	656
Judges	...	...	...	14	618
Samuel	...	...	...	34	1506
Kings	...	...	...	35	1534
Isaiah	...	...	...	26	1295
Jeremiah	...	...	...	31	1365
Ezekiel	...	...	...	29	1273
Twelve Minor Prophets				21	1050
Psalms (150 Psalms)	...			19	2527
Proverbs	...	...		8	915
Job	...	...	...	8	1070
Canticles	...	...	...	...	117
Ruth	...	...	...	...	85
Lamentations	...	...	...	...	154
Ecclesiastes	...	...	...	4	222
Esther	...	...	...	5	166
Daniel	...	...	...	7	357
Ezra (including Nehemiah)				10	688
Chronicles	...	...	...	25	1565

The foregoing figures are taken from the Massorah collected by Jacob ben Chayim.

The remark made above, regarding the divisions termed סדרים, relates also to these books of the Bible.



They are not indicated by symbols, and are known only by massoretic rubrics. Possibly they were of liturgical, but not of exegetical value. Various spaces between groups of verses appear in the massoretic Bible, similar to the פתוחה and כתומה of the Pentateuch, but the Massorah does not include any list or enumeration of them, and their existence can be preserved only by the care of the copyist. It was, however, of imperial importance that every letter and word should be reproduced and cast into faultless verses—פסוקים.

The "chapters" of modern Hebrew and English Bibles are absolutely unknown to the Massorites. They were introduced at a later period by non-Jewish scholars to facilitate the work of reference. The student of the Hebrew Bible, whether from the traditionally exegetical, or higher critical standpoint, should free himself from the intrusion and embarrassment of these arbitrary "chapters."

The Massorah, transformed from an oral tradition into a written and stereotyped code, once and for all defined and fixed, to which nothing extraneous might be added, would suggest finality. Wherefore, then, has a whole literature grown round the subject of the massoretic punctuation?

The massoretic text of the Bible and the rubrics which control it, display the phenomena which enable the reader to recite the Scriptures in accordance with the traditional melodies and punctuation; but the scientific insight into the laws controlling the

selection of a particular accent, and the various sequences of accents, can be acquired only by a critical examination and comparison of the phenomena presented by the text. To evolve systematic rules which would elucidate the principles which guided the Massorites in punctuating the text, has been the aim and object of scholars who have written treatises upon this subject.

It must not be supposed, when at last the Massorah was written down, that one copy of the Bible contained the whole of the ponderous apparatus. Each Bible contained only so much as the copyist cared to include. The Massorah in the margin of each textual page frequently took the form of enigmas, with reference to Biblical verses, the force of which could not easily be seen.

The schools of the Massorites in Tiberias flourished from two or three centuries B.C. down to the fifth or sixth of the common era, and the massoretic writings continued to accumulate for many generations without any effort being made to collect and combine the *disjecta membra* into one harmonious whole. Briefly, it may be said—ignoring certain efforts in this direction—the herculean task was achieved by Jacob ben Chayim. This indefatigable scholar collected a huge number of massoretic manuscripts, and after years of examination and comparison, deciphered the puzzles and evolved in systematic order the treasures of the Massorah. In 1524 Jacob ben Chayim's great

Hebrew Bible appeared with the Massorah parva in the columns and the Massorah magna in the upper and lower margins and at the end of the Sacred Book. The Massorah collected by Jacob ben Chayim remains the classical and standard work, the model for subsequent Hebrew Bibles, and is the "Massoretic Text" of authority.

Long before the collection of the massoretic fragments by Jacob ben Chayim, the special treatment of the accents commenced. Probably the first work was that attributed to Aaron ben Asher at the beginning of the tenth century. From that time to the present, the subject has been the theme of many writers. The following must not be regarded as a complete list:—

Aaron ben Asher (work attributed to) קונטרס המסורת; Ben Balam (works attributed to) טעמי המקרא and שער טעמי ג' ספרים אמ"ת; Rabbenu Gersham, Menachem, Jekutiel, Elias Levita, David Kimchi, Simon the Punctator, Moses the Punctator, Jacob ben Meir, Meir ben Todros, Menachem ben Solomon, Joseph Zarka, Joseph Sassoon, Menachem di Lanzano, Kalonymos, Senior, Solomon Norzi, Heidenheim, Baer, Wickes.

There are three distinct systems of punctuation:—

(a) The Babylonian, which relates to all the twenty-four books of the Bible, and which—together with its vowel points—is less complex than those of the Palestinian Schools.

(b) The Palestinian system employed for the "Twenty-one Books" of the Bible, and

(c) The system for the "Three Books" Job, Proverbs and Psalms, commonly known as  $\text{ת"נא}$ , (initial letters of the Hebrew names of the books).

The scheme of the Palestinian schools, in regard to vowel points and punctuation, was adopted by the Massorites. We can therefore dismiss the Babylonian with the remark that those interested in examining it, should inspect the manuscript specimens in the British Museum. Although the following pages relate to the accents of the "Twenty-one Books," it may not be inopportune to make some observations about the symbols [of the three so-called poetical books of the Bible, Job, Proverbs and the Psalms. (The prologue and epilogue of Job are punctuated with the accents of the "Twenty-one Books.") Ben Asher includes these accents in his work. Many of the names employed by him are unknown to later writers, and are somewhat difficult to identify. The standard authority on this set of accents is the work attributed to Ben Balam, and all subsequent writers take their cue from him.

This system is exceedingly obscure, it is indeed one of signs and wonders. Some scholars have attempted to dispel the obscurity enveloping this set of accents, but their elaborate rules to explain the assumed theory of transformation and substitution of accents, lead the student into a labyrinth of intricacies; and excellent and ingenious as these rules may be, they do not suffice to explain numerous



exceptions and difficulties. Some writers have adopted the opinion that these accents are less ancient than those of the "Twenty-one Books," but this theory involves the hypothesis that the "Three Books" were originally accentuated in the same way as the "Twenty-one Books" by the Palestinian Massorites, as in the case of the Babylonian system, and that, at a period when they sought to retain every atom of the traditional apparatus, they boldly and bodily exchanged an old for a new system of punctuation. Ben Asher, in his description of the symbols of the "Three Books," declares "these are ancient things"—a paraphrase from I. Chron. iv. 22, והדברים עתיקים.

It is related that some Sephardic congregations, have preserved the traditional musical value of these accents, but if we may disregard this allegation, we may conclude that the melody of this punctuative scheme is a lost chord.

It is interesting to compare Psalm xviii. with the recension in II. Samuel xxii., and Psalm cv. 1-15 with I. Chron. xvi. 8, 22, annotated with the accents of the "Three Books" and the "Twenty-one Books" respectively. Here we might reasonably expect to discover our Rosetta Stone, but we are woefully disappointed. Psalm cv. offers few textual variations compared with I. Chron. xvi., but there is not absolute parallelism, and the textual variations between Psalm xviii. and II. Samuel xxii. are numerous

moreover, even where verses are identical, such verses are so short and the range of accents is consequently so restricted, that the hope of finding a key to the mystery has to be abandoned. Hence it is not strange that most scholars have left the decipherment of the accents of the "Three Books" until all other problems of the universe have been solved.

It may be interesting to glance at the work assigned to Ben Asher, to which I have before referred, as probably the first treatise on the special subject of the accents. Ben Asher's book is, for us, a sphinx: it mutters like an ancient oracle. To solve its riddles is difficult; the whole book is penned in rhythmic rhyme, the opening clause runs thus:—

סדר סוד הטעמים שנים עשר רשומים כמאורות  
מקיימים מהם קטנים ומהם רמים חרוזים ולא  
נעלמים בפי נבונים וחכמים בשום שכל חתומים:

The order of the symbols' secret lore,  
The twelve designed  
Like to fixed stars of yore,  
These great, these small;  
Each beautifully linked, nor hid at all.  
Uttered by those of understanding mind;  
Set in the way of wisdom, sealed withal.

Elsewhere a clause concludes thus:—

כל המקרא על זה מפי סופר וחווה הסמן הזה  
עוד לא ירזה:

Through Scripture writ clear  
By Scribe and by Seer,  
The symbol set here  
Shall not disappear.

And thus throughout its weird, wild leaves. I will conclude this description with a snap-shot at the sphinx as she proposes her enigma of the "Twelve Stars"—or symbols—of the "Three Books."

שאר הטעמים שמנה • אשר בשלשה ספרים תכונה •  
חתומים בשכל ובינה : שמנה שרים גבורים • בגרון  
ולשון אמורים • וארבעה להם מחוברים • קטנים ולא  
מוגברים : כללים שנים עשר נחקקים • ארבעה נגון  
מפיקים • ושמנה טעמים ממתיקים • והדברים עתיקים :  
ראשון מכונה חזר • כגבור בכח נאזר • בשלושה  
ספרים בלול ומפוזר : שני לו רתק • בשפה ולשון  
ירתק • לא במהרה ינתק : שלישי לו תריץ • לעולם  
עמו יריץ • לפניו גודר פריץ : רביעי לו סלק • בטעמים  
לא יחלק • ובשלשתם יש לו חלק : חמישי לו נצח •  
ביר ואצבע נפצח מהודר ומנוצח : ששי לו תקף •  
ממעל לו עולה ושוקף • בשני דרכים מתקיף : שביעי  
לו טרף • באצבע עולה וטורף • בשלוש זרביעית יצרף :  
שמיני לו גזר • מקל ונקודה משזר • בראש ואמצע  
מאוזר : שופר הרב • בכל טעם מעורב • פונה מזרח  
ומערב : ופסקה סדורה • מהם לא עדורה • עמם  
תדורה : ומתח פונה ועונה • עם אחיו חונה • ובהרבה  
מקומות ישתנה • והוא מהם נמנה : ונייח רד ועולה •  
פעם בראש תיבה יעלה • ופעם לימין יסולה : זה

יסודם המעלה : היורד ועולה • והפונה ותולה : בין  
והשכל ממולא • מי חכם וישמר אלה :

Those left of the accents be eight, revealed  
Within three books of the Scripture's field,  
By wisdom and understanding sealed.  
Eight mighty princes, spoken all  
With throat and tongue; and four in thrall,  
Enlinked, not mighty men, but small.  
Twelve by statute when all are told:  
Four making music, and eight that unfold  
Exceeding sweet singing; lo, these things, how old!



He, called Chizzèr, is set at the head,  
Girt like a strong man with power inbred,  
All through the three books scattered and spread.



The second is Réthek; chained he  
Of lip and tongue; and it cannot be  
That he shall be broken hastily.



The third is Thérets, with him for aye  
Doth pleasing harmony hold sway,  
Upbuilding the breaches on the way.



The fourth Salèk;\* and lo, for this  
Among the accents no part there is,  
Yet amid three is a portion his.

---

\* It is not amongst the accents of the "Twenty-one Books," but found only in the "Three Books."





The fifth is Natzéach, set in state,  
With a hand upheld and a finger straight,  
Mighty and honourable and great.



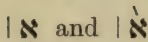
The sixth is Tókef, that riseth high,  
And looketh forth with a watchful eye,  
In two ways powerful to espy.



The seventh Torèf with an upward bent  
And a tearing finger forward sent :\*  
With the third one and the fourth one blent.



The eighth Gazèr that hath display  
Of a staff and a dot in set array.  
Girt at the head and placed midway.†



Shophàr Haràb amid the rest  
Moveth ever upon his quest,  
Turning east and turning west.



Piskàh is set in order right;  
From thence he will not disunite,  
Dwelling always full in sight.

\* Ben Asher probably describes the Torèf or Athnachta found in some manuscripts with *one* claw or finger, *i.e.* two dashes forming an acute angle.

† The dash over the first letter and the dot over the tone syllable.



Muttàch he turneth about with a cry,  
 Camped with his brethren, changed constantly,  
 Yet numbered among their company.

And Níach\* falling and rising once more  
 About a word—now he mounteth o'er,  
 Now to the right hand he may soar.

This is their† order set: Meulèh,  
 Yorèd v'Olèh, Ponèh and Tolèh,  
 Bin and Haskèel and Memulèh.

Who is wise will observe their way.

With the exception of enclitics, which are connected to the following word by a hyphen, every word in the Hebrew Bible has its pausal or connective sign (or signs), chanted upon the tone syllable. The Reader acquires the knowledge by vocal tuition; and although in recent years, he is permitted to use the punctuated text in chanting the Prophets and Hagiographa, this license is not taken in publicly reciting the Law. In chanting from the scroll of the Torah, he must know, from memory, the vowel sounds, and the musical note,

---

\* It is not clear if נִיַּח or נִיַּח רַד וְעוֹלָה is the name of the accent, or if it is an accent at all. According to Heidenheim it is an instruction.

† Viz. : the connective accents.

\* \* \* *The English rendering of these verses and of the three Hebrew lines in the middle of page 14 is the work of my daughter, Nina Davis.*

or musical phrase, for every word, and the syllable upon which it falls. The melodies to which the different books of the Bible are chanted vary; some are in the major, others in the minor key, or, to be precise, in ancient keys approximating to the modern major and minor; the musical phrases retaining their technique, or general characteristic, under these varied treatments. The נגינות or musical phrases admit of an infinite variety of expression, and, in the oriental sense of punctuation, breathe into the Sacred Text a wealth of meaning or "flavour" טעם. (Such indeed is the name of the נגינה in its punctuative capacity.) The true artist, who has mastered his subject, cannot fail to weld נגינה and טעם into one harmonious link, and consciously, or unconsciously, he delivers the Sacred Text with unerring skill and accuracy. The emotions, which the ancient records excite, have thus full vent. Didactic vigour, pathos, death, life, song of war and victory, the prophet's burden, the captive's wail, the sob, the sigh; all these and more touch harpstrings of the Neginah song.

Are parallel verses of the Bible punctuated with identical sets of accents?

The question is so frequently asked, that a few explanatory words may be of service to the student. It is important in the first place, to determine whether such verses are parallel, from the punctator's plane of vision. On page 15 I have indicated

that an additional syllable may require a change of accent. Identical verses are punctuated with identical series of accents. In Numbers chap. vii. 12-83, there are twelve paragraphs enumerating the offerings of the princes at the dedication of the Tabernacle. These paragraphs are parallel in the sense that the text is identical, so far as the narration of the offerings and the closing verses are concerned; and the series of accents are identical, but there are slight textual variations in the headings of the first, second, eleventh and twelfth paragraphs, which involve a slight variation of the accents employed in the *first*, *eleventh* and *twelfth*, but not in the *second* heading. Many passages may be carelessly supposed to be parallel, which if closely examined, side by side, will be found to present slight textual variations which the punctator would not consider parallel.

In Isaiah xvi. 6, the following verse will be found:

שִׁמְעֵנוּ יְהוָה-מוֹאֵב גַּם מֵאֵד גְּאוֹתוֹ וְגְאוֹנוֹ וְעִבְרָתוֹ לֹא-  
בֶן בְּדָיו :

And in Jeremiah xlvi. 29:

שִׁמְעֵנוּ יְהוָה-מוֹאֵב גְּאוֹה מֵאֵד גְּבָהּ וְגְאוֹנוֹ וְגְאוֹתוֹ  
וְרֵם לְבָבוֹ :

These two verses, with their curious alliteration,—perhaps an echo from some older prophet—present several textual variations, but from the punctator's stand-point, they are parallel, and are identically punctuated. The foregoing examples will suffice, to



demonstrate that parallel verses are subject to parallel punctuation, but some special knowledge is needed to determine which verses are technically parallel.

It does not however follow, that the Massorites were bound by hard and fast rules, which admitted of no latitude whatever; evidence to the contrary is afforded by the Ten Commandments, Exodus xx. and Deut. v.

In both recensions the first, second, fourth, sixth, seventh and eighth Commandments possess two sets of accents, טעם העליון and טעם התחתון, the former, which is fuller of musical variations, is employed in the public reading of the Law, the latter privately. The two recensions of the Commandments thus present the phenomenon of four different sets of accents. The two sets עליון and תחתון for each recension respectively, can be employed, because the text of these seven Commandments has been set in two different ways in regard to verses or פסוקים and the reason why neither עליון nor תחתון of the two recensions correspond, is that the textual variations claim different punctuative treatment.

In the effort to discover the origin of the massoretic system of punctuation, care must be exercised not to start upon an expedition like the "Quest of the Holy Grail." The stream must be traced to the visible source, but the primary forces remain hidden.

The accentual system, like grammar, is a science which has for its object the laws which regulate

the expression of the language, which hitherto were instinct, though not yet elaborated into defined and written rules. We cannot therefore reasonably expect to discover in the Talmud, more than scattered and vague testimony of the existence of the system.

The Bible speaks of scribes and seers, of prophets and singers.

The vigour and elegance of their rhetoric, the charm and poetry of their composition, the pathos and grandeur of their utterances, are unsurpassed by anything in ancient or modern literature.

There was a latent, yet potent force, swaying the sacred penmen.

The Totem concept was instinct in the rude breast of the savage before he tattooed the impress upon his skin. The bamboo, fantastically carved by the Indian, is but the reflex of his brain picture. The landscape, veiled in darkness, waits only sunrise to cast its beauty upon the retina. Something akin to this imagery underlies the mystic words of the rabbis in their allusions to the punctuation of the Sacred Text as "a tradition of Moses from Sinai," or as "a divine revelation to primeval man." Such phrases—not infrequently met with in hagadic literature—are no childish utterances of simple-minded pietists, as suggested by some writers; rather are they indications which connote deep thought, and insight into large problems.

In Nehemiah viii. 8, the following verse occurs :

וַיִּקְרְאוּ בַּסֵּפֶר בְּתוֹרַת הָאֱלֹהִים מִפֶּרֶשׁ וְשׁוֹם שָׁבַל  
וַיְבִינּוּ בַּמִּקְרָא :

The Talmud Nedarim 37, B., interprets these words :

‘וַיִּקְרְאוּ וַיְבִינּוּ’ “They read the Text,” etc.

מִפֶּרֶשׁ “Which they explained by a paraphrase into the vernacular” (Aramaic).

וְשׁוֹם שָׁבַל “And divided it into verses and paragraphs.”

וַיְבִינּוּ בַּמִּקְרָא “And they made the Text clear by rendering it according to the accents.”

If the Rabbinical interpretation is regarded as Mid-rashic and failing in exegetical value, it, at least, proclaims the fact that the punctuative system was esteemed at the period when the gloss was made.

It must not be assumed that the date of Talmudic traditions can be fixed by ascertaining the period when the spokesmen lived. Traditions, recorded in the name of certain Tanaim and Amoraim of the Mishna and Gemara, were handed down through successive generations; it is consequently difficult or impossible to fix the date of their inception.

The word נְגִינָה is found in the superscriptions of Psalms iv., vi., liv., lv., lxvii. and lxxvi.

According to some authorities נְגִינָה was a musical instrument, but the weight of opinion is that the word related to melody or musical punctuation. The verb נָגַן is generally employed as *touching* or *playing* a

stringed instrument, but the noun נגינה is used also for song or chant. The word appears in many parts of the Bible; for example, in the body of Ps. lxxvii. 7; Isaiah xxxviii. 20; Lam. v. 14 and iii. 14; Job xxx. 9; Hab. iii. 19.

If we may adopt the hypothesis that the musical and accentual functions of the symbols were inseparable, we may discover in the word נגינה of the Bible an embryonic, but no silent witness of the source from which the system flowed.

The following passage occurs in Talmud Megilla 32A:—

אמר ר' יוחנן כל הקורא בלא נעימה ושונה בלא  
זמרה עליו הכתוב אומר וגם אני נתתי להם חקים  
לא טובה :

Saith Rabbi Jochanan, "He who reads [Scripture] without melody, or learns [the Oral Law] without song, to him the verse applies, and even I have given them statutes which are not good."

The Tosefoth gloss on this runs thus: "They were accustomed to learn the Oral Law with song, because they learnt it by heart, and the chant aided them to commit it to memory." Even at the present time the student of Talmud reads Mishna and Gemara to a sing-song chant, with a swing and ring about it, which is both quaint and impressive.

In Nedarim 37 A and B, there is a Talmudic debate relating to the payment for teaching the science of the accents in their punctuative function — פיסוק



מעמים; and in Chagiga 6B, a discussion occurs upon the interpretation of a verse in Exodus xxiv. 5, in which the question arose as to the object of the debate, since no point of the Halacha was involved. Mar Jutra explained that it was essential to know the correct interpretation in order to read the passage accurately, with the proper punctuation—**לפיסוק מעמים**. The Rabbi's pronouncement is valuable testimony of the fact that there was a traditional way of reading the Bible text, by which the verses were divided by logical pauses, but it does not prove the existence of any written and recognised system of accents.

In Berachoth 62A there is a reference to the teacher of the accents in the terms **שמראה בה מעמי תורה** "he indicated the accents of the Torah with it [his right hand]." Some scholars have assumed that this means, "the teacher sketched the symbols in the air." Rashi's comment on the passage does not seem to support this interpretation. Rashi relates that he has seen teachers from Palestine waiving the hand when teaching the vowel points of the **ספר** and the *modulation* of the musical phrases of the **נגינה**. Probably signals were given after the style of a modern choirmaster to guide the pupil in regard to the modulation of the musical phrases, but it is not clear what signals were made in reference to vowel points.

Erubin 53 A, last ten lines, draws a comparison

between the accurate pronunciation of the Judæans and the inaccuracy of the Galileans, also between the zeal of the Judæans, who adopted artifices of mnemonics **סִמְנָה**, in order to retain in memory what they learnt, and the Galileans who did not. Some scholars have understood this term **סִמְנָה** (sign) to refer to the accents of the Torah. I prefer to interpret the term Torah, as employed in this passage, as relating to the Oral Law and the word **סִמְנָה** as relating to mnemonics—composed of the initial letters of Rabbinical dicta now scattered in various places in the “webs” of the Talmud, but originally learnt by heart and in sequence. Elias Levita (1468) in his exposition of the Massorah—“Massoreth Ha-Massoreth” expresses his opinion that the accents were unknown until after the close of the Talmud, and declares emphatically that there is no allusion by name to the vowel points and accents throughout Talmud and Midrash.

The accentual system is probably a development from very small beginnings. The verses once defined by the vertical line under the tone syllable of the last word, would suggest the propriety of marking the dichotomy by indicating the half-verse by a modified vertical line with antennæ turned right and left — (or vertical line with one finger only, as it was originally marked) then further modifications of the vertical line and combinations of dots, as  $\overset{\cdot}{\text{—}}$ ,  $\overset{\cdot}{\text{—}}$ ,  $\overset{\cdot}{\text{—}}$ , and other symbols would be devised until a complete system

would be gradually developed, marking every gradation of pausal, and connective value, revealing with precision the traditional way of reciting the text.

The nomenclature of the accents—partly Hebrew, partly Aramaic—does not disclose their origin, but both the names and designs of the symbols are significant of their punctuative and musical power. A few examples may serve to illustrate this proposition:

סִלּוֹק, cessation or break; אֶתְנַחְּ, pause; רְבִיעַ, rest.

The three accents represented by dots, viz.: זֶקֶף סְגוּלָּה and רְבִיעַ, are indicated, in regard to their relative pausal value, according to the combination of dots, three, two and one respectively, and their musical characteristics are implied by their names: סְגוּלָּה, a bunch of grapes—suggestive of the sweetness of its musical phrase of four notes; זֶקֶף, a support—of the nature afforded to something drooping—has a musical phrase of three staccato notes; רְבִיעַ, a rest—has a phrase of four notes *descending*. The theory of a dual meaning being reflected by the names and designs of the accents is, in a large measure, supported by Ben Asher in his definition of the symbols, *e. g.*, the accent פִּזְרֵי, scattering — is traditionally rendered by four short notes ascending, three descending, one high long sustained note falling away by two short notes. The symbol seems to reflect this musical variation or “scattering” phrase. The vertical line may represent the ascending scale of four notes, and the return—to the junction of the

hook—the descending three notes. The curve or hook, the high long sustained note, down which the closing two notes fade away. Ben Asher describes it thus :

פֹּזֵר מִגְבִּיהַּ וְחֹזֵר  
וּבִלְשׁוֹן מִתְפֹּזֵר

Pazér doth soar on air,  
Then downward doth repair;  
With swelling tone and fair  
Disperseth to his lair.

Again מוֹנֵה, the name for which, according to Ben Asher, is שׁוֹפָר, a ram's horn trumpet, indicated by two lines at an angle, is described by him thus :

שׁוֹפֵר תֹּארוּ בוֹ יוֹשֵׁפֶר  
מִנְגַּח כְּשׁוֹר וּפֶר  
נְעִימָתוֹ בֶּל תּוֹפֵר

The image well portrays Shophàr:  
Like low of herds of shor u'phar\*  
'Tis music sighing oft, -afar.

In Ben Asher's definition of the accents of the "Three Books"—reproduced in these pages—similar allusions to the designs and music of the accents occur. The accents are hieroglyphics, or perhaps may more appropriately be regarded as ideographic symbols.

---

\* Oxen.



# THE HEBREW ACCENTS

## OF THE

### TWENTY-ONE BOOKS OF THE BIBLE.

---

#### SIMPLE SHEVA, SILENT AND VOCAL.\*

שׁוּא נֶעֱ

SHEVA (:) is vocal at the beginning and silent at the end of a word.

Two shevas cannot occur at the beginning of a word, and two shevas at the end of a word are both silent, as וַיִּשֶׁת, though originally the second may have been vocal.

Sheva in the midst of a word is *vocal* under seven conditions, indicated under the seven letters forming the mnemonic term מִקו"ם נר"ד, viz. :

מ (מֶתֶג)

After a long or short vowel followed by metheg.

Examples : שְׁמֶרֶה הִנְנִי צִלְלוּ

ק (תְּנוּעָה קְלָה)

After a short vowel which has taken the place of a sheva, simple or compound.

\* The reason for prefacing the subject of this work with the rules regarding Sheva, is explained on page vii. of the Introduction.

Examples: מְלָכִי instead of מַלְכִי, from מְלָכִים ;  
בְּגָדִי instead of בַּגְדִי, from בְּגָדִים.

From the plural יַעֲטֹפוּ, singular יַעֲטֹף.

ו (בג"ד כפ"ת)

Before either of the above six letters without dagesh lene.

Example: בְּמַלְכוֹ.

מ (משרת)

After a conjunctive accent, employed as a substitute for metheg in a word with two accents.

Example: הַמְּשַׁרְתִּים.

נ (נסוג אחור)

After an accent thrown back from the ultimate to the penultimate syllable.

Example: רָדְפִי צֶדֶק.

ד (דומות)

Under the first of double letters.

Examples: שְׂמֵמָה צִלְלוּ.

ד (דגש)

Under a letter with dagesh forte.

Examples: דִּבְרוּ שִׁבְרוּ.

(These examples include **שוא נח** and **שוא נע**, and are pronounced **דְּבַ | בְּרוּ**, **שֶׁבַ | בְּרוּ**.)

The same rule applies when sheva is under a letter which should have dagesh, but which by traditional usage has dropped it.

Examples : יִקְחוּ יִסְעוּ יִשְׂאוּ הִיאֹר הַלּוֹיִם

שׁוּא נח

Sheva in the middle of a word is *silent* under two conditions, indicated under the two letters forming the mnemonic term י"פ.

ק (קמנה)

After every short vowel not included in the rules,  
under (b) and (p) page 1.

Examples : יִשְׂרָאֵל מַעֲלָה עֲשָׂרִים

נ (נגינה)

After a long or short vowel accompanied by an accent.

Examples : לִילָה שְׁמַעֲנוּ חֲרַפְתָּ.

1.

## ACCENTS, טעמים

THERE are in Hebrew two kinds of accents, conjunctive and distinctive.

The object of the accents is threefold:—

To mark the tone syllable, to show the relation of words to each other, and to serve as signs of cantillation in chanting the Scriptures.

2.

## DISTINCTIVE ACCENTS, מַפְסִיקִים.

There are eighteen disjunctive or distinctive accents, divided into four grades, each grade being composed of accents upon a sliding scale.

## 3.

## TABLE OF DISTINCTIVE ACCENTS.

First power . . . . . אֶתְנַח<sup>2</sup> אֶלֹקִים<sup>1</sup>  
Second ,, אֶזְקֶה־קִטָּן<sup>2</sup> אֶזְקֶה־גְדוֹל<sup>1</sup> אֶטְפֹּחַ<sup>4</sup> אֶ  
Third ,, אֶרְבִּיעִי<sup>1</sup> אֶרְקֶא<sup>2</sup> אֶפֶשֶׁטֶא<sup>3</sup> אֶתְבִּיר<sup>4</sup> אֶ  
Fourth ,, אֶפֶזֶר<sup>1</sup> אֶקֶרְנִי פֶרָה<sup>2</sup> אֶתְלִישָׁא גְדוֹלָה<sup>3</sup> אֶ  
אֶגְרִישׁ<sup>4</sup> אֶגְרִישִׁים<sup>5</sup> אֶפְסִיק<sup>6</sup> אֶ



## 4.

## CONNECTIVE ACCENTS, מִשְׁרָתִים.

There are eight connective accents, all of the same power, but employed in connection with different distinctive accents in accordance with rules (paragraph 18).

## 5.

## TABLE OF CONNECTIVE ACCENTS.

מוֹנֵחַ אֶ מְהֻפֵּךְ אֶ קִדְמָא אֶ דְרָגָא אֶ תְּלִישָׁא קְטַנָּה אֶ  
 מִרְכָּא אֶ מִרְכָּא כְּפֹלָה אֶ יָרַח בֵּן יוֹמוֹ אֶ

## 6.

It is important to note that some of the accents are always attached to the last letter of a word and others to the first. Their proper position is indicated in the foregoing tables. It therefore follows, that what has been said in paragraph 1 in respect to the accents marking the tone syllables, calls for some explanation; which will be found in the various paragraphs where the accents are treated individually. It will suffice here to state briefly, that should one of those accents which is not moveable, but subject to fixed laws of position, fall upon a letter which would create a conflict between such fixed laws and the proper accentuation of the word, the latter necessity takes precedence, by such accent being

exchanged for its “equivalent” or “substitute” which can be attached to the tone syllable, and thus the claim holds good “that the accents mark the tone syllable” (see paragraphs 7 and 27), etc.; yet this claim must be qualified in regard to **וְרָקָא סְגוּלָּה** and **תְּלִישָׁא קְטַנָּה**, **תְּלִישָׁא גְדוּלָּה**,

These four accents are immoveable, being fixed in the positions indicated, and the tone syllable of the words to which they are attached can only be ascertained by a knowledge of the rules of punctuation.

In some modern Hebrew Bibles the same plan of doubling the accent, as in the case of **פִּשְׁטָא** (paragraph 7), has been adopted in order to mark the tone; but this method is not general. Example: **וְאַמְתָּךְ** is correctly pointed, but the tone being **מְלַעִיל**, this can be indicated as above named, thus: **וְאַמְתָּךְ**.

## 7.

**פִּשְׁטָא** is always written over the last letter of a word, and when the tone is on the previous syllable, this is shown by doubling the accent, thus: **תְּהוּ בְסָף רוּחַ**.

## 8.

**קְדָמָא** is written over the tone syllable, but should this be the first syllable, **קְדָמָא** cannot be placed over the first letter, unless preceded by **תְּלִישָׁא קְטַנָּה**.

7

9.

יְתִיב is written before the first letter of a word.

10.

מִרְפָּךְ is written under the tone syllable.

11.

גֵּרֶשׁ is written over the tone syllable. When the word is accented מִלְעִיל, the accent is called גֵּרֶשׁ, when accented מִלְרַע the accent is called אֶלֶּא.

12.

מוֹנֵחַ is sometimes called עֲלוֹי and מְכַבֵּל.

13.

לְגִרְמִיָּה is sometimes called פְּסִיק |

14.

סְלִיק is generally attached to †, but this is unsupported by Massorah.

15.

תְּלִישָׁא קְטַנָּה is included in the "Table of Connective Accents" (paragraph 5). Yet in "Table of

the Connective and Distinctive Accents in Order of Consecution" (paragraph 19), we find תְּלִישָׁא קְטִנָּה<sup>9</sup> posing as a distinctive accent. This anomaly is thus explained :

It is a connective accent in regard to the following rule : If a word ending with one of the letters הו"א and having a distinctive accent is followed by a word beginning with one of the letters כפ"ת, such letter takes a dagesh, except in the case of תְּלִישָׁא קְטִנָּה<sup>9</sup>; for this accent, though otherwise distinctive, ranks in this respect as a connective accent. Example : Gen. i. 26, וַיִּרְדּוּ בְרֵנֶת הַיָּם. In this sense תְּלִישָׁא קְטִנָּה<sup>9</sup> is a connective accent, but in regard to the laws of punctuation it is a distinctive accent. It is the פְּחוּת of גִּרְשׁ and אֹלָא, and never appears unless followed by the connective accent קְרִמָּא.

## 16.

# TABLE OF THE DISTINCTIVE ACCENTS IN ORDER OF POWER.

קסרים	.	.	.	.	.	.	אֲתִנָּה <sup>2</sup>	סְלוֹק <sup>1</sup>
מלכים	.	.	.	.	רְבִיעִי <sup>4</sup>	טַפְחָא <sup>3</sup>	זְקוּקִקְטִין <sup>2</sup>	סְגוּלָּא <sup>1</sup>
משנים	.	.	.	.	גִּרְשׁ <sup>4</sup>	תְּבִיר <sup>3</sup>	פִּשְׁטָא <sup>2</sup>	זְרְקָא <sup>1</sup>
שלישים	.	.	.	.	.	.	תְּלִישָׁא <sup>2</sup>	פְּזוּרָא <sup>1</sup>



## 17.

## THE REMAINING SEVEN ACCENTS.

זָקַף גָּדוֹל נְשֵׁלֶת יְתִיב גִּרְשִׁים קֶרְנִי פֶרֶה  
 תְּלִישָׁא קִטְנָה פְּסִיק may be added to the above  
 table. They are mostly substitutes, as will be explained.

## 18.

## TABLE SHOWING THE RESPECTIVE RELATIONSHIP BETWEEN CONNECTIVE AND DISTINCTIVE ACCENTS.

מִנְחָה	ministers to all the distinctive accents,
טַפְחָא	and סְלֹק . . . excepting
פִּשְׁטָא	מַרְבָּךְ ministers to . . .
גִּרְשָׁא and אֲזֵלָא	קִדְמָא „ „ . . .
תְּבִיר . . .	דִּרְנָא „ „ . . .
קִדְמָא . . .	תְּלִישָׁא קִטְנָה precedes . . .
זֶרְקָא and תְּבִיר	פִּשְׁטָא טַפְחָא סְלֹק ministers to מִרְכָּא
טַפְחָא . . .	מִרְכָּא ministers to כְּפֻלָּה
קֶרְנִי פֶרֶה . . .	יֶרַח בֶּן יוֹמוֹ „ „ . . .

TABLE OF THE CONNECTIVE AND DISTINCTIVE ACCENTS IN ORDER OF CONSECUTION.

	מפסיקים Distinctive.	משרתים Connective.	פחותים Distinctive.	יתר Distinctive.	יותר Distinctive.
חסרים	סִלּוֹק אַתְנַחַח	מֶרְכָּא מוֹנַח	טַפְחָא טַפְחָא	זָקַף קָטָן זָקַף קָטָן	זָקַף קָטָן זָקַף קָטָן
מלאים	סְגוּלָּה זָקַף or זָקַף or זָקַף טַפְחָא רְבִיעִי	מוֹנַח מוֹנַח מֶרְכָּא מוֹנַח	זֶרְקָא פְּשֻׁטָּא תְּבִיר אָ גָ גָ	רְבִיעִי רְבִיעִי רְבִיעִי ת"ג	זָקַף קָטָן זָקַף קָטָן זָקַף קָטָן ז' פ' ר'
ממלאים	זֶרְקָא פְּשֻׁטָּא תְּבִיר אָ גָ גָ	מוֹנַח מְרַפֵּךְ דְּרָגָא קְדָמָא	אָ גָ גָ אָ גָ גָ אָ גָ גָ ת"ק	ת"ג ת"ג ת"ג פִּזֹּר	ז' ר' פ' ז' ר' פ' ז' ר' פ' ז' ר' פ'
פתיים	פִּזֹּר תְּלִישָׁא ג'	מוֹנַח מוֹנַח	מוֹנַח   מוֹנַח	פִּזֹּר פִּזֹּר	ז' ר' פ' ז' ר' פ'

## ORDER OF THE DISTINCTIVE ACCENTS.

## קסרים

20.

סִלּוֹק is the principal distinctive accent, and is the equivalent of a full stop. It is employed at the end of a verse. Its minister or connective accent is מְרָא, that is to say, the preceding word, if connected to the one following, is accompanied by מְרָא, and its פְּחוּת is טַפְחָא, that is to say, the word preceding, if requiring a distinctive accent, is always טַפְחָא, which is the פְּחוּת or smaller distinctive in regard to סִלּוֹק. Should a member of a verse consist of two words, the last having סִלּוֹק, the preceding word must be accompanied by טַפְחָא, whether the sense requires a distinctive or a connective accent.

Example : אִישׁ הָאֲדָמָה וַיִּטֶּע כָּרֶם (Gen. ix. 20).

סִלּוֹק and טַפְחָא appear in five places in one word.

Example : לְהַחֲלוֹ (Lev. xxi. 4).

סִלּוֹק may appear alone in the last word of a verse, such word being a member of a verse in itself.

Example : שְׁחִין וְנִרְפָּא (Lev. xiii. 18).

If the last member of a verse is composed of three words, the last word with סֶלֶק is directly preceded by its minister or by its less distinctive, according as the sense requires.

Examples: הַשָּׁמַיִם וְאֶת הָאָרֶץ (Gen. i. 1),

or בָּהֶר יִרְאֶה (Gen. xxii. 14).

## 21.

אַתְנָח is second in power, and is employed at the end of the first member of a verse consisting of two complete members.

Its minister is מְיַנָּח, and its פְּחוּת or less distinctive is טְפַחָא.

Should the member of the verse only consist of two words, the last having אַתְנָח, the preceding word must be accompanied by טְפַחָא, whether the sense requires a distinctive or a connective accent.

Example: לֹא תִגְזְבוּ (Lev. xix. 11).

אַתְנָח may appear in a word, such word itself constituting a member of a verse.

Example: וַיֹּאמֶר (Exod. xxxiii. 14);

and אַתְנָח and טְפַחָא may both appear in the same word,

Example: בִּשְׁעָתֵיכֶם (Num. xxviii. 26).



## מלכים.

22.

סגול is the third distinctive in rank, and marks the end of the first member of a verse consisting of three members, אֶתְנַח and סְלִיֶק following at the end of the second and third members respectively.

Example :

הַמֶּלֶךְ הַגָּדֹל אֲנִי מִפְּלִדָּע יְבִרְךָ אֶת-הַנְּעָרִים וַיִּקְרָא  
בָּהֶם שְׁמִי וְשֵׁם אֲבֹתִי אֲבִרְהָם וַיִּצְחָק וַיִּדְגְּנוּ לִרְב  
בְּקֶרֶב הָאָרֶץ (Gen. xlviii. 16).

It happens sometimes that the first member of the verse with סגול is followed by the second member in parenthesis.

Example :

רָק נְשִׁיכֶם וְטַפְכֶם וּמִקְנֵכֶם יִרְעֵתִי כִּי-מִקְנֶה רַב לָכֶם  
יֵשְׁבוּ בְּעָרֵיכֶם אֲשֶׁר נָתַתִּי לָכֶם (Deut. iii. 19),

The words יִרְעֵתִי כִּי-מִקְנֶה רַב לָכֶם are in parenthesis.

סגול never comes after אֶתְנַח, and never before טַפְחָא, or מִרְכָּא טַפְחָא, nor before תִּבְרָא unaccompanied by דְרָגָא.

Its minister is **מוֹנֵחַ**, and its **פְּחוּת** or less distinctive is **זֶרְקָא**.

## 23.

**זֶרְקָא** is next in power and its place is before **טַפְחָא** as its **יֹתֵר** or major, that is to say, it is placed over a word having **טַפְחָא** in advance, and requiring a distinctive accent of greater power.

**זֶרְקָא** is found in three forms, viz.:

**פִּשְׁטָא זֶרְקָא** and **זֶרְקָא גָּדוֹל** **זֶרְקָא קָטָן**,

which are equal in power and are employed in accordance with the following rules:

If the word requiring **זֶרְקָא** also needs metheg in the first syllable of the word itself, the latter gives place to the connective accent **מוֹנֵחַ**, and **זֶרְקָא קָטָן** is employed.

Example: **יִשְׁבְּנוּ בְּעֵרֵיכֶם** (Deut. iii. 19).

Exceptions to this rule are: if the metheg is directly preceded by a syllable with a **פְּחוּת** or less distinctive, it is not changed into **מוֹנֵחַ**, but the metheg remains.

Example: **וְהָיָה הַחֹהֶה** (Lev. vii. 31).

So also if the first syllable to which metheg is attached is followed by a letter from which a dagesh

has been dropped, or is followed by a guttural, in both cases the metheg is retained.

Examples: עַד-אֲנִי מֵאֲנַתָּם (Exod. xvi. 28),

בְּעֵינַיִנִי כְּחֻגֵּבִים (Num. xiii. 33).

If the word with זָקָה does not require metheg; if there are three syllables before the one with זָקָה, or two syllables with one vocal sheva, or two vocal shevas and one syllable, then פֶּשְׁטָא זָקָה is employed.

Examples: שְׁמֶר-לְךָ וְאַבְרָהָם וּמִשְׁמֶרְתָּם.

If the conditions specified above do not apply, then זָקָה גְּדוֹלָה is employed.

Examples: וְאַבְיִמֶלֶךְ וְאַבְרָם

(for only to simple, not to compound sheva, does this rule apply).

The foregoing rules only apply to a word with זָקָה which is not preceded by a word with a connective accent. If preceded by a word with a connective accent this must be מוֹנֵחַ if the word with זָקָה is a

short word (that is to say, with only one syllable before the accent).

Examples: וַיֹּאמֶר מֹשֶׁה וַיֹּאמֶר אֲבִרָם;

but if the word with זָקָף is a long word, that is to say, if it has before the accented syllable, two syllables, or one syllable with a metheg followed by vocal sheva, then the preceding word has פֶּשֶׁטָא.

Examples: בּוֹאֵת תִּדְעוֹן וַיֹּאמֶר אֲבִרָהֶם.

Notwithstanding, if the word connected to the one with זָקָף is preceded by a word with a less distinctive accent, then the accent is מוֹנֵחַ, although the word with זָקָף קָטָן is a long one, and the word which stands before it has פֶּשֶׁטָא.

Examples: בְּדֶרֶךְ אֲשֶׁר תִּלְכּוּ בָּהּ (Deut. i. 33),

אֱלֹהֵי אֲדָנִי אֲבִרָהֶם (Gen. xxiv. 12).

מִפְתָּח precedes the last word of a verse as explained. Should the word preceding the last one re-



quire a connective accent, then if the last word be a short one, that is to say, having only one syllable before the tone, the connective accent immediately precedes the last word, and **מִפְתָּח** is attached to the word before.

Example : **יְהִיעֲזֹף יָרֵב בְּאַרְץ** (Gen. i. 22).

If the last word be a long one, that is to say, containing two syllables, or one syllable with metheg before the tone, then the word immediately preceding the last word has **מִפְתָּח** and is preceded by a word with **זִקְנָה** or one of its two equivalents (see paragraph 23).

Example : **גַּר הָיִיתִי בְּאַרְץ נִבְרִיָּה** (Exod. xviii. 3).

Notwithstanding, if the sense demands that the word preceding the last should be marked with a connective accent proper, although the last word is “long,” the connective accent is supplied.

Example : **עַל־פָּנָי רָקִיעַ הַשָּׁמַיִם** (Gen. i. 20).

## 25.

**רְבִיעִי** is the fourth and least of the **מְלָכִים**.  
Two of these accents do not appear in succession even

with a connective accent between them unless there be some kind of break in the sense, or that the verse contain some qualifying expression. (For further elucidation see paragraph 35.)

Example :

אָמַר אֱלֹהִים לְדֹתֵיכֶם כָּל-אִישׁ | אֲשֶׁר-יִקְרַב מִכָּל-זֶרַעְכֶם  
(Lev. xxii. 3).

Two רְבִיעִים are admissible in this sentence, the meaning being without the break : כָּל אִישׁ מִזֶּרַעְכֶם.

Its minister is מוֹנֵחַ.

If two connected words precede, both have מוֹנֵחַ, and if the former has a slightly distinctive sense it has מוֹנֵחַ לְגִרְמָה, that is to say מוֹנֵחַ and פָּסִיק |.

Example : עֵזֶן אָבוֹת | פָּקַד (Exod. xxxiv. 7).

Sometimes the minister מוֹנֵחַ is preceded by גִּרְשִׁים and sometimes by גִּרְשִׁים and מוֹנֵחַ לְגִרְמָה.

Examples : כִּי בַחֲרֹשׁ הָאָבִיב (Deut. xvi. 1).

כִּי בְרִשְׁעָת | הַגּוֹיִם הָאֵלֶּה (Deut. ix. 5).

Sometimes the minister מוֹנֵחַ immediately precedes the word with רְבִיעִי, and the former word has דְּרָגָא.

Example : הַמּוֹל לֹו כָל-זָכָר (Exod. xii. 48).

Its פְּחוּת is גִּרֵּשׁ or one of its two equivalents (*i.e.*, גִּרְשִׁים or אֲזָלָא).

There are seven instances where שְׁלֵשָׁלַת with רְבִיעִי is employed in the place of פְּסִיק |

### משנים.

26.

זִרְקָא is the מִשְׁנָה of סְגוּלָּה, and therefore precedes it as its פְּחוּת. Sometimes one זִרְקָא follows another, providing generally רְבִיעִי is before them. This rule applies to all the מִשְׁנִים, that one may follow another with רְבִיעִי before them. Three מִשְׁנִים cannot occur in any case in succession, with the exception of פִּשְׁטָא. The minister of זִרְקָא generally is מוֹנֵחַ, but in some places it is מְרַבָּא.

In one place (Isa. xlv. 1) זִרְקָא occurs before רְבִיעִי.

27.

פִּשְׁטָא is the מִשְׁנָה of, and therefore precedes, פְּדוּתָא as its זִקְוָה קָטָן.

Its substitute is יְתִיב (see “Table of Distinctive Accents in Order of Power”), that is to say, פֶּשֶׁטָא is always placed over the last letter of a word excepting when preceded by a word with a connective accent, or by a word with מְקַנֵּה, when it can stand over the first letter.

Examples : הִיתָה תְּהוֹ וְזָהוּ (Gen. i. 2),  
מִדֵּי-הָרֶשׁ בְּחֶרֶשׁ (Isaiah lxvi. 23) ;

but should פֶּשֶׁטָא fall upon a word which is מְלַעֵיל, requiring the tone on the first letter, and the word is not preceded by one with a connective accent, then the פֶּשֶׁטָא is changed into its substitute יְתִיב.

Example: עָשָׂב מִזֵּרֵעַ זֶרַע (Gen. i. 11).

Care should be taken to distinguish between פֶּשֶׁטָא which is always written over the last letter of the word with the exceptions noted (and in which cases it is doubled as shown), and קְרָמָא, the connective accent which is written over the tone syllable.

Example: בְּעֶצֶם הַיּוֹם הַזֶּה (Gen. vii. 13).

The first (') is קְרָמָא, the second (') is פֶּשֶׁטָא.

Its minister is מְהַפֵּךְ, if there be a syllable between it and פֶּשֶׁטָא,

Example : אֶל-מָקוֹם אַחֵר (Num. xxiii. 13) ;

but if no syllable intervenes its minister is מַרְבָּא,

Example : הִיתָה תְּהוֹ (Gen. i. 2).

## 28.

תְּבִיר is the מִשְׁנָה of מַפְחָא, and therefore precedes it as its פְּחוּת.

Its minister is דְּרַגָּא, under the following conditions:—

If there are two syllables between דְּרַגָּא and תְּבִיר.

Example : שְׁנַיִם מַכֵּל (Gen. vi. 19).

If there be one syllable and a vocal sheva between them.

Example : תָּם וַיֵּשֶׁר (Job i. 1).

If there be one syllable with metheg between them.

Example : קָנָה יַעֲקֹב (Jos. xxiv. 32).

If פְּסִיק | be between them.

Example : הַמֶּזֶל | יַמּוּל (Gen. xvii. 13).



If the foregoing conditions do not exist, then the minister of **תְּבִיר** is **מֶרְכָּא**.

Examples: **עֵין אֶרֶז אֲשֶׁר נָתַתִּי**.

There are thirteen exceptional places, where the minister of **תְּבִיר** is **דְּרִגָּא** where these conditions do not exist, and there are seventeen instances where **מֶרְכָּא כְּפוּלָה** is employed in the place of **תְּבִיר**, notwithstanding the former is treated as a connective accent.

## 29.

**גִּרְשׁ** is the **מְשֻׁנָּה** of **רְבִיעִי**, and therefore precedes it as its **פְּרוֹת**.

**גִּרְשׁ**, **גִּרְשֵׁים** and **אֲזִלָּא** are of equal power, and the choice of the one employed depends upon the following conditions :—

If this accent should fall upon a word whose accent is **מְלָרַע**, and is preceded by a word with a connective accent (but not over the first letter), **אֲזִלָּא** is employed, preceded by **קְדָמָא**.

Example : **וַיִּכְתֹּב מִשָּׁה** (Num. xxxiii. 2).

If the word is not preceded by one with a connective accent, and the word itself requires metheg, then קִדְמָא takes the place of metheg, and קִדְמָא and אֶלְא appear over the word, providing קִדְמָא is not thrown on the first letter.

Example : וְאַנְכִּי (Amos ii. 9).

If the word is not one in which metheg can appear, גְּרֵשִׁים is employed,

Example : וַיִּשְׁמַע (Exod. xviii. 1),

the reason being that אֶלְא is never used unless preceded by קִדְמָא, and גְּרֵשׁ cannot be used when the word is מְלָרַע, hence גְּרֵשִׁים is employed; and if the word be preceded by one with a connective sense, the minister is מוֹנֵחַ,

Example : פֶּה אֶל-פֶּה (Num. xii. 8),

for קִדְמָא is not marked over the first letter of a word except after תְּלִישָׁא קִטְנָה,

Example : כִּי לֹא הִמָּטִיר (Gen. ii. 5),

because תְּלִישָׁא קִטְנָה only appears followed by קִדְמָא, in which case קִדְמָא stands in place of מוֹנֵחַ, and

אֲלֵא in the place of גִּרְשִׁים. This rule only holds good if אֲלֵא is followed by one of the three first מִשְׁנִים, but if רְבִיעִי follows, then the word takes גִּרְשִׁים, although its construction admits of metheg,

Examples : וַיֹּאמְרוּ אִישׁ אֶל-רֵעֵהוּ (Gen. xi. 3),

וְאַנְכִי עֲמִדְתִּי בְּהָרָה (Deut. x. 10),

the reason being that קִדְמָא and אֲלֵא, in a word preceding רְבִיעִי, are not admissible unless a word intervenes with a connective accent and also a metheg,

Example : דִּגְנָךְ וְתִירְשֶׁךָ וַיַּצְהֲרֶךָ (Deut. vii. 13).

Words pointed with גִּרְשִׁים and metheg are frequently followed by פִּשְׁטָא, and sometimes by תְּבִיר.

Examples : וַיִּחְרְרוּ אִישׁ אֶל-אָחִיו (Gen. xlii. 28).

לֹא תֹאסְפוּן לָתֵת תְּבִין לָעַם (Exod. v. 7).

The foregoing rules determine which equivalent of גִּרְשִׁים, viz., אֲלֵא or גִּרְשִׁים, takes its place when the word is מְלָרַע, but when the word is מְלָעִיל, גִּרְשִׁים

itself is employed, and its minister is קָדְמָא, provided it can be employed otherwise than over the first letter.

Example: וַיִּרְדְּפוּ מִצְרַיִם (Exod. xiv. 9),

but should the minister fall upon the first letter of the word, then מוֹנֵחַ is employed.

Example: תַּחַת הַנְּחֹשֶׁת (Isa. lx. 17).

If no word with a connective accent precede, and the word itself admits of metheg, then קָדְמָא and גֶּרֶשׁ appear over the same word, קָדְמָא taking the place of metheg.

Example: מִכָּל-אֵיבֶיךָ מִסָּבִיב (Deut. xxv. 19).

(The makkeph connecting the two words, קָדְמָא is not considered to stand over the first letter.)

The same remark applies to קָדְמָא and אֹלָא over a word preceded by one connected with makkeph.

Example: וְאֶת-פִּינְחָס.

If the word does not admit of metheg, then גֶּרֶשׁ appears alone.

Example: וַעֲשֵׂיתָ.

גֵּרֶשׁ and its two equivalents cannot precede one of the מִשְׁנִים unless a word with a minister intervenes,

Example : בִּי-רֶשׁ יְדִרְשֵׁנוּ יְיָ אֱלֹהֵינוּ (Deut. xxiii. 22),

or unless metheg intervenes,

Example : וַיִּכְתֹּב מֹשֶׁה אֶת-מוֹצֵאֵיהֶם (Num. xxxiii. 2).

## שְׁלִישִׁים.

### 30.

פֶּזֶר and תְּלִישָׁא גְדוּלָּה are the two שְׁלִישִׁים, the former being a greater distinctive than the latter. Their place is before גֵּרֶשׁ and its two equivalents, also before the other three superior מִשְׁנִים as explained below.

It will be seen from the “ Table of Connective and Distinctive Accents in Order of Consecution ” that although תְּלִישָׁא גְדוּלָּה is a שְׁלִישׁ it stands in the column (יֵתֵר) as a greater distinctive than the smallest of the מִשְׁנִים, *i.e.*, גֵּרֶשׁ and its two equivalents, and that פֶּזֶר stands in the column (יֹוֵתֵר) as a greater dis-



tinctive than תְּלִישָׁא גְדוּלָה, and is consequently greater than גְּרִישׁ and its two equivalents.

תְּלִישָׁא גְדוּלָה is only employed when followed by one of the four מְשָׁנִים, and it cannot precede מוֹנֵחַ with רְבִיעִי unless גְּרִישׁ or one of its two equivalents intervene, and as גְּרִישׁ is not used over a word of one syllable preceding one of the מְשָׁנִים, תְּלִישָׁא גְדוּלָה is employed as a substitute.

Example: עֹם אֲשֶׁר תִּמְצָא אֶת-אַלְהֶיךָ (Gen. xxxi. 32).

In the ordinary order of consecution the word עֹם would have גְּרִישׁ. If רְבִיעִי follows, גְּרִישׁ stands, as תְּלִישָׁא גְדוּלָה cannot precede רְבִיעִי.

Example: כִּי בְּתָרֶשׁ הָאֲבִיב (Deut. xvi. 1).

If the word is of one syllable and a vocal sheva, גְּרִישׁ stands, although followed by one of the מְשָׁנִים.

Example: וַיֵּשׁ אֲשֶׁר יְהִיָּה הָעֶנָן (Num. ix. 20).

## 31.

תְּלִישָׁא קִמְנָה

It will be seen from paragraph 15 in what sense

תְּלִישָׁא קִמְנָה is included amongst the connective accents, and how otherwise (in regard to punctuation) it is a distinctive accent. It will also be seen (paragraph 29) that it only occurs directly followed by קִרְמָא, and in the “Table of Connective and Distinctive Accents in Order of Consecution” it will be found in the column of פְּחוּתִים as the פְּחוּת or less distinctive preceding גִּרְשׁ or אִזְלָא.

Examples: רַמְלָאָךְ הַנְּאִל אֲתִי (Gen. xlviii. 16).

If גִּרְשׁ should fall upon a word not requiring קִרְמָא before it, but which should be directly preceded by its פְּחוּת (תְּלִישָׁא קִמְנָה), in view of the rule that the latter can only be employed followed by קִרְמָא, this sequence takes precedence, and תְּלִישָׁא קִמְנָה is thrown back one degree nearer the beginning of the sentence; thus the minister קִרְמָא is employed instead of the פְּחוּת (תְּלִישָׁא קִמְנָה), and the previous word must have תְּלִישָׁא קִמְנָה, although the sense may require a connective accent.

Example: וַיִּסַּר בַּיּוֹם הַהוּא אֶת־הַתִּישִׁים (Gen. xxx. 35).

Otherwise the accents would be as follows :—

הָהוּא אֶת־הַתִּישִׁים.

In other cases the difficulty is met by substituting תִּלְיִשָּׁא קִטְנָה for תִּלְיִשָּׁא גְרוּלָה.

The fixed rule that גְּרִישׁ and אֶלְלָא must be preceded by קִדְמָא, and that תִּלְיִשָּׁא קִטְנָה cannot appear unless followed by קִדְמָא, needs care on the part of the student, where this sequence is met, to determine whether the sense of the passage agrees with the punctuation, or if this has yielded in favour of the fixed rule of the sequence, in which latter instance he will consider תִּלְיִשָּׁא קִטְנָה as a conjunctive accent and קִדְמָא as a distinctive accent.

Example of the sequence in order of the proper punctuation of the words :

רַק הַשֹּׁמֵר לֵךְ וְשֹׁמֵר נִפְשֶׁךָ מָאֵד (Deut. iv. 9).

Example of the exceptional sequence.

וַיִּתֵּן לָהֶם יוֹסֵף לֶחֶם (Gen. xlvii. 17).

## מוֹנַח לְגֵרְמִיָּה.

מוֹנַח לְגֵרְמִיָּה or מוֹנַח with פְּסִיקָא |, is the smallest of the פְּחוּתִים, and its place is always before מוֹנַח, followed by רְבִיעִי.

All words in a sentence which precede פִּזְרִי, תְּלִישָׁא קְטַנָּה, or תְּלִישָׁא גְדוּלָּה, and which require פְּחוּתִים or less distinctive accents, are marked with מוֹנַח.

Example :

אֲשֶׁר עָשָׂה לְשָׁנֵי-שָׁרֵי צְבָאוֹת יִשְׂרָאֵל (1 Kings ii. 5).

Should words precede the three above-named accents which require greater distinctives than these are, but of less distinctive power than a מִשְׁנָה following, then each of such preceding words takes פִּזְרִי.

Example : וְהָיָה אִם-לֹא יֵאֱמִינוּ גַם לִשְׁנֵי הָאֱתוֹת הָאֵלֶּה (Exod. iv. 9).

Should a word precede these three accents which requires a greater distinctive than these are, and also greater than a מִשְׁנָה following, then רְבִיעִי is employed.

Example :

אִי הַנִּסָּה אֱלֹהִים לְבֹא לָקַחַת לִי גֹי מִקָּרֵב גֹּי (Deut. iv. 34).

If a word precede these three accents which requires a greater distinctive than these are, and also greater than a מֶלֶךְ which follows, then זָקָף קָטָן is employed.

Example :

אִם-אֲנִי לֹא-אֶעֱבֹר אֵלַיְךָ אֶת-הַגִּל הַזֶּה וְאִם-אַתָּה לֹא-תֵעָבֶר אֵלַי אֶת-הַגִּל הַזֶּה וְאֶת-הַמִּצֵּבָה הַזֹּאת לָרֶעָה (Gen. xxxi. 52).

It may here be noted that sometimes קָרְנִי פָּרָה is employed as a substitute for פֹּרֶן or תְּלִישָׁא גְדוּלָה, and its minister is יָרַח בֶּן יִזְמוֹ

## SHORT RULES FOR PUNCTUATING.

1. Find how many members are contained in the verse.

2. If the verse has but one member the last distinctive is generally סְלִיק.



3. If the verse contains two members, אֶתְנַחֵם concludes the first member, סְלִיק the second.

4. If the verse contains three members, סְנַגִּיל concludes the first member, אֶתְנַחֵם the second, and סְלִיק the third.

5. After setting the great distinctives to the members, read the whole verse from the beginning, mentally pairing the words, commencing with the first one, then repeat the operation, commencing with the second word. By this method it will be readily determined whether the first word should be connected to, or separated from the second, and so on through the whole verse. Over each word to be connected to the following one, place the mark  $\sim$ , and over each word to be separated from the following one, place the sign  $\mid$ .

This process applied to the verse below will show that the first pairing of הַמֶּלֶךְ הַגָּאֹל is inadmissible, and that the second pairing, commencing with the second word, is accurate in the result.

It must be borne in mind that three words must not follow in succession without a distinctive accent, between the first and second, or between the second and third; hence the word הַמֶּלֶךְ will have a distinctive accent and הַגָּאֹל will be connected to אֲתִי by a minister.

The exception to this rule will be found fully ex-

plained in paragraph 32 (in respect to פֹּר, ת"ג and ת"ק) and in paragraph 34.

Having thus determined which words of the members of a verse require distinctive and which connective accents, the selection of the proper ones will be made in accordance with the rules of consecution contained in these pages.

Example :

הַמֶּלֶךְ הַגָּדֹל אֶתִּי מִכָּל־דָּעַ יְבָרֵךְ אֶת־הַנְּעָרִים וַיִּקְרָא  
בָּהֶם שְׁמִי וְשֵׁם אֲבֹתִי אֲבָרְהָם וַיִּצְחָק וַיִּדְּגוּ לָרֹב בְּקֶרֶב  
הָאָרֶץ (Gen. xlviii. 16).

It is hardly necessary to point out that these "Short Rules for Punctuating" are intended only for practice, but the real object in acquiring a knowledge of the art is to understand the Massoretic text of the Hebrew Scriptures.

### 34.

#### EXPLANATION OF THE "TABLE OF CONNECTIVE AND DISTINCTIVE ACCENTS IN ORDER OF CONSECUTION"

(Paragraph 19).

It will be observed that this table shows various distinctive accents in the two columns headed respectively

יִתֵּר and יוֹתֵר, which precede the columns of distinctives, מפסיקים, connectives, משרתים, and less distinctives, פחותים.

יִתֵּר. Supposing that a word requires a distinctive accent of greater degree than one directly following, but of less degree than the one further onward, this is called יִתֵּר, which, for want of a better English equivalent, may be termed comparatively distinctive.

Example : וִיקָצוּ מִפְּנֵי בְנֵי יִשְׂרָאֵל (Exod. i. 12).

The word וִיקָצוּ requires a greater distinctive than the word מִפְּנֵי, but a less distinctive than the word יִשְׂרָאֵל. The sense would indicate that מִפְּנֵי should have a connective accent, but must be marked with מִפְּחָא in accordance with the rule noted in paragraph 20.

יוֹתֵר. Supposing that a word requires a distinctive accent of greater degree than the one directly following, and also greater than the one further onward, this distinctive accent is called יוֹתֵר, or major.

Example :

וַיֹּאמֶר מִי הָאֲנָשִׁים הָאֵלֶּה עִמָּךְ (Num. xxii. 9).

The word מִי requires a less distinctive than the word הָאֵלֶּה, and the word וַיֹּאמֶר requires a greater distinctive

than the word מִי, and also a greater distinctive than the word הָאֱלֹהִים.

It may here be pointed out that if the word מִי stood alone, its greater distinctive, as shown in the table, would be רִבִּיעִי, but this sequence does not hold good in the case of a phrase including a יוֹתֵר, as is the case in our example, where the וְגוֹ-יוֹתֵר concerns itself only with the distinctive מִפְּחָא, and ignores the intervening less distinctive תִּבְרִי.

With these remarks the table will be understood and the sequence appear clear.

מִפְּסִיקִים	מִשְׁרָתִים	פְּחוּתִים	יֵתֵר	יוֹתֵר
Great Distinctives.	Ministers.	Distinctives.	Distinctives.	Distinctives.

thus יֵתֵר and יוֹתֵר apply to all the distinctive accents excepting the great distinctives סְלִיִק and אֶתְנַח.

Before the מְלָכִים there is no distinction between יֵתֵר and יוֹתֵר, the יֵתֵר before the מְלָכִים being זִקְנָה or its two equivalents, and the יוֹתֵר before them being likewise זִקְנָה and its two equivalents, for it is a general rule that where two of the same distinctive accents are in juxtaposition, the former is a greater distinctive than the latter, hence זִקְנָה repeated before the מְלָכִים, the first is יוֹתֵר, the second יֵתֵר.

Example :

שֵׁם הָאָחֵר גִּרְשֵׁם כִּי אָמַר גֵּר הָיִיתִי (Exod. xviii. 3).

The word אָמַר is more distinctly disconnected than the word הָיִיתִי, and the word גִּרְשֵׁם more so than אָמַר.

There is no difference consequently between יָתֵר and שְׁלִישִׁים excepting before the משנים and יוֹתֵר.

פְּחוֹת. The פְּחוֹת before the קסרים is מְפֻחָא. The פְּחוֹת before the מלכים is the משנה attached to each מלך as indicated in the Table.

A משנה is not employed unless followed by its מלך (excepting פִּשְׁטָא, and under conditions specified in paragraph 35), but a מלך is used without its משנה (excepting סְגוּלָּה, which never appears unaccompanied by its משנה, זֶרְקָא). The פְּחוֹת before the first three משנים is גִּרְשֵׁם or one of its two equivalents.

Example :

הָרָצִים יֵצְאוּ דְחוּפִים בְּדִבְרֵי הַמֶּלֶךְ (Esther iii. 15).

Between the משנה and פְּחוֹת a minister must intervene unless the משנה is attached to a word with metheg preceded by a syllable.

Should neither condition exist, then the גִּרְשֵׁם or its



equivalent is deposited in favour of the minister of the following **מפסיק**, thus the **משנה** is preceded by two ministers.

Example : **וְהִקְטִירוּ אֹתוֹ בְּנֵי-אֶהֱרֹן** (Lev. iii. 5).

The usual form would be **וְהִקְטִירוּ אֹתוֹ** with **אֶלֶּא** (the equivalent of **גִּרְשׁ**), but in deference to the foregoing rule the **אֶלֶּא** gives place to the minister **מִהִפָּךְ**, and **קִדְמָא** is left in position ; thus two ministers precede the **משנה**.

The **פָּחוֹת** before the fourth **גִּרְשׁ משנה**, is **תְּלִישָׁא קִטְנָה**.

Example : **וַיֵּרְדּוּ בְּדִגַּת הַיָּם** (Gen. i. 26).

The **פָּחוֹת** before the **שְׁלִישִׁים** is **לְגִרְמָה מוֹנֵחַ** | **לְגִרְמָה**.

The **יֵתֵר** and **יִתְרֵר** before the **מַלְכִּים** (excepting **סְגוּל**) is **זִקְנָה**.

Example :

**הַקְטֹרֶת וְאֶת-בִּדְיוֹ וְאֶת שֶׁמֶן הַמִּשְׁחָה** (Exod. xxxv. 15).

The first **זִקְנָה** being a greater distinctive than the second, due to its position of precedence, concerns itself only with the second **זִקְנָה**, and ignores the intervening **פִּשְׁטָא**.

The יֵתֶר before the first three משנים is רְבִיעִי, for although it is of less power than the three greater מלכים, it is of greater power than the משנים.

Example: וְהָאָרֶץ הָיְתָה תֶּהוֹ וְזָהוּ (Gen. i. 2).

The יֵתֶר before the fourth משנה, גֵּרֶשׁ is not its מלך (רְבִיעִי) but תְּלִישָׁא גְדוּלָּה.

Example: אוֹלִי יַחֲסֹדוֹן (Gen. xviii. 28).

The יוֹתֶר before the משנים (that is to say, the accent of greater power before the משנה following and also greater than the מלך following the משנה) is זִקְנָה and its two equivalents, for as it must be of greater power than the מלך it follows that it must be זִקְנָה, and it concerns itself only with the מלך following in advance, and ignores the intermediate משנה.

The יֵתֶר before the שלישים (that is to say, the accent of greater power than the שליש following but of less power than the משנה following the שליש) is פְּיֹר.

The יוֹתֶר before the שלישים (that is to say the accent of greater power than the שליש following, and also greater than the משנה following the שליש) is the same as the יֵתֶר and יוֹתֶר before a משנה, and the intermediate less distinctives are ignored.

If a greater distinctive be required than the מלך following, זִקְנָה must be employed, and all the less dis-

tinctive accents intervening are considered only as if they were ministers.

If a less distinctive be required than the מֶלֶךְ following, יֵתֵר רְבִיעִי is employed as the יֵתֵר before a מִשְנָה.

Note that if the שְׂרִישׁ be גְּדוּלָה then the תְּלִישָׁא גְּדוּלָה is not תְּלִישָׁא גְּדוּלָה, because two ת"ג cannot come together, in which case the יֵתֵר is פֶּזֶר.

This rule also applies to תְּלִישָׁא קַטְנָה. See par. 32.

Example : בְּמָקוֹם אֲשֶׁר תִּשְׁחָט הָעֹלָה (Lev. vi. 18).

The foregoing will serve to explain the meaning of the letters ז"ר"פ in the Table in the column יֵתֵר, which letters stand for פֶּזֶר רְבִיעִי וְקָף the three accents of greater power, one of which is required before the שְׁלִישִׁים, dependent upon the rules and conditions set forth.

### 35.

It has been stated (paragraph 34) that a מִשְנָה is not used unless followed by a מֶלֶךְ, yet if one of the three greater מִשְנִים be preceded by an accent of greater power, which in its turn is preceded by one of still greater power but of less power than the מֶלֶךְ following, in this case two similar מִשְנִים precede the מֶלֶךְ according to the rule that when two of the same accents follow in juxtaposition, the first

is more powerful than the second, and in this case the accent preceding the two **משנים** is **רביעי** (as the **יתר** before a **משנה**).

In this way the **משנים** may follow each other preceded by **רביעי**.

Example:

**וַיְבָרֵךְ בֵּין הַמַּיִם אֱשֶׁר מִתַּחַת לָרָקִיעַ** (Gen. i. 7).

This order of sequence in regard to the **משנים** is not altered, even if a small distinctive intervene.

Example:

**וַיֹּאמֶר מֹשֶׁה אֶל-אַהֲרֹן קִרְבֵּ אֶל-הַמִּזְבֵּחַ וַעֲשֵׂה  
אֶת-חַטָּאתְךָ וְאֶת-עֹלֹתְךָ** (Lev. ix. 7).

The reason being that **רביעי** cannot be employed in the place of the first **פֶּשֶׁטָא** over **הַמִּזְבֵּחַ** as the **יתר** before a **משנה**, because two **רביעים** cannot be in juxtaposition. **זָקַף קָטָן** cannot be employed instead of **רביעי** over **אַהֲרֹן**, because it would be of greater power than the second **זָקַף** over **עֹלֹתְךָ**, whereas an accent of less power is required than this **מֶלֶךְ**, therefore two **משנים** are employed in juxtaposition, preceded by **רביעי**, ignoring the smaller **מַפְסִיק** (גְּרִישִׁים) which intervenes.

In the same manner the sequence of two similar משנים preceded by רביעי is not altered if a smaller מפסיק intervenes between the רביעי and the first משנה.

Example :

הִדְרָךְ אֲשֶׁר הוֹלִיכָךְ יי אֱלֹהֶיךָ זֶה (Deut. viii. 2).

If a smaller מפסיק come between two משנים, then the first משנה is always פִּשְׁטָא, even if the second one is not, and without וְקָה following.

Example :

תֹּאכְלֶנּוּ בַּמָּקוֹם אֲשֶׁר יבָּחַר יי אֱלֹהֶיךָ בּוֹ (Deut. xii. 18).

The rule would indicate that the word בַּמָּקוֹם should be marked with רביעי, but this becomes inadmissible on account of the preceding word having this accent, which cannot follow in juxtaposition, and in view of this, the accent should be וְרָקָא, the same as the וְרָקָא following, but as אֱלֹהֶיךָ intervenes וְרָקָא gives place to פִּשְׁטָא.

The same rule applies if two משרתים intervene between two of the three greater משנים, that is to say, the first משנה is פִּשְׁטָא.



Example :

לִפְנֵי יי לָקַח חֵלֶת מִצָּה אֶחָת וְחֵלֶת לֶחֶם שֶׁמֶן  
(Lev. viii. 26).

The rule would require אֶחָת to be marked with רְבִיעִי as the יָתֵר of the מִשְׁנִים, but of less power than the מֶלֶךְ following, but this order is impeded by the preceding רְבִיעִי, so that the proper accent for אֶחָת would be תְּבִיר, to agree with the תְּבִיר following, but as two מִשְׁרָתִים intervene, the first מִשְׁנָה is changed into פִּשְׁטָא.

Should three words precede a מִשְׁנָה, each one of greater power than the one following, but of less power than the מֶלֶךְ in advance, then the first word has רְבִיעִי, the second פִּשְׁטָא, and the third רְבִיעִי.

The same order of consecution is observed if four or five words precede a מֶלֶךְ with its מִשְׁנָה; thus the set of accents would be, the first רְבִיעִי, the second פִּשְׁטָא, the third רְבִיעִי, the fourth and fifth two מִשְׁנִים, and should a smaller distinctive or two מִשְׁרָתִים intervene, then the first of the last two מִשְׁנִים is always פִּשְׁטָא.

### 36.

It has been stated (paragraph 34) that the פְּחוּת before the three greater מִשְׁנִים is גִּרְשׁ, and that the פְּחוּת before תְּלִישָׁא קְטַנָּה is גִּרְשׁ.

If two or three words precede גִּרְשׁ, each one being marked with an accent of smaller power than the one following, and consequently of smaller power than the גִּרְשׁ, and after the גִּרְשׁ one of the three greater משנים follows, then the גִּרְשׁ is changed into the משרת of the משנה.

If two or three words precede גִּרְשׁ, which is followed by one of the greater משנים, each one marked with an accent of greater power than the one following, but of less power than the משנה following the גִּרְשׁ, then גִּרְשׁ is preceded by its יְתֵר (תְּלִישָׁא גְדוֹלָה), or by תְּלִישָׁא קְטַנָּה, and the תְּלִישָׁא by its יְתֵר (פִּזֹּר), and פִּזֹּר by another פִּזֹּר, which, due to its position, is a יְתֵר to its fellow, according to the rule that when two similar accents occur in juxtaposition, the first is יְתֵר to the second.

Example :

עַל-כָּל-דִּבְרֵי-פִשֶׁעַ עַל-נְשׂוֹר עַל-חֲמוֹר עַל-שֶׁה עַל-שִׁלְמָה  
עַל-כָּל-אַבְדָּה אֲשֶׁר יֹאמַר בִּי-הוּא זֶה (Exod. xxii. 8).

The rules contained in the foregoing paragraphs refer chiefly to consecution ; it remains to show upon what fixed principles the original selection of an accent rests which gives rise to the train or set of accents by which the member or verse is punctuated.

The subject has a greater distinctive than the distinctive following (unless the latter concludes the verse).

Example: וְהָאָדָם יָרַע אֶת-חַיָּה אֲשֶׁתּוֹ (Gen. iv. 1).

Explanation: אֲשֶׁתּוֹ requires אֶתְנָה. The Table, No. 19, will show that the מִשְׁרַת of אֶתְנָה is מוֹנֵה, and that its פְּחוּת is טִפְחָא. So far the sequence is found in order. It only leaves the pointing of the subject וְהָאָדָם, which under the rules just specified requires a greater distinctive than the distinctive following, but of less power than the קִסֵּר closing the passage, and which Table 19 indicates to be זָקָה.

Should the stress obviously rest upon some word other than the subject, the latter is pointed with a smaller distinctive than the one following,

Example: וַיִּי בָרַךְ אֶת-אַבְרָהָם בְּכָל (Gen. xxiv. 1),

בְּכָל being employed as the פְּחוּת, or smaller distinctive, before טִפְחָא, instead of a greater one, because the stress is to be laid, not upon the subject, but upon the object כָּל.

Again, if the subject is incomplete, *per se*, having some qualification following, it is marked with either a פְּחוּת or a מִשְׁרַת.

Example:

וְהָאִשׁ עַל-הַמִּזְבֵּחַ תִּיקַר-בּוֹ לֹא תִכָּהֵן (Lev. vi. 5).

## 38.

Of two nouns in juxtaposition or otherwise closely connected, the first is marked with a מִשְׁרֵת.

Examples: עֶבֶר אַבְרָהָם עֶבֶר וְאַמָּה.

This rule is not absolute.

Examples: וְרַע וְקִצִּיר (Gen. viii. 22).

וְאֶת-פִּתְרָסִים וְאֶת-כִּסְלָהִים (Gen. x. 14).

Should the first noun be preceded by a word with a מִשְׁרֵת, then it is marked with a small distinctive, the פְּחוּת of the distinctive following.

If a noun and verb appear together, whichever precedes takes a מִשְׁרֵת.

Examples: וְנִבַּח הַלֵּךְ (Num. xxxii. 42).

וַיֹּאמֶר אַבְרָם (Gen. xv. 3).

but should the verb after the noun attach itself to a word following, then the noun takes a distinctive.

Example: וְאַבְרָהָם הִלְךְ עִמָּם (Gen. xviii. 16).

If the verb is attached to a personal pronoun followed by a noun with one of the כָּל"ב, or if the noun is attached to a personal pronoun followed by a verb,

the first word under these conditions takes a distinctive accent.

Examples: **אֲשֶׁר נָסִיתִי בְּמִפָּה** (Deut. xxxiii. 8).

**עַל-פְּרִשָּׁה יִשְׂרָף** (Num. xix. 5).

## 39.

Of three similar nouns in succession, the first takes a **מַפְסִיק**, the second a **מִשְׁרֵת**.

Examples :

**שִׁבְעַ וְעֶשְׂרִים וּמֵאֹתַיִם זָהָב וְכֶסֶף וְנַחֲשֶׁת**.

The same rule applies to three verbs in succession.

Example: **שָׁתוּ וְשָׁכְרוּ וְקִיּוּ** (Jer. xxv. 27).

But should the second noun or verb be more akin to the third than the first, then the first takes a **מַפְסִיק** and the second a **מִשְׁרֵת**.

Example: **דָּגָן תִּירוֹשׁ וְיִצְהָר** (Deut. xxviii. 51).

**הָיָה הַלֹּךְ וְחָסוּר** (Gen. viii. 5).

Thus it will be found when mention is made of Abraham, Isaac and Jacob, in reference to the covenant, **אברהם** takes a **מַפְסִיק**, but in other passages a **מִשְׁרֵת**.



## 40.

Of four similar nouns in succession, the first takes a משרת, the second a מפסיק (פחות), the third a משרת, and the fourth a greater distinctive.

Example: דָּן וְנִפְתָּלִי גֵר וְאִשָּׁר (Exod. i. 4).

## 41.

Of five similar nouns in succession, the first takes a משרת, the second a מפסיק, the third a greater מפסיק, the fourth a משרת, and the fifth a greater מפסיק.

Example: יְמוּאֵל וַיְמִין וְאַהֲרָ וַיְכִין וְצֹחָר (Gen. xli. 10).

But if the fourth be more akin to the third, than it is to the fifth, then the third takes a משרת, and the fourth a greater מפסיק than the second, and the fifth takes a greater מפסיק than the fourth.

Example:

בְּלָסָף וּבְזוֹהָב וּבְנִהֲשֶׁת וּבְבִרְזֵל וּבְשִׁלְמוֹת (Jos. xxii. 8).

## 42.

Of two nouns in succession, the first being in סמיכות takes a משרת, as explained (paragraph 18), but if

preceded by another noun in **סמיכות** the first takes a **מפסיק** and the second a **משרת**.

Examples: **מִלְאֲכַת עֲבֹדַת הַקֹּדֶשׁ** (Exod. xxxvi. 1).  
**הַגִּל מִחֲנֶה יְהוּדָה** (Num. ii. 3).

If the first be in **סמיכות** and the third be a word qualifying the second, the first takes a **מפסיק** and the second a **משרת**.

Example: **הַמִּזֵּן עַמִּים רַבִּים** (Isa. xvii. 12).

If the third qualifies the first word, the first takes a **משרת** and the second a **מפסיק**.

Example: **עֲצַת אֲחִיהֶן הַטּוֹבָה** (2 Sam. xvii. 14).

This rule will explain the apparent anomaly that in Deut. xxviii. 61 the phrase is written **בְּסֵפֶר הַתּוֹרָה הִיא**, because the third word qualifies or applies to the second, and therefore must be **הִיא** (feminine), and the word preceding takes a **משרת**, whereas in Deut. xxix. 20 the phrase is written **בְּסֵפֶר הַתּוֹרָה הִוא**, because the third word applies to the first, therefore it must be masculine, and the first takes a **משרת** and the second a **מפסיק**.

If the first noun be in **סמיכות** to the second, and the third has **וְזוֹ הַחֲבוּר**, then the first takes a **משרת** and the second a **מפסיק**.

Example: **מִנְחַת יְהוּדָה וִירוּשָׁלַם** (Mal. iii. 4).

If three nouns in סמיכות precede a fourth word, the first takes a פְּחוּת—מפסיק, the second a מְפַסֵּק, the third a מְשַׁרֵּת.

Example : פָּקַדְתָּ שְׁמִירֵי מִשְׁמֶרֶת הַקֶּדֶשׁ (Num. iii. 32).

If the first be in סמיכות followed by the second with וְאוֹ the חבור expressed or understood, the first takes a מְשַׁרֵּת, the second a מְפַסֵּק, and the third a מְשַׁרֵּת.

Example : אֱלֹהֵי אֲבֹרָהֶם יִצְחָק וַיַּעֲקֹב (Exod. iii. 16).

If the second word be in סמיכות to the third, and the fourth has וְאוֹ the חבור, then the first takes a מְפַסֵּק, the second a מְשַׁרֵּת, and the third a מְפַסֵּק.

Example : אֶל-אֶרֶץ זָבַת חֶלֶב וְדָבָשׁ (Exod. iii. 8).

## 43.

Every member of a verse containing three words, one being a verb governing the other two words, the verb takes a מְשַׁרֵּת, the first of the other two words a מְפַסֵּק, and the second a greater מְפַסֵּק.

Example : הִיטָה תְהוֹ וְזָהוּ (Gen. i. 2).

If the verb be in the plural and the other two words in the singular, then the verb takes a מְפַסֵּק.

Example : וַיִּקְהֲלוּ מֹשֶׁה וְאַהֲרֹן (Num. xx. 10).

If the first word be a verb and the second a noun in **סמיכות** to the third, or if the third qualifies the second, then the verb takes a **מפסיק** and the first noun a **משרת**.

Example : **וְאָבְדוּ בְּתֵי הַשֵּׁן** (Amos iii. 15).

Of two nouns followed by a verb, the first takes a **משרת**.

Example : **שֶׁמֶשׁ וַיְרֵחַ קָדְרוֹ** (Joel ii. 10).

Of two verbs followed by a noun, the first verb takes a **מפסיק פחות** and the second a **משרת**.

Example : **וַאֲשַׁתְּחִיָּה לִי וַאֲקַדְרָא** (Gen. xxiv. 48).

But if the first verb only serves to qualify the second and does not attach itself to the noun following, then the first verb takes a **מפסיק** and the second a **משרת**, and the noun a **מפסיק**.

Example : **וַתִּמְהַר וַתִּתְּוֹרַד בְּדָהּ מֵעֲלֶיהָ** (Gen. xxiv. 46).

If the noun takes a **משרת**, then the verb preceding takes a **מפסיק**, and the first verb a greater **מפסיק**.

Example :

**וַיֵּלְכוּ וַיָּבֹאוּ אֶל-מִשְׁה וְאֶל-אַהֲרֹן** (Num. xiii. 26).

If the second verb be without **ו'ו' החבור**, then the

first takes a מִשְׁרַת, although it only qualifies the second.

Examples : הָיָה לְרֹשׁ (Deut. ii. 31).

קָדְמוֹ פָּעוּי (Deut. ii. 24).

This rule is not absolute. Examples :

וַיֵּצֵא הַלֶּחֶם (Ex. xvii. 9); וַיָּקֵדְמוּ שְׂבוּבוּ (Gen. xliii. 13).

If the infinitive mood comes before or after another verb, the first takes a מִשְׁרַת, the second a מַפְסִיק.

#### 44.

Personal pronouns, prepositions and conjunctions, take a מִשְׁרַת if the word following takes a מַפְסִיק, and *vice versa*.

Example : אֲנִי מַצְנֶה אֶתְכֶם.

If a personal pronoun is redundant, that is to say, if a pronoun in a separate form is added to the pronoun included in the verb, it takes a מַפְסִיק, whether another מַפְסִיק follows or otherwise.

Examples :

וַיַּעַל אַבְרָם מִמִּצְרַיִם הוּא וְאִשְׁתּוֹ וְכָל-אֲשֶׁר-לֵוֹ (Gen. xiii. 1).

וּבֵאתָ אֶל-הַתְּבָה אֲתָה וּבְנֶךְ וְאִשְׁתֶּךָ (Gen. vi. 18).



## אבר מאמר פסוק

It will be seen by a reference to paragraphs 20, 21 and 22, that a פסוק or verse may contain one, two or three מאמרים or members.

A מאמר in its turn may be one self-contained, grammatically complete sentence, or it may be composed of several smaller periods, termed אברים.

Example :

מִהָעוֹף לְמִינֵהוּ וּמִן־הַבְּהֵמָה לְמִינָהּ מִכָּל רֶמֶשׂ הָאֲדָמָה  
לְמִינָהּ שְׁנַיִם מִכָּל יָבֹאוּ אֵלֶיךָ לְהַחְיֹת (Gen. vi. 20).

This פסוק contains two מאמרים, the first one ends with the words הָאֲדָמָה לְמִינָהּ, and contains three smaller periods, or אברים.

The same rules apply to the punctuating of a מאמר composed of two, three, or more אברים, as to a מאמר composed of two, three, or more words (see paragraphs 38 to 41), excepting that in the latter case where the word would take a מִשְׁרֵת, in the former case the concluding word of the אבר would take a מַפְסִיק פְּחוּת; hence in the example cited the first אבר takes a מַפְסִיק אֶתְנֵן, the second אֶתְנֵן קָטָן, the third אֶתְנֵן פְּחוּת (רְבִיעִי), the second אֶתְנֵן קָטָן, the third אֶתְנֵן פְּחוּת.

The same deviation explained in regard to the punctuating of words akin to each other, applies in the same way to the **אברים** of a **מאמר** akin to each other.

Example : **וְהָאֵתָה וְהַמִּפְתִּים וְהַיָּד הַחֹזֶקֶה וְהַיָּד הַנְּטוּיָה** (Deut. vii. 19).

The two latter **אברים** being more akin to each other than to the first, the first **אבר** takes a greater distinctive than the second, the first **פִּשְׁטָא**, due to its position of precedence, being of greater power than the second.

## 46.

Every **מאמר** with one **אבר** containing the principle and other **אברים** containing the details, the former takes a greater distinctive.

A **מאמר** in the midst of a **פסוק**, which in English would be in parenthesis, requires a greater distinctive after it than the distinctive closing the previous **מאמר**.

Example :

**וְכִי נִשְׁיְכֶם וְטַפְכֶם וּמִקְנֵכֶם יִדְעֵתִי כִּי־מִקְנֶה רַב לָכֶם**  
**יֵשְׁבוּ בְּעֵרֵיכֶם** (Deut. iii. 19).

The **אבר** between **וּמִקְנֵכֶם** and **יֵשְׁבוּ** is in parenthesis. This explains the sequence of accents.

## 47.

The preceding rules for punctuating words, periods, members, and verses, would be incomplete if the earlier paragraphs, in which the position of the accents in regard to the letters to which they are attached for the object of marking the tone syllable, were not supplemented by some attempt to set out the principles which govern this pointing.

## 48.

Every word excepting those followed by the Hebrew hyphen, **מִקְנֵה** (־), must have an accent, which is either attached to the ultimate syllable, and is then called **מְלֻרַע**, or to the penultimate, and is then called **מְלֻעֵיל**.

## 49.

The tone cannot fall upon :—

1. The half-syllable **שְׁוֵא**, simple or compound.
2. A short vowel which has taken the place of the first of a double **שְׁוֵא** at the beginning of a word (unless the accent is **נָסוּג אַחֲזֹר**, as **וַיְהִי חֹשֶׁךְ**).

3. The short vowel קמ"ץ חטף.

4. A final syllable containing one of the three letters אה"ו added pleonastically.

Example : אֶסְפְּתָא לִילָה תְּהוּ בְּהוּ אָנָּה הֶמָּה

The additional final י"ד is not included in this rule, *e.g.*, הַמִּשְׁפִּילִי הַמִּגְבִּיהִי.

5. A final ה employed instead of a preceding ל, as סִכְתָּה.

6. The antepenult.

## 50.

In a word of two syllables, one with a long the other with a short vowel, the long vowel takes precedence and has the tone, excepting in such cases as are explained in paragraph 51.

## 51.

Nouns (and the participles of all conjugations without pronominal suffixes) take the accent according to the following regulations :—

If the last syllable has a long vowel (with exceptions named in paragraph 49), whether it be an open or closed syllable, it takes the accent, and the word is מִלְרַע.

If the last syllable has a short vowel, and is a closed

syllable preceded by an open syllable with a long or short vowel, the accent falls upon the penult syllable, and the word is **תַּפְאֶרֶת זֵית עֵבֶר קָדֵשׁ מְלֵעִיל**, as

If the short final vowel has been changed from a long vowel, as in the case when a noun is in the construct state, then the word is **מַעֲרַת תְּמוּנַת מְלָרַע**, as

When feminine nouns ending in ה preceded by קָמִין, and having the accent on the last syllable, are changed into the construct state, ת taking the place of ה and פֶּתַח the place of קָמִין, the accent remains **מְלָרַע**.

Nouns which are **מְלֵעִיל** in the absolute by reason of a long vowel preceding a short syllable, as **רִגְעַ**, become **מְלָרַע** in the construct state, as **רִגְעַ**.

If the closed short final syllable be preceded by another closed short syllable, the word is **מְלָרַע**, as **בְּרוּל**.

Nouns ending in ה preceded by סְגוּל, although a long vowel may go before, are **מְלָרַע**, as **בְּשֻׁרָה קְנָה**, **מִשָּׁה**, but if the final סְגוּל is preceded by a short open syllable, the word is **מְלֵעִיל**, as **כִּלְא פִלָּא הִנָּה**.

The term **נַח נִרְאָה** means a letter which, although without a vowel, retains its consonant power, such as the letters **ב** and **ם** in **אַבְרָם**.

The term **נַח נִסְתָּר** is applied to the letters **א ה ו י** when without a vowel and without any consonant power, that is to say, when they are completely silent, such as the **א** in **בָּא**, the **ה** in **מָה**, the **ו** in **לֹו**, and the **י** in **לִי**.



Verbs without pronominal suffixes are מְלַרַע or מְלַעִיל according to the following conditions :

In the past, future, infinitive, and imperative, the accent falls upon the second letter of the root, *e.g.*, תִּשְׁמֹר אֶשְׁמֹר שְׁמֶרֶת.

In forms with שׁוּא under the second letter of the root, the accent falls upon the third letter, as שְׁמֶרֶה שְׁמְרוּ; but if the שׁוּא gives place to a vowel when the verb is in pause, the accent falls upon the second letter, and the word is מְלַעִיל, as from שְׁמֶרֶה שְׁמֶרֶה, and inversely, if through the addition of a final syllable, the second letter of the root loses its vowel and takes שׁוּא, the accent falls upon the third letter, as from אֶשְׁמֹר אֶשְׁמֶרֶה.

Forms ending in תָּם and תֵּן are always מְלַרַע, as שְׁמֶרְתֶּן שְׁמֶרְתֶּם, other persons in the past tense with ו"ו conversive, throw the accent forward from the second to the third letter of the root, as from וְדִבַּרְתִּי דִבַּרְתִּי, and from וְאָבַלְתָּ אָבַלְתָּ.

Exceptions to this rule are verbs ending in ה or א (*i.e.*, verbs נָהִי לִמ"ד ה"א, and נָהִי לִמ"ד אֶלֶף), which with ו conversive retain the accent on the second letter of the root in the conjugation קל, as וְעָשִׂיתָ וּמָצַאתָ; but in conjugations where the second letter takes the vowel צִיֵּרָה, the accent is thrown forward, as וְהוֹצַאתָ וְהָעֲלִיתָ.

In conjugations נחי עי"ן וי"ן, as קום, and the כפולים, as סבב, which in conjugation lose the second letter of the root, the accent falls upon the first letter, as סבה קמת; but in forms carrying three syllables the accent falls upon the second root-letter, as סבותי סבות.

Forms of a verb in the future (which have the accent on the second radical) if preceded by ו conversive become מלעיל in the following cases:—

The conjugation נפעל in the שלמים, as ויפקד;

In the conjugation פעל, of verbs whose second letter is either of the ויגרש, as אהחער;

In the conjugations קל and הפעיל, of verbs whose first letter is א (נחי פ"א), as ויאמר, or whose first letter is י (נחי פ"י), as וישב ויסף, or whose second letter is ו (נחי פ"ו), as וישב וישב, or whose second and third letters are the same (כפולים), as ויגל, or whose last letter is ה (נחי ל"ה), as ויפן ויפן.

But in other verbs in which a silent שוא or דגש חזק would follow the accent thus thrown back, then the accent remains upon the ultimate syllable, although the word is preceded by ו conversive, as וישמר ויבדל. ויקרא ויגש ויפח.

This is in deference to the rule that an accent thrown back, נסוג אחור, cannot be followed by either שוא or דגש חזק.

The following are always מלרע by traditional usage, although with ו conversive, ויבא ויצא.



The importance of understanding the laws which determine the tone syllable, cannot be over-estimated, for the accents not only indicate the accurate punctuation of the word, but sometimes they are the only signs by which two words, otherwise precisely alike, can be distinguished. For example, in **כִּי מָרָה נֶפֶשׁ כָּל** (1 Sam. xxx. 6). The word **מָרָה** punctuated **מְלַעִיל**, indicates that it is the preterite feminine of the root **מָרַר**, of the form **כַּפּוּלִים**; whereas in the phrase **מָרָה אֶת פִּי ה'** (1 Kings xiii. 26), the word **מָרָה**, punctuated **מְלַרַע** indicates that it is the preterite masculine of the root **מָרָה** of the form **נָחִי ל'ה**.

**מְלַעִיל** (Esther viii. 15) punctuated **צָהֳלָה וְשִׁמְחָהּ** is the preterite feminine; **אִם הַבָּנִים שִׁמְחָהּ** (Ps. cxiii. 9) punctuated **מְלַרַע** is the participle feminine.

**מְלַעִיל** **שָׁבָה** **בָּאָה** **סָבָה** punctuated **קָל** are the preterite feminines of the conjugation **קָל**, but punctuated **מְלַרַע** they are the feminine participles.

**מְלַעִיל** (Ps. v. 2) punctuated **בִּינָה הַגִּיגִי** is the imperative masculine with euphonic **ה**, whereas **אֲנִי בִינָה** (Prov. viii. 14) punctuated **מְלַרַע** is a feminine noun.

**מְלַעִיל** (Is. ix. 1) punctuated **קוּמִי אֹרִי** is the feminine imperative of **קָל**; **לְיוֹם קוּמִי** punctuated **מְלַרַע** (Zeph. iii. 8) is the infinitive with the suffix.

### נְסוּג אַחֲזֹר.

On account of the difficulty of enunciating two accented syllables in juxtaposition, an accent cannot follow another without a vowel or vocal שְׁוָא between them.

A word may have two accents, one being a מִשְׁרֵת, the other a כַּפְסִיק, provided a vocal שְׁוָא or a vowel is between them, as in the words עֲרֹכְתֶיכֶם, הַמִּשְׁרָתִים, the first accent having the power of a מְתַג.

In the case of two words in juxtaposition, the former carrying a מִשְׁרֵת and being מְלָרַע, and the latter having the accent upon the first syllable, the collision of the two accents is avoided by the one upon the last syllable of the first word being thrown back one degree, and is then called נְסוּג אַחֲזֹר.

Examples: The word קָרָא being מְלָרַע, and the word מְלַעִיל לֵילָה, when written together they are punctuated קָרָא לֵילָה.

An accent which has become נְסוּג אַחֲזֹר is subject to a partial loss of power, and then takes the power of a מְתַג, for the operation of נְסוּג אַחֲזֹר only takes place in regard to two words connected by a מִשְׁרֵת, and resembles the case of two accents falling upon one



word. The accent thus thrown back frequently falls upon the third syllable before the accent in the second word,

מְשִׁיבַת נֶפֶשׁ (Ps. xix. 8), מַחְכֵּימַת פָּתִי (*idem*),

which is the place of the מֶתֶג, therefore the rules which apply to מֶתֶג likewise apply to an accent נֶסֶג אַחֲזֹר.

There are seven exceptions to the foregoing rules, where the sequence of two tone syllables is permissible:—

(1.) In the case of two words, the first carrying a מַפְסִיק, as שָׁמַע עֶבֶד (Gen. xxiv. 52).

(2.) In the case of two words, both having מִשְׁרָתִים, as מֵעַל וְבָה (Lev. iv. 31).

(3.) In the case of two words, the former having two syllables, although carrying a מִשְׁרָת, preceded by a syllable accented with a מִשְׁרָת of another word; for the object of throwing back the accent on the preceding syllable would obviously be defeated in this case, as לֹא שְׁנָא הוּא (Deut. xix. 6).

(4.) In the case of two words, the former a noun ending with a long vowel and נַח נִרְאָה (which always requires an accent), as יוֹבֵל הוּא (Lev. xxv. 10), and מְהוֹר הוּא (Lev. xiii. 17). Should the first word be a verb, the accent is נֶסֶג אַחֲזֹר, but as a final long vowel followed by נַח נִרְאָה must have the accent,

such long vowel, in the case of a verb, is changed for a short one, as וַיַּעֲתָר לוֹ (Gen. xxv. 21).

(5.) In the case of two words, the former having a closed penultimate syllable, as וְנִסְלַח לוֹ (Lev. xix. 22). If such closed penultimate syllable be preceded by an open syllable, authorities differ whether the accent can be thrown back two degrees upon the antepenult, or if such should take מֶתֶג, as נֶעְרַמוּ מַיִם (Exod. xv. 8).

(6.) In the case of two words, the former ending in תָּם or תֵּן כֶּם or כֵּן.

(7.) In the case of two words preceded by one joined with מִקֶּרֶף, as מִי־בִרְאָא אֱלֹהִי (Isa. xl. 26). Some authorities do not include this case as a valid reason for ignoring the rule of נִסְגוּג אַחֲזֹר, on account of the numerous instances which fluctuate between the rule and the exception.

## 56.

## מֶתֶג

1. מֶתֶג is a small vertical line (ו) which has half the power of an accent, and, as its name signifies, is a check upon the latter, supporting the unaccented syllable and restraining the accent from monopolising the whole tone. It resembles סִלְקִיק, but is readily recognised, as סִלְקִיק is always at the end of a verse, and מֶתֶג is only attached to the third syllable before the accent, whether it be a long or short syllable, pro-

vided it is not followed by either silent שׁוּא or דְּגִשׁ, as לַחֲיִים הַחֲזָקִים אַנְכִּי, or to the second syllable followed by vocal שׁוּא, as צִלְלוּ הַנְּנִי פֶּאֶשֶׁר (and to certain other syllables specified in this paragraph).

2. מֶתֶג cannot accompany a short vowel followed by a silent שׁוּא or דְּגִשׁ חֲזָק.

This rule is not absolute.

Examples of exceptions : יְהִי־הָ (Gen. xviii. 18),  
יְהִי־הָ (Gen. xvii. 18),  
בְּבַת־כֶּם (Exod. xii. 19),  
בְּבַת־כֶּם (Exod. xii. 23),  
וְיִהִי־אֹרֶךְ (Gen. i. 3),

and other similar forms of the verbs הִיָּה and חָיָה, which have מֶתֶג attached to a short vowel followed by a silent שׁוּא.

קִמֵּץ חֲטָף cannot accompany מֶתֶג, even if it be the third syllable before the accent, and no silent שׁוּא or דְּגִשׁ חֲזָק follows.

This rule is not absolute.

Examples of exceptions : אֶהְיֶה (Num. xvi. 26),  
אֶהְיֶהֶם (Num. xvi. 27),  
פֶּעֶלְךָ (Hab. iii. 2).

3. In a word of three syllables, the first and second being open, and after the second syllable a vocal שׁוּא, then the syllable preceding the vocal שׁוּא takes precedence over the third syllable before the accent, and

has the **מָתַג**; and in a word of four syllables the third syllable before the accent takes precedence over the fourth, as **הָאֲנָכִי הַהוֹלָכִים**.

4. A word of three syllables **מִלְעִיל**, is equivalent to a word of two syllables **מִלְרַע**, and a word of four syllables **מִלְעִיל** is equivalent to a word of three syllables **מִלְרַע**, for the rules governing the pointing of **מָתַג** are reckoned from the syllables carrying the accent.

5. In a word of two syllables, the first being open, followed by a vocal **שָׂא**, takes **מָתַג**, as **עוֹלָלִים וַיּוֹנְקִים**.

6. In a word of three syllables, the first being open, and the second syllable without a vocal **שָׂא** following, the first takes **מָתַג**, as **אֲנָכִי**, and if the second be followed by vocal **שָׂא**, the second takes the **מָתַג**, as **הַהוֹלָכִים**.

If the first syllable be a closed one and the second is not followed by vocal **שָׂא**, the **מָתַג** does not appear at all, as **הַגְּדוֹל הַגְּבוֹר**.

7. In a word of four syllables, the first being open and the second closed, the first takes **מָתַג**, as **הָעֲמוּדִים הָאַרְבָּעִים**.

If the first syllable be also closed or the accent be **מִלְעִיל**, the **מָתַג** does not appear, as **הַגְּבוֹרִים הַשָּׁמַיִם**.

8. If the first syllable has vocal **שָׂא** after it and the second is an open syllable, two **מִתְנִים** appear, as **מִשְׁכְּתִיכֶם**, the first on account of the vocal **שָׂא**, and

the second because it is the third syllable before the accent. This does not apply to a word of four syllables of the opposite construction, as **מֵאֵיבֵיכֶם**.

9. If the first and second syllables are open and the third be followed by a vocal **שְׁוֹא**, two **מתנים** appear, as **לִישׁוּעָתֶךָ**, because the third syllable before a **כֶּתֶג** has **מֶתֶג** in the same manner as the third syllable before the accent.

10. In a word of five syllables, the first being open and the two following syllables being closed, the first takes **מֶתֶג**, as **מִהֲתַחֲתוֹנוֹת**; but if the first two syllables are closed, and the word is **מִלְעִיל**, then the second syllable before the accent, where **מֶתֶג** would be due, being a closed syllable, **מֶתֶג** does not appear, as **וַיִּפְקִדְהוּ**. If the first and third are open, two **מתנים** appear, as **מֵאוֹתוֹתֵיהֶם**, the first because it is the third syllable before the next **מֶתֶג**, and the second because it is the third syllable before the accent.

11. In a word with two accents, the first a **מִשְׁרַת**, the second a **מִפְסִיק**, the former is the substitute for **מֶתֶג**, and is subject to the same rules which apply to **מֶתֶג**, as **מִבְּרָכֶיךָ** (Gen. xii. 3), **וּמִלְאוּ** (Exod. viii. 17), **מִמּוֹשְׁבֵיכֶם** (Lev. xxiii. 17).

This rule does not include **פִּשְׁטָא זָקָף**, which is treated as one accent, though the **פִּשְׁטָא** is rendered musically in the place it is pointed, and not upon the letter with **זָקָף**, as **בְּשִׁלְחוֹ** (Ex. xi.), **וְהַבְשֵׁר** (Lev. vii. 19).



Two words connected by **מִקֶּף** are considered one word in respect to **מֶתֶג**, as **כִּי־תֵצֵא** (Deut. xxi. 10), **חֲלִל־יִהְיֶה**, and if the first word of two connected by **מִקֶּף** has two syllables, the first open and the second closed, the **מֶתֶג** is attached to the first, as **קָבַר־תִּרְחֹל** (Gen. xxxv. 20).

12. There are some instances, in which the rules regarding the position of the accents would result in the close sequence of two accented syllables; for example, when two words follow each other, and the first ends in a closed syllable containing a long vowel and one of the letters **או"י**, the two words are connected by **מִקֶּף**, and a **מֶתֶג** is substituted for the accent on the preceding syllable, as **הַשְּׂאִיר־לִי** (Num. xxi. 35).

In such cases, just as an accent has the power of a **מֶתֶג** when it is employed as its substitute, so has a **מֶתֶג** the same power as an accent when used as its substitute.

13. There is a species of **מֶתֶג** called **גַּעִיָּא**, which appears at the right side of **שְׁוָא**, at the beginning of words, there are eighty-four such words in Scripture, e.g., **דָּעִי** (Job xix. 6), **תְּחִי־נַפְשִׁי** (Ps. cxix. 175).

Its object appears to have been to give emphasis to the half-syllable, though many authorities ignore this symbol as unsupported by **מסורה**.

14. It is important to know the rules which determine the position of **מֶתֶג**, for in many instances its presence distinguishes one word from another.

Examples : זָכַרְהָ יְרוּשָׁלַם (Lam. i. 7) with מִתְּג, is the preterite feminine of the verb זָכַר.

זָכַרְהָ לִי (Neh. xiii. 32), without מִתְּג, is the imperative masculine with euphonic ה; moreover, the vowel קָמִין is long in the first instance and short (קָמִין הִטָּה) in the second.

וַיֵּרְאוּ אֹתוֹ (Josh. iv. 14) with מִתְּג, is the plural future third person; preterite with ו conversive, of the verb יָרָא, and the vowel חִיר"ק is long, the second ' having been dropped.

וַיֵּרְאוּ אֹתָהּ (Gen. xii. 15) without מִתְּג, is the plural future third person; preterite with ו conversive, of the verb רָאָה, and the vowel חִיר"ק is short.

לֹא יִשְׁנֶה (Prov. iv. 16) with מִתְּג is from the verb יָשַׁן.

לֹא יִשְׁנֶה (Job xxix. 22) without מִתְּג, is from the verb שָׁנָה.

## 57.

## מִקָּף.

מִקָּף is a horizontal line connecting two or more words, which serves the purpose of a hyphen, and by which means words so connected are treated as one word in regard to placing accents or מִתְּג, as עַל-פָּנָי (Gen. i. 20).

Generally the first word is without an accent. If the first word has one, it is פִּשְׁטָא before קִטְּן זָקָף קִטְּן; these

two accents are considered as one, as וְאִם-שָׁלַשׁ-אֲלֶה (Exod. xxi. 11).

It is for the most part monosyllables that are thus attached to the following word, as

אֶת-כָּל-אֲשֶׁר-לֹו אֶךְ-הַפַּעַם גַּם-אֵתָהּ

A word connected by *מקף* to the following one, loses its individuality, and if its final syllable is a long vowel followed by a נה נראה with the accent, the accent is dropped, and the long vowel changed into its kindred short one, as

From יֵשֶׁב-נֹא-יֵשֶׁב (Gen. xliv. 33).

From מֶה-תִּתֶּן-לִי-תִתֶּן (Gen. xv. 2).

If the first word ends with a closed syllable containing a long vowel which is essential, this vowel cannot be shortened, as הִשְׁאִיר-לֹו; nor does the long vowel change into its kindred short one if the meaning would be altered, as בֵּן-פָּרִיץ (Ezek. xviii. 10).

The student will meet with some passages in Scripture, the punctuation of which does not obey the foregoing rules, and for which tradition is responsible.

The Ten Commandments (Exod. xx. and Deut. v.), and the following words from Genesis xxxv. 22—

וַיְהִי בַשָּׁנָה יִשְׂרָאֵל בְּאֶרֶץ הַחֹוֹא וַיֵּלֶךְ רְאוּבֵן וַיִּשְׁכְּבַ  
אֶת-בִּלְהָהּ פִּילֶגֶשׁ אִבִּיו וַיִּשְׁמַע יִשְׂרָאֵל

possess two sets of accents, and a knowledge of the laws of consecution is necessary to enable the reader to follow the set adopted.

One set—the more ornate—termed **טעם העליון**, is employed in chanting the Law publicly. The other set, termed **טעם התחתון**, is used upon other occasions. There are likewise a few anomalous instances of single words being punctuated with two accents, which do not come within the rules regarding double accents.

Examples : **וַיֵּצֵא פָּרָה וַיֵּצֵן צִיץ** (Num. xvii. 23),

**אֲנִי שֵׁנָה נָא** (Gen. L. 17).

Amongst these isolated cases are five words punctuated with **ת"ג** and **גרש**.

Example : **זֶה יִנְחַמְנוּ** (Gen. v. 29).

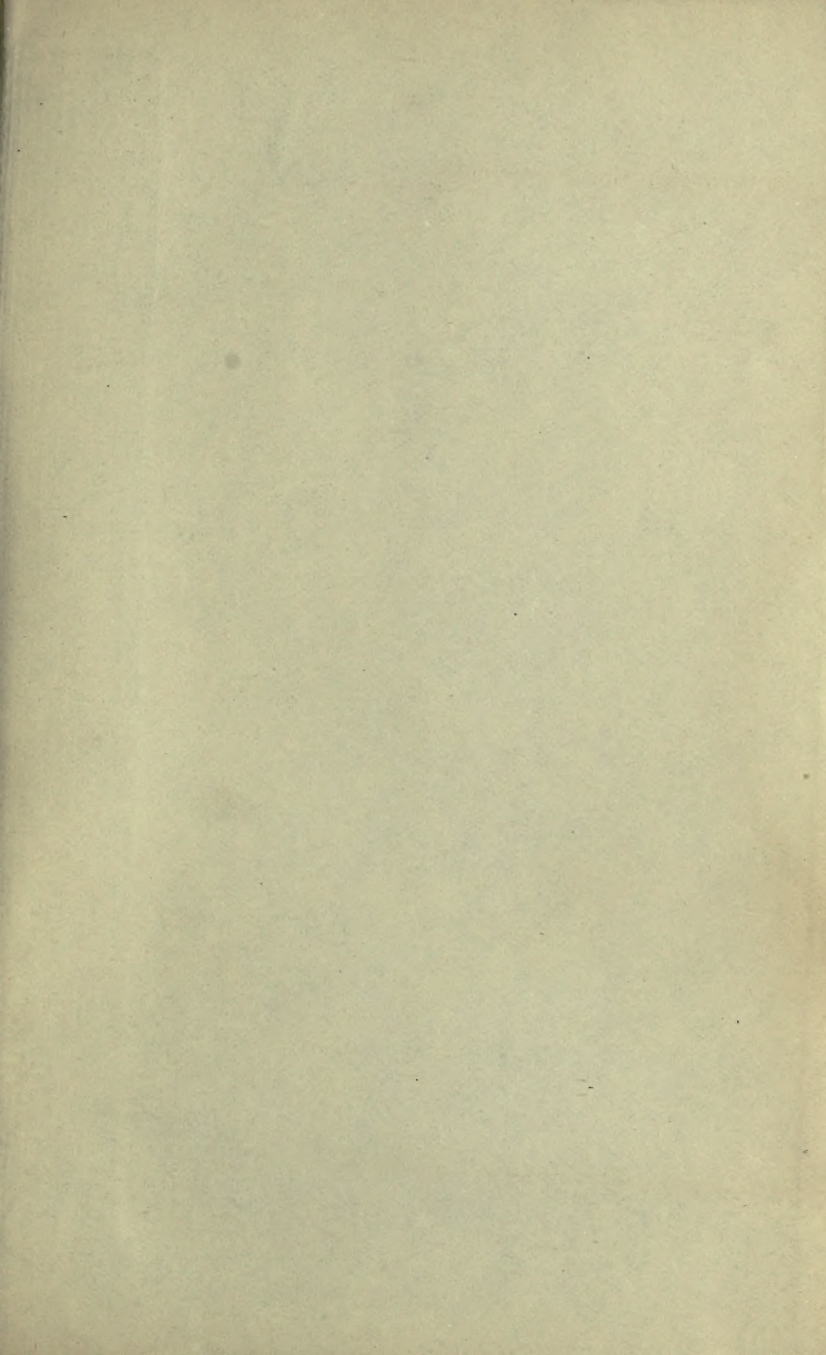
In chanting the Scriptures it is customary to render the musical power of both accents set to single words, and in the five words bearing **ת"ג** and **גרש**, the musical sound of **גרש** is given before that of **ת"ג**, although the setting is in the reverse order.

\* \* \* \* \*  
עַל כֵּן עֲמַד טַעְמוּ בּוּ וּרְיָחוֹ לֹא נִמְרָ\*











LaHeb.Gr  
D2614h

Davis, Arthur

495761

The Hebrew accents of the twenty-one  
Books of the Bible.

DATE

NAME OF BORROWER

# University of Toronto Library

DO NOT  
REMOVE  
THE  
CARD  
FROM  
THIS  
POCKET

Acme Library Card-Pocket  
LOWE-MARTIN CO. LIMITED

