HEBREW ACCENTUATION

WICKES

טעמי אמ"ת

A

TREATISE ON THE ACCENTUATION

OF THE THREE SO-CALLED

POETICAL BOOKS OF THE OLD TESTAMENT,

PSALMS, PROVERBS, AND JOB.

WITH AN APPENDIX CONTAINING THE TREATISE,

ASSIGNED TO R. JEHUDA BEN-BIL‘AM, ON THE SAME SUBJECT,

IN THE ORIGINAL ARABIC.

BY

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PREFACE.

In preparing the following treatise I have had to depend almost entirely on my own investigations. The Christian accentuologists of the 17th and 18th centuries, to whom we owe the discovery of the leading principles that underlie the Hebrew accentuation, were not successful (as, I presume, all who have consulted their Works will allow) in dealing with the peculiar system of the three so-called Poetical Books. I have gained therefore but little help from them. In the present century, only two scholars, Ewald and Baer, have ventured on an independent examination of the subject. Ewald's speculations[1] I have not been able to accept. Baer's treatises[2]—which shew very careful preparation, and are valuable, as containing (like Heidenheim's משפטי הטעמים for the twenty-one Books) the traditional views handed down by Rabbinical authorities—I did not find reach far enough for my purpose.

I may draw attention to one respect in which the present Work differs from any of those which have preceded it. It is founded, in a great measure, on an extensive examination of MSS. I soon saw that even our best texts need correction, as far as the accents are concerned; and that, without a correct text, I could not hope to establish any rules on a satisfactory basis. I therefore visited the leading Libraries of Europe, and collated, as far as seemed necessary, most of the known MSS. The main results are given in the course of the following pages. I venture to hope that this part of my Work will be particularly acceptable to scholars.

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[1] Lehrbuch der Heb. Sprache, p. 227 ff.

[2] תורה אמת (Rödelheim, 1852), and Das Accentuationssystem der Psalmen, des Buches Iob und der Sprüche, überlieferungsgemäss seinen Gesetzen nach dargestellt, in an Appendix to Delitzsch's Commentary on the Psalms (Leipzig, 1860).

I have given, as an Appendix, the treatise assigned to Ben-Bil'am, in the original Arabic.   This treatise is so far interesting as it contains the first known attempt to furnish a systematic account of the accentuation of the three Books, and as it remained, through the Middle Ages, the chief authority on the subject. The reader must, however, be prepared to find the rules given quite elementary.

In conclusion, I have to acknowledge my obligations to Dr. Baer, as a personal friend.   The assistance he has willingly rendered me, whenever his extensive Masoretic and Rabbinical learning could be of service to me, has been very valuable. I am also indebted to Dr. A. Neubauer for much kind interest and advice.

<div align="right">W. WICKES.</div>

11, Woodstock Road, Oxford,
       August, 1881,

MSS. CONSULTED FOR THE PRESENT WORK.

I. BIBLE MSS.

B. M. MSS. in the British Museum. For the sake of brevity, I have given my own numbers to these MSS.[1] 1 stands for Add. 21161[2]; 2 for Add. 15250; 3 for King's 1, 271 E; 4, 5, 6, 7, 8, 9, and 10 for Harl. 1528, 5498, 5506, 5711, 5715, 5775, and 7622 respectively; and 11, 12, 13, 14, 15, 16, 17, and 18 for Add. 9398, 9399, 9402, 9406, 15251, 15252, 15451, and 18830.

Ber. MSS. in the Royal Library, Berlin. The numbers given are those of the printed catalogue.

Cam. MSS. in the University Library, Cambridge. See printed catalogue.

Cop. MSS. in the Royal Library, Copenhagen. See printed catalogue.

De R. De Rossi's MSS., now in the Royal Library, Parma. See De Rossi's printed catalogue.

Erf. The well-known Erfurt MSS. 1–4, described by Lagarde in his *Symmicta*, p. 133 ff. (These MSS. are now in the Royal Library, Berlin.)[3]

Fr. A MS. at Frankfurt on the Main, written A.D. 1294 by the grandson of the punctator Simson (now in the possession of Herr S. M. Goldschmidt).

Ghet. Three MSS. in the Ghetto, Rome—No. 1 in the *Scuola del Tempio*, Nos. 2 and 3 in the Castilian Synagogue.

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[1] It is a disgrace to our great national Library that there is no printed catalogue of the Hebrew MSS. Nor are steps being taken, as far as I can ascertain, to have one made. One has to hunt now, with loss of time and patience, through poorly prepared written catalogues—in one of which Heb. MSS. are mixed up with Sanskrit, Persian, &c. (and no Index)—to find what one wants.

[2] A very interesting and original MS. I have been able to identify it, as the one described by Kennicott, Cod. 201. (It was formerly at Nürnberg, whither I went some years ago to examine it, but to my great disappointment it had disappeared; nor could any one tell me what had become of it.) Kennicott is quite right in his estimate of it: *Codex antiquissimis præstantissimisque accensendus.* I believe that this and Erf. 3 are two of the oldest (perhaps the two oldest) MSS. we have, containing the three Books.

[3] Erf. 5, often quoted by Michaelis in the notes to his ed. of the Heb. Bible, is now in the Library of the Graf von Schönborn, at Pommersfelden, near Bamberg. I walked over in 1877 to see it, but was not able to gain admission to the Library.

Hm.   MSS. in the Town Library, Hamburg.   The numbers are those
       of the printed catalogue.

K.   Where I had no printed catalogue to refer to, as in the case of
       the smaller Libraries, I have given the numbers according to
       Kennicott's list.

Ox.   MSS. in the Bodleian Library, Oxford.   See printed catalogue.

Par. MSS. in the National Library, Paris.   See printed catalogue.

Pet. Refers to the MS. B. 19ᵃ (A. D. 1009) in the Imperial Library
       at St. Petersburg.   One or two other MSS. of this Library have
       been quoted by the numbers in the catalogue.

Vat. MSS. in the Vatican, according to Assemani's and Card. Mai's
       catalogues.

Vi.   MSS. in the Imperial Library, Vienna, according to printed cata-
       logue.

II.   MSS. ON THE ACCENTS OF THE THREE BOOKS.

1. The Arab. and Heb. MSS., which contain, in whole or part, the
treatise assigned to Ben-Bil'am on the accentuation of these Books.
On these MSS. see p. 102 ff.

2. A MS. recently acquired by the British Museum (Or. 2375),
containing a fragment of the Work הדאיה אלקאר (הורית הקורא).   It
was from this Work that the compendium was prepared, of which the
above treatise, No. 1, is part.   For a further description of this MS.,
see p. 103.

3. That part of חבור הקונים—written by Simson the punctator
(circa 1230)—which refers to our subject.   Simson does little else
than copy the above treatise.   Of this Work—sometimes called Sim-
sonî, from its author—there are three copies known, one in the Br.
Mus. (Or. 1016), one in the University Library, Leipzig (Or. 102ᵃ),
and one in De Rossi's Library, Parma (389).   Having examined them
all I am able to say that they agree almost *verbatim et literatim*[4].

4. Two treatises on the accents of the three Books—the second
quite fragmentary—in the Royal Library, Berlin (Heb. Cat. 118,
p. 123 ff.).   The writers had evidently No. 1 before them, but handle
it much more freely than Simson.   They not only curtail it much, but
add views of their own.   What little is to be gleaned from them I

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[4] Any one who is curious to know something more of this work may consult
Hupfeld, *Commentatio de antiquioribus apud Judæos accentuum scriptoribus*,
Partic. II, p. 11 ff. (Halle, 1846).

have quoted in the course of the present Work. I find, however, that I have made a slight mistake in saying here and there in the notes that the first of these treatises is assigned to Samuel the grammarian. It may indeed, with great probability, be attributed to him, for it is a necessary supplement to the part on the *prose* accentuation, which is distinctly assigned to him. Still there is no statement in the MS. to that effect[5].

III. MS. ON THE MASORA.

Erf. Mas. A MS. formerly at Erfurt (now in the Royal Library, Berlin), which contains the *Mas. parva*, with additions not found in the printed text. It is briefly described by Lagarde, Symmicta, p. 142.

THE PRINCIPAL PRINTED TEXTS
QUOTED IN THE PRESENT WORK.

Sonc. First ed. of the entire Heb. Bible, printed at Soncino, 1488.

Bomb. 1. 1st Rabbinical Bible, printed by Bomberg, Venice, 1518.

Bomb. 2. 2nd Rabbinical Bible, printed by Bomberg, Venice, 1525.

Jabl. Heb. Bible edited by D. E. Jablonski, Berlin, 1699.

Opit. Heb. Bible edited by H. Opitius, Kiel, 1709.

Mich. Heb. Bible edited by J. H. Michaelis, Halle, 1720. This ed. is valuable to the student because of the various accentual readings, taken from the Erfurt MSS.

The three last-named edd. are all much more correct, as far as the accents are concerned, than our common edd. Modern editors (excepting of course Heidenheim and Baer) have one and all gone on perpetuating the errors of the Van der Hooght text, without taking the trouble of enquiring whether more correct texts were not available.

Norzi. מנחת שי. A text of the Heb. Bible (Mantua, 1744), with critical notes (according to Jewish ideas). Norzi did not, however, understand much about the accents.

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[5] The date of this Samuel, who is no doubt the same as the well-known punctator, I am able to fix from an epigraph, which I found in Kenn. Cod. 95 (in the Library of St. John's College, Cambridge), a copy of which I sent to Dr. Steinschneider, who published it in the Heb. Bibliographie, No. 109. This epigraph states that the Cod. in question was pointed by him in the year 1260.

Heid. Heidenheim's ed. of the Psalms (Rödelheim, 1825).

Baer. Edd. of the Psalms (Leipzig, 1880), Proverbs (1880), and Job
(1875). In these edd. Baer aims at giving the correct Masoretic
text, and at establishing the same by means of critical notes. I
strongly recommend my readers to procure them for themselves.
The price is very trifling.

Ben-Bil. My references are to Polak's ed. (Amsterdam, 1858) of Ben-
Bil'am's treatise on the accents of the three Books, entitled שער
טעמי ג׳ ספרים אמ״ת חברו ר׳ יהודה בן בלעם ספרדי. This is a mere
reprint of the original ed. by Mercerus [6], from the Paris MS. (Paris,
1556). Polak's task has been poorly performed. The text is full
of mistakes, most of which might have been corrected by a colla-
tion of the Ox. MS. A copy of this MS. was, to my knowledge,
offered to him ; but he did not care to accept the offer !

Wasmuth. *Institutio methodica accentuationis Hebrææ* (Rostock, 1664).

Ouseel. *Introductio in accentuationem Hebræorum metricam* (Leyden,
1714).

Spitzner. *Institutiones ad Analyticam sacram textus Hebraici V. T. ex
accentibus* (Halle, 1786).

Tor. em. תורת אמת. See Pref. p. v.

Man. du Lect. Manuel du Lecteur,— a name given by J. Derenbourg
to a compendium of grammar and masora, published by him
(Paris, 1871), taken from Ox. 1505. Fragments of what seems
to be the original Arabic of this treatise are in the Bodleian and
Cambridge University Libraries, and will, I am informed, be also
edited by M. Derenbourg.

Dikd. hat. ספר דקדוקי הטעמים לרבי אהרן בן משה בן אשר עם מסורות
עתיקות אחרות, edited by S. Baer and H. L. Strack (Leipzig, 1879).
This Work contains, with other matter, the rules assigned to Ben-
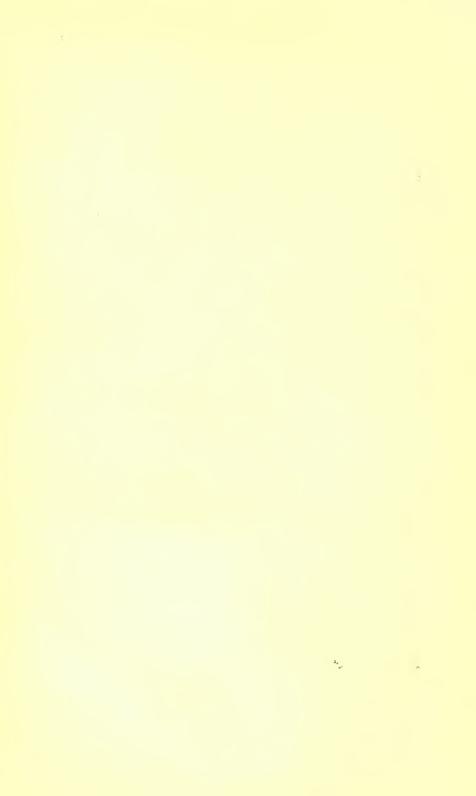Asher on the accents.

N. B. I beg my readers to notice that when referring to any part
of the present Work, I have generally given page and line : thus
80. 14 is p. 80, l. 14.

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[6] Of this ed. only two copies are known, one in the Library of the Dutch Jews'
Seminary, Amsterdam, and the other in that of the Jewish Theological Seminary,
Breslau. (This latter copy belonged formerly to Dr. Beer, of Dresden.)

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CHAPTER I.

INTRODUCTORY.

FROM time immemorial the reading of the sacred books in the synagogue has been a kind of *cantillation,* or *musical declamation*[1]. This mode of recitation was propagated at first, and through many generations, by oral instruction and manual signs[2] alone. At length—probably towards the close of the seventh century of our era—the attempt was made to represent it by *written* signs, introduced into the text. The Greek and Syriac Churches had both by this time nearly perfected their systems of musical notation and interpunction[3]; and it was doubtless their examples—and particularly that of the Syriac Church—which stirred up the Jews in Palestine and in the farther East to make the attempt named. The introduction of these musical signs was, in all probability, simultaneous with that of the vowel-signs—an improvement in which, too, the Syrians had led the

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[1] The earliest intimation of this cantillation is found in the Talmud, and it is there named נְעִימָה, 'melody:' עליו הכתוב אומר . . . כל הקורא בלא נעימה וגם אני נתתי להם חקים לא טובים (Megilla 32, end).

[2] These signs were made by the teacher, when giving instruction in the recitation. They are referred to by the Talmud, Berachoth 62[a]: מראה בימין טעמי תורה; and continued in use long after the written signs were introduced. Thus Rashi, in his comment on the above passage, says that he had seen them used by Readers who came from the land of Israel. Comp. Dikd. hat. 18. 1, and Man. du Lect. 108. 2, where examples are given. According to Sappir (אבן ספיר, I. 56[b]) this method of instruction is still practised by the Jews of Yemen. We may suppose that these signs, sketched in the air, were more or less reproduced in the *written* accentuation.

In the Greek Church, too, this mode of directing the singing was observed long before musical signs were noted in the text, and had the particular name of χειρονομία (Christ et Paranikas, Anthologia Græca carminum Christianorum, p. cxiv : *Manuum variis motibus, altitudinem, depressionem, flexus vocis significabant*).

[3] Tzetzes, Die altgriechische Musik in der Griechischen Kirche, pp. 19 and 20; and Martin, Histoire de la Ponctuation chez les Syriens, p. 103 seq.

way.   The one notation fixed the traditional *pronunciation*
of each word, the other its traditional *modulation*.   The two
together furnished the needful directions to the Reader for the
correct recitation of the sacred text.

These musical signs, or accents (as we term them)[4], are
marked, according to the Palestinian system,[5] in our printed
texts.   We find there two sets of signs,—representing, of course,
different modes of recitation,—the one employed for the twenty-
one (so-called) Prose Books, the other for the three Poetical
Books, Job, Psalms, and Proverbs[6].   It is the accentuation of
these three books that I propose to examine in the present
treatise.

But what interest, it may be asked, have these musical signs
for *us?*   And it must be allowed that, regarded simply as
musical signs, they have no interest or importance at all; for
the Jews themselves allow that the musical value of the accents
of the three Poetical Books is altogether lost[7].   Happily, how-
ever, they have *another* value.   Those who arranged this system
of musical recitation must have felt that they had something
more important to do than merely to produce a melody pleasing

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[4] They no doubt received this name from their indicating (which they do by their
position) the *tone-syllable* of the word.   But as musical signs they mean much more
than this.   Each Hebrew accent denotes an entire musical phrase, and, as such,
embraces several notes.   (The German Jews assign, in the present day, to the
prose Athnach, three notes; to Pazer, seven; to M'huppakh, three; to Mer'kha,
two; and so on.)   And this must have been the case with the Syriac accents, from
the small number of signs which we often find in a verse; and so the signs in use in
the Greek Church, and the *neumes* (musical signs) of the Latin Church represented
often two or more notes (Gevaert, Histoire et Théorie de la Musique de l'Anti-
quité, p. 394).   To avoid the introduction of a new term, I shall use the word
' accent,' not only for the ' musical sign,' but for the ' modulation,' which the sign
represents, and which was in use before the signs were invented.

[5] In the Babylonian system many of the signs are different.

[6] Often termed by Rabbinical writers אמ״ת, a *vox memorialis* formed from the
initial letters of their names : איוב, משלי, and תהלים.   Of Job, however, the pro-
logue to iii. 2, and the epilogue from xlii. 7, are accented like the Prose Books.

[7] Such is the testimony of the European Jews.   But according to Eben Sappir,
55ᵃ, the Jews of Yemen have still a particular melody for the three books.

to the ear. The text was to be so recited *as to be understood*. Above all things it was necessary to draw out its *meaning*, and impress it on the minds of the hearers. The music itself was to be made subsidiary to this end[8]. Hence the *logical* pauses were duly represented—and that according to their gradation—by *musical* pauses; and when no logical pause occurred in a sentence, then the *syntactical* relation of the words to one another and to the whole sentence decided which of them were to be sung together, and which were to be separated by a musical pause. In this way the music was made to mark not only the broad lines, but the finest shades, of distinction in the sense; and when its signs were introduced into the text, they were also the signs of *interpunction*; no others were needed. The value and importance of the accents from this point of view is at once apparent. They help us, in the most effective way possible, to the understanding of the text; they give us, that is, the meaning which tradition among the Jews assigned to it. On this account they have from the very earliest times been held in high esteem. The Talmud informs us that teachers were paid for giving instruction in the 'pausal system of the accents[9].' Indeed their very name, טְעָמִים, points to

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[8] I think we may see a manifest advantage in the employment of a *musical system* at a time when written signs were not admitted into the text. The absence of vowel as well as interpunctional signs from the text necessitated careful and long-continued instruction on the part of the teacher. This instruction commenced in early years. Now if the teaching had been merely that of plain reading, it would have been hard for the teacher to make his pupils, in difficult and doubtful passages, remember the proper logical pauses. With a musical recitation it was much easier. The musical form was of itself a help to the memory. And what was learned in youth was retained, by constant repetition, in after years. The melody thus became a valuable help for preserving the meaning of the text; and probably not a verse was ever quoted *vivâ voce* without it.

[9] Nedarim 37ᵃ, שכר פיסוק טעמים. It is to be observed that it is not for instruction in their *melody*, נעימה, but in their *divisional value* that the teacher is said to have been paid. The two went together; but the latter appeared to the Talmudic authorities the more important. Comp. Chagiga 6ᵇ, where the פיסקי טעמים, 'the divisions made by the accents,' are referred to, as determining the sense. Later Rabbinical writers fully recognise this function of the accents. See Rashi, e.g. on Deut. xi. 30 and Ezek. i. 11. So in Kuzari ii. 72 the accents are said to be specially

the importance attached to them in this respect: they were so called because they were considered really to indicate the '*meanings*[10].' And so, in the present day, there is not a work which touches on the subject of the accents but lays special stress on this their *interpunctional* value.

If, now, this system had been only regularly carried out in practice, the Hebrew accentuation would be simple enough. But here, at the very outset, our difficulties begin. We find, when we come to examine the text for ourselves, words *united*, which ought from the sense or construction to be *separated*, and *separated*, where we should have expected them to be *united*. Nor do such instances turn up only here and there; they are, on the contrary, of very frequent occurrence. And such discredit have these and similar irregularities brought upon the whole system, that few scholars in the present day trouble themselves about the Hebrew accents, or give them more than a general and superficial consideration. Yet what if it be possible to find a fair and sufficient explanation of these irregularities? What if in some cases we can correct and remove them? What if in others (and those the great majority) we can trace laws which cross and modify the laws of logic and grammar, and co-operate in forming the system as it lies before us? In these latter cases we shall not indeed be able to restore the missing interpunction,

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designed להבין הענינים, 'to make the meanings intelligible;' and in Man. du Lect. 71. 14, בטעמים. Hence, too, Aben-Ezra's well-known rule (מאזנים 4^b): לא יתבארו עניני הפיסוק אלא כל פירוש שאיננו על פירוש הטעמים לא תאבה לו ולא תשמע אליו.

[10] Another explanation of the origin of the name is indeed possible; but, when we consider the marked importance which so old an authority as the Talmud assigns to the logical value of the accents, hardly probable. We may take, that is, the primary meaning of the word טַעַם, 'taste, flavour,' and consider that they were so called because the whole 'flavour' (as it were) of the recitation, in regard both to melody and meaning, depended on them. Comp. a note of Moscato's to Kuzari ii. 80 (quoted by Buxtorf, De Punctorum Antiq. p. 258), הטעמים לתיבות כתבלין לקדרה הן ליופי הקריאה הן לתועלת הענינים, *accentus sunt dictionibus, quod condimenta ollæ* (i.e. *cibis*), *cum ad pulchritudinem lectionis, tum ad commodum sensuum.* But even on this supposition there is an ultimate reference, in part at least, to their logical value.

but shall, at least, account for the accentuation as it stands; order will take the place of confusion; and, with due allowance for disturbing causes, we shall still be able to accept the accents as reliable helps for the exegesis of the text. The prospect of finding the needful explanations is not indeed very encouraging. It may almost seem like courting failure to renew an attempt which has met with so little success in the hands of the diligent and careful scholars who have preceded me. Still I venture to think that the difficulties are not insurmountable, and to hope that results which have satisfied my own mind will prove not less satisfactory to the minds of others. Of course a detailed examination of the anomalies in question will be necessary, for which the following general remarks are intended to prepare the way[11].

In the first place, it is clear that we must secure, as far as possible, *a correct text*. One fruitful source of perplexity has been the corrupt state of even our best and most carefully edited texts. Exceptions arising from this cause I have sought to eliminate by an extensive collation of MSS.[12]

Secondly, I take it for granted that we are willing to remove the unmeaning additions which the accentuators made to the original text, to their own perplexity as well as ours. I refer particularly to the superscriptions of many Psalms, not put apart by themselves—we might then have left the accentuators

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[11] My readers will understand my dwelling upon this part of my subject; for all else that has to be established—the rules of sequence of the accents, &c.—is of very minor importance compared with it. It is only as guides to the meaning of the text that the accents have any value for us.

[12] But it is vain to hope to eliminate them all. Our oldest MS. does not come within three hundred years of the time when we suppose the accents were first marked. And most MSS. are far younger. Here then was ample time for many errors to have crept in. And when an eminent authority like Ben-Asher gave a false accentuation the sanction of his name, it became the recognised reading in a large class of MSS. for all time. It is most unfortunate for us that we have no Hebrew MSS. of any considerable age, as we have Syriac MSS. that reach up to the fifth century, and enable us to trace the Syriac punctuation back to its very first beginnings, and to watch its gradual development.

to their own devices—but made an integral part of the first
verses; and to סֶלָה attached to the end of a verse. In such
cases we may claim to have the text as it came from the poet's
hands, and accentuate for ourselves accordingly[13].

The other cases, that occasion us difficulty, are mostly of quite
another kind. We shall find in them an accentuation, which we
have no reason to suppose is false, and for which an adequate
explanation has (if possible) to be found. The following con-
siderations will have here to be borne in mind:

A. The essentially *musical* character of the accentual system.

If, then, it *generally* adapts itself (as we have supposed above)
to the logical and grammatical laws of the verse and its clauses,
we may expect that at other times its purely *musical* character
will make itself felt. And this we shall find to be often the case.
Indeed, *most of the exceptional cases that occur are due to this
cause.* But then they are referable to certain *definite laws,* so
that we know beforehand *when* they will take place. Given
certain conditions, the exception will follow.

B. The *rhetorical* character of the declamation.

A good public reader does not despise oratorical effect, as his
main object is to *impress* what he reads on the minds of his
hearers. Hence he may hurry over some words, to come to
what he counts the pith and marrow of the sentence, to the part
which appears to him most weighty and important; hence too he
will introduce a pause here and an emphasis there. This liberty
we must grant to the Hebrew Reader.

C. The peculiar *form* of composition, as exhibited in the
parallelismus membrorum.

For not unfrequently the logical or grammatical division is
passed over, that prominence may be given to this *form.*

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[13] Take, for example, Ps. xi. 1, which, as it stands in the text, is so pointed:
לַמְנַצֵּחַ לְדָוִד בַּיהֹוָה ׀ חָסִיתִי אֵיךְ תֹּאמְרוּ לְנַפְשִׁי נוּדִי הַרְכֶם צִפּוֹר׃ . But here we
require Ólév'yored on חָסִיתִי, where the main division in the sense occurs. We put
the superscription on one side, and point: בַּיהֹוָה חָסִיתִי אֵיךְ תֹּאמְרוּ לְנַפְשִׁי נוּדִי
הַרְכֶם צִפּוֹר׃ . In De R. 1244 I actually found the words so accented.

By the application of these rules and principles, it is believed that most of the apparent irregularities of our texts will be either corrected or explained. A few cases will yet remain, which may perhaps be put under the heads of (1) *clerical errors*, which our MSS. do not enable us to correct; and (2) *accentual licenses*, which find their parallel in the metrical licenses, which poets of all ages have indulged in. In regard to these last—certainly not the most important—exceptions, my readers will probably agree with me, when we come to them : *De minimis non curat lex.*

One remark in conclusion. We must not attempt to force the accents to yield a meaning which they were not intended to represent. The meaning they give is that which had become traditional among the Jews. It may seem to us incorrect. But, when explaining the accents, we have nothing to do with the correctness or incorrectness of the sense they indicate. Let me cite an example. Ps. i. 3 admits of two interpretations[14], one which refers the last clause of the verse to the flourishing *tree*, and the other to the prosperous *man*. The accentuators chose the former, and the accents are to be explained accordingly. And so, in many other passages, the accentuation may be perfectly correct, though founded on a false conception of the meaning. In some cases, we find a double accentuation in the MSS. Of course, we are then at liberty to choose the one which seems to us the more suitable.

In the next chapter I shall give the names and signs of the accents; and I shall then proceed to examine the construction of the verse, and to analyse its several parts. In the course of the examination thus pursued, the exceptional cases, to which I have referred, will come under review.

Obs. The questions have often been asked, Why the three (so-called) Poetical Books—Psalms, Proverbs, and Job—have a different accentuation from the twenty-one Prose Books;

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[14] See Targ. and Aben-Ezra's note.

and again, why—if there was to be a distinction—the poetical accentuation should have been *confined* to the three books above-named, when there are other books which, if their poetical character be regarded, seem equally to claim it[15]. There was clearly no *necessity* for any distinction at all, for we find the same portions, Pss. xviii and cv. 1–15, at one time marked with the poetical, and at another (see 2 Sam. xxii and 1 Chron. xvi. 8–22) with the prose, accents; and in the Babylonian system of punctuation, Psalms, Proverbs, and Job were accented in the same way as the other books[16]. We have then to do with a refinement peculiar to the Palestinian synagogues and schools,—a refinement (as it would seem) of a purely *musical* character. At least, we find the melody much more frequently interfering with the rules of the accentuation, as fixed by the logical or grammatical construction of the verse, than in the other books. The idea seems to have been to compensate for *the shortness of the verses* (which is a marked characteristic[17] of the greater

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[15] We have ourselves added unnecessarily to the difficulty of the question by this distinction (as far as I have observed, quite a modern one) of *prose* and *poetical* books. That of *prose* and *metrical* (though older) is equally objectionable, for we have no *metre* here, in any true sense of the term. Rabbinical writers know nothing of such distinctions. They speak simply, and rightly, of the accentuation of the three books and that of the twenty-one books. If I might venture to propose terms which should indicate the difference in question, I would suggest 'plain' and 'musical' accentuation,—the former as designating the simpler cantillation of the twenty-one books, the latter the more finished melody of the three books. The accentuation of the twenty-one books was indeed also musical, but in *a less marked degree* than that of the three books. The latter might be termed 'musical,' κατ' ἐξοχήν.

It is interesting to notice that, in the Greek Church also, there were two systems of notation—the one for the rhythmical reading, e. g. of the Gospels; the other, of a more distinctly musical character, for the singing of Psalms, &c. (Tzetzes, ib., p. 130); and that, similarly, there was in the Latin Church the recitative (*Tonus prophetiarum, Tonus evangelii et epistolarum*), and the chant, of which the *neumes* were the notation.

[16] See a specimen, prefixed to Baer's edition of Job.

[17] Ben-Bil., 1. 3, mentions it as a distinguishing mark of the three books, שהפסוקים שלהן קטנים; and R. Isaac (grandson of Rashi), in the Tosaphoth to Baba B. 14ᵇ, names, in the same way, as one of their characteristics, מקראות קצרים (quoted by Baer, Torath emeth, p. 55 note).

part of these books) by a finer and fuller, more artificial and impressive, melody[18]. For the Psalms a peculiar melody was suitable enough, and it may not have been inappropriate when applied to the brief and pregnant verses of Job and Proverbs.

When and by whom this improvement in the cantillation of the synagogue was introduced, we are unable to say. By the help of the Talmud we can trace the accents to the first centuries of the Christian era; but the Talmud (Palestinian as well as Babylonian) gives no hint as to any variation in the accentuation of the several books. The *argumentum e silentio* may perhaps be allowed its weight here, particularly as Jerome also does not allude to having heard from his Jewish teacher a particular mode of reading for the three books, although he draws special attention to their other peculiarities,—metre (as it seemed to him) and stichical division in the writing[19]. Moreover, if this accentuation had been due to an *early* tradition, we should expect to find it represented in the Babylonian system of punctuation. I venture therefore to think that it had its origin in a comparatively recent period, the *terminus a quo* being the early part of the fifth century, at which time the Palestinian Talmud had been closed, and Jerome was dead; and that *ad quem*, the close of the seventh century, when, in all probability, written signs were first employed for the accents. It would not, on account of this its later origin, lose its interest for us, because it would still represent the traditional division and interpretation of the text.

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[18] Moreover, it is a melody that suits *only* these short verses. When applied to longer (prose) verses, as Ps. xviii. 1, it is in danger of breaking down. Of course *every accent* will be affected by it. We must not suppose, because the accentual arrangement of a verse is short and simple, that the melody is not there.

[19] See his prefaces to Job and Isaiah.

CHAPTER II.

ON THE DIVISION, NAMES, SIGNS, ETC. OF THE ACCENTS.

THE meaning of the word טְעָמִים, the original name of the accents, has been already explained. The Arabic-speaking Jews introduced a name that had exclusive reference to their musical value, الأَلْحَان, 'melodies, modulations[1];' and to this name corresponds the Hebrew נְגִינוֹת, as used by later Rabbinical writers[2].

The melody of the three books is, as has been stated, unknown in the present day. We observe only that even for the melody *pauses* were necessary, and that the accents admit of being divided into two classes, according to their *pausal* or *non-pausal* character[3]. By most writers on the accents the *pausal* accent is termed *disjunctive*, as separating by its pause its own word from the word following; and the *non-pausal* accent *conjunctive*, as connecting without a pause its word with the following. But if we employ these terms we must bear in mind (which is not always done) that they hold only for the *melody*. If applied to the accents as signs of *interpunction*, they are only *partially* true. The musical separation and connection do not always agree with the logical or syntactical.

The above-named distinction, which is obvious enough, has been adopted, as the basis of the accentual system, by most modern scholars. It did not, however, commend itself, as such, to Rabbinical writers on the accents, though, of course, they were aware of its existence. Ben-Asher[4] tells us of *conjunctive* accents (מחברים) and their opposites. In Man. du Lect. 71. 15, we read of an accent that

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[1] This is the name used e. g. in the Arabic text of Ben-Bil‘am.

[2] The word properly meant the notes produced by *striking* the lyre or other stringed instrument, and then came to be used for musical notes generally.

[3] It is to be noted that *every word* in the text has its accent, either pausal or non-pausal. The only exception is, that two or more words united by the hyphen, called Maqqeph, were regarded for the purposes of accentuation as constituting a *single* word. Thus כָּל־אַפְסֵי־אָרֶץ, Ps. xxii. 28, has only one accent, not three.

[4] Dikd. hat. 16. 7.   Comp. מפסיק 28. 13.

makes a pause (פּוֹסֵק), and of another that *joins* word to word (מַחְבִּיר זוּ לָזוּ). Whilst Moses Qimchi[5] gives us the lists of the *pausal* (ט׳ מַפְסִיקִים) and *non-pausal* accents (ט׳ שֶׁאֵינָם מַפְסִיקִים)[6]. But such notices are few and far between. Ben-Bil., in his formal treatise on the poetical accents, alludes only once, and that incidentally (8. 11), to this distinction. On the other hand, the principle, which lay at the foundation of the Rabbinical division of the accents, was the *weakness or strength, the dependence or independence*, of the modulations. Those accents, which could not stand alone, but only prepared the way for, and found their complete expression in, a final and fuller modulation, were called מְשָׁרְתִים, *servi*. Whilst the accents in which they merged, and on which they were clearly dependent, were regarded as the leading, ruling accents. These latter had not only a fuller and stronger modulation, which gave the tone to the melody of the verse, but they could occupy an independent position, could stand alone, with their modulation complete in itself. Hence the high-sounding title, by which they were distinguished, of מְלָכִים, Kings, or שָׂרִים, Princes[7]. This distinction is, however, insufficient, because it furnishes no indication of—what is to us the most important matter—the relation of the מְלָכִים to one another. Hence many modern writers have adopted the division of these accents into the several grades of Emperors, Kings, Dukes, Counts, etc.[8], to represent their relative pausal value and dependence one on the other. But this fanciful division we may also dispense with. I shall give hereafter the classification I suggest instead. The only title of those named above which I propose to retain is that of מְשָׁרְתִים, *servi*, a useful *terminus technicus*, as marking the *subordinate* position of the conjunctive accents.

Divided into the two classes above-named, the accents, with their usual names[9] and signs, are as follows :—

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[5] מהלך 11ᵃ, ed. Hamb. 1785.

[6] Comp. Michlol 89ᵃ, ed. Fürth.

[7] The term טְעָמִים properly belongs to both these classes, but is often applied, κατ᾽ ἐξοχήν, to the latter, as playing the more important part in the verse. In Greek Church music we have ἦχοι κύριοι, and τόνοι δεσπόζοντες, even ἡ διαφορὰ κατὰ διάζευξιν καὶ συναφήν (Tzetzes, ib. p. 56), but all in quite a different sense.

[8] First proposed by Sam. Bohlius, in his Scrutinium S. S. ex accentibus, 1636.

[9] The *names* of the accents, as handed down to us by the Jews of the Middle Ages, vary considerably, apparently according to the schools (of Tiberias, Jerusalem, etc.) in which they originated. Some of those given above are of more recent date. I have retained them, as they have become current amongst us, and it seemed better to avoid the confusion which would be caused by reverting to the older names. The *form* of the names is in some cases Aramaic, in others Hebrew. The *meanings* may be traced (see below) to their figure, position, or musical or pausal value.

I. Pausal, or Disjunctive Accents.

1. — Silluq (סִלּוּק), as in . . . . . דָּבָר
2. — Olév'yored (עוֹלֶה וְיוֹרֵד), as in . . . דָּבָר
3. — Athnach (אַתְנָח), as in . . . . . דָּבָר
4. α — Great R'bhîa (רְבִיעַ גָּדוֹל), as in . . דָּבָּר
    β — Little R'bhîa (רְבִיעַ קָטוֹן)[10], as in . . דָּבָּר
5. — R'bhîa mugrash (רְבִיעַ מֻגְרָשׁ), as in . . דָּבָּר
6. — Ṣinnor (צִנּוֹר), *postpositive*, as in . . . דָּבָּר
7. — D'chî (דְּחִי), *prepositive*, as in . . . דָּבָר
8. — Pazer (פָּזֵר), as in . . . . . . דָּבָר
9. — Great Shalshéleth (שַׁלְשֶׁלֶת גְּדוֹלָה), as in . דָּבָר׀
10. α — Azla l'garmeh (אַזְלָא לְגַרְמֵהּ), as in . . דָּבָר׀
    β — M'huppakh l'garmeh (מְהֻפָּךְ לְגַרְמֵהּ) . . דָּבָר׀

II. Non-pausal, or Conjunctive Accents (*Servi*).

1. — Mer'kha (מֵירְכָא), as in . . . . . דָּבָר
2. — Tarcha (טַרְחָא) . . . . . . דָּבָר
3. — Azla (אַזְלָא), as in . . . . . דָּבָּר
4. — Munach (מוּנָח) . . . . . . דָּבָר
5. — Illuy (עִלּוּי) . . . . . . דָּבָּר
6. — M'huppakh (מְהֻפָּךְ), as in . . . . דָּבָר
7. — Galgal (גַּלְגַּל), as in . . . . . דָּבָר
8. — Little Shalshéleth (שַׁלְשֶׁלֶת קְטַנָּה), as in . דָּבָר
9. — Sinnorîth (צִנּוֹרִית), *pretonic*, as in . . . דָּבָר

The signs fall generally on the tone-syllable. The only
exceptions are D'chî, Ṣinnor, and Ṣinnorîth, on which see below.
Where there are two signs, the *second* marks the tone.

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[10] Little R'bhîa is distinguished by its *position*, which is always immediately before
Olév'yored. Anywhere else in the verse the accent will be Great R'bhîa.

The semantik, represented above, must strike one as being of a very simple character. And it becomes still more simple when we revert to the earliest and original forms. The elements into which it then readily resolves itself are the *point*, the *straight line*, and (in one case) the *curved line*.

From these elements the Greek grammarians derived their system of accentuation and interpunction; and to the same elements may be referred the musical notation of both the Greek and Latin Churches of the Middle Ages [12].

REMARKS ON THE SEVERAL ACCENTS [13].

I. 1. סִלּוּק signifies 'cessation, close,' i. e. of the melody. Its sign is a perpendicular stroke [14] below the tone-syllable of the word. Ben-Asher's name is חֲזָר [15].

The term סוֹף פָּסוּק, which is often used for Silluq, refers properly to the two points which mark the 'end of the verse,' but which have nothing to do (as their position alone shews) with the present system of accentuation [16]. As they always however immediately follow Silluq they became identified with it.

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[12] For the former, see Tzetzes, ib., p. 129; for the latter, Coussemaker, Histoire de l'Harmonie au Moyen Age, p. 158.

[13] In these remarks, I have occasion to refer to lists of the accents found in the following MSS.:

Vat. 25.—In the Vatican Library (? 14th century).

Cas.—H. III. 13 in the Casanatensian Library, Rome (A. D. 1466).

De R. 333 and 1016.—Two of De Rossi's MSS., now in the Royal Library at Parma (A. D. 1392 and ? 14th century).

Ox. 125.—In the Bodleian Library, Oxford (? 14th century).

Pet. 123.—In the St. Petersburg Imperial Library (? 16th century).

(This last is the list referred to by Pinsker, Einleitung etc., p. 44.)

Ben-Asher's names of the accents I have taken from Dikduke ha-tᵉamim, p. 20; Chayyug's, from Nutt's edition of הנקוד 'ס, p. 129 (this part of the work is not, however, by Chayyug himself; see Nutt's remarks, p. xii); Eliezer Provenzale's, from a list, printed by him at the end of בשם קדמון, A. D. 1596 (a copy of this rare book is in the British Museum); and Lombroso's, from his edition of the Bible, A. D. 1639, p. 348.

Cod. Bab. is the famous MS. of the Prophets with the Babylonian accentuation (A. D. 916), photo-lithographed 1875.

[14] This stroke is often used (as we shall see) to indicate a pause.

[15] Apparently חָזַר, 'returning,' 'recurring.' Whatever other accent fails (and they all fail in their turn) Silluq never does.

[16] These two points (or strokes, Dikd. hat. 18. 5) seem to be the relics of an earlier and simpler notation, in which a single point (or stroke) marked the cæsura at Athnach, and *two* the close of the verse. (So in Armenian, a sentence is divided by a single point, and closed by a double point; and in Sanskrit the half-verse is marked by a single stroke, the end of the verse by a double stroke.) When the

2. עוֹלֶה וְיוֹרֵד, so named from its 'ascending and descending' modu-
lation (see chapter on Olév'yored). It is represented (in our texts) by
a sign, like M'huppakh, *above*[17], and *before* the tone-syllable, and by a
second, like Mer'kha, *below, with* the tone-syllable. The name I found
in Vat. 25, Cas., and De R. 333, 1016. It is also used by El. Prov., Lom-
broso, and later writers on the accents. Ben-Asher's name is סֶלֶק,
'ascending.'

Rabbinical writers generally regard this accent as dependent on,
because it always follows, R'bhia or Zarqa, and have no other name
for it than רודפי הרביע and רודפי הזרקא[18]! The name used by most
Christian writers, *Merca Mahpachatum*, is altogether false. Ben-Bil.
(8. 11) has long ago warned us that we have nothing to do here with
Mer'kha. The lower sign in MSS. is just like the Silluq-sign, and
designates Olév'yored as a pausal accent.

3. אַתְנַחְתָּא, אַתְנַחְתָּא, or אֶתְנַח[19].
The name (Aram.) is derived from the inf. Aphel of תְּנַח[20], secondary
form of נוּחַ, Properly it would mean 'the causing to rest;' then
abstr. for concr. (comp. אַזְכָּרָה in Heb.), 'what causes to rest or
pause[21].' Ben-Asher has טָרֵף, 'breaking off;' Vat. 25, Cas., De R.
333, 1016, and El. Prov. חוֹנֶה, 'encamping,'=resting.

The form, as it occurs in Cod. Bab. (our oldest Cod.), is ̅ᴧ, which,
by rounding off the angle, became ̅ᴖ, and then ̲ᴧ, as we find it in
our printed texts.

present accent-signs were introduced, the two points were retained, as serving to
mark clearly the limit between two consecutive verses, and then the simple stroke
below was deemed sufficient for Silluq. Otherwise (as it seems to me) we should
certainly have had a more prominent sign for this, the chief accent of the verse.

[17] Sometimes I have found, as in Ox. 15 and in Br. Mus. 1, a sign like Şinnorith
for M'huppakh.

[18] According to them, it belongs neither to the מְלָכִים nor to the מְשָׁרְתִים,—not
to the former because it is a *dependent* accent, and not to the latter because its
word *stands apart* from the word following (as is seen by the Dagesh after a vowel).
And so it is left out in the cold! They treated S'golta in the same way, in the prose
accentuation.

[19] The vocalization, with Pathach in the first syllable, is unquestionably the
traditional one. I have found it in Vat. 25, Cas., and Pet. 123, and in the
Spanish and Italian Zarqa-lists. The German Jews alone, I believe, pronounce
אָתְנַחְתָּא.

[20] This form occurs (as my friend Dr. Baer has pointed out to me) in the Talmud,
Erubin 53[a]: בני יהודה דדייקי לישנא ומתנחי להו סימנא (or סימני) נתקיימא
תורתם בידם, 'the Jews, who are accurate in their speech, and set signs for them-
selves, their Law is established in their hand.'

[21] A similar *nom. verb.* is אַתְחַלְתָּא, 'beginning,' from תחל (Root, חלל). Müller,
in his recent edition of Masechet Sopherim, p. 173, explains את:ח as meaning 'sign
of rest' (אות=אח). But such a form is, I believe, without analogy; and certainly
one would expect, instead of נה, נחת or נוח.

The original form was (as it seems to me) —, a compound sign made up of Silluq and Ṭiphcha. This composition (like the mixing of wine with water) represents Athnach as an intermediate accent, neither so strong as the former, nor so weak as the latter (comp. ⁊ end). An exact parallel is furnished by the Syriac accentuation, where Tachtaya (=Athnach) •— is derived from the union of Pasûqa (=Silluq) and Samka (=Tiphcha). The origin of the sign was after a time forgotten, and the perpendicular stroke became inclined to the left, just, as is often the case (in MSS.) with Silluq itself.

4. רְבִיעַ is represented by a point placed over the tone-syllable of the word. It is also called מֵישֵׁב[22]. This latter name, ('settled, fixed,') is used technically to indicate a 'sustained' note[23]. The name R'bhîa therefore, 'resting,' (from Aram. רְבַע=Heb. רָבַץ,) refers probably not to the *pause*, but to the *modulation* of the voice, as 'resting, dwelling' on one and the same note[24], neither ascending nor descending in the scale[25]. Ben-Asher's name is תֵּקֶף, 'strong, firm,'=מֵישֵׁב.

The R'bhîa-sign represents two accents—בִּשְׁנֵי דְּרָכִים מְתַקֵּף (Ben-Asher),—which, however, are readily distinguished by their *position*. The ancients, and most modern writers on the accents, make no distinction (as far as name is concerned) between the two R'bhîas. Lombroso was the first to propose the title רְבִיעַ נָּדוֹל. That of רְבִיעַ קָטוֹן was added by the author of שערי נעימה (1765), whom Heidenheim and Baer have followed. This simple and necessary distinction I have also adopted.

So the Eastern Syrians, who had the same sign (a point above the word) for two different accents, distinguished between them, as ܡܥܠܝܢܐ ܪܒܐ and ܡܥܠܝܢܐ ܙܥܪܐ ('Great' and 'Little' M'zî'ana)[26].

5. There is a third accent, marked by the same sign as R'bhîa, but distinguished from it by a stroke (in MSS. a straight line) over the first letter and on its right hand, thus דָּבָ֜ר. As this stroke resembles the Géresh-sign of the prose accentuation, the accent has been called רְבִיעַ מֻגְרָשׁ, *R'bhîa Gereshatum*. This is, however, quite a modern name (first employed by Lombroso), and quite inappropriate, for

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[22] This name I found in Vat. 25, Cas., and De R. 333, 1016. It is also used by El. Prov.

[23] See Man. du Lect. 87. 6, ולשון מיושב שהמלה תצא בו בנעימה מיושבת לא למעלה ולא למטה.

[24] That this note was a *high* note, we learn from Chayyuǵ, p. 129. 1.

[25] The name רביע is sometimes explained as *punctum quadratum*. But this form is not found in MSS., and where it occurs in printed texts is simply due to the fancy of editors.

[26] See Bar-Hebræus on Syriac Accents (Phillips' edition), p. 50, and Bar-Zu'bî (Martin's edition), p. 18.

Géresh is altogether unknown in the accentuation of the three books[27].
Rabbinical writers term our accent מַפְּחָא, because it occupies the same
position before Silluq, as Ṭiphcha does in the prose accentuation.   Nay
more, the stroke over the first letter is, no doubt, *the Ṭiphcha-sign
itself*, transferred from below[28] (where there is no longer any place for
it, as this sign *below* is, in the three books, used for quite a different
accent).   The placing of the two signs *apart* seems to indicate that
each had its own modulation, although the intonation of the word was
always with the second sign[29].

   This accent appears only before Silluq.   Ben-Asher calls it גֶּזֶר,
'cutting off;' and certainly no accent 'cuts off,' so often and so
abruptly, the word on which it falls from the following word (e. g.
חִשְּׁבֵי רָעָתִי: Ps. xxxv. 4); and *that*, because there is a musical necessity
for its presence before Silluq.

   6. צִנּוֹר, צִנּוֹרִי, or זַרְקָא.   The form of this accent seems to point to a
winding, meandering note; *circumflexione vocis gaudebat* (as an old
writer says)[30].   Its *name* was taken from its *form*, which was likened
to the meandering of a 'canal,' or 'water-channel[31],' such as were
common in the East.   Ben-Asher calls it מֶתַח, 'drawing out,' because
of its long-drawn form or tone.   The former is very conspicuous in
many MSS.

   As regards *position*, it is (what is called) a *postpositive* accent (made
so, to distinguish it from Ṣinnorith, which has the same form, but
occurs at the beginning, or in the middle of the word, see p. 22).   In
correct MSS., when the tone falls on the penultimate, it is (at least, in
all doubtful cases) *repeated*, to mark the tone and prevent the possi-
bility of a mistake in the chanting, thus : בָּטַחְתִּי, בָּאָרֶץ.

   7. דְּחִי is the Ṭiphcha which precedes Athnach in the prose accentu-
ation, transferred to the first letter, and made *prepositive*.   (It was
made so, to distinguish it from the conjunctive Ṭarcha, which has the
same form, but is placed under the *tone-syllable* of the word; see

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[27] It has, however, become established among us, and I do not propose to change
it.   A suitable name (as it seems to me) would be רְבִיעַ מְרֻבָּב, 'compound R.'

[28] Just as R'bhia is transferred from *above*, in the prose accentuation, to form with
Mer'kha the accent T'bhîr.

[29] Where the tone falls on the first letter, the two signs come together, as
הֵמּוּ, מֵי.   But this would not prevent the double modulation, as the Masora to
Gen. v. 29 shews.   Where two words are united by Maqqeph, both signs fall on the
second word, as עַל־צִוֹּן.   In practice, the one or other of these signs is often
dropped, through the carelessness of punctators and editors.

[30] Like the *Sinuosum* of the Latin neumes.   (See Helmore, Plain-song, p. 6.)

[31] צִנּוֹר is used in this sense in the Talmud, and probably זַרְקָא had the same
meaning.   I do not find it (as Heidenheim, Mishp. hat. p. 6, states) in Chaldee;
but in Arabic زُقَّة signifies 'rigole, saignée.'   (See Dozy, Supplément aux Dic-
tionnaires Arabes.)

p. 20)[32]. It is represented by a straight line, inclining to the right, and is, in many MSS., *repeated* when the tone falls elsewhere than on the first syllable, and there might be a doubt as to its position, thus, עוּרָה ,גְּמַלְתִּי[33].

There are few accents that can boast of so many names. As representative of the prose Ṭiphcha, it is still, by some writers, named Tiphcha, or *Tiphcha præpositivum*. טַרְחָא and דְּחִי are synonyms of the prose Ṭiphcha[34]; hence Moses Qimchi and others have named it טַרְחָא[35]; Lombroso and those who follow him, דְּחִי. By Rabbinical writers generally it is known as יְתִיב, 'stationary, pausal[36],' in contradistinction to the *conjunctive* accent of the same form. Vat. 25, De R. 333, 1016, and El. Prov. name it יְמָנִית, from its position on the *right hand* of the word. In many MSS. I have found it, to my surprise, marked like the prose accent תְּבִיר, and Cas. *names* it so. This sign— as made up of R'bhîa and Mer'kha—would represent it as an intermediate accent, neither so strong as the former, nor so weak as the latter[37] (all three, as we shall see, appear regularly before Athnach). With this form it ceases to be *prepositive*.

8. פָּזֵר derives its name from its modulation, הוּא הַקּוֹל יְפֻזַּר (Man. du Lect. 73. 23). It was a 'shake' or 'trill.' Hence it is named in Cas., De R. 333, 1016, and by El. Prov. מַרְעִיד, 'making to tremble.' Similarly, in Greek church music the trill was designated τρομικόν. Ben-Asher calls it נֵצָ, 'conspicuous,' 'clear,' in reference, no doubt, to its sharply-defined tone.

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[32] When two words are united by Maqqeph, D'chî is placed before the first letter of the *second* word, thus : שִׁבְמֵי־יָה ,בְּכָל־לִיְלָה.

[33] Baer (following Ben-Bil. 6, below) makes the second sign here Métheg. MSS. vary. The Métheg-sign has the advantage of preventing confusion with Ṭarcha, see the ex. p. 32.

[34] For Ṭarcha this is well known. For D'chî see Chayyug̓ 127. 1, and a list at the end of the first Bomberg Bible. דְּחִי properly signifies ' thrust back,' in reference to the backward inclination of the sign. In Pinsker, p. 43, this accent is called in Arabic دَفْع, 'thrusting back,' viz. its sign. The name דְּחִי is appropriate enough for us, seeing that the sign is ' thrust back' from its proper position on the tone-syllable to the first letter of the word.

[35] The name is found first so used in Dikd. hat. 26. 5. But in his list of the accents of the three books, Ben-Asher calls this accent תֶּרֶץ, apparently because of its *straight, undeviating* course. It is always the forerunner of Athnach (or of Athnach's representative), whereas the other pausal accents *vary* in their sequence.

[36] So in the prose accentuation Y'thîbh is 'stationary, pausal,' in opposition to the conjunctive M'huppakh, and so also Pashṭa iṣ often (e. g. in Man. du Lect. 76. 9) called יְתִיב, in opposition to אָזְלָא, ' going on,' not pausing.

[37] The same explanation applies to תְּבִיר in the Prose Books. See Derenbourg's note, Man. du Lect. 219.

To explain the *form*, we must go back to the prose system, where it occurs constantly as a somewhat greater pause, in the same clause with Géresh. Luzzatto[39] regards it as a mere substitute for Géresh. However that may be, I do not doubt that its *form* is derived from Géresh, viz. by the addition of the pausal stroke, thus, ⌐[40], which, with the sharp angle rounded off, becomes the Pazer, ⌐, of our texts[41].

9. ‎שַׁלְשֶׁלֶת‎. This zigzag line represents the musical character of the accent. (Comp. the similar sign sometimes used in modern music for a trill.) Shalshéleth was an *ascending shake* or trill. It belonged to the same class as Pazer. Hence the two are often confounded in MSS., and where Ben-Asher has the one, as in Ps. cxxv. 3, ‎לְמַעַן‎, Ben-Naphtali has the other, ‎לְמַעַן‎ ׀. Hence, too, Shalshéleth is described in Cas., De R. 333, 1016, and by El. Prov. as ‎מַרְעִישׁ‎, a term of the same meaning as that used by them for Pazer above. There must, of course, have been a difference between the two; and, no doubt, Shalshéleth was the more extended and emphatic trill[42]. It occurs far less frequently than Pazer.

Ben-Asher's name for this accent is ‎רְתֵק‎, which has the same meaning as ‎שַׁלְשֶׁלֶת‎, 'chain' (comp. Heb. ‎רַתּוֹק‎ and ‎רְתֻקוֹת‎)[43]. The name 'chain' has by some been referred to the succession of tones, ' in linked sweetness long drawn out,' which characterized this accent,—making it perhaps like the *trillo di catena* of the present day; but see note.

The stroke on the left hand is the pausal sign, Paseq, which distinguishes it as a pausal accent from the conjunctive of the same form and name. Lombroso was the first to apply to these two accents the distinctive titles of ‎גְּדוֹלָה‎ and ‎קְטַנָּה‎.

10 and 11. ‎לְגַרְמֵהּ‎ ׀, 'by itself,' 'independent,'=Heb. ‎לְנַפְשׁוֹ‎. Like Shalshéleth, M'huppakh and Azla become independent pausal accents,

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[39] In Torath emeth, p. 61.

[40] A form still found in some MSS. It must be remembered that the sign for Géresh is properly a *straight line* inclined to the right.

[41] So Zaqeph gadôl ⌐ is from Zaqeph qatôn ⌐, by the addition of the pausal stroke.

[42] Ben-Asher says of it : ‎לֹא בִמְהֵרָה יֻנָּתֵק‎, 'it is not quickly broken off.'

[43] In Cod. Bab. Amos i. 2, we find the original form of the accent. Here the points one above another were taken to represent the several rings of a pendent 'chain,' whence the name Shalshéleth. They were probably originally meant to symbolize the several ascending notes of the trill. It is observable that the *Quilisma*, or trill of the Latin neumes, has also 'the form of several dots hanging one on the other' (Helmore, Plain-song, p. 10). With this form of Shalshéleth may be also compared the Syriac accent ‎ܠܡ‎, 'chain,' with two points, one above the other, ‎ܠ‎ (Zeitschrift für die Kunde des Morgenlandes, i. p. 206), and the vowel-sign R'bhaṣa, with its two points, called also ‎ܠ‎, 'chain' (Merx, Gram. Syr. p. 30).

by the addition of Paseq. Ben-Asher names the former שׁוֹפֵר הָרַב, and Cas. פּוֹנֶה נִרְמֵי. Neither mentions the latter; nor do other Rabbinical writers distinguish between the two. It is convenient, however, to do so (as Heidenheim and Baer have done) by the names of the accents (M'huppakh and Azla) from which they are derived.

II. 1. The usual names of this accent, מֵירְכָא, מַאֲרְכָא, מַאֲרִיךְ, and מֵירְכָא, or מֵרְכָא, are all from the same root (מֵירְכָא like מֵימְרָא and מֵיכְלָא), and indicate it, as *prolonging* the modulation. Comp. the Arabic name in Pinsker, p. 42 مّاد, 'lengthening out,' 'prolonging.' By Ben-Asher it is termed יוֹרֵד, from its *descending* tone: לְמַטָּה טַעֲמוֹ (Dikd. hat. 24. 12). Hence the further Arabic name in Pinsker, p. 43 حَاطَة, 'descending.' In MSS. it is generally represented by a straight line, turning more or less to the left hand.

2. טַרְחָה or טַרְחָא[44], a name first used by M. Qimchi (in Maha̤lakh 11[b]). By the older grammarians (with the exception of Ben-Asher), it is divided into three accents—each, of course, with its own modulation[45]— a sign that it is one of the most important of the conjunctives:

a. מָאִילָה or מָאיְלָא when it occurs before Silluq. Unquestionably the Arabic مَائِلَة, 'inclined[46],' and so written in Pet. 123, מָאִילָה *maylê* (modern Arabic pronunciation), not as it is usually pronounced מְאִילָה. This derivation is confirmed by the name נְטוּיָה[47], 'inclined,' given to this accent in Man. du Lect. 74. 6.

β. דְּחוּיָה when it occurs before Athnach[48]. For the meaning of the term, see D'chî, note 34: (דָּחוּי and נָטוּי are used as synonyms, Ps. lxii. 4.)

γ. שׁוֹכֵב when it occurs before R'bhîa mugrash. שׁוֹכֵב is *recumbens*, *se inclinans*=נְטוּיָה above[49].

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[44] A synonym of the pausal Ṭiphcha in the prose accentuation (derived from טָרַח, *laboravit*, 'labouring, heavy, slow'), but here applied to a *conjunctive* accent. Yet the name is perhaps not so inappropriate, for the employment of the *sign* seems to imply a similar *slow* modulation.

[45] So in the prose system, Munach, Illuy, and M'kharbel have all the same sign, but different modulations. Ben-Bil. (Oxford MS.) has the following remark on the intonation of two of the above accents: הדחויה יציאתה בכובד ושוכב יוצא רפה בלא כובד, i. e. the enunciation of D. was *pesante*, that of Sh. *leggiero.* But if the intonation before Athnach was *pesante*, much more (we may be sure) must it have been so before Silluq.

[46] See Man. du Lect. 96, Derenbourg's note. Even in the old MS., Cod. Bab., I find a form derived from the Arabic, מסלסלין, Masora to Amos i. 2.

[47] נטויה refers to the *sign*, not to the *tone*, as is clear from the expression נטויה לאחור, 'inclined backwards,' 77. 19.

[48] Or before R'bhîa mugrash, when it takes the place of Athnach.

[49] Derenbourg, in Man. du Lect. 74. 6, has made the sign of שׁוֹכֵב like Galgal, but in the original MS. it is שׁוּכָב, i. e. שׁוֹכֵב; the double accentuation, with Mer'kha

The sign of these accents is (in MSS.) a straight line, inclined to the right, and *under the tone-syllable*. D'chî has the same form, but is distinguished from them by being always placed outside the word before the first consonant. Ben-Asher, like ourselves, has only one name for the three accents, בֵּין, which points to the position *between* the letters of the word, as דְּבָֽר. El. Prov. and other moderns employ the name Ṭiphcha, since the form and position is the same as that of Ṭiphcha, in the prose accentuation.

3. אַזְלָא, a name taken from the prose accentuation, and first employed by Lombroso. (On its meaning see note 36.) The older writers call it simply מַקֵּל (Ox. 125 עצא, i. e. عَصَا), ' rod, stroke[50];' Ben-Asher מְעֵלֶּה, from its ascending tone[51].

Its sign is a straight line, inclined to the left, over the tone-syllable.

The next three accents belong to the Shophar-class, so called because of their fancied resemblance to the שׁוֹפָר, ' trumpet,' used by the Jews on certain festival days[52].

4. שׁוֹפָר מוּנָח. The form is two lines, inclined at a right (in MSS. often an acute) angle to one another, and placed *under* the tone-syllable. The name here given is that adopted by most writers. Chayyug̒ has שׁוֹפָר נַחַת[53], 'Shophar of rest' (=מוּנָח). Lombroso, and others since his time, make it הוֹלֵךְ שׁ׳, the name of the prose Munach in the Spanish Zarqa-list. Often it is מוּנָח מִלְּמַטָּה, *Munach inferius*, to distinguish it from the following sign. Sometimes, as the leading representative of the Shophar-class, it is called simply שׁוֹפָר[54].

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and Ṭarcha, pointing to the *variations in MSS.;* some, with Ben-Naphtali, having Mer'kha, and others, with Ben-Asher, Ṭarcha. In Chayyug̒'s list, and in Ox. 125, we meet with the strange names תלישא רבה and תלישא זעירה ('Great and Little T'lisha') for α and γ (β and γ), a lame attempt (as it would seem) to introduce the prose nomenclature into our accentuation.

[50] Comp. ῥάβδος, *virgula*, as used by Greek grammarians (Osann, Anecdotum Romanum, p. 133), and the *virga* or *virgula* of the Latin neumes (Helmore, Plainsong, p. 4). In the musical notation of the Greek Church this sign was called κέντημα, ' goad' (Christ and Paranikas, Anthologia Græca, p. cxxv), the דָּרְבָּן of Man. du Lect. 90. 1.

[51] Dikd. haṭ. 22. 9.

[52] This trumpet (as I have seen it) is made of a straight (flattened) horn, somewhat more than a foot in length, turned up a few inches at the end. A good representation may be seen in Stainer's Music of the Bible, fig. 75, p. 127.

[53] For so, no doubt, we must point, not with Hupfeld, נוֹחַת, ' descending.' In Ox. 125 we have the Arabic name שופר וצע, where وَضْع, *positio, depositio*, is evidently the rendering of נַחַת.

[54] In Cas. and De R. 333 occurs the name קַלְקֵל; according to Chayyug̒ 128. 15 a synonym of מְכַרְבֵּל. But there is no reason for the introduction of מְכַרְבֵּל here ! El.

But the correct designation of this accent is, no doubt, that used by Ben-Bil. and those who follow him, שׁוֹפָר עִלּוּי[55], a name given it because of its *ascending* tone[56], answering to that of the accent of the same name in the prose system[57]; whereas מוּנַח implies an *equal*, *sustained* tone (לֹא לְמַעְלָה וְלֹא לְמַטָּה)[58]. Ben-Asher has a similar name, עוֹלֶה, 'ascending.' These fine musical distinctions have, however, no meaning for us. I have therefore retained the common name Munach, and then the name עִלּוּי will be employed for the following accent.

5. שׁוֹפָר עִלּוּי. This name is convenient enough for us, as descriptive of the position of the accent, *above* the tone-syllable of the word. It was first used (I believe) by Lombroso. Ben-Asher has a similar name, תּוֹלֶה, 'suspended.' Others use the term מוּנַח מִלְמַעְלָה, *Munach superius*.

But the best authorities introduce us here to a *new* accent (the counterpart of which is not found in the prose system), שׁוֹפָר שָׁבוּר, an accent, the modulation of which (from its name) must have been of a broken character, and was probably a plain shake—shake on one note[59]—the Greek πέττεία. It is easy to see how it might thence get the name (which is found in Man. du Lect. 74. 5) of שׁ' מְפַזֵּן, 'the tripping Shophar' (2 Sam. vi. 16). In this note we have one of the musical refinements of the three books[60].

Prov. (whom Norzi follows) has made confusion worse confounded by changing (as it would seem) this name into גַּלְבַּל !!

[55] In the original Arabic, and in Pet. 123, שׁ' רפע, i. e. رفع, 'Sh. of elevation.'

[56] See Dikd. hat. 24. 12, and Baer's note there.

[57] See Man. du Lect. 87. 5. The name used for עִלּוּי there is מוּרָם.

[58] See Man. du Lect. 87. 5. For מוּנַח we have there מְיוּשָּׁב (a name used also by Chayyug, 128. 24). We thus ascertain the meaning of the term מוּנַח. It is the same as מְיוּשָּׁב, 'settled,' unvarying, in its tone (see above, under R'bhîa).

[59] In Man. du Lect. 102. 4, the term שָׁבוּר is opposed to מְיוּשָׁב, just as, in any dictionary of music, the *vibrato*, or plain shake, is opposed to a pure sustained tone. So Ben-Asher, Dikd. hat. 19. 7, tells us of מוּנַח שׁ', that its modulation is *not broken* (נעימתו בל תופר), in accordance with the preceding note.

[60] In the printed text of Ben-Bil. (taken from the Paris Cod.) we find מונח instead of שבור. So that the strange phenomenon presents itself, of Ben-Bil.'s calling our Munach by the name of Illuy, and *vice versâ*. With regard to Illuy, I have already explained above; and as to Munach, it is simply, in the case before us, a correction of some early copyist, who missed an accent with which he was familiar in the prose accentuation. I say 'an early copyist,' because the correction is already found in Hadassi (A.D. 1148). It is also in the De Rossi Cod. (evidently from the same original as the Par. Cod.) and in the grammatical work of Samuel hanaqdan, Berlin Cat. No. 118. But in the original Arabic of Ben-Bil., and in Ox. 125,

6. שׁוֹפָר מְהֻפָּךְ‎, שׁוֹפֵר מַהְפַּךְ‎ ,שׁ׳‎, or שׁ׳ הָפוּךְ‎. This is the שׁוֹפֵר‎, 'turned round[61],' properly (as in some texts) ⸜. Ben-Asher, Vat. 25, Cas., and others term it פּוֹנֶה‎, which has the same meaning. Ben-Asher's description of the prose M'huppakh shews us that the modulations of the conjunctive accents played no unimportant part in the melody of the verse: 'It first descends, then mounts up, and keeps itself mounted up' (יוֹרֵד וְעוֹלֶה וּמִתְעַלֶּה‎).

7. גַּלְגַּל‎, 'wheel[62];' Ox. 125 הליל כבירה‎[63], i. e. هلال كبيرة‎, 'great new moon,' from its semicircular form. (In the prose list this accent is יֶרַח בֶּן־יוֹמוֹ‎, 'the moon a day old.') In Cas. and De R. 333, 1016, it is named מְנַדְנֵד‎, 'making to tremble,' a designation which must refer to the modulation, similar to that of Pazer, which it immediately precedes.

8. See Shalshéleth among the pausal accents. Little Sh. is of very rare occurrence.

9. צִנּוֹרִית‎—in Ox. 125 צִנּוֹרָה‎—has the same sign as צִנּוֹר‎, but צִנּוֹר‎ is *postpositive*, whereas it is *pretonic*. It occurs only in an open

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and Pet. 123, we have שופר תכסיר‎ (i. e. تكسير‎), *Sh. fractionis = Sh. fractus*; and in the Ox. and Vat. texts of Ben-Bil., and in Simsoní, שבור ׳ש‎. In Cas., De R. 333, 1016, and by El. Prov. the accent is not named. By Chayyug̊ it is called simply שופר‎ (שבור‎ has probably fallen out).

[61] In the Arabic text of Ben-Bil., Ox. 125, and Pet. 123, שופר מקלוב‎, i. e. مقلوب‎, 'turned about.' In the same sense, Greek and Latin grammarians used the terms ἀπεστραμμένος and *aversus*. Thus Ɔ is Σίγμα ἀπεστραμμένον. We even find a sign just like ours, and called by the same name, < *aversa* (C. Suetoni Tranquilli Reliquiæ, p. 140).

[62] But this name and the form do not agree. Here we must once more recur to the prose accentuation. Galgal is there the servus of Pazer gadôl, usually represented by two T'lishas, the original form of which was (for so T'lisha appears in our oldest MS., Cod. Bab.) One of these T'lishas was then taken for the servus, ⸜, as is clear from the name given to the servus in Man. du Lect. 89. 14, *T'lisha q'ṭanna*. The usual name is Galgal. We now understand why Galgal and Pazer, coming together, are described in the Masora as אופן ועגלה‎, 'wheel and waggon,' the single circle representing the wheel, and the double the waggon. By putting the part for the whole, we get the form usual in MSS., ⸜, and with the ornamentation of printed texts, ⸜. But it is questionable whether this particular *form* does not come from ⸜, a form of the servus common enough in MSS., and corresponding to the form ⸜ for Pazer gadôl, which latter is also frequent enough, e. g. all through Man. du Lect. Ben-Asher's name for Galgal is שכל‎, of which nothing can be made. Baer proposes עגול‎, 'round.' I would suggest משכלל=שכלל‎, 'completing.' The wheel *completes* the waggon. The root of this form is used by Ben-Asher, in describing the prose Galgal, 19. 4 : 'A waggon with wheel *complete*' (כלולה‎).

[63] According to the pronunciation in most parts of Syria. See Wallin, Zeitschrift der Deutschen Morgenländischen Gesellschaft, xii. p. 669.

syllable *before* Mer'kha or M'huppakh, e. g. דְָּבָר, דְָּבָר [64]. Ben-Asher names it מְכַלֵא, because it serves as a *complement* to these accents. Yet it had its own modulation, which must, to some extent, have resembled that of Ṣinnor. The form צְנּוֹרִית seems to be the fem. of a *nom. rel.*, like יְמָנִית, p. 17.

On the pausal sign Paseq, which is no accent, for it has no modulation attaching to it, see special chapter.

In the above remarks, I have aimed at bringing together the various names used for the accents, and at explaining them and the corresponding signs. At the same time I have collected the scattered notices, as far as they seemed of an authentic character, relating to the musical character of the accents. The information submitted, although not of much practical value, has a certain literary and historical interest. The investigation could not have been passed over altogether, and having undertaken it, I have sought to make it,—even at the risk of some wearisomeness of detail,—as complete as possible.

The first step towards the accentuation was the arranging of the text in a number of small divisions, called פְּסוּקִים, 'sections[65],' or מִקְרָאוֹת, 'lections.' These are what we call 'verses.' Each of these sections or verses was recited separately, and each is to be regarded in tracing the laws of accentuation as an *independent whole*. Logically, a verse may be closely connected with the one preceding or following it; but musically and accentually no such connection exists. The individual verse is to be taken, and the relation of its accents to one another to be alone considered.

The fundamental tone ('key-note' perhaps we may call it) of the verse was furnished by the end-accent, Silluq. This was the only *constant* musical element; in other words, Silluq is the only accent that never fails. The other accents vary in character and number, according to musical laws which we have to determine. This is the task that lies before us in the following chapters.

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[64] Two words joined by Maqqeph are regarded for the purposes of accentuation as *one* word. If, now, Ṣinnorith falls on the first of two such words, the Maqqeph is dropped; thus, כִּי־הוּא for כִּי־הוּא. Ṣinnorith joins the words so closely together, that Maqqeph is no longer needed.

[65] פָּסוּק, 'cut off,' 'a segment, section.' These sections are mentioned in both the Mishna and Talmud, and in Kiddushin 30ᵃ, the number of them is given for certain books.

CHAPTER III.

THE DICHOTOMY.

ONE of the distinguishing characteristics of the Hebrew verse is what has been termed its DICHOTOMY.

As I use the term in the present chapter, I would be understood to mean that every verse in the three books is divided by a cæsura into *two* parts.

The lengths of these parts, and the accents that mark the cæsura, vary in different verses, but *the cæsura itself cannot fail.*

In the present chapter we have to determine—

First, the *position* of this cæsura, or chief musical division of the verse ; and secondly, the *notation* that is employed to mark it.

I. Our main guide to the dichotomy of the verse will be the *parallelismus membrorum*, the characteristic of poetry, and of the higher style generally, in Hebrew composition.

1. In such simple cases as the following, it will be seen at once that the dichotomy can come nowhere else than between the members of the parallelism.

a. Synonymous parallelism :

> Jehovah, rebuke me not in thine anger, |
>> Neither chasten me in thy hot displeasure (Ps. vi. 1).
> If thine enemy hunger, give him bread to eat, |
>> And if he thirst, give him water to drink (Prov. xxv. 21).

b. Antithetic parallelism :

> There is that giveth himself out as rich, with nothing at all, |
>> There is that giveth himself out as poor, with much wealth (Prov. xiii. 7).
> A soft answer turneth away wrath, |
>> But a grievous word bringeth up anger (Prov. xv. 1).

2. But the parallelism is far from being always so exact as in these examples.   Indeed, such verses would soon become wearisome by their monotony.   The poets therefore allow themselves the utmost liberty in varying the form of the parallelism[1].

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[1] I confine myself in what follows to examples of synonymous parallelism.   The *principle* is all that it is necessary to establish.

The perpendicular line used above is, I need hardly say, meant to indicate the *position* of the dichotomy.

1. Sometimes it is *loose* and *general :*

> But in Jehovah's law is his delight, |
> And in His law doth he meditate day and night (Ps. i. 2).

The precepts of Jehovah are right, rejoicing the heart ; |
The commandment of Jehovah is pure, enlightening the eyes (Ps. xix. 9).

2. Still more frequently it is *limited* and *partial :*

a. So an accessory part may appear in the *second* member, e.g.

And Jehovah helpeth them, and rescueth them ; |
He rescueth them from the wicked and saveth them, because they trust in Him (Ps. xxxvii. 40).

Comp. Ps. xviii. 51; xxi. 12 ; xxvii. 11; cxli. 8.

β. But it is much more common in the *first*. Indeed, the *main idea* of the verse (and this it is important to notice) is often given in the first member, and the second member merely echoes *a part* —a word only, it may be—of the first, which it may, or may not, expand or add to :

> Ask of me, and I will give thee the heathen as thine inheritance, |
> And as thy possession the ends of the earth (Ps. ii. 8).

> Life he asked of thee ; thou hast given it to him, |
> Length of days for ever and ever (Ps. xxi. 5).

> Cast it on Jehovah ; let Him deliver him, |
> Let Him rescue him, seeing He hath pleasure in him (Ps. xxii. 9).

Comp. Ps. ix. 18; xviii. 8 and 12 (חֹשֶׁךְ); xxviii. 2; xxxi. 20; cxv. 14; cxxxv. 12; cxl. 13; Prov. i. 33; Job xx. 4; xxxvi. 5.

Such cases often come (as the examples given above shew) under C, p. 6. The verse is divided to exhibit the parallelism, and the logical division has to give way.

Some peculiar cases of partial parallelism must be here noticed.

γ. When two parallel expressions follow one another in the course of a continuous construction (*progressive parallelism* this has been termed) they are often separated by the cæsura, so as to produce *parallelismus membrorum*. Such cases come also under C, p. 6; but here it is the *syntactical*, more frequently than the logical division, which is passed over.

> The splendour of the glory of thy majesty, |
> And thy wondrous works,—will I consider (Ps. cxlv. 5).

E

> As I have seen, those who plough iniquity, |
>   And sow trouble,—reap it (Job iv. 8).
>
> Therefore I came out, to meet thee, |
>   To seek thy face,—and have found thee (Prov. vii. 15).
>
> There is no wisdom, and no understanding, |
>   And no counsel,—against Jehovah (Prov. xxi. 30).

The other passages that come under this head are (as far as I have noted): Ps. xvi. 3; l. 4; lxvi. 14; lxxv. 7[2]; xc. 2; cvi. 37[3]; cvii. 17; cxxxix. 20; Prov. iii. 2; vii. 6, 12; viii. 2, 3, 25; xvi. 30; xxv. 3; xxx. 32; Job iv. 10; v. 15; xi. 10; xx. 17; xxxii. 8; xxxvii. 13.

δ. In a few instances, words occurring in the first part of the verse are *repeated,* for the sake of effect, before the grammatical construction is completed. Here there is necessarily a pause before the repetition, and so a suitable place is found for the dichotomy:

> How long shall the wicked, O Jehovah, |
>   How long shall the wicked—triumph? (Ps. xciv. 3).

And so in Ps. xxix. 1[4]; lxxxix. 52; xciv. 1; xcvi. 7; cxiii. 1; and Job xviii. 13. Ps. lxx. 2 is similar.

3. Where the verse consists of three members, two of which exhibit parallelism, but the third contains a different idea, we should expect the dichotomy to come either after or before the parallelism, and this we find to be generally the case, e. g.

α. When the parallelism *precedes* :

> On thee have I stayed myself from the womb,
> From my mother's bowels, thou art my sufficiency ; |
>   Of thee is my praise continually (Ps. lxxi. 6).
>
> Hear, O my people, and I will speak ;
> O Israel, and I will testify against thee: |
>   God, thy God, am I (Ps. l. 7).

Comp. Ps. xxiv. 7; xxxix. 6; xl. 10; liv. 5; lv. 16; &c.

But here a certain amount of liberty is claimed. Sometimes the division comes *between* the members of the parallelism :

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[2] Correcting the last part of the verse, thus : וְלֹא מִפִּדְבַּר הָרִים with the following Codd., B. M. 2 ; Cam. 13 ; De R. 732 ; Par. 80 ; Ber. 17, 51 ; &c.

[3] Pointing אֶת־בְּנֵיהֶם with Ox. 15, 17, 72 ; Erf. 1, 3 ; &c.

[4] Leaving out the superscription.

> For he shall hide me in his tabernacle, in the day of evil, |
> He shall conceal me in the concealment of his tent,
> > On a rock shall he exalt me (Ps. xxvii. 5).
>
> Jehovah reigneth, hath robed himself with majesty, |
> Jehovah hath robed, hath girt himself with strength,
> > The world also standeth fast, doth not move (Ps. xciii. 1).

Comp. Ps. xxxvii. 5; lxix. 5; cxvi. 16; and cxliii. 12[5].

In such instances, attention seems to be drawn to the close connection between the idea contained in the parallelism, and the new idea introduced by the third member. Thus, in Ps. xxvii. 5, 'He shall hide me in his tent, where I shall be safe as on a rock above the reach of mine enemies;' and in xciii. 1, 'Jehovah hath put on his might and majesty, and order is, in consequence, once more established in the world[6].' We have here merely instances of what we have already seen in a simpler form above, viz. of parallelism, *with addition in the second member*. This is a recognised principle in Hebrew verse, and need not occasion any difficulty. Such an addition often comes in, with marked effect, at the close of the verse.

b. Again, when the parallelism *follows*, it is generally marked off by the dichotomy, e. g.

> I will exult and rejoice in thy mercy, |
> > That thou hast seen my affliction,
> > Hast regarded the distresses of my soul (Ps. xxxi. 8).
>
> Thou wilt make me know the path of life; |
> > Fulness of joys is with thy presence,
> > Pleasures in thy right hand for evermore (Ps. xvi. 11).

Comp. Ps. xxiv. 8; xxxv. 10; lxvii. 5; lxxviii. 21, 50; &c.

But here, as before, and apparently for the same reason, *mutatis mutandis*, the dichotomy sometimes appears *between* the members of the parallelism:

> Yea! though I walk through the valley of the shadow of death, I will fear no evil,
> For thou art with me, |
> Thy rod and thy staff—they comfort me (Ps. xxiii. 4).
>
> > Cause me to go in thy truth, and teach me,
> > For thou art the God of my salvation, |
> > In thee have I hoped all the day long (Ps. xxv. 5).

Comp. Ps. iii. 8; iv. 3; vi. 7; vii. 6; xiii. 6; xxvii. 6; xxxviii. 13; xcv. 10; cxlviii. 13; Job ix. 21.

It is unnecessary therefore to propose—as commentators, who have failed to notice this peculiarity in the division of the verse, sometimes do propose[7]—to shift back the cæsura to the early part of the verse, so

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[5] So also Is. liv. 1.

[6] That such is the connection of ideas may be seen by comparing xcvi. 10.

[7] E. g. Hupf. and Hitz. in Ps. xiii. 6, and Hupf. in xxv. 5. But, to be consistent, we must make the same change in cases like Ps. xii. 2; xxx. 2; lxviii. 2; and xcvii. 1; where, however, neither Hupf. nor Hitz. have thought of suggesting it.

as to make the musical agree with the logical pause. In reality, we have here merely instances of that *partial* parallelism, which we noticed on a smaller scale, under 2, 2 β. The sentiment of the verse is first given, and then comes an echo (as it were) of the *concluding words* of that sentiment. This too is an established principle of the Hebrew versification.

4. The verse may admit of division into *three* members, more or less parallel. Here the dichotomy will be found at the close of the first member, and rightly; for this is evidently the leading clause. It gives the sense of the verse, which the other two members merely echo and emphasize:

> Blessed the man, who hath not walked in the counsel of the wicked, |
>> Nor stood in the way of sinners,
>> Nor sat in the seat of scorners! (Ps. i. 1).

And so in Ps. vii. 15; xxviii. 4; lii. 7; cxv. 12; cxxxix. 12; cxl. 6[8]; and Job xxxi. 7.

5. Where the verse consists of two parts, *each* of which contains a parallelism, the dichotomy will of course come at the close of the first part:

>> For my life is spent with grief,
>>> And my years with sighing; |
>> My strength faileth, because of mine iniquity,
>>> And my bones are consumed (Ps. xxxi. 11).

Comp. Ps. ii. 2; xi. 4; xviii. 16; xxx. 6; li. 6; &c.

II. But often *parallelismus membrorum* fails altogether, as a guide to the division of the verse.

1. The main *musical* will then correspond with the main *logical* pause:

>> I will not be afraid of ten thousands of the people, |
>>> Who set themselves against me round about (Ps. iii. 7).

>> And I had said in my confusion:
>> 'I am cut off away from thine eyes.' |
>>> Yet thou didst hear the voice of my supplications,
>>> When I cried unto thee (Ps. xxxi. 23).

Such instances abound in every page[9]. Of course where there

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[8] See *corrigenda*, at the end of this chapter.

[9] Scholars generally, following Bishop Lowth, classify them as instances of *synthetic* parallelism. This classification does not, however, seem to be very suitable: nor could I use it without an explanation and examples, which, for the purpose of the

are two or more logical divisions, of equal strength, in a verse,
e. g. in Prov. xxiii. 29, the accentuators exercised their own
judgment as to the position of the dichotomy.

2. Where no logical pause exists, the position of the dichotomy
will be fixed by what we may call the *syntactical* pause, i. e. the
words will be formed into two groups, according to their con-
nection in sense and construction, and the dichotomy will come
between[10]:

> Yet have I set my King |
>> On Zion, my holy mountain (Ps. ii. 6).

And give back to our neighbours sevenfold into their bosom |
> Their reproach wherewith they have reproached thee, O Lord (Ps. lxxix. 12).

And so in Ps. xxv. 22 ; xxxiii. 14 ; xlviii. 3, 8 ; lxx. 4 ; lxxiv. 6 ;
cxvi. 15 ; cxxi. 4 ; cxxiv. 5.

Exceptional cases, where the dichotomy is not found at the logical
(or syntactical) pause, may be brought under the two following heads :

(1) In the more *musical* accentuation of the three books, there is an
apparent reluctance to place the main dividing accent after the *first*, or
before the *last* word of the verse. In cases where, according to the
logical (or syntactical) division, it would come there, it is generally[11]
moved forwards or backwards to where a convenient resting-place is
found for it. The musical equilibrium is thus better preserved.

(Ps. cii. 8)[12]. שָׁקַ֥דְתִּי וָאֶֽהְיֶ֑ה כְּצִפּ֥וֹר בּוֹדֵ֖ד עַל־גָּֽג׃

(Ps. cxvi. 1). אָהַ֥בְתִּי כִּֽי־יִשְׁמַ֥ע ׀ יְהֹוָ֑ה אֶת־ק֝וֹלִ֗י תַּחֲנוּנָֽי׃

And so in Ps. xlviii. 4 ; lxxii. 20 ; lxxiv. 5 ; cxix. 18 ; and cxxii. 3.

The instances of Athnach drawn *backwards* are :

(Ps. cxix. 20). גָּרְסָ֣ה נַפְשִׁ֣י לְתַאֲבָ֑ה אֶֽל־מִשְׁפָּטֶ֥יךָ בְכָל־עֵֽת׃

(Ps. cxx. 1)[13]. אֶל־יְ֭הֹוָה בַּצָּרָ֣תָה לִּ֑י קָרָ֖אתִי וַֽיַּעֲנֵֽנִי׃

(Ps. xcii. 9). וְאַתָּ֥ה מָר֗וֹם לְעֹלָ֥ם יְהֹוָֽה׃

(Prov. xxi. 4). רוּם־עֵ֭ינַיִם וּרְחַב־לֵ֑ב נִ֖ר רְשָׁעִ֣ים חַטָּֽאת׃

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present investigation, are quite unnecessary. Those who choose to employ it can do
so. The result will be the same.

[10] On the principles which regulate the division in these cases, see chapter IV.

[11] In a few cases, however, where it was considered that the removal would do too
great violence to the logical construction, it does not take place, see p. 33 below.

[12] Properly Athnach should be on שָׁקַ֥דְתִּי. Hupfeld is completely puzzled by its
removal to וָאֶֽהְיֶה.

[13] Leaving out the superscription.

יָדֶיךָ עִצְּבוּנִי וַיַּעֲשׂוּנִי יַחַד סָבִיב וַתְּבַלְּעֵנִי׃ (Job x. 8).

Further, some of the examples given in 2, 2 γ, e. g. Ps. cxlv. 5 ; Job iv.
8, might be brought under this head.

(2) The verb אָמַר and cognate expressions—with more or less of
addition—are not unfrequently found at the commencement of the
verse, without at all affecting the division of the same. It is the
speech itself, which the melody aims at marking and emphasizing.
Such cases will come under B, p. 6.

> He hath said in his heart: God hath forgotten, |
>   Hath hidden his face, hath never seen it (Ps. x. 11).
>
> Jehovah hath sworn (and will not repent): Thou art a priest for ever, |
>   After the order of Melchisedek (Ps. cx. 4).

He will sing before men, and say: I had sinned and perverted what was right, |
  And it was not requited to me (Job xxxiii. 27).

These cases are common enough. See Ps. xii. 5 ; xvi. 2 ; lx. 8 ; lxxxiii.
13 ; lxxxix. 20 ; Job xxxiii. 24 ; xxxiv. 9 [14].

Such are the rules for the dichotomy of the verse in the three
books. The principles here laid down suffice (I believe) to meet
all requirements, and to remove the difficulties that have sug-
gested themselves to scholars. The rules are simple enough, and
a beginner will soon learn to apply them to the various cases, as
they arise.

The *position* of the dichotomy fixed, we have next to enquire
what accent is employed to mark it.

As the accentuators have fixed their rules,—

i. Olév'yored will occur in the *sixth* word[15] from Silluq, or
further ;

ii. Olév'yored or Athnach in the *fourth* or *fifth* word ; and

iii. Athnach in the *first, second*, or *third* word :—

i. e. near to Silluq, Athnach will be employed ; at a distance
from Silluq, Olév'yored ; and in an intermediate position, some-
times Athnach and sometimes Olév'yored.

We have clearly here to do with *musical* reasons. Athnach is,
under any circumstances, bound to appear as a preparatory note to

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[14] The same tendency is very common in the Prose Books, see Gen. iii. 16; iv. 23;
xx. 6; &c.

[15] I observe again, that when two or more words are united by Maqqeph, e. g.
כָּל־אַפְסֵי־אָרֶץ, אִם־בְּתוֹּרַת, they are counted, for the purposes of melody, as *one* word.

Silluq. But owing to the limited number of accents which the laws of melody allow (so different, in this respect, from those of the Prose Books), between Athnach and Silluq, the former cannot be removed further back than the *fifth* word. Hence the necessity for another dividing accent. That Olév'yored trespasses on the *fourth* and *fifth* word, which we should have expected to be reserved for Athnach, is due (as we shall immediately see) to the same cause.

I may observe, in passing, that owing to the *shortness of the verses* in the three books, Athnach divides the verse more than ten times as often as Olév'yored[16].

i. This rule is strictly carried out. There is not a single exception.

ii *a*. With the dichotomy on the *fifth* word, Olév'yored is usually—i. e. in about four cases out of five—employed.

I must here assume, what will be hereafter proved, that between the dichotomy and Silluq a musical pause must be introduced. This pause might fall on any of the intermediate words, but is almost always found (that so the rhythmical equilibrium might be better preserved) on the *second* or *third* word[17]. Now, with it on the *third* word, the only practically available accent for marking it was Athnach[18], and then of course Olév'yored had to be used for the dichotomy. Comp. Ps. vi. 3; vii. 9; viii. 3; ix. 7; &c.

But it might fall on the *second* word. Here the accentuators had their choice of two notations. They might mark the pause with R'bhîa mugrash, and then Athnach would mark the dichotomy, as in Ps. xix. 8, 9; xxiii. 5; xxvii. 12; &c. Or they might prefer Athnach, for the sake both of the *melody*, and of the more effective division of the verse, according to the *sense*,—for Athnach in this position implies R'bhîa mugrash following, and D'chî preceding. In three cases out of four they made the latter choice, and then, necessarily, Olév'yored preceded in the fifth place. See Ps. xiv. 2; xxvii. 5, 11, 14; xxviii. 3; and cxxv. 2.

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[16] The proportion in the Books of Proverbs and Job is still greater. There, whole chapters occur in succession, without a single instance of Olév'yored. See chapters xi–xxii in Proverbs, iv–vi in Job, &c.

[17] There are, I believe, only three cases, Ps. xlii. 2; lxvi. 20; and cxxv. 3, where it falls on the *first* word; and two where it falls on the *fourth* word, viz. Ps. lxxix. 6 and Job xi. 6. And these five cases will admit, on the testimony of Codd. (as we shall see hereafter), of being reduced to *two*, with Olév'yored, as usual, on the fifth word. I take no notice of Ps. iii. 3; xxxii. 5; xlvii. 5; and liv. 5; which have סֶלָה for their last word, see p. 6.

[18] In four cases only does a different accent appear, viz. R'bhîa mugrash in Ps. xviii. 31; lxviii. 19 (a doubtful instance); and Prov. xxv. 1; and Shalshéleth in Ps. lxxxix. 2. These accents properly follow immediately after Athnach. Here they occur with a servus between them and Athnach.

ii *b.* On the other hand, with the dichotomy on the *fourth* word, Athnach is generally—in something like ten cases out of eleven—employed.

This is the case, whether the subordinate pause before Silluq fall on the first, second, or third word. In the great majority of cases it falls on the second word,—we notice again the *rhythmical* effect,—and is made by R'bhîa mugrash. See Ps. iv. 4; ix. 5; x. 9, 13; xiii. 4, 5; &c.

The advantage of admitting Olév'yored into the fourth place is, as before, that it allows an *emphasis* (of melody and sense) to be thrown into the words following—by the employment of Athnach and R'bhîa mugrash[19]—above what is possible, when Athnach occupies the fourth place, and only R'bhîa mugrash can follow; see Ps. ix. 15; xviii. 13; xxxii. 10; lxii. 5; lxix. 4; &c. At the same time in the short clause, —of only four words—which here follows the dichotomy, it was not thought necessary to introduce this more emphatic accentuation often. To us it is a drawback that it is so frequently effaced, e. g. in Ps. i. 2, by the law of transformation.

iii *a.* When the dichotomy falls on the *third* word Athnach maintains its position.

See Ps. i. 5, 6; ii. 3, 7, 9, 10, 12; &c.[20]

iii *b.* So also, on the *second* word, as in Ps. ii. 1, 2, 4, 5, 6, &c. Only here, under certain circumstances, Athnach must be transformed into R'bhîa mugrash[21], e. g.

עוּרָה כְבוֹדִי עוּרָה הַנֵּבֶל וְכִנּוֹר אָעִירָה שָּׁחַר׃ (Ps. lvii. 9).

iii *c.* On the word immediately preceding Silluq, Athnach is always transformed into R'bhîa mugrash.

Such cases are however, in the original text, of rare occurrence. To the poet himself a certain measure of rhythmical equilibrium must have seemed necessary. We have noticed above the tendency to rhythmical effect even in the minor sections of the verse. We need not therefore be surprised to find that in only a

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[19] There are only two passages in our texts, Ps. iv. 7 and lv. 23, where there is not room for these two accents after Olév'yored. And here D'chî and Athnach, if there had been no transformation, would have come instead. As before, I pass over lxviii. 20, with סֶלָה as last word.

[20] So in Ps. cxxx. 1, שִׁיר הַמַּעֲלוֹת is marked with Athnach, whereas in all the other 'Songs of Degrees' it has Olév'yored.

[21] See chapter on Transformation.

few instances—notwithstanding the large number of *short* verses—
does the main pause fall on the word *immediately preceding* Sil-
luq [22]. Beside the passages already given in p. 29—in which the
dichotomy has been moved back by the accentuators,—I have
noted only Ps. xxxiv. 8; xxxv. 24; cxix. 52; cxxxvii. 9; and
Prov. viii. 33 [23]. In these cases, it did not seem possible to them
to change the position of the dichotomy; it consequently remains
on the word before Silluq, marked by R'bhîa mugrash.

The first verses indeed of a few Psalms, if we remove the additions
prefixed to the original text, have the dichotomy immediately before
Silluq, e.g. : הָרִיעוּ לֵאלֹהִים כָּל־הָאָרֶץ (Ps. lxvi. 1). But I have no doubt
that these short clauses, consisting of only *three* words, belong properly
to the verses following : (1) because verses of only three words *do not
occur elsewhere* in the text proper [24]; and (2) because in one case, Ps.
lxxxvii. 1, we should be reduced to a verse of *two* words. The other
instances are xviii. 2; c. 1; cix. 1; cxx. 1; and cxlvi. 1.

The dichotomy has been further introduced in the word preceding
Silluq in the following cases :

(1) The last verses in Pss. civ–cvi, cxiii, cxv–cxvii, cxxxv, and
cxlvi–cl, which all end with הַלְלוּיָהּ (doubtless a liturgical addition
to the original text).

(2) The verses heading the speeches in Job, like
וַיַּעַן אֱלִיפַז הַתֵּימָנִי וַיֹּאמַר : (iv. 1) [25].

And (3) the superscriptions of some Pss. containing only three words,
e.g. : מִזְמוֹר לְדָוִד לְהַזְכִּיר (xxxviii. 1), and so in lx, lxix, lxxxi, lxxxiii,
and cviii. In these cases, R'bhîa mugrash has been transformed,
according to rule, but in : שִׁיר מִזְמוֹר לִבְנֵי־קֹרַח (xlviii. 1) it must be
retained, with most Codd. and with Ben-Bil. 10. 10, although in oppo-
sition to the *Masora magna* to Ps. lxxxiii. 1.

Lastly, after what has been said above, we should not expect
to find the chief logical (or syntactical) pause on the *first* word of
the verse. Indeed, so few are these cases, that no provision was

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[22] In the prose system it is otherwise, see Gen. i. 3, 7; v. 5; &c.

[23] Ps. lxxvi. 5 and Prov. viii. 23 I propose to correct, by dropping the Maqqeph
between the two last words, and introducing a conjunctive accent instead. This
pointing I have found in some Codd. (Comp. lxxx. 11[b] and Job v. 10[a].) Others
move back the dichotomy a word.

[24] In the prose text we have such verses, e.g. Gen. xxvi. 6; xliii. 1; but not in the
poetical. Verses with *two* words occur only in the Decalogue (Ex. xx. 13-15).

[25] Most Codd. and edd. point these verses with *R'bhîa simplex*, by a common
mistake, see chapter on R'bhîa mugrash at end.

made for the dichotomy occurring there. *It was contrary to the rules of melody of the three Books that either Olév'yored or Athnach should be admitted on the first word*[26]. And we have seen, p. 29, that the main musical pause, when due there, was moved forward to where a suitable resting-place could be found for it.

What then was to be done, when, by the accentuation of the superscriptions and other additions prefixed to the original text, the main pause came on the *first word* ? The accentuators had to make shift, as best they could, with substitutes for Olév'yored and Athnach. For the former they chose Azla l'garmeh, for the latter Pazer ! Thus,

a. לְדָוִד ׀ the first word of Pss. xxvi, xxvii, xxxv, xxxvii, ciii, cxxxviii, and cxliv[27]; לִשְׁלֹמֹה ׀ of lxxii ; and הַלְלוּיָהּ ׀ of cvi, cxi–cxiii, cxxxv, and cxlviii–cl. And

b. וַיֹּאמַר Ps. xviii. 2 (comp. וַיֹּאמֶר 2 Sam. xxii. 2); לְדָוִד xxv. 1[28]; מִזְמוֹר xxx. 1[28]; and הַלְלוּיָהּ cxlvi. 1[29].

(We could wish that they had confined this anomalous accentuation to the instances given, but in three cases they have introduced it into the original text, viz. in Ps. xlv. 13 וּבַת־צֹר ׀[30]; cxlvii. 1 הַלְלוּיָהּ ׀[31]; and Prov. i. 10 בְּנִי[32]. Otherwise, they kept to the traditional division, as laid down in p. 29.)

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[26] It is otherwise in the prose accentuation, see Gen. xv. 8 ; xxxiv. 31 ; &c. Ordinary edd. indeed have Athnach sometimes on the first word, as in Ps. cxix. 84 ; Prov. vii. 9 ; but correct texts avoid such mistakes.

[27] Fixed by the *Masora magna* to Ps. xxvi. 1.

[28]   ,,   ,,   to this verse.

[29] In Ps. xxviii. 1 and xcviii. 1, Pazer is used to mark the dichotomy on the first word, *although Athnach follows* in the verse ! (It is fixed by the *Masora* to Ps. xxv. 1 and xxx. 1.) L'garmeh ought to have been employed here, and the accents following in xxviii. 1 to have been modified accordingly. Other instances of inaccurate accentuation are to be found in xviii, xxxiv, xlv, lxv, and lxviii. I believe that in the pointing of the superscriptions generally,—both in Psalms and Job,—we may trace not only a later but a less careful hand than that which fixed the accentuation of the text. Such mistakes are, however, of the very smallest moment to us.

[30] That we have not L'garmeh proper here will be seen when we come to the chapter on D'chi. The original accent was probably R'bhia.

[31] Here undoubtedly this word belongs to the original text. Olév'yored is chosen (instead of R'bhia) for the sake of agreement with Pss. preceding and following. (See *a* above.)

[32] Here Codd., B. M. 4, Ox. 5, Erf. 1, Hm. 7, K. 198, 599 have R'bhia. Comp. xxiii. 15 with D'chi.

We must here notice, that where the verse containing the super-scription consists of only *three* words, Pazer is dropped, and R'bhia mugrash[33] employed instead. This suits better the proximity of the pause to Silluq, which always claims (if possible) this latter accent before it, e. g. לַמְנַצֵּחַ מִזְמוֹר לְדָוִד׃ (Ps. xiii. 1), and so in the superscriptions of Pss. xix, xx, xxi, &c.[34]

N. B. In the superscriptions of eight Pss., viz. xxxvi, xliv, xlvii, xlix, lxi, lxix, lxxxi, and lxxxv, we have the strange accentuation of Silluq, preceded *by two Illuys*, e. g. לַמְנַצֵּחַ לִבְנֵי־קֹרַח מִזְמוֹר׃ (xlvii. 1). And this accentuation has the support of most Codd.[35] Yet I have noted many which point regularly[36], as Ox. 1, 5, 71, 72, 98, &c., for the example just given : לַמְנַצֵּחַ לִבְנֵי־קֹרַח מִזְמוֹר׃. And so I have found ample authority for R'bhia mugrash on the first word, in Pss. xxxvi, xliv, xlix, and lxxxv. For the remaining three examples, we require R'bhia mugrash (transformed) on the word before Silluq, thus לַמְנַצֵּחַ עַל־נְגִינַת לְדָוִד׃ (lxi. 1), with Codd. Ox. 5, 72 ; Ber. 32 ; K. 157, 246 ; De R. 304 ; &c. For lxix and lxxxi there is like testimony.

In conclusion I would correct some passages in which the dichotomy has been falsely made, or in which it might have been better made. In all, the Codd. enable us to make the change which is necessary, or which seems advisable. The corrections (I venture to think) speak for themselves, and need no comment on my part.

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[33] In Codd. and edd. mostly *R'bhia simplex* (see note 25). In one instance, Ps. xcii. 1, it occurs in a verse of *four* words, where Athnach might have stood.

[34] So ordinary texts are quite right in xl. 1 and lxx. 1, and the accentuation with two servi, introduced by Heidenheim and Baer, must be rejected. The *Masora magna* to lxx. 1, בטעם ב' מנצח, indicates R'bhia mugrash (and *not R'bhia simplex*, as Codd. generally point in other similar passages, see note above) as required here. And this is just what Ben-Bil. 10. 7 expressly lays down for these two passages, and Codd. and edd. generally exhibit. Comp. xli. 1.

[35] Not, however, of Ben-Asher, who without doubt pointed, although quite irregularly, לַמְנַצֵּחַ ו לִבְנֵי־קֹרַח מִזְמוֹר׃, &c. On the other hand, Ben-Naphtali has no Paseq, and seems to have given the accentuation, which has crept into our texts. Both accentuations probably originated in the fanciful notion of setting a peculiar mark on a number of superscriptions, that have the common characteristic of מנצח for their *first* word, and of a double word formed by Maqqeph for their *second!* Baer assigns the two Illuys to Ben-Asher. But in all the lists of the Varr., which I have been able to consult, I have found the first word pointed as above, with L'garmeh, and then the second will, according to rule, have Illuy.

[36] Just as Codd. and edd. do, in the similar case, xlii. 1.

Corrigenda.

Ps. xi. 6.   Divide at נִפְרִית with B. M. 3; Ox. 13; Ber. 2; K. 240, 246, 250, 251; De R. 2; &c.

יַמְטֵר עַל־רְשָׁעִים ׀ פַּחִים אֵשׁ וְנָפְרִית וְרוּחַ זִלְעָפוֹת מְנָת כּוֹסָם:

Ps. xix. 14.   Divide at בִי with B. M. 1, 2; Ox. 71; K. 240; De R. 3, 34, 193; &c.[37]

גַּם מִזֵּדִים ׀ חֲשֹׂךְ עַבְדֶּךָ אַל־יִמְשְׁלוּ בִי אָז אֵיתָם וְנִקֵּיתִי מִפֶּשַׁע רָב:

Ps. xlii. 5.   This verse has been a *crux* to accentuologists.   Ouseel, p. 46, says of it: *locus singularissimus, codicum fide et collatione dijudicandus.*   The main division of the verse is clearly at נַפְשִׁי, which ought therefore to be marked (as B. M. 2, 4; Ox. 2332; Par. 4, 30; Ghet. 1; and De R. 2, 304, do mark it) with Olév'yored.   אֱלֹהִים following will then necessarily have Athnach (with Ox. 2332; Par. 4).   So that the pointing will be:

אֵלֶּה אֶזְכְּרָה וְאֶשְׁפְּכָה עָלַי ׀ נַפְשִׁי כִּי אֶעֱבֹר ׀ בַּסָּךְ אֶדַּדֵּם עַד־בֵּית אֱלֹהִים
בְּקוֹל־רִנָּה וְתוֹדָה הָמוֹן חוֹגֵג:

Ps. xlii. 9.   It is better to divide this verse, with Par. 30; Ber. 2, 32; Vat. 468; Ghet. 1; De R. 304, 350, at the end of the first clause (comp. xl. 4ᵃ), thus:

יוֹמָם ׀ יְצַוֶּה יְהֹוָה חַסְדּוֹ וּבַלַּיְלָה שִׁירֹה עִמִּי תְּפִלָּה לְאֵל חַיָּי:

Ps. lxvi. 12.   Clearly the last clause here will come in with much better effect if it stand by itself, and if we point with B. M. 2, 4; Ox. 17, 2332; Ber. 17; De R. 372;

הִרְכַּבְתָּ אֱנוֹשׁ ׀ לְרֹאשֵׁנוּ בָּאנוּ בָאֵשׁ וּבַמַּיִם [38] וַתּוֹצִיאֵנוּ לָרְוָיָה:

Ps. lxxi. 3.   Divide at תָּמִיד with B. M. 7, 8; Par. 111; Erf. 3; Fr.; De R. 732; &c.

הֱיֵה לִי ׀ לְצוּר מָעוֹן לָבוֹא תָּמִיד צִוִּיתָ לְהוֹשִׁיעֵנִי כִּי־סַלְעִי וּמְצוּדָתִי אָתָּה:

Ps. lxxvi. 8.   Divide as follows with Par. 9, 30; Erf. 1, 2; Ber. 2; De R. 304; &c.

אַתָּה נוֹרָא אַתָּה וּמִי־יַעֲמֹד לְפָנֶיךָ מֵאָז אַפֶּךָ:

Ps. xciii. 5.   Falsely divided in all texts.   The correct division is found in B. M. 5; Vat. 27; K. 192; De R. 35;

עֵדֹתֶיךָ נֶאֶמְנוּ מְאֹד לְבֵיתְךָ נָאֲוָה־קֹדֶשׁ יְהֹוָה לְאֹרֶךְ יָמִים:

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[37] Most of these Codd. indeed exhibit only the *lower* sign of Olév'yored.   But the omission of the *upper* sign is very common.

[38] We must then deviate from the *Masora* here (פתח באתנח) and point with Qames, as our common edd. do.

Job x. 15. Divide at לִּי with Ox. 19 ; Ber. 2 ; K. 166 ; De R. 380, 589, 847 ;

אִם־רָשַׁ֡עְתִּי֩ אַלְלַ֪י לִ֥י וְ֭צָדַקְתִּי לֹא־אֶשָּׂ֣א רֹאשִׁ֑י שְׂבַ֥ע קָ֝ל֗וֹן וּרְאֵ֥ה עָנְיִֽי׃

Job xx. 25. Divide at יַהֲלֹךְ with Ox. 19 ; Par. 6, 9, 36 ; Vat. Urb. 1 ; De R. 368, 380 ; &c.

שָׁלַ֣ף ׀ וַיֵּצֵ֣א מִגֵּוָ֑ה וּ֭בָרָק מִֽמְּרֹרָת֥וֹ יַהֲלֹ֗ךְ עָלָ֥יו אֵמִֽים׃

(Other texts, as B. M. 13 ; Ox. 100, 127 ; Erf. 2 ; Hm. 8 ; &c., point מִמְּרֹרָתוֹ יַהֲלֹךְ עָלָיו אֵמִים׃)

Job xxviii. 3. Divide at לַחֹשֶׁךְ with K. 246, 251, 531 ; De R. 349, 847 ; Ghet. 3 ;

קֵ֤ץ ׀ שָׂ֤ם לַחֹ֗שֶׁךְ וּֽלְכָל־תַּ֭כְלִית ה֣וּא חוֹקֵ֑ר אֶ֖בֶן אֹ֣פֶל וְצַלְמָֽוֶת׃

Job xxxiv. 20. Divide at יָמֻתוּ, though I have found only two Codd., De R. 349, 715, that do so. (The subject of יָמֻתוּ is שָׂרִים, v. 19.)

רֶ֤גַע ׀ יָמֻתוּ֮ וַחֲצ֪וֹת לָ֥יְלָה יְגֹעֲשׁ֣וּ עָ֑ם וְ֝יַעֲבֹ֗רוּ וְיָסִ֥ירוּ אַ֝בִּ֗יר לֹ֣א בְיָֽד׃

Job xxxvii. 12. Divide at בְּתַחְבּוּלֹתָו with Ox. 19 ; Cam. 25 ; Par. 9 ; K. 251, 403, 531 ; De R. 847 ;

וְה֤וּא מְסִבּ֬וֹת ׀ מִתְהַפֵּ֣ךְ בְּתַחְבּוּלֹתָ֣ו לְפָעֳלָ֑ם כֹּ֖ל אֲשֶׁר־יְצַוֵּ֓ם ׀ עַל־פְּנֵ֖י תֵבֵ֣ל אָֽרְצָה׃

Job xxxix. 25. Divide at הֶאָח with Ox. 18 ; Ber. 2 ; K. 528, 531 ; De R. 32, 587, 847 ; &c.

בְּדֵ֤י שֹׁפָ֨ר ׀ יֹ֘אמַ֤ר הֶאָ֗ח וּֽ֭מֵרָחוֹק יָרִ֣יחַ מִלְחָמָ֑ה רַ֥עַם שָׂ֝רִ֗ים וּתְרוּעָֽה׃

Baer has already corrected Ps. xxii. 26 ; lxviii. 18 ; xcv. 7 ; cxl. 6 ; and Prov. xxx. 8 ; with full support (as I have found) from the Codd. On the other hand, his division of cxix. 57 is quite without MS. authority (he names indeed Fr., but by a *lapsus calami*) ; and in lxxxvi. 11 his correction must be rejected,—ordinary edd. are quite right.

The above are the only passages I have noted, as seeming to me to call for correction, in the matter of the dichotomy. There are a few cases besides—as Ps. i. 3 ; xvii. 7 ; xxii. 30 ; Job xxvii. 8—where the *sense* has been misunderstood (as may be seen from the Rabbinical commentaries on these passages), and the division is, in consequence, false. Generally speaking, however, the punctators have shewn correct taste and a due apprehension of the meaning of the text, in the bisection of the verses. Considering that they had to deal with several thousands of cases, a few mistakes on their part are excusable.

The importance of the law laid down in this chapter cannot be over-estimated. It furnishes the principle on which the whole system of the accentuation is constructed.

CHAPTER IV.

CONTINUOUS DICHOTOMY.

THE two halves of the verse having been constituted by the main dichotomy, we have next to enquire how *they*, in their turn, are prepared for musical recitation.

And the answer is, that the same principle is further applied in detail. Each half of the verse—*supposing it to contain three or more words*—is treated in just the same way as the verse itself. Should there be in it a parallelism of parts, the dichotomy—in this its second stage—will come between. Failing that, it will be fixed by the logical or syntactical pause.

Nor does the musical subdivision stop even here. It proceeds to bisect each minor clause, into which the half of the verse has been divided, *supposing three words, at least, remain in it;* and so on continuously, with every new clause that is formed, so long as the condition just named be fulfilled.

This is what has been termed the CONTINUOUS DICHOTOMY[1]. In the following chapters it will be our duty to trace the application of this law,—with the modifications to which it is subjected,— in the clauses governed by the various accents.

When the dichotomy is fixed by parallelism, or a logical pause, there is no difficulty in accounting for its presence; but in almost every verse—owing to the minute subdivisions which the continuous dichotomy introduces—we have to deal with cases, where the *syntactical* relation of the words to one another and to the whole clause of which they form a part, alone decides its position.

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[1] The first to start the hypothesis of a continuous dichotomy was (according to Spitzner) C. Florinus, in his Doctrina de accent. divina, 1667. The two writers to whom is assigned the credit of having done most to establish the principle are J. Francke, in his Diacritica Sacra, 1710, and A. B. Spitzner, in his Institutiones ad analyticam sacram textus Hebr. V. T. ex accentibus, 1786. The former of these works I have not been able to consult. The latter I have read carefully through. It relates chiefly to the prose accents, and contains some good hints, but nothing more. A satisfactory result is certainly not worked out.

And it is not always easy to see on what principle the dichotomy, in such cases, is made. It is, therefore, necessary to consider what *the relation is between syntax and the accentual division*[2].

With clauses consisting of only *two* words we have (as I have stated) no concern. Music, logic, emphasis may occasionally introduce a separation here, but it is clear that rhythm must have been destroyed altogether, if such separation had been made at all general. Concepts therefore—as subject and predicate, adverb and verb,—which are generally kept apart in longer clauses, are here constantly brought together, thus : יְהֹוָה מָלָךְ (Ps. xcvii. 1); כְּחַסְדְּךָ חַיֵּנִי (cxxx. 6); נַפְשִׁי לַאדֹנָי (cxix. 88). And, as words united by Maqqeph are regarded as constituting a single word, we meet with such combinations as : אֲבוֹתֵינוּ תִּדְרוֹשׁ (cxxx. 3); אִם־עֲוֹנוֹת תִּשְׁמָר־יָהּ (xliv. 2); סִפְּרוּ־לָנוּ רִשְׁעוֹ בַל־תִּמָּצֵא׃ (x. 15).

But in sentences, consisting of three or more words, the dichotomy is, with certain recognised exceptions, regularly introduced. Here the first step is to notice which of the component parts of a grammatical clause—subject, object, verb, &c.—*precedes*.

I. The SUBJECT may precede, and—from its independent position[3]—is almost always followed by the dichotomy, e. g. הָאֵל ׀ תָּמִים דַּרְכּוֹ (xviii. 31), 'God — perfect is His way;' הַשָּׁמַיִם ׀ מְסַפְּרִים כְּבוֹד־אֵל (xix. 2), 'The heavens—they declare the glory of God;' רוּחֲךָ טוֹבָה ׀ תַּנְחֵנִי בְּאֶרֶץ מִישׁוֹר (cxliii. 10).

The variations that occur come under the following heads:

(1) The *personal pronoun* is not always accounted of sufficient importance to stand by itself : אֲנִי שָׁמַרְתִּי ׀ אָרְחוֹת פָּרִיץ (xvii. 4); אַתָּה רִצַּצְתָּ ׀ רָאשֵׁי לִוְיָתָן (lxxiv. 14); הוּא (xxv. 15; Job xxxvii. 12);

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[2] The only scholar (as far as I am aware) who has treated this subject, has been Ewald, in an Appendix to his Lehrbuch der Hebräischen Sprache, pp. 869–873, but I cannot say that I have found his remarks of any service; as my readers will understand, when I mention, that he altogether discards the dichotomical principle.

[3] See Ges. Gr. § 144.

הֵמָּה (cvii. 24)[4]. And so the *interrogative* מִי (iv. 7), and מָה (Job xvi. 6) ; and the *relative* אֲשֶׁר (Ps. i. 3 ; iii. 7).

(2) The dichotomy is sometimes found after the *second* member of the clause, when the subject with that member admits of being taken to form a proposition *complete in itself*, capable of standing alone, *without* the member that closes the clause, e. g. יְהוָֹה יִשְׁמַע | בְּקָרְאִי אֵלָיו (iv. 4) ; יְהוָֹה מֶלֶךְ | עוֹלָם וָעֶד (x. 16) ; עֵינִי דָאֲבָה | מִנִּי־עֹנִי (lxxxviii. 10)[5]. (As for the closing member in such cases, it is necessarily merely *supplemental*,—a *Zusatz*,—most commonly an adverb, or preposition with its government.) On like conditions, the main dichotomy may come even after the *third* member, but then the subject must be marked off by a *minor* dichotomy, e. g. וַאֲנִי[d2] | נָסַכְתִּי מַלְכִּי[d1] | עַל־צִיּוֹן הַר־קָדְשִׁי (ii. 6)[6]. Only, when the second and third members are *united by Maqqeph*, this minor dichotomy is not required, as in חֲבָלִים נָפְלוּ־לִי | בַּנְּעִמִים (xvi. 6).

(3) The dichotomy is also transposed to the second member, when that member is the *vocative*, in such expressions as וְאַתָּה יְהוָֹה | מָגֵן בַּעֲדִי (iii. 4) ; כִּסְאֲךָ אֱלֹהִים | עוֹלָם וָעֶד (xlv. 7) ; and often[7].

(4) In a few instances *assonance* has decided : יוֹם לְיוֹם | יַבִּיעַ אֹמֶר (xix. 3). So also in xlii. 8 ; cxlv. 4 ; Prov. xxvii. 17 ; Job xli. 8.

I have noticed no other variations, save such as are open to correction (see *Corrigenda*).

II. The OBJECT may precede ; and as a certain emphasis is implied by its position at the commencement of the sentence[8], it is marked off by the dichotomy : חֶרֶב | פָּתְחוּ רְשָׁעִים (Ps. xxxvii. 14) ; מַטֵּה עֻזְּךָ | יִשְׁלַח יְהוָֹה מִצִּיּוֹן (cx. 2).

The variations follow closely the lines laid down for the *subject*.

(1) Examples of the *pronoun* are indeed confined to מָה and אֲשֶׁר, as אֲשֶׁר אָנִי | אֶחֱזֶה־לִּי (Job xix. 27). The pers. pron. מַה־יִּתֶּן לְךָ (cxx. 3) ; appears mostly as a *suffix*, and, in the few cases in which it occurs under the independent forms אֹתִי, אֹתוֹ &c., does not call for any remark. מִי too is rare in the accusative.

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[4] Or, where it must be marked off, we find an *inferior*, instead of the *main*, dichotomy employed, e. g. וַאֲנִי ־ for וַאֲנִ֖י (lxxiii. 28).

[5] Such cases are not, however, numerous ; and where this division is adopted in one text, other texts often point regularly ; comp. common edd. and Baer's text in xlviii. 15[b] ; li. 5[b] ; lxxxix. 37[b] ; cxix. 142[a]. In Job xxx. 30 the position of the dichotomy varies in the *two halves* of the verse.

[6] The main and minor dichotomy I indicate by *d* 1 and *d* 2 respectively.

[7] The vocative also naturally takes the dichotomy at the *beginning* of a sentence, see iii. 2 ; v. 4 ; viii. 2 ; lxxxviii. 2.

[8] See Ges. Gr. § 145.

(2) If we substitute 'object' for 'subject' in I. 2, we have the explanation of such instances as, שְׁמָם מָחִיתָ | לְעוֹלָם וָעֶד (Ps. ix. 6); and נְדָרַי אֲשַׁלֵּם | נֶגֶד יְרֵאָיו (xxii. 26)[9]. It is very rarely that the *Zusatz* consists of *two* members, as in cxix. 65; Job xxxiii. 29.

A peculiar class of variations is possible, under this head. A clause, syntactically complete, may be formed by the object, verb, and pronominal subject (latent in the verb); and then the real subject may follow supplementally. Thus in (Prov. v. 3) כִּי נֹפֶת תִּטֹּפְנָה | שִׂפְתֵי זָרָה, 'For honey do they drop—the lips of the harlot;' Ps. lxxv. 9[b] (where Hupf. alone translates according to the accents) and Job xxxi. 35[b]. This accentual arrangement brings with it a slowness and emphasis in the expression, which is not without effect. But it is quite uncommon.

(3) The *vocative* occurs, as in I. 3, e. g. דְּרָכֶיךָ יְהֹוָה | הוֹדִיעֵנִי (Ps. xxv. 4); and חַסְדְּךָ יְהֹוָה | מָלְאָה הָאָרֶץ (cxix. 64).

Other variations I have not observed.

III. Adverbs, adverbial expressions, and prepositions with their government, when at the beginning of a clause, derive (like the *object*) a measure of emphasis from their position, and are generally marked off by the dichotomy, e. g. יוֹמָם | יְצַוֶּה (xcii. 6); מְאֹד | עָמְקוּ מַחְשְׁבֹתֶיךָ (Ps. xlii. 9); יְהֹוָה חַסְדּוֹ בְּתוּלָחוֹת עַל־עָוֺן | יִסַּרְתָּ | עָלֶיךָ | הִשְׁלַכְתִּי מֵרֶחֶם (xxii. 11); בְּרוּחַ קָדִים | תְּשַׁבֵּר אֳנִיּוֹת תַּרְשִׁישׁ (xlviii. 8). אִישׁ (xxxix. 12);

The variations run parallel for the most part to those given above:

(1) Thus a preposition with *pronominal suffix*, or with the *pronoun* מָה or אֲשֶׁר, attaches itself readily to the word following, e. g. מִמֶּנּוּ בַּמֶּה יְזַכֶּה־ (xli. 8); עָלַי יִתְלַחֲשׁוּ | כָּל־שֹׂנְאָי | יָגֻרוּ | כָּל־יֹשְׁבֵי תֵבֵל (xxxiii. 8); לָאֲשֶׁר (xliii. 2); לְמַה־תֹּדֶר אֶתְהַלֵּךְ | בְּלַחַץ אוֹיֵב | נַעַר | אֶת־אָרְחוֹ (cxix. 9); הֵבִיא אֱלוֹהַּ | בְּיָדוֹ (Job xii. 6).

(2) We have cases corresponding to those given in I. 2 and II. 2, e. g. מְאֹד נַעֲלֵיתָ | עַל־כָּל־אֱלֹהִים | וּבְתוֹרָתוֹ יֶהְגֶּה | יוֹמָם וָלַיְלָה (Ps. i. 2); (xcvii. 9)[10]. In xxv. 7[b] and xciii. 5[b], the *Zusatz* consists of *two* members.

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[9] Here also Codd. often vary; thus some point אָמָרַי | הַאֲזִינָה יְהֹוָה (v. 2), but our edd. with a better emphasis אָמָרַי הַאֲזִינָה | יְהֹוָה. So common edd. and Baer's text differ in x. 17; lvii. 7; cxix. 133, 149.

[10] As before, Codd. vary; thus some have מֵאִתְּךָ | תְּהִלָּתִי בְּקָהָל רָב (xxii. 26), 'Of Thee | shall be my praise, in the great congregation;' others place the dichotomy after תְּהִלָּתִי, 'Of Thee shall be *my praise* | in the great congregation.' Common edd. and Baer's text differ in xxi. 13[b]; lxxviii. 40; cxxxix. 7; Job xxiii. 14[b].

(3) The *vocative* occurs as before, e. g. אֵלֶיךָ יְהֹוָה | אֶקְרָא (xxviii. 1); לְמַעַן־שִׁמְךָ יְהֹוָה | תְּחַיֵּנִי (cxliii. 11).

We notice that the vocative also sometimes claims the pause, even when no suffix of the second person precedes, e. g. | עַד־אָנָה יְהֹוָה (xiii. 2); | וְעַתָּה בָנִים (cxix. 89); | עַד־מָתִי עָצֵל (Prov. vi. 9); | לְעוֹלָם יְהֹוָה (v. 7). (The vocative in such cases comes in *parenthetically*, and the pointing is according to rule with a parenthesis[11].)

(4) Lastly, the rule is, as might have been expected, *relaxed*, in the case of the *common and less important* adverbs, which are often (*a*) joined to the word following, as אַף (Ps. li. 21); אַף (lxii. 2, 5); אַיֵּה (lxxiii. 19); כֵּן (cxxiii. 2); שָׁם (xxxvi. 13); מָתַי (cxix. 84); עוֹד (Job xxxvi. 2); מָה (Ps. xlii. 12); הִנֵּה (xxxix. 6)[12]; or (*β*) marked by a *minor* pausal accent, instead of the main dichotomy of the clause, e. g. לְבֵן ׀ for לְבֵן (xxxii. 6); עַל־זֹאת for עַל־זֹאת (xxxii. 6); עַל־מֶה ׀ for עַל־מֶה (x. 13); לְבֵן ׀ for לְבֵן (lxxiii. 10); שָׁם ׀ for שָׁם (cxxxii. 17); וְעַתָּה ׀ for וְעַתָּה (Job xxx. 1). In these minor matters the punctators claimed full liberty, and in consequence often differ among themselves: in Ps. i. 5 some have עַל־כֵּן ׀, others עַל־כֵּן; in ii. 5 some אָז, others אָז; and so on. Such variations were allowable, the only difference for us being that the stronger accent implies a fuller emphasis of the word on which it falls.

Other variations than those named are hardly to be found. In | עַתָּה יָדַעְתִּי (xx. 7) and | קֶדֶם יָדַעְתִּי (cxix. 152) the emphasis rests mainly on the *second* word, and therefore the dichotomy is rightly assigned to it. And similarly in Job xxviii. 3[b]; only there the adverbial expression has the *minor* dichotomy.

[If it be asked how, in the cases already considered, when we have marked off the first member, we are to proceed with the further division of the clause, the answer is very simple. We start *de novo* with the members remaining. Thus in an example like עוֹזֵר הָיִיתָ | אַתָּה[d2] | יָתוֹם[d1] (Ps. x. 14[b]) we first of all mark off the object יָתוֹם, next the subject אַתָּה, and then, as there are only two words remaining, the division of the clause is complete.

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[11] Comp. for instance the parenthesis in Ps. xii. 6[b]; xl. 6[a]; cxxxii. 11[a].

[12] So יוֹם (Ps. lxxxviii. 2), in the sense of 'when,' is not counted of sufficient importance to be marked off by the dichotomy. And so I would account for the accentuation of מֵעֵת in Ps. iv. 8[b]. The clause must have been construed (as the old Verss. and comm. shew), 'From the time (i. e. *since*) their corn and their wine | they increased,'—an unusual construction (it must be allowed), and altered in consequence by Ben-Bil. into מֵעֵת רַבּוּ דְגָנָם וְתִירוֹשָׁם,—yet not quite without parallel. Comp. בְּטֶרֶם הָרִים | הָטְבָּעוּ (Prov. viii. 25), 'Before the mountains | they were sunk down.'

To take another instance : הָרִים ‪|‬ כַּדּוֹנַג ‪|‬ נָמַסּוּ ‪|‬ מִלִּפְנֵי יְהֹוָה
(xcvii. 5), first the subject הָרִים is marked off, next the adverbial
expression כַּדּוֹנַג, and lastly the verb נָמַסּוּ, according to rule IV,
immediately following.   And so in other cases.]

IV. When the VERB[13] precedes, we are introduced to quite
a different system of division.   Then, supposing subject, object,
&c. follow, the first dichotomy will be *before the last member*,
the second before the last but one, and so on.   Thus : שִׁיתָה
וִיבָרֵךְ כָּל־בָּשָׂר ‪|‬ שֵׁם קָדְשׁוֹ ‪|‬ יְהֹוָה ‪|‬ מוֹרָה ‪|‬ לָהֶם (ix. 21);
אִם־תִּכְתּוֹשׁ אֶת־הָאֱוִיל ‪|‬ בַּמַּכְתֵּשׁ ‪|‬ בְּתוֹךְ ‪|‬ לְעוֹלָם וָעֶד (cxlv. 21);
הָרִפוֹת ‪|‬ בַּעֲלִי (Prov. xxvii. 22).

The principle involved is a sound one.   The first members of the
clause, which are already closely connected in grammatical construc-
tion, are kept together by the first dichotomy, and referred—for deter-
mination of their meaning—to the last member.   Thus : ' Put, O Jehovah,
fear | in them;' and, ' Let all flesh bless His holy name | for ever and
ever.'   These members are then taken *by themselves*, and—if they
contain three or more words—are again divided in the same way, and
on the same principle, ' Put, O Jehovah | fear ;' ' Let all flesh bless |
His holy name.'   It is very rarely that a *third* dichotomy, as in the
ex. given above from Prov., is necessary.   In such a case as לֹא־יָקֻמוּ
רְשָׁעִים ‪|‬ בַּמִּשְׁפָּט (Ps. i. 5), a *single* dichotomy suffices.   And in the still
simpler case, where there are only *two* members in the clause, the
dichotomy simply separates the one from the other, as תִּרְעֵם ‪|‬ בְּשֵׁבֶט
בַּרְזֶל (ii. 9)[14].

The rule is most carefully observed.   Such a case as תְּצַרְנוּ ‪|‬ מִן־הַדּוֹר זוּ
לְעוֹלָם (xii. 8),—a double *Zusatz* after the verbal predicate,—stands
(as far as I have observed) quite *per se*.   יִגְמָר־נָא רַע ‪|‬ רְשָׁעִים (vii. 10)
is no exception, but must be rendered (with Aben-Ezra and Qimchi),
i. e. if we keep to the accents, ' Let evil make an end of the wicked '
(comp. xxxiv. 22).   זְכָר־אֲנִי מֶה־חָלֶד (lxxxix. 48) is one of the very few
passages, which I propose to correct, without the authority of Codd.,

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[13] It need hardly be mentioned that participles, infinitives, and verbal adjectives
follow, so far as they have verbal government, the same rule as the verb itself.

[14] It may be stated that the vocative is generally treated as a separate member
in this division, e. g. אֲמָרָה שִׁמְךָ ‪|‬ עָלְיוֹן (ix. 3); but sometimes not, when the suffix,
which refers to it, immediately precedes.   Thus בְּתוֹכֵכִי מִצְרָיִם (cxxxv. 9) are kept
together by the accents.

thus זְכֹר¹⁵ אֲנִי מֶה־חָלֶד |. In lxi. 6ᵇ and Job xxxi. 31ᵇ, the sense was misunderstood (as the Targ., LXX., and Vulg. shew); hence the (for us) false accentuation. We find one exception, Ps. xxxiv. 8, due to the presence of the anomalous accent, Little Shalshéleth.

V. In nominal sentences, *when the predicate precedes,* the division will follow the same rule (and on the same principle) as in verbal sentences, e. g. מָגֵן (x. 5); מָרוֹם מִשְׁפָּטֶיךָ | מִנֶּגְדּוֹ; זֶה⁴ | אֱלֹהִים אֱלֹהֵינוּ | הוּא | לְכֹל הַחוֹסִים בּוֹ (xviii. 31); עוֹלָם וָעֶד (xlviii. 15, 'Such a one is God, our God, for ever ').

This rule is strictly carried out. Only when הָיָה follows, the dichotomy falls not on *it,* but on the predicate¹⁶, e. g. בְּהֵמוֹת | הָיִיתִי, אָח | הָיִיתִי לְתַנִּים (lxxiii. 22); זְמִרוֹת | הָיוּ־לִי חֻקֶּיךָ עֻפָּךְ (cxix. 54); עָמְדוֹת | הָיוּ רַגְלֵינוּ (Ps. cxxii. 2). (Job xxx. 29);

In Prov. xxv. 7, כִּי טוֹב אֲמָר־לְךָ | עֲלֵה־הֵנָּה, there is a slight license— the division should properly have been at טוֹב, as in xxi. 19—for the purpose of bringing out with effect *the words spoken.* Just so in our modern punctuation.

VI. Lastly, the CONJUNCTIONS, as אֲשֶׁר, אוֹ, אִם, אַף, גַּם, יַעַן, the NEGATIVES לֹא, בַּל, אֵין, בְּלִי, כִּי, לוֹ, לְמַעַן, עַד, פֶּן, and forms compounded from them, as אִם לֹא, כִּי לֹא, עַל כִּי, כִּי אִם, &c., need not detain us. They are, from their character, generally *joined,* either by a conjunctive accent or Maqqeph, to the word following. It is unnecessary to give examples, as they may be found in every page. It may however be noted that these particles often affect the division of the clause, thus כִּי שֶׁמֶשׁ | וּמָגֵן (Ps. lxxiv. 12), where, without the כִּי, there would be no dichotomy; and so אֲשֶׁר רָאִיתָ | אֶת־עָנְיִי (xxxi. 8); וְלֹא אָמְרוּ | הָעֹבְרִים (cxxix. 8), &c.

But, sometimes on musical grounds, sometimes with a view to

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¹⁵ K. 156 has זכר מה־חלד אני, a very good correction (comp. xxxix. 5ᵇ), but more violent than is necessary.

¹⁶ In reality this word is, as we learn from the Arabic, in the *adverbial accusative.* The passage from Job is rendered in the Polyglot Vers. أَخَا كُنْتُ لِأَوْلَادِ ٱلْوُحُوشِ. And צְמָדֹת הָיוּ רַגְלֵינוּ answers to فَآتَيْنَا كَانَ زَبَّدْ (Wright, Arab. Gr. ii. p. 109). We see then in the accentuation a fine appreciation of the grammatical construction.

emphasis[17], even these unimportant words, which have so little claim to an independent position, are found marked with a pausal accent, thus : אַף (cxix. 3) ; אֲשֶׁר ׀ (cix. 16); כַּאֲשֶׁר (xxxiii. 22); גַּם (cxxix. 2); יַעַן (cix. 16); כִּי ׀ (xvi. 10); לְמַעַן (lx. 7); לֹא (lxxxi. 14); בְּלֹא (xvii. 1); בְּלִי (xix. 4) ; בַּל (xxxii. 9); עַל (Job xvi. 17); אַל־נָא (xxxii. 21); תַּחַת (Prov. i. 29), &c.

Thus far, we have had to do with the division of the *clause* into its several members, but there is a further point that requires consideration, and that is, the division, in certain cases, of the *members themselves*. Every member of a clause—subject, object, &c.—will be either *simple*, consisting of one word, or *compound*, consisting of two or more words. And such compound members introduce a new element into the dichotomy of the verse, about which it is necessary to say a few words.

(a) Two nouns in *apposition* are almost always kept together by the accentuation : דָּוִד עַבְדּוֹ ; כָּאִישׁוֹן בַּת־עָיִן (Ps. xvii. 8); אַתָּה שְׁמֶךָ (lxxxiii. 19); כֶּסֶף מְחִירָהּ (Job xxviii. 15).

The punctators did not, however, tie themselves to rule. Sometimes the dichotomy comes, with a certain emphasis, *between* the two nouns, e. g. אֶרְחָמְךָ יְהוָה ׀ חִזְקִי (Ps. xviii. 2).

But, if *three* nouns occur in apposition, the dichotomy becomes *necessary*, as יְהוָה ׀ אֶל אֱלֹהִים (l. 1) ; or if one of the members of apposition consists of two words, as יְהוָה ׀ אֱלֹהֵי יִשְׂרָאֵל. In particular cases we may even require a *second* dichotomy, as in the compound subject : הַרְצִיּוֹן ׀ יַרְכְּתֵי צָפוֹן ׀ קִרְיַת מֶלֶךְ רָב (xlviii. 3).

(β) Two nouns in the same construction, and united by the conjunction *and*, are joined by the accentuation : מִשְׁפָּטֵי וְדִינִי (ix. 5); לְדֹר וָדֹר (x. 6); שָׁמַיִם וָאָרֶץ (lxix. 35); גָּדוֹל וְנוֹרָא (xcix. 3)[18].

Yet not unfrequently the punctators emphasize two such words, particularly when they shew parallelism, by placing the dichotomy *between*, e. g. כָּלָה שְׁאֵרִי ׀ וּלְבָבִי (lxxiii. 26); וְגַם עַד־זִקְנָה ׀ וְשֵׂיבָה (lxxi. 18); בְּעֵינֵי אֱלֹהִים ׀ וְאָדָם (Prov. iii. 4). That they held themselves quite free in this respect is shewn by the different grouping of the words in the *same* verse, מָקוֹל ׀ מֵחָרֵף וּמְגַדֵּף מִפְּנֵי אוֹיֵב ׀ וּמִתְנַקֵּם (Ps. xliv. 17).

But when *three* nouns come together the dichotomy cannot fail : חֶרְפָּתִי וּבָשְׁתִּי ׀ וּכְלִמָּתִי (lxix. 20). And so, if for one of the nouns, we have a nominal expression containing two words, as רָשָׁע ׀ וְאֹהֵב חָמָס (xi. 5).

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[17] It was left to the taste of the Reader to *discriminate* between these two cases, and to give emphasis, where emphasis was due.

[18] Occasionally the two nouns stand ἀσυνδέτως, as צִנִּים פַּחִים (Prov. xxii. 5); and עֶלְיוֹן נוֹרָא (Ps. xlvii. 3).

(γ) The *substantive* and its qualifying *adjective* are necessarily taken together : מֶלֶךְ גָּדוֹל (xcv. 3); רוּחַד טוֹבָה (cxliii. 10). The *participle* also is generally joined to its substantive, as עַם נִבְרָא (cii. 19)[19].

Instead of the adjective, we may have an adverb, a preposition with its government, or a verb (with the relative understood), e.g. מָגֵן בַּעֲדִי (iii. 4); אֹיְבַי בְּנֶפֶשׁ (vii. 5); שֹׁחַד עַל־נָקִי (xv. 5); צוֹרְרִי רִיקָם (xvii. 9); מַלְכֵּי מִקֶּדֶם (lxxiv. 12); אָדָם בִּיקָר (xlix. 21); מֶלֶךְ לְעוֹלָם (xxix. 10); עַם לֹא־יָדַעְתִּי (Ps. xviii. 44)[20]; שְׁאוֹל מָטָּה (ib. 24); דָּבָר בְּעִתּוֹ (Prov. xv. 23). But the connection in such expressions is not so close as that between substantive and adjective, and the punctators were quite at liberty to bring in the dichotomy *between* the words, if the constitution of the clause allowed, and they meant an emphasis (more or less) to rest on the words. So we meet with זָכַרְתִּי יָמִים | (xvi. 4); בַּל־אָסִיךְ נִסְכֵּיהֶם | מִדָּם נִסְכֵּיהֶם מִקֶּדֶם (cxliii. 5). Comp. l. 4[a]; lxxx. 14[a]; lxxxv. 5[b]; Job xxxi. 28[b] [21].

When however *two* adjectives or participles follow, the dichotomy must appear, e. g. אַרְיֵה | טֹרֵף וְשֹׁאֵג | יְהוָה עִזּוּז וְגִבּוֹר (Ps. xxiv. 8); (xxii. 14). (Sometimes *between* the adjectives, as צָרוֹת רַבּוֹת | וְרָעוֹת (lxxi. 20); כָּל־הוֹן יָקָר | וְנָעִים (Prov. xxiv. 4).) And so, when in any other way, the qualifying expression consists of two or more words, as הָאֵל | הַנּוֹתֵן נְקָמוֹת לִי (Ps. i. 3); שָׁתוּל עַל־פַּלְגֵי־מָיִם (xviii. 48); נָגִיד | חֲסַר תְּבוּנוֹת וְרַב מַעֲשַׁקּוֹת (xli. 10); אִישׁ־שְׁלוֹמִי | אֲשֶׁר־בָּטַחְתִּי בוֹ (Prov. xxviii. 16).

Exceptions are exceedingly uncommon. In the difficult passage כְּכֶסֶף צָרוּף | בַּעֲלִיל לָאָרֶץ (Ps. xii. 7), the sense was misunderstood (as we may gather from the old Verss. and Rabb. comm.) In עֹבֵר מִתְעַבֵּר (Prov. xxvi. 17), the two words have probably been kept together, for the sake of the *assonance*. A slight laxity, perhaps due to emphasis, has crept into Prov. vi. 18 : ' Feet that are *eager* | to run to evil ;' and in אִישׁ־עֹנֶה (xxv. 18) and אִישׁ־שֹׂתֶה (Job xv. 16) the compound expressions seem loosely treated as the simple participles עֹנֶה and שֹׂתֶה. For Job iii. 3[b] see the explanation p. 44, l. 16.

(δ) The union by means of the *status constructus* is of the very closest description; but here also, if *two* words with this construction follow one another, the first is marked off by the dichotomy, as referring

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[19] Yet sometimes it stands with good effect *apart*, as in Ps. lxviii. 26 : ' In the midst of damsels | (who are) playing the timbrel,' and Prov. xxx. 20, ' So is the way of a woman | (who has been) committing adultery.' Such cases come under η below.

[20] The preposition with its noun may even *precede*, as in בִּדְמָעוֹת שָׁלִישׁ (lxxx. 6; where Hitzig is, no doubt, right in translating : *Ein Becher, in Thränen bestehend*) and בַּצִּיּוֹת נָהָר (cv. 41), ' a river in the desert.'

[21] Of course the punctators often differ, as in Ps. xviii. 19[b] (comp. 2 Sam. xxii. 19); cviii. 13[a]; cxix. 142[a]; Job vi. 25[b]; xxxi. 28[b] (above); xxxiii. 10[b]; &c.

to the *compound idea* expressed by the second and third words, thus: עֵת | לֶדֶת יַעֲלֵי־סָלַע (Ps. ii. 12); שֵׁם | אֱלֹהֵי יַעֲקֹב (xx. 2); אַשְׁרֵי | כָּל־חוֹסֵי בוֹ (Job xxxix. 1); אֶת | יוֹם יְרוּשָׁלָ͏ִם (Ps. xcvii. 5); even מִלִּפְנֵי | אֲדוֹן כָּל־הָאָרֶץ (cxxxvii. 7); כֹּל | יְמֵי חַיָּיךְ (cxxviii. 5)[22]. And (ib. 4), עַל | אַדְמַת נֵכָר. And so, when the words following contain a compound idea, formed in some other way, the dichotomy will be equally due, e. g. עֵט | סוֹפֵר מָהִיר (xlv. 2); וְאַשְׁרֵי | דְּרָכֶי יִשְׁמֹרוּ (Prov. viii. 32). בַּעֲבוּר | דָּוִד עַבְדֶּךָ (cxxxii. 10); Sometimes it comes *between*, מִפִּי עוֹלְלִים | וְיוֹנְקִים (Ps. viii. 3); comp. β.

Exceptions I have not noticed, save cxxxvii. 8b, 9a; in the former of which verses, a slight license has been admitted, for the sake of rhythm; and in the latter the clause has been thrown out of gear by the introduction of Little Shalshéleth.

(ε) *Adverbial expressions* like יוֹמָם וָלַיְלָה (x. 16); עוֹלָם וָעֶד (lv. 11); מִבֹּקֶר לָעֶרֶב (Job iv. 20); מֵחַיִל אֶל־חָיִל (lxxxiv. 8); מַיִם עַד־יָם (lxxii. 8) are properly held together by the accents. And so, generally, the punctators are careful to keep the several parts of one and the same adverbial phrase together, e.g. בְּתוֹכָחוֹת עַל־עָוֹן (Ps. xxxix. 12); בַּחֲלוֹם מֵהָקִיץ (lxxiii. 20); although of course, where there are three or more words, the minor dichotomy must appear, as בְּהִתְעַטֵּף עָלַי[d2] | (cxlii. 4); בְּקֶרֶב עָלַי[d3] | מְרֵעִים[d2] | לֶאֱכֹל אֶת־בְּשָׂרִי[d1] | רוּחִי[d] (xxvii. 2)[23].

(ζ) With regard to the *Verb*, we have to notice—

(1) That the *infin. absol.* is united with the corresponding *verb. fin.*, as קַוֹּה קִוִּיתִי (xl. 2); הָלוֹךְ יֵלֵךְ (cxxvi. 6); שָׁמְעוּ שָׁמוֹעַ (Job xxi. 2).

(2) That two verbs, joined in the same construction, are generally also united accentually, as אֱלֹהִים | יְחָנֵּנוּ וִיבָרְכֵנוּ (Ps. lxvii. 2); וִישִׁישִׁים אָכְלוּ וַיִּשְׁתַּחֲווּ | כָּל־דִּשְׁנֵי־אָרֶץ (Ps. xxii. 30); קָמוּ עָמָדוּ (Job xxix. 8); מַהֵר עֲנֵנִי | יְהֹוָה (cxliii. 7).

But sometimes the dichotomy appears *between*: יָדֶיךָ עִצְּבוּנִי | וַיַּעֲשׂוּנִי (Job x. 8); חָדַל לְהַשְׂכִּיל | לְהֵיטִיב (Ps. xxxvi. 4); אֶרֶץ יְרָאָה | וְשָׁקָטָה (lxxvi. 9). We find variation, even in the *same* verse: הֵמָּה | כָּרְעוּ וְנָפָלוּ וַאֲנַחְנוּ קַמְנוּ וַנִּתְעוֹדָד: (xx. 9).

If, however, either of the verbs receives an *addition* of any kind, a minor dichotomy must be introduced: יִזְכְּרוּ[d2] | וְיָשֻׁבוּ אֶל־יְהֹוָה[d1] | כָּל־ (xxii. 28); לֹא יָדְעוּ | וְלֹא יָבִינוּ (lxxxii. 5). And so when *three* verbs occur in sequence, פָּצְחוּ וְרַנְּנוּ | וְזַמֵּרוּ (xcviii. 4).

(This is all analogous to what we saw with the noun, β.)

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[22] But these small words, which are so used to Maqqeph, constantly appear with it, in this construction. See עַל־ (cvi. 17); עָם־ (cxx. 5, comp. 4); כָּל־ (vi. 9); אֶת־ (lx. 2).

[23] As these adverbial expressions begin with an infinitive, they are divided as *verbal* clauses.

(3) In a few cases, two verbs are brought together, which a strict regard to syntax would have kept apart : לְכוּ חֲזוּ | מִפְעֲלוֹת יְהֹוָה (xlvi. 9) ; הַרְפּוּ וּדְעוּ | כִּי־אָנֹכִי אֱלֹהִים (ib. 11) ; comp. lxvi. 5, 16 ; lxxxvi. 9. The punctators were here quite right in deciding that the first verb has not sufficient importance to claim the dichotomy. It is merely introductory to the second, on which the main stress and emphasis lies. Syntax therefore has to give way. On the other hand, they rightly separate נִרְנְנָה לַֽיהֹוָה | לְכוּ (xcv. 1) ; and כִּבְּסֵנִי מֵעֲוֹנִי | חֶרֶב (li. 4).

(η) The *relative* clause, in whatever form it appears,—with or without אֲשֶׁר, or as a participle or verbal adjective,—is constantly treated as a separate and independent member, even when the substantive precedes, to which it properly belongs. (It is so in our own punctuation.) Thus אַשְׁרֵי הָאִישׁ | אֲשֶׁר יָגֹרְתִּי | הֶעֱבֵר חֶרְפָּתִי (cxix. 39) ; יִמָּאֲסוּ כְמוֹ־מַיִם | יִתְהַלְּכוּ־לָמוֹ (i. 1) ; אֲשֶׁר לֹא הָלַךְ בַּעֲצַת רְשָׁעִים (lviii. 8) ; וְתִיטַב לַיהֹוָה מִשּׁוֹר פָּר | מַקְרִן מַפְרִיס (lxix. 32) ; בֶּן יְבָרַךְ גָּבֶר | יְרֵא יְהֹוָה (cxxviii. 4). On the other hand, נִפְלְאוֹתָיו | אֲשֶׁר עָשָׂה זָכְרוּ (cv. 5). Baer's text and ordinary edd. differ in ix. 12 ; xvi. 7 ; lxxix. 6 ; cxli. 9 ; Job xxiii. 5.

Such are the laws for the accentual division of a syntactical clause,—laws of no little importance, for they enable us to decide, in many a doubtful case,—where Codd. differ,—what the true accentuation is[24]. In applying them however we have to make allowance for other musical rules,—particularly that of transformation,—which will be given in due course. The student will understand that, till he is familiar with these additional rules, he must not attempt to apply for himself the laws laid down above. But these rules mastered, he will be surprised to find how strictly the laws (so modified) are carried out, and how simple and easy the accentual analysis becomes, under their guidance.

We must now for a moment retrace our steps. It has already been noticed that the principle of *parallelism*—which is our chief guide for the main dichotomy of the verse—shews itself also in the minor divisions. Here also it may be *complete*

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[24] These laws may, for the most part, be traced in the prose accentuation as well, but undergo such very different modifications, that it is impossible to consider the two systems together. The accentuation of the three Books seems to me much the simpler, so that the study of it may well serve as an introduction to that of the other.

(e. g. Ps. lxiii. 2ᵇ), *general* (v. 11ᵃ), or *partial* (xviii. 7ᵃ); and under the last-named head, *progressive* (xi. 4ᵇ), or simply *repetitive* (xciii. 3ᵃ)[25]. It may occur at the beginning (lxiii. 2ᵇ), the middle (xxxi. 3ᵇ), or the end (ib. 11ᵃ) of a clause, and is particularly common at the *end*. It is marked in the finest detail, being often confined to the smallest possible limits of *two words* (lxxi. 18ᵃ). Of course, we have to make allowance for it, when dividing according to our rules; and in most cases an *additional dichotomy* will be necessary, to separate the members of the parallelism from one another; for instance in Ps. xxxi. 3ᵇ:

הָיֵה לִי ׀ לְצוּר מָעוֹז ׀ לְבֵית מְצוּדוֹת ׀ לְהוֹשִׁיעֵנִי ׃

where, without the parallelism, we should have had

הָיֵה לִי ׀ לְצוּר מָעוֹז ׀ לְהוֹשִׁיעֵנִי ׃

This additional dichotomy is the only modification of our rules which parallelism introduces. We may indeed notice a distinct tendency to *emphasize* the parallelism, as though the punctators felt that the poet, in introducing it, did not do so without a meaning, but had intended, by the repetition of the idea, that a certain *stress* should be laid upon it. When therefore there was a choice, we find them constantly selecting the stronger and more important accent for the parallelism. Thus, in the ex. given above, הָיֵה לְּ is not marked (as it might properly have been) with *d* 2, but this division was reserved for the members of the parallelism. Hence too such cases as

(xxviii. 5); כִּי לֹא יָבִינוּ ׀ אֶל־פְּעֻלֹּת יְהוָֹה ׀ וְאֶל־מַעֲשֵׂה יָדָיו

(lxxviii. 20); הֵן הִכָּה־צוּר ׀ וַיָּזוּבוּ מַיִם ׀ וּנְחָלִים יִשְׁטֹפוּ

(civ. 29). תֹּסֵף רוּחָם ׀ יִגְוָעוּן ׀ וְאֶל־עֲפָרָם יְשׁוּבוּן ׃

I draw attention to these cases, because, had not the punctators decided to mark and intone the parallelism, *d* 1 would, in accordance with the syntactical or logical division, have come where *d* 2 now stands, and *vice versa*[26]. We have here, on a smaller scale, the same principle which we noticed (25. 14) under the main dichotomy, viz. the main idea first given, and then an echo following of a *part* of the same,—the part to which attention was to be specially drawn.

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[25] Comp. pp. 24–26.

[26] Baer has indeed (following Heid.) adopted this division for the second of the examples given above; but with very slight MS. authority.

Lastly, there is another principle of division, which we have already noticed in I. 2 ; II. 2, &c. The part of the clause, which follows the dichotomy, is often not parallel, but *supplemental.* The main idea is given, in the first part of the clause,—in a form, syntactically complete,—and then comes what is explanatory, qualifying, amplifying, &c. Of course the division is here often according to our rules, but not always. Thus, instead of ' How long | shall I be forming plans in my soul?' (xiii. 3), we find ' How long shall I be forming plans | in my soul?' instead of ' When I was silent, | my bones wasted away through my roaring all the day' (xxxii. 3), we have ' When I was silent, my bones wasted away | through my roaring all the day.' And so,

> If I did not believe to look on the goodness of Jehovah | in the land of the living! (xxvii. 13).
>
> Hope thou in God, for I shall yet praise Him | the help of my countenance and my God (xlii. 12).
>
> El, Elohim, Jehovah hath spoken, and called the earth | from the rising of the sun to the going down thereof (l. 1).
>
> And they shall know that God ruleth in Jacob | to the ends of the earth (lix. 14).
>
> By the rivers of Babylon, there we sat, and wept too | as we remembered Zion (cxxxvii. 1).

In such cases the supplemental part belongs properly to the *latter* part of the clause preceding. Here also the division may be regarded as more or less *emphatic.*

If now it be asked, What is the *meaning* of the continuous dichotomy, the rules of which have been investigated in the present chapter? What *principle* underlies it? I can only give the answer, which I have given before, with regard to the general objects of the accentuation. The principle was clearly twofold—primarily *melody*, and secondarily (as far as the laws of melody allowed) *development of the sense.* Whatever the melody may have been, the succession of pauses, which the continuous dichotomy introduced, afforded ample opportunity for the production of *musical effect*, e. g. with the trills, of which Eastern music is so fond ; whilst all *monotony* was avoided by the change of accentuation, which the varying lengths of successive verses and their divisions rendered necessary. (The accents

themselves, I presume, see p. 2, note 4, supplied in full measure that rising and falling of the voice—the *arsis* and *thesis* of the Greeks—on which the melody of public recitation so largely depends.)[27] With regard to the second object of the accentuation, we have seen that the continuous dichotomy not only takes note of the *logical* divisions, but aims at keeping apart for distinct enunciation the several members of a *syntactical* clause—i. e. whenever the length of the clause seems to make such separation necessary—at the same time giving *emphasis,* where emphasis is due. The accentuators thus did their best to assist both reader and hearers in apprehending what seemed to them the true meaning of the Sacred Text. And this is for us the recommendation of their system.

Some corrections of the *textus receptus* are necessary, in accordance with the rules laid down in this chapter. I shall then proceed to apply these rules to the clauses governed by the several disjunctive accents.

Corrigenda[28]

(arranged according to the order of the rules, pp. 39–44).

SUBJECT. Ps. xxix. 7. קוֹל יְהוָה חֹצֵב לַהֲבוֹת אֵשׁ׃ with B. M. 2, 6, 8, 13; Erf. 2.

Ps. xcv. 7. וַאֲנַחְנוּ ׀ עַם מַרְעִיתוֹ וְצֹאן יָדוֹ with Ox. 109; Par. 9, 30; Ber. 32; De R. 304; Ghet. 1.

Prov. xiv. 6. וְדַעַת לְנָבוֹן נָקָל׃ with Ox. 5, 17, 72; Erf. 1; Par. 4; K. 157.

Prov. xiv. 13. וְאַחֲרִיתָהּ שִׂמְחָה[29] תוּגָה׃ with B. M. 1; Ox. 15, 17, 111, 2322; Pet. Comp. v. 22ᵃ.

Prov. xv. 31. אֹזֶן שֹׁמַעַת תּוֹכַחַת חַיִּים with Ox. 5, 6, 15, 17, 96; Pet.

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[27] On these points of detail I desire to speak with all diffidence, as I have no knowledge of music.

[28] Some instances I have, for special reasons, reserved for the chapters following. It was not necessary to give them there and here too.

[29] Munach stands here, by transformation (as will be hereafter shewn), for R'bhîa mugrash.

Prov. xxii. 3. Better עָרוּם רָאָה רָעָה וְנִסְתָּר with Par. 30; Ber. 1, 32; De R. 304, 518; Vat. 3. Comp. *b*. So also in xxvii. 12.

Job xxii. 18. וְהוּא מִלֵּא בָתֵּיהֶם טוֹב with B. M. 5, 8, 14; Ox. 1, 19, 2323.

Job xxxvii. 23. Better שַׁדַּי לֹא מְצָאנֻהוּ שַׂגִּיא־כֹחַ with Ox. 19; Erf. 2; Fr.; K. 157; De R. 593, 737.

Job xxxix. 13. אִם־אֶבְרָה חֲסִידָה ³⁰וְנֹצָה: with B. M. 1; Par. 17, 30; Erf. 1, 4; Fr.

OBJECT. Job xxxviii. 32. וְעַיִשׁ עַל־בָּנֶיהָ ³⁰תַנְחֵם: with B. M. 14; Ox. 18; Vi. 4, 8, 11. Comp. Hos. x. 14ᵇ.

ADVERB, &c. Ps. iv. 9. בְּשָׁלוֹם יַחְדָּו אֶשְׁכְּבָה וְאִישָׁן, though I have found only two Codd., Erf. 1 and K. 538, that point so. The punctators generally seem to have adopted the rendering, which we find in Aben-Ezra and Qimchi, that יַחְדָּו=עמהם, 'with them,' my enemies!

Ps. xxxv. 7. כִּי־חִנָּם טָמְנוּ־לִי שַׁחַת רִשְׁתָּם with Ox. 71, 2332; Erf. 2.

Ps. xliv. 25. לָמָּה פָנֶיךָ תַסְתִּיר with B. M. 4, 8, 13; Ox. 5, 71; &c. So also correct Job xiii. 24.

Prov. xiv. 14. מִדְּרָכָיו יִשְׂבַּע סוּג־לֵב with Ox. 1; or מִדְּרָכָיו יִשְׂבַּע סוּג לֵב with B. M. 5, 7, 8, 12, 13; Ox. 5. Comp. xviii. 20.

Job vi. 14. לַמָּס מֵרֵעֵהוּ חָסֶד with B. M. 4; Ox. 1, 17, 71; Erf. 2, 3.

Job xvii. 15. וְאַיֵּה אֵפוֹ ³¹תִּקְוָתִי with B. M. 3; Ox. 19; Fr.; K. 445; De R. 2, 589.

Job xvii. 16. אִם־יַחַד עַל־עָפָר נָחַת: with B. M. 3, 4; Ox. 13, 72, 101; Fr. Comp. xxi. 26.

Job xxix. 25. כַּאֲשֶׁר אֲבֵלִים יְנַחֵם: with Ox. 19, 72; Ber. 2; Fr.; De R. 349, 368. Comp. Ps. lvi. 7ᵇ.

VERB. Ps. v. 3. הַקְשִׁיבָה ׀ לְקוֹל שַׁוְעִי. See Norzi's note: בספרים מדוייקים כן הוא בטעם גרמיה.

Ps. xi. 1. If we take the reading of the K'thibh, we have necessarily the pointing

אֵיךְ תֹּאמְרוּ לְנַפְשִׁי נוּדוּ הַרְכֶם ³⁰צִפּוֹר:

The Q'ri (as it seems to me) can only be rendered:

'Flee thou! Off to your mountain, ye birds³²!'

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³⁰ See p. 51, note 29.

³¹ אֵפוֹ, as is well known, attaches itself to the word preceding.

³² It must be borne in mind that the accentuation is always *according to the Q'ri*.

Ps. xxxii. 5. אוֹדֶה ׀ עֲלֵי פְשָׁעַי לַיהוָה with Par. 9 ; Fr. ; K. 188, 403 ; De R. 350 ; or אוֹדֶה עֲלֵי־פְשָׁעַי with Par. 21, 24, 30 ; K. 157, 246 ; &c.

Ps. lxxxix. 6. וְיוֹדוּ שָׁמַיִם פִּלְאֲךָ [33] יְהוָה with B. M. 1 ; Ox. 13, 15, 2323 ; Erf. 3 ; Bomb. 2.

Ps. cxix. 138. צִוִּיתָ צֶדֶק עֵדֹתֶיךָ with Ox. 1, 6 ; Par. 4, 30 ; Erf. 2 ; Fr.

Job ix. 30. וַהֲזִכּוֹתִי בְּבֹר [34] כַּפָּי : with Ox. 96 ; Par. 17, 36 ; Ber. 52 ; De R. 2, 596. Comp. Ps. lxxiii. 13.

Job xv. 22. לֹא־יַאֲמִין שׁוּב מִנִּי־חֹשֶׁךְ with B. M. 3, 4 ; Ox. 1, 7, 19, 96.

Job xix. 21. חָנֻּנִי חָנֻּנִי אַתֶּם רֵעָי with Ox. 1, 5 ; Erf. 3, 4 ; K. 157, 606 ; Sonc.

Job xxiv. 9. יִגְזֹלוּ מִשֹּׁד [33] יָתוֹם with Ox. 1, 72 ; Cam. 28 ; Fr. ; K. 224 ; De R. 380.

Job xxxi. 15. וַיְכֻנֶּנּוּ בָּרֶחֶם [34] אֶחָד : with B. M. 14, 16 ; Ox. 101 ; Ber. 32 ; Hm. 8, 21.

Job xxxi. 16. אִם־אֶמְנַע מֵחֵפֶץ [33] דַּלִּים with B. M. 6 ; Ox. 18 ; Erf. 2 ; Hm. 15, 32 ; Vi. 8. Comp. xxxviii. 15.

Job xxxix. 10. הֲתִקְשָׁר־רֵים בְּתֶלֶם [33] עֲבֹתוֹ (taking עֲבֹתוֹ as *accus. instrumenti*) with B. M. 11 ; Ox. 9, 2437 ; Erf. 1 ; Hm. 8 ; Cop. 4.

Job xl. 2. הֲרֹב עִם־שַׁדַּי [33] יִסּוֹר with B. M. 12 ; Ox. 1, 5, 19, 100, 101.

NOM. PREDICATE. Ps. xc. 1. The simplest correction of our texts would be מָעוֹן : אֲדֹנָי מָעוֹן אַתָּה הָיִיתָ לָּנוּ בְּדֹר וָדֹר, but no Cod. points מָעוֹן with R'bhîa, whereas many—B. M. 4, 8 ; Ox. 4, 13, 72, 97, &c.— have מָעוֹן אַתָּה, which removes all difficulty, as far as the accents are concerned : 'O Lord, a refuge art THOU ; Thou hast been for us (comp. הָיָה לָּנוּ cxxiv. 1) in generation and generation.'

Job xxix. 15. עֵינַיִם הָיִיתִי לַעִוֵּר with B. M. 7, 8 ; Ox. 5, 7, 15, 19.

Many other similar corrections have been made in the text by Heidenheim and Baer, which I shall have occasion to refer to hereafter.

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[33] Munach stands here, by transformation, for D'chî.

[34] See p. 51, note 29.

CHAPTER V.

We saw, in chapter III, that every verse is divided into two parts by either Olév'yored or Athnach. These parts have now to be taken *separately*. Each has its own musical arrangement, which makes it so far independent of the other. In this chapter and the next I purpose considering the *first* part, as closed by Olév'-yored and Athnach. I shall then proceed to the examination of the *second* part, lying between the one or other of these accents and Silluq.

OLÉV'YORED[1].

We have already noticed (34. 2) that this accent cannot come at the *beginning* of the verse; in other words, Olév'yored's clause cannot consist of a *single word*.

I. When it contains *two* words, Little R'bhia is always required in the first, e. g. אֶל חֹק אֲסַפְּרָה (Ps. ii. 7); רִגְזוּ וְאַל־תֶּחֱטָאוּ (iv. 5).

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[1] The name of this accent was doubtless chosen to indicate its twofold melody, in the chanting of which the voice first *ascended* (עלה) and then *descended* (ירד) in the scale. In support of this derivation, it may be mentioned that Ben-Asher (Dikd. hat. 20. 16) employs these same terms עולה and יורד for the accents Munach and Mer'kha, of which he distinctly states (24. 12), that the former has an *ascending*, and the latter a *descending* melody; and that in the *Mas. magna* to Num. xxxvi. 3, we find the terms סלק ונחת (=עולה ויורד) used of the *ascending* melody of Azla, followed by the *descending* melody of Mer'kha. Did we know more of the accentual melodies, we might perhaps find that the commencing melody of Olév'yored *resembled* the melody of M'huppakh, and that *that* was the reason why M'hup-pakh was chosen to represent it. The lower sign is (as has been stated) in MSS. like Silluq,—קו זקוף El. Levita calls it,—and designates Olév'yored as a *pausal* accent. (The same stroke is also used, to indicate a *pause*, for Paseq and Métheg.)

With regard to the *position* of the first sign, I have found in the Codd. that—
a. If the tone be on any other than the first syllable, it is placed over the preceding syllable, as רְשָׁעִים (i. 1); חֶפְצוֹ (i. 2). Similarly, if the tone be on the first syllable, and Sh'va precede, as מֹצָא (xxxii. 6); שָׁמוֹ (lxviii. 5). It will be remembered that two words joined by Maqqeph are counted as one word; we might then expect that עַל־פַּלְגֵי־מָיִם (i. 3), אֶל־חֹק (ii. 7) would be so pointed, but the Maqqeph is in such cases dropped, as no longer necessary. β. If the tone be on the first syllable—and Sh'va do not precede—the M'huppakh-sign is trans-ferred to the last syllable of the preceding word, supposing that syllable is unac-

Such verses are not, however, numerous,—if we except the superscriptions, hardly 20 in the whole of the three Books,—and when we
examine them, we find that the poet, in dividing his verse so near
to its beginning, has taken care that the words should be *emphatic*
in their character; so that the accentuators decided rightly in
insisting on a *pausal*, instead of a conjunctive accent, here[2]. The
additional pause gives a weight to this short half of the verse.

II. When the clause contains three or more words, the position of the dichotomy will be fixed by the rules laid down in the
preceding chapter, and the accents employed to mark it will be
as follows[3]:

1. Little R'bhîa, if the dichotomy fall on the *first* word before
Olév'yored, e. g. אֲנִי שָׁכַבְתִּי וָאִישָׁנָה (iii. 6), p. 47. l. 28[4];
חַטָּאות אֶהֱבוּ אֶת־יְהוָֹה כָּל־חֲסִידָיו (xxxi. 24), 43. 22;
אִם־אֵלֵךְ ׀ בְּקֶרֶב נְעוּרַי ׀ וּפְשָׁעַי אַל־תִּזְכֹּר (xxv. 7), 40. 23;
צָרָה תַחֲיֵנִי (cxxxviii. 7), 38. 11.

2. Ṣinnor, on the *second* word[5]: יְהוָֹה יָדִין עַמִּים (vii. 9),
39. 20; חָרֵב ׀ בְּיוֹם צָרַתִי אֲדֹנָי דְּרָשְׁתִּי (lxxvii. 3), 41. 17;
תְּשִׁיתֵמוֹ ׀ פִּתְחוּ רְשָׁעִים וְדָרְכוּ קַשְׁתָּם (xxxvii. 14), 38. 9;
כְּתַנּוּר אֵשׁ לְעֵת פָּנֶיךָ (xxi. 10), 43. 5.

In such cases, the first word will almost always have the *servus*
Galgal. But Little R'bhîa is musically admissible, and we find it

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cented, as מִי־יַרְאֵנוּ טֹוב (iv. 7); פָּעֲלֵי אָוֶן (xiv. 4). But if it is accented, then the
sign remains on the first syllable, as שׂוּב נָא (lxxx. 15); וְיֹשֵׁר אָתָּה (Job viii. 6).
Some Codd. adopt this pointing even in the former case, thus מִי־יַרְאֵנוּ טֹוב,
פָּעֲלֵי אָוֶן. (Comp. R'bhîa mugrash, p. 16, note 29.)

Not unfrequently the one or other of these signs is dropped in Codd. In particular, the upper sign often falls away, when the tone is on the first syllable, as
יוֹם ׀ יֹום (Ps. lxviii. 20). So too R'bhîa mugrash often loses one of its signs.

[2] They have, however, in one case, hardly caught the division intended by the
poet. The first two words of cxliv. 14 belong clearly (see Hupf.) to the previous
verse, which must then, in its turn, be otherwise divided. On Job xxxii. 12 see
Delitzsch's remark.

[3] The three accents, named in 1, 2, and 3, furnish a sufficient musical variety before
Olév'yored.

[4] Here, at the beginning, I refer in each case to the page and line, where the rule
is to be found.

[5] This is by far the most common division of Olév'yored's clause.

introduced, apparently for the sake of emphasis, in a few passages of
the *textus receptus*, viz. Ps. xxii. 15 ; xxxv. 10 ; xxxix. 13 ; Prov. xxiii.
35 ; xxx. 9.   Perhaps in the Codd. other examples might be found ;
but the matter is not of any moment.

3. Great R'bhîa, on the *third* word or further, e. g. אַשְׁרֵי
וְהָיָה כְּעֵץ ; 14. 48 ,(i. 1) הָאִישׁ אֲשֶׁר ׀ לֹא הָלַךְֿ בַּעֲצַת רְשָׁעִים
יְהֹוָה מִשָּׁמַיִם֒ הִשְׁקִיף עַל־ ; 23 .43 ,(i. 3) שָׁתוּל עַל־פַּלְגֵי מָיִם
עַתָּה יָדַעְתִּי כִּי הוֹשִׁיעַ ׀ יְהֹוָה ׀ מְשִׁיחוֹ ; 20 .39 ,(xiv. 2) בְּנֵי־אָדָם
(xx. 7), 42. 22.

In such cases, we have to notice that there are three or
more words left between Great R'bhîa and the end of the clause.
These words then will claim a minor dichotomy.   And the same
accents will be employed (i. e. the same musical notes will be
required) before Olév'yored, as above under 1 and 2.   If this
minor dichotomy fall on the *first* word, it will be marked by
Little R'bhîa ; if on the *second*, by Ṣinnor[6].

The above rules are simple enough.   One class of exceptions alone
has to be noted.   The two R'bhîas cannot, from musical reasons, occur
in too close proximity.   At least, *two* words, with their respective
accents, must intervene[7].   Where this is not the case, Ṣinnor is
employed instead of Great R'bhîa[8], as in the following examples :

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[6] Further back than the second word this minor dichotomy does not come, save
in one passage, where Olév'yored's clause is of unusual length, and an addi-
tional dichotomy becomes necessary, which is made by the *repetition* of Ṣinnor :
מְכָתִים יָדְךָ ׀ יְהֹוָה מְכָתִים מֵהֶלֶד חֶלְקָם בַּחַיִּים וּצְפִינְךָ תְּמַלֵּא בִטְנָם (xvii. 14).

[7] Similarly, in the prose Books, a certain interval must occur between two con-
secutive R'bhîas ; otherwise one of them is changed into Pashṭa.   The rule is
modified in the three Books, for here two Great R'bhîas (as we shall see under
Athnach) can stand together, but a suitable interval must separate the two *different*
kinds of R'bhîas.   No writer on the accents has (as far as I am aware) noticed this
peculiarity.

[8] I have observed only one passage, cxxxiii. 2, in our texts, at variance with this
rule.   But here Codd. vary much.   Some, as Ox. 13, Par. 4, K. 192, De R.
593, have יֹרֵד עַל־הַזָּקָן ׀ הַטּוֹב ׀ וְעַל־הָרֹאשׁ ; whilst many—B. M. 2 ; Ox.6,111 ;
Fr. ; K. 155, 598 ; &c.—drop Olév'yored, and have D'chî instead, יֹרֵד עַל־הַזָּקָן.
Either of these pointings does away with all difficulty.   In xxviii. 7 we have a
solitary ex. of *Ṣinnor* with *two* words between it and Little R'bhîa, but these words
may be joined by Maqqeph, with B. M. 4, 7 ; Par. 20, 21, 25, 30 ; &c.   The punc-
tuation of common edd., and not that of the Heid.-Baer text, must be taken for
xv. 5 ; xxxii. 4 ; li. 6 ; and lii. 9.

כִּי הִצַּלְתָּ נַפְשִׁי מִמָּוֶת֮ (xv. 5) ; כַּסְפּוֹ ׀ לֹא־נָתַן בְּנֶשֶׁךְ֮ וְשֹׁחַד עַל־נָקִי לֹא־לָקָח (lvi. 14). Comp. xiii. 6; xxvii. 9; xxxii. 4; xxxv. 10; הֲלֹא רַגְלִי מִדֶּחִי xl. 6, 15. On the other hand Great R'bhîa can remain in xx. 7; lii. 9; cxxvii. 5; cxxxix. 14.

When the dichotomy of Olév'yored's clause is thus completed, Great and Little R'bhîa, and Ṣinnor will often be left with clauses of their own, containing three or more words. For the accentuation of such subordinate clauses I must refer to the chapters reserved for these accents.

<div align="center">SERVUS OF OLÉV'YORED.</div>

The servus of Olév'yored is (as we have seen) Galgal. In two passages it comes, instead of Métheg, in the same word with Olév'yored, מִמְּעַצְוֹתֵיהֶם (v. 11) and יַבְהִלוּן (civ. 29)[8].

EXCEPTIONS: (1) In three passages, where Paseq intervenes, Galgal is changed into M'huppakh, thus בָּרוּךְ אֲדֹנָי יוֹם ׀ יוֹם (lxviii. 20); and so in lxxxv. 9 and Prov. xxx. 15. (Paseq fails here in common edd.)[9]

(2) In two passages Mer'kha comes as servus between Little R'bhîa and Olév'yored: וָאֹמְרָתִּי מִי יְהֹוָה (Ps. xxxv. 10) and יְהֹוָה מִי כָמֹוךְ (Prov. xxx. 9)[10].

Olév'yored has never more than *one* servus.

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[8] In lv. 22; lxxviii. 38; civ. 29; cvi. 47; cxl. 4; Prov. i. 22; and Job xxiv. 13, Galgal is wanting in our texts. For lv. 22 point וְקָרֵב (see Norzi's note). In cvi. 47 I would propose to make R'bhîa and Ṣinnor change places. The other instances have been already corrected by Heid. and Baer.

[9] Some Codd. and Ben-Bil. (8. 9) make this change, when the tone is on *the first letter* of the word, e. g. מִי זֶה מֶלֶךְ הַכָּבוֹד (xxiv. 8). Common edd., with their usual inconsistency, point sometimes with Galgal (xii. 3; xvi. 11), sometimes with M'huppakh (vi. 3; xxiv. 8). The former was Ben-Asher's punctuation, the latter Ben-Naphtali's. Of course, Codd. generally follow Ben-Asher.

[10] We shall see elsewhere, in the Masoretic text, Mer'kha taking (exceptionally) the place of Maqqeph, which is here (at least for the passage in Prov.) retained by Ben-Naphtali (see Ginsburg's Masora, vol. i. p. 588). In this use of Mer'kha, I believe that we have simply an instance of Masoretic trifling. Thus there are just these two cases of מִי before Olév'yored, and so they are made to pair off, with an abnormal accentuation! (Comp. p. 63, notes 23 and 24.) Mer'kha in Ps. xlii. 5 I have already corrected, p. 36. In xv. 5 introduce Maqqeph with Heid. and Baer.

CHAPTER VI.

ATHNACH.

Athnach, like Olév'yored, is never found in the *first word* of
the verse (34. 3).

I. When Athnach's clause consists of *two* words (and such
cases are very common), the first has generally the servus
Mer'kha[1], as לֹא־כֵן הָרְשָׁעִים (i. 4), but sometimes D'chî, as
נִנְתְּקָה אֶת־מוֹסְרוֹתֵימוֹ (ii. 3).

We may suppose that the original intention was to reserve D'chî for
cases of *pause* or *emphasis*, like כִּי־אָמַרְתִּי פֶּן־יִשְׂמְחוּ־לִי (xxxviii. 17);
שִׁמְעוּ־זֹאת כָּל־הָעַמִּים (xlix. 2). But this rule is far from being always
observed in our printed texts. For a matter of so little consequence,
I have not thought it worth while to examine the Codd.[2], with the
view of correcting exceptional cases.

II. When Athnach's clause consists of *three or more* words,
the rules for the dichotomy are applied, just as in the case of
Olév'yored, and the accents employed to mark it are :

1. D'chî, when the dichotomy falls on the word immediately
preceding Athnach, e. g. שָׁמַע יְהוָה תְּחִנָּתִי (vi. 10); אָמַר בְּלִבּוֹ
בַּל־אֶמּוֹט (x. 6).

2. D'chî also, when it falls on the *second* word before Athnach
(for here we have no accent answering to Şinnor before Olév'-
yored), e. g. הַקְשִׁיבָה ׀ לְקוֹל שַׁוְעִי מַלְכִּי וֵאלֹהָי (v. 3); שׁוּבָה
יְהוָה חַלְּצָה נַפְשִׁי (vi. 5)[3].

But not unfrequently Great R'bhîa appears instead, e. g.
הַשָּׁמַיִם מְסַפְּרִים כְּבוֹד־אֵל (xix. 2); הוֹשִׁיעָה אֶת־עַמֶּךָ וּבָרֵךְ
אֶת־נַחֲלָתֶךָ (xxviii. 9).

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[1] *After Olév'yored* Mer'kha is always employed, as in vii. 1; xviii. 36; xxv. 7. I
have observed only three exceptions, lxii. 11; Prov. xxx. 17; and Job xxxiii. 9,
which are corrected in Codd.

[2] I have noticed, however, incidentally that they often vary, as in viii. 5; xxvi. 4;
xxxvii. 13, 24, 29; Job xxi. 15, 22; xxxvii. 13.

[3] This is by far the most frequent division of Athnach's clause.

R'bhîa, when contrasted with D'chî, marks a *greater pause* (logical or syntactical). This principle is however—for such clauses as those before us—only partially carried out in our texts. D'chî occurs where we should have expected R'bhîa and *vice versa*. The point is not of any importance to us, for the *sense* is not appreciably affected, whichever accent be employed [4].

Generally, when R'bhîa occupies this position, the first word has Mer'kha (as above), but in a few instances D'chî. The examples are Ps. xlv. 5; l. 1; lix. 8; lxxviii. 31; lxxxii. 1; cxliv. 3; Job xiii. 4; xxxii. 11; xxxiv. 25. The appearance of D'chî in these cases is parallel to that of Little R'bhîa between Ṣinnor and Olév'yored (55. 22).

3. Great R'bhîa, when the dichotomy falls on the *third* word or further, e.g. שָׁאַל מִמֶּ֫נִּי וְאֶתְּנָ֣ה גוֹיִם נַחֲלָתֶ֔ךָ (ii. 8); אַל־תֹּאמַ֗ר כַּאֲשֶׁ֣ר עָֽשָׂה־לִ֗י כֵּ֚ן אֶֽעֱשֶׂה־לֹּ֑ו (Prov. xxiv. 29); הֲיָדַ֗עְתָּ עֵ֭ת לֶ֣דֶת יַעֲלֵי־סָ֑לַע (Job xxxix. 1). Great R'bhîa divides in the same way (as we have seen) Olév'yored's clause.

But here we notice that, with R'bhîa on the third word (or further), three words (or more) remain between it and the end of the clause. These words then will require a second dichotomy, which, in the examples given (as falling on the first or second word, see 1 and 2), is marked by D'chî. But, what if this second dichotomy itself fall on the third word (or further), where D'chî cannot be employed to mark it [5]? Then, *R'bhîa is repeated* [6], and D'chî comes in for the third dichotomy, which has now become necessary. Thus חַטָּאתִ֣י ׀ אוֹדִ֣יעֲךָ֗ וַעֲוֹנִ֥י לֹֽא־כִסִּ֫יתִי אָמַ֗רְתִּי אוֹדֶ֤ה ׀ עֲלֵ֣י פְ֭שָׁעַי לַֽיהוָ֑ה (Ps. xxxii. 5). The other examples (as far as I have noted) are l. 21; lxxviii. 4; lxxxix. 20; xcv. 10; xcvii. 5; cii. 25; Prov. xxvii. 10; and Job vii. 4 [7].

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[4] On this point the Codd. themselves exhibit no little variation. Thus שַׁוְעִי and שַׁוְעִי (v. 3); יְהֹוָה and יְהוָֹה (vi. 2); סָבִיב and סָבִ֣יב (xii. 9); רַנְּתִי and רַנָּתִֽי (xvii. 1); &c.

[5] It is a fixed rule that D'chî *cannot occur further back than the second word from Athnach.* Hence such mistakes, as in Ps. cxxxv. 4, Prov. xx. 4, Job xvi. 19, in common edd., must be at once corrected.

[6] Just as, under similar circumstances, R'bhîa is repeated in the prose Books. It is clear, from the nature of the case, that the second R'bhîa has a *less pausal value* than the first.

[7] In Ps. xvii. 1, xli. 7, xlvi. 5, lix. 6, Prov. iv. 4, Job xxiv. 24, xxxiii. 23, a second R'bhîa appears, but merely as a substitute for D'chî (see II. 2 above).

(R'bhîa is not repeated more than once; in other words, the division of Athnach's clause does not proceed beyond the third dichotomy, and only in the few passages just named, beyond the second.)

Such are the simple rules for the analysis of Athnach's clause. Of course, the clauses closed by R'bhîa and D'chî may have (as in the last ex.) their own subordinate pausal accents, the rules for which will be considered in the chapters on Great R'bhîa and D'chî. One point only remains to be noticed, and that is the frequent change of D'chî—when due, from the dichotomy, in the first word before Athnach—into a *servus*. This change is, of course, simply musical, and is occasioned by the *shortness* of that part of Athnach's word which precedes the tone. When it contains two (or more) syllables, or one long syllable, followed by vocal Sh'va, D'chî can stand. Otherwise, a servus must come instead. Thus we have לְךָ־אֲנִי הוֹשִׁיעֵנִי (cxix. 94); but אֲבַדּוֹן וָמָוֶת אָמְרוּ (Job xxviii. 22); and עַבְדְּךָ־אָנִי הֲבִינֵנִי (ib. 125); but אֱמוּנָתְךָ וּתְשׁוּעָתְךָ אָמָרְתִּי (Ps. xl. 11). This law of *transformation* (as it has been termed) mars, in no slight degree, for us, here and elsewhere, the order and symmetry of the accentual system.

In connection with this transformation, I explain such cases as כִּי אֵלֶיךָ יְהוָֹה יֱהוִֹה (lxxiii. 28) and שַׁתִּי ׀ בַּאדֹנָי יְהוִֹה מַחְסִי אֲדֹנָי עֵינָי (cxli. 8), where L'garmeh comes in the third word before Athnach[8]. At first sight, it often appears as if we had

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[8] In Ps. v. 5 L'garmeh appears on the *fourth* word; but the explanation is the same. On the other hand, in Ps. lxii. 11, where it comes *immediately before* Athnach, it must be dropped (with B. M. 3; Ox. 13, 17, 27; Erf. 2; Fr. &c.). And so in Prov. xvi. 10 (see Baer's note). Further, I would correct Ps. xiv. 5,— where our edd. place it in the *second* word,—thus שָׁם פָּחֲדוּ פָחַד with B. M. 2; Par. 4, 9, 29, 30; Ber. 32; &c. And in Job xxxviii. 2, if we divide with Athnach, as various Codd. and Baer do, we must point either מִי זֶה מַחְשִׁיךְ עֵצָה with B. M. 3; Hm. 8; De R. 349; or מִי זֶה מַחְשִׁיךְ עֵצָה with B. M. 14; Ox. 18; K. 403. (In xxxvii. 1, cvi. 1, cxxxviii. 1, cl. 1, L'garmeh stands for Olév'yored (34. 12) and does not come into consideration here.)

here a substitute of R'bhîa, but such a substitution would be quite inexplicable; whereas, if we take L'garmeh as the pausal accent in D'chî's clause, *which remains, when D'chî is transformed*, all is clear. A comparison of Job xxvii. 13 with xx. 29 shews, beyond all possibility of doubt, that this is really the case. Other examples are Ps. xviii. 50 (compared with 2 Sam. xxii. 50); xxxi. 15; xliv. 24; cxxii. 5; Job iv. 5; xxxi. 2. Once, Ps. xix. 15, Pazer—the other pausal accent in D'chî's clause—is employed in the same way[9]. (But some Codd. point here with R'bhîa.)

This L'garmeh is very rarely wanting in its proper place. That the distinguishing Paseq now and then fails, will surprise no one who has any acquaintance with the Codd. Thus it must be supplied to וְהִנֵּה in Ps. lxxxvii. 4; cxxvii. 3; Prov. i. 23; Job xxxii. 12 (as I have found in various Codd.); and so Prov. xvii. 12 must be corrected פָּגוֹשׁ ו דֹּב; שַׁכּוּל בְּאִישׁ; and xxi. 29 הֵעֵז ו אִישׁ רָשָׁע בְּפָנָיו [10]. I have noticed no other exceptions.

Servi of Athnach[11].

Athnach has often one, two, and three servi, rarely more than three.

1. One servus. This is (a) Munach, after D'chî, e. g. תִּרְעֵם בְּשֵׁבֶט בַּרְזֶל (Ps. ii. 9); יְהוָה מֶלֶךְ יִרְגְּזוּ עַמִּים (xcix. 1); (β) Mer'kha in all other cases, i. e. after Olév'yored[12] or R'bhîa, or at the beginning of the verse, e. g. אֲפָפוּנִי חֶבְלֵי־מָוֶת (ib. 18); יַצִּילֵנִי מֵאֹיְבִי עָז (xviii. 13); מִנֶּנֶּה נֶגְדּוֹ עָבְיו עָבְרוּ (ib. 5)[13].

EXCEPTIONS. Munach (under a) is changed into Mer'kha, *when Paseq follows*, thus אָמְרוּ הֶאָח ו הֶאָח (xxxv. 21). This change is sup-

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[9] The passages, Ps. xlv. 8, lxviii. 5, cix. 16, where Pazer appears in the *second* word before Athnach, are manifest mistakes, which are already corrected in the Heid.-Baer text.

[10] No Cod., however, in these two passages, gives Paseq, though many have M'huppakh. If, therefore, we wish to keep to the testimony of Codd., we must point פָּגוֹשׁ דְּב־שַׁכּוּל (with De R. 2; K. 166; Vat. 468), and הֵעֵז אִישׁ־רָשָׁע (with B. M. 12; Par. 30; Ber. 32; Vi. 2; K. 250). This accentuation is equally correct.

[11] I take no notice of the endless mistakes of common edd., as they are corrected in Baer's texts.

[12] In xxxvii. 1, cxxxviii. 1, cl. 1, Mer'kha comes after L'garmeh, but L'garmeh is here the representative of Olév'yored (34. 12).

[13] A strange exception occurs in Prov. vi. 3, where Ben-Asher has וְהִנָּצֵל כִּי בָאתָ בְכַף־רֵעֶךָ. Here we must take Ben-Naphtali's pointing, which is regular, כִּי־בָאתָ.

ported by the analogy of Paseq with two servi (below), and by the testimony, more or less regular, of Codd.[14]

2. Two servi. These are both Munachs, as: עָבְדוּ אֶת־יְהוָֹה בְּיִרְאָה (ii. 11),—properly עָבְדוּ אֶת־יהוֹה (see p. 60). Indeed, in *all* cases, where Athnach has two or more servi, the servus adjoining Athnach stands, by transformation, for D'chî. It is important (with a view to the sense) to bear this in mind. Without the operation of the law of transformation, Athnach, like Olév'yored, *would never have more than one servus.*

EXCEPTIONS. When Paseq comes after the second servus, it is changed into Mer'kha, and the preceding Munach into Ṭarcha, e. g. נֵאֵין רָשָׁע ׀ אֱלֹהִים (x. 13). Comp. xliv. 24; lxvi. 8; lxvii. 4. This rule is laid down by Ben-Bil. (5. 5) and is fully borne out by the Codd.[15]

3. Three servi. The two adjoining Athnach are, as before, Munachs, —or, with Paseq, Ṭarcha and Mer'kha[16]. The first servus will be M'huppakh or Illuy, according to the following rules[17]:

a. M'huppakh, when the tone is on the *first* syllable, e. g. אֶז יְדַבֵּר, אֵלֵימוֹ בְאַפּוֹ (ii. 5); יְהִי כְבוֹד יְהוָֹה לְעוֹלָם (civ. 31). In one instance, the first and second servi come in the same word, שֶׁאֵל (cxlvi. 5, comp. 3).

β. M'huppakh also, when the tone is on the *second* syllable, supposing vocal Sh'va does not precede, e. g. אַתָּה פוֹרַרְתָּ בְעָזְּךָ יָם (lxxiv. 13). The other examples are: שַׁוִּיתִי (xvi. 8); הַטֵּה (lxxxvi. 1); אַתָּה (lxxxix. 11); תִּקְרַב (cxix. 169); תִּכּוֹן (cxli. 2); בְּקֵּשׁ (Prov. xiv. 6); זַרְעָם (Job xxi. 8).

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[14] Ben-Bil. (4. 30) lays down a further class of exceptions, by pointing Mer'kha, instead of Munach, after D'chî, when the servus falls on the *first letter* of the word, e. g. רְשָׁעִים זוּ שַׁדְּוּנִי (xvii. 9). But Ben-Asher does not agree. Ps. lxxxiii. 13 furnishes a test-passage. There all the lists of the Varr. I have seen assign to him the regular pointing: אָמְרוּ בְּיִרְשָׁה לָּנוּ. And it need hardly be added that Codd. generally follow him, there and elsewhere. (Of course, an occasional variation may occur. Thus, in Ps. i. 1, Bomb. 2,—followed by subsequent edd.,—has brought in Mer'kha, לֹא עָמָד; but the older edd. and Codd. have לֹא עָמָד. And elsewhere Bomb. 2 has regularly Munach.) It is therefore to be regretted that Baer has adopted Ben-Bil.'s pointing, all through his texts. We have already seen (p. 57, note 9) that Ben-Bil. is wrong in a similar change before Olév'yored; and certainly, the fewer exceptions we have to our rules, the better.

[15] Ben-Bil. (5. 8) gives two passages, Job v. 27, xxxiii. 31, as marked by these accents, *although Paseq is wanting,* and Codd. are found, which agree with him. But many point regularly, and we may well follow their example.

[16] There are only two cases of these accents, Ps. v. 5 and lxxxix. 52.

[17] This servus is, in reality, the first servus of D'chî, which remains, when D'chî is transformed. In fact, when transformation takes place, Athnach takes over all D'chî's accents, conjunctive and disjunctive.

γ. Illuy, when the tone is on the second syllable, vocal Sh'va preceding[18],—or when it is on the *third* syllable, e. g. נָתְנוּ רְשָׁעִים פַּח לִי (cxix. 110); הֲנִסָּה דָבָר אֵלֶיךָ תִּלְאֶה (Job iv. 2); וַיַּמְטֵר עֲלֵיהֶם מָן לֶאֱכֹל (Ps. lxxviii. 24, comp. 27). The other examples are: לַעֲשׂוֹת (xl. 9); וַיְהִי[19] (xciv. 22); טָפְלוּ (cxix. 69); הַפַּכְפֹּךְ (Prov. xxi. 8); and לֹא־יַחְשֹׁב (Ps. xxxii. 2); כִּי־אַתָּה (lxxxiii. 19); וְאַל־תַּצֵּל (cxix. 43).

δ. M'huppakh with Ṣinnorith, when an open syllable directly precedes the tone, e. g. לֹא נִין לוֹ וְלֹא־נֶכֶד (cix. 30); אוֹדְךָ יְהֹוָה מְאֹד בְּפִי (cix. 30); בְּעַמּוֹ (Job xviii. 19, where Ṣinnorith, as usual, displaces the Maqqeph). The other examples are: וַיְהִי[20] (Ps. ix. 10); גָּדוֹל (xlviii. 2; cxlv. 3); יְהֹוָה (lxxx. 20); עָנִי (lxxxviii. 16); וְיוֹדֵי (lxxxix. 6); זָכַרְתִּי (cxix. 55); לְעֹשֵׂה (cxxxvi. 4); וְנֵעַר (ib. 15); אָכֹל (Prov. xxv. 27); הַאָם (Job vi. 13); נֹדֵד (xv. 23); הָאַף[22] (xxxiv. 17).

EXCEPTIONS. The servi are irregular in יִשְׂאוּ הָרִים שָׁלוֹם לָעָם (Ps. lxxii. 3); הִתְחַתֶּה אִישׁ אֵשׁ בְּחֵיקוֹ (Prov. i. 9); לַוְיַת חֵן הֵם לְרֹאשֶׁךָ (vi. 27); all (it will be observed) with Shalshéleth, the melody of which naturally affected the accents adjoining.

4. The following are the only examples in which Athnach has more than three servi: כִּי[23] גָּדוֹל יְהֹוָה וּמְהֻלָּל מְאֹד (Ps. xcvi. 4); יֶאֱהַב יְהֹוָה יוֹכִיחַ[24] (Prov. iii. 12); and one with Shalshéleth, לְךָ דֻמִיָּה תְהִלָּה אֱלֹהִים בְּצִיּוֹן (Ps. lxv. 2).

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[18] Vocal Sh'va is here, for the purposes of accentuation, counted as a syllable, so that the tone is really on the *third* syllable.

[19] On the vocal Sh'va here, see Olsh., § 82 a. (Common edd. have, as often, *Munach inferius* for *superius;* but the more correct edd. of Opit., Jabl., and Mich. are right.)

[20] No Cod. (as far as I have observed) has Baer's accentuation וַיְהִי.

[21] So I point with Ox. 15, Par. 3, K. 446, De R. 1261 (other Codd. have הַאֶם, Ṣinnorith, as often, failing). The pointing of edd. הַאֵם cannot stand. Better הָאָם, with Par. 6, Cop. 16, Vi. 12, which emphasizes the question with good effect.

[22] So B. M. 1; Ox. 15; Par. 42; De R. 1022, 1261. Edd. have here also Illuy. B. M. 4; Par. 80; Hm. 19; De R. 349, 596; Bomb. 1, point הַאַף. Comp. 40. 8.

[23] Common edd. have כִּי with Maqqeph, which is the regular pointing. But the Masora to Ps. cxliii. 3 has fixed Mer'kha. There are just two cases (here and in Job xxxiv. 37) of כִּי before Ṣinnorith and M'huppakh in Athnach's clause; so they are made to pair off, marked with an anomalous accentuation! The Masora joins with them two similar cases of כִּי in L'garmeh's clause!

We may note that מְאֹד in this verse is made by the accents to refer to גָּדוֹל, as well as to מְהֻלָּל. Otherwise, we must have had D'chi with יְהֹוָה. The same clause is accented in the same way in 1 Chron. xvi. 25.

[24] On this verse see Baer's note (p. 55 of his ed. of Prov.). Yet surely, we must

Corrigenda.

Ps. ix. 14. חָנְנֵנִי יְהֹוָה רְאֵה עָנְיִי מִשֹּׂנְאָי, with B. M. 1; Par. 3; De R. 350, 661, 865, 1261. Comp. Norzi's note.

Ps. lxii. 12. Better שָׁמָעְתִּי זוּ שְׁתַּיִם with B. M. 4, 5; Ox. 1, 5, 7, 109.

Ps. lxxiii. 8. יָמִיקוּ וִידַבְּרוּ בְרָע עֹשֶׁק with Par. 30; Ber. 32; De R. 304; Ghet. 1.

Ps. xciv. 12. Better יָהּ אֲשֶׁר־תְּיַסְּרֶנּוּ הַגֶּבֶר אַשְׁרֵי with Ox. 1, 7, 111; Par. 4, 20, 30.

Prov. xxviii. 23. מוֹכִיחַ אָדָם אַחֲרַי חֵן יִמְצָא with B. M. 8; Ox. 71; K. 170; De R. 304, 308, 518. ' He that reproveth a man shall after- wards find favour ' (as Vulg., Ewald, Hitz., &c.)[25].

Other corrections have been made by Heid. and Baer, which generally have the full support of Codd.[26] But in xlviii. 5, xlix. 13, liv. 9, lxxix. 12, lxxxviii. 1, their emendations must be cancelled. Common edd. are right.

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at least point אֶת אֲשֶׁר (comp. אֶת נָּאוֹן xlvii. 5 before Silluq), *Munach superius* having been confounded, as is often the case, with *Munach inferius.* אֶת is fixed by the Masora to this passage. This is the only instance in which אֶת precedes the third servus in Athnach's clause. It pairs off with a similar אֶת before Silluq (Ps. xlvii. 5) ! The true accentuation is indicated, in part at least, by Ben-Naphtali כִּי ו אֶת־אֲשֶׁר.

[25] The accentuation of *text. rec.* represents the view of the Talmud, Aben-Ezra, and others, that אַחֲרַי means ' *after me*,' God or Solomon being supposed to be the speaker (see Delitzsch's Comm.). Some Jewish commentators (whom Delitzsch himself follows) render: ' He that reproveth a man *who is going backwards*,' &c.; but that would require אַחֲרַי אָדָם ו מוֹכִיחַ, which no Cod. exhibits.

[26] It may interest some of my readers to examine these corrections for themselves. They refer, first (this arrangement of them is my own), to cases in which the (main or minor) dichotomy has been falsely introduced in common edd., Ps. ix. 9, lxxiii. 7, lxxviii. 66, cii. 23, Prov. xxiii. 26, xxxi. 17, Job xiv. 19, xxiii. 8, xxiv. 8, xxxi. 27, xxxiii. 12, 17, xxxv. 9, xxxviii. 36, xl. 9, xli. 26; and secondly, to cases in which the dichotomy fails, Ps. xviii. 42, xxxv. 19, lxxx. 9, lxxxvi. 6, ci. 6, cv. 11, cxix. 142, 150, Prov. ii. 7, 13, iii. 4, xiv. 10, xvii. 11, xxi. 19, xxix. 14, Job x. 17, xxi. 18, xxiv. 15, xxxi. 37, xxxviii. 38. (The corrections are by Heid. and Baer for the Pss., by Baer alone for Prov. and Job.)

CHAPTER VII.

SILLUQ.

HAVING completed (as far as is necessary for the present) our examination of the *first* half of the verse,—whether closed by Olév'yored or Athnach,—we proceed next to consider the *second* half, lying between the one or other of these accents and Silluq, the part of the verse, which may be regarded as specially under Silluq's control.

I. We take first the case when Olév'yored divides the verse.

The most important point to notice here is, that Athnach is still due between Olév'yored and Silluq. It marks the chief dichotomy in Silluq's clause; and its position is fixed, by the rules with which we are now familiar. Thus it may separate the members of a *parallelism:* וּבְדֶרֶךְ חַטָּאִים לֹא עָמָד וּבְמוֹשַׁב לֵצִים לֹא יָשָׁב׃ (Ps. i. 1). Or it may mark any other kind of *logical* pause, as in רְפָאֵנִי יְהֹוָה כִּי נִבְהֲלוּ עֲצָמָי׃ (vi. 3). Or (less frequently) it may simply note a *syntactical* division, e. g. בַּל־יוֹסִיף עוֹד לַעֲרֹץ אֱנוֹשׁ מִן־הָאָרֶץ׃ (x. 18).

The position of Athnach determined, we have only to consider the clause lying between it and Silluq. But this is just the consideration before us, *when Athnach divides the verse.* For our further investigation then the two cases merge into *one*[1].

II. To arrive at the various forms that the clause lying between Athnach and Silluq may assume, the simplest course will be to take *seriatim* the various possible positions of Athnach. Here, at every step, we shall find that we have to deal with a *musical* system.

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[1] As for Athnach's own clause, the rules for the pausal accents and servi (ch. VI) hold equally good, whether Athnach marks the main dichotomy of the verse, or only the dichotomy of the second half, after Olév'yored. There is just one point that may be mentioned. Athnach cannot stand in the first word of the *verse*, but it may stand in the word immediately following Olév'yored. The instances are: Ps. iii. 6; iv. 7; v. 13; xxix. 9; lviii. 3; lxxvi. 12; lxxix. 6; Job xxvii. 5; xxxvii. 12 (p. 37).

1. Athnach may be due on the *first* word before Silluq. In this case, the clause vanishes altogether. But such instances are rare. A regard for rhythm prevented their frequent occurrence. With Olév'yored preceding, I have noticed only iii. 3; xviii. 51; xxxi. 3; xlv. 8; lv. 23; lxviii. 20; cix. 16; cxxv. 3; Prov. viii. 13. The few cases without Olév'yored have been already given, p. 33.

Moreover the melody does not allow Athnach to *remain* here, but changes it into R'bhîa mugrash, e. g. וְעָשָׂה חֶסֶד ׀ לִמְשִׁיחוֹ שְׁפְטֵנִי כְצִדְקֶךָ יְהֹוָה (Ps. xviii. 51)[2]; לְדָוִד וּלְזַרְעוֹ עַד־עוֹלָם׃ אֱלֹהָי וְאַל־יִשְׂמְחוּ־לִי׃ (xxxv. 24).

2. Athnach may come on the *second* word. Then R'bhîa mugrash is due, as Foretone to Silluq, in the first word, e. g. לָמָּה רָגְשׁוּ גוֹיִם (xl. 15)[*]; יֵסֹגוּ אָחוֹר וְיִכָּלְמוּ חֲפֵצֵי רָעָתִי׃ וּלְאֻמִּים יֶהְגּוּ־רִיק׃ (ii. 1); and so often. Of course the pause made by R'bhîa mugrash in such cases is simply and purely *musical*.

3. Athnach may come on the *third* word. Three words will then remain between it and the end of the clause; and the rules for the dichotomy must be applied. The accent employed to mark it,—whether it fall on the first or second word,—is as above R'bhîa mugrash (the accent whose melody is best suited for Silluq following), e. g. יִשְׂבְּעוּ בָנִים וְהִנִּיחוּ יִתְרָם לְעוֹלְלֵיהֶם׃ יְהֹוָה מָה־רַבּוּ צָרָי רַבִּים קָמִים עָלָי׃ (iii. 2). (xvii. 14)[*] and Examples are found in every page.

4. Athnach may come on the *fourth* word. R'bhîa mugrash will still in most cases mark the dichotomy, as (α) when it falls on the *first* word, אָבוֹא בֵיתֶךָ אֶשְׁתַּחֲוֶה אֶל־הֵיכַל קָדְשְׁךָ בְּיִרְאָתֶךָ׃ (v. 8); or (β) on the *second* word,—and this is by far its most frequent position,—וּבְדֶרֶךְ חַטָּאִים לֹא עָמָד וּבְמוֹשַׁב לֵצִים לֹא יָשָׁב׃ (i. 1)[*]; or (γ) on the *third* word, as עָלֶיךָ

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[2] In the cases where an asterisk is marked, *Olév'yored precedes*.

מֶלֶךְ and *(x. 14) יַעֲקֹב חֶלְקָה אַתָּה ׀ הָיִיתָ עוֹזֵר:
(xlvii. 9) אֱלֹהִים עַל־גּוֹיִם אֱלֹהִים יָשַׁב ׀ עַל־כִּסֵּא ׀ קָדְשׁוֹ:
But, when this is the case, three words are left between R'bhîa
mugrash and the end of the verse, and *a further dichotomy becomes
necessary*. In the instances given, this dichotomy falls on the
second word from Silluq, and is marked by L'garmeh. (And such
is the constant rule in all like cases[3].) But how, if it fall on the
first word[4]? Will the same accents be possible? For instance, can
we so point יְהֹוָה עֹז לְעַמּוֹ יִתֵּן ׀ יְהֹוָה יְבָרֵךְ אֶת־עַמּוֹ ׀ בַשָּׁלוֹם:
(xxix. 11)? This is the accentuation we should have expected.
But we do not find it. And we can only suppose that such a
juxtaposition of Silluq and L'garmeh was against the rules of
melody, and that L'garmeh had, in consequence, to be changed
into a servus. But this change necessitated another; for R'bhîa
mugrash cannot (again we must suppose, on musical grounds)
stand in the third place, with Ṭarcha following[5]. Nothing
remained then but to provide a substitute for it; and the accent
chosen was Great Shalshéleth. So that finally the melody, in the
ex. before us, found rest in the form יְהֹוָה ׀ יְבָרֵךְ אֶת־עַמּוֹ
בַשָּׁלוֹם:. Such also is the accentuation in the other passages,
where the same division of Silluq's clause is found[6].

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[3] I give a list of these passages, as some of my readers may like to compare them:
iii. 1; x. 14; xviii. 31; xx. 2; xlv. 2; xlvii. 9; lvi. 8; lxviii. 19; lxxiii. 20; lxxiv.
2; lxxxviii. 11 (so most Codd.); xcviii. 6; xcix. 4; cii. 20; civ. 8, 26; cv. 3; cxix.
69, 104; cxxvii. 1; cxlviii. 4; Prov. xix. 10; xxi. 29; xxv. 1, 28; Job iii. 13; xv. 24;
xviii. 21; xxi. 28; xxxvi. 28; xxxvii. 14. Total 31. I have left out Ps. xviii. 7 (see
Corrigenda). Heid. and Baer have brought in wrongly xix. 5, and unnecessarily
xxx. 11.

[4] See the contrast between Job xv. 23 and 24. And note the true rendering of
xxxvii. 12. Verss. and Comm. all explain as if we had R'bhîa mugrash and L'garmeh.

[5] Common edd. have indeed a few instances, iii. 5; iv. 7; xxxviii. 21; &c. And
even Baer leaves xlvi. 8 (12). But all these exceptions are corrected in Codd., if
not already in the better edd.

[6] The following is a list of these passages: vii. 6; x. 2; xii. 8; xiii. 2, 3; xx. 8;
xxix. 11; xxxiii. 12; xli. 8; xliv. 9; xlix. 14; l. 6; lii. 5; lxvi. 7; lxvii. 5; lxxvii. 4;
lxxxix. 2, 3; xciv. 17; cxxxi. 1; cxliii. 6, 11; cxlvi. 3; Prov. vi. 10 (xxiv. 33); Job
xi. 6 (see *Corrigenda*); xv. 23; xvi. 9; xxxii. 6; xxxvii. 12; xl. 23. Again (if we
reckon the repetition in Prov. as *one*, and add xlii. 2, see note 7) a total of 31. Is

5. Athnach may come on the *fifth* word. Here we have no-
thing that is new. All the cases come under the several categories
of 4, the great majority,—e. g. xiv. 1; xix. 8, 9; xxiii. 5,—with
R'bhîa mugrash on the *second* word. With it on the *first* word,
there are only two doubtful examples, xlii. 2 and lxvi. 20[7] (if we
drop xxxii. 5; xlvii. 5; liv. 5; all with סֶ֫לָה at the end). With
it or Shalshéleth, on the *third* word (a *servus* coming between
them and Athnach), we have xviii. 31; lxxxix. 2; xcix. 4; cxxvii.
1; Prov. xxv. 1; and Job xxxvii. 12 (p. 37). Of the dichotomy
on the *fourth* word there is no example.

6. Further back than the *fifth* word Athnach does not occur,
save in the prose verse, Ps. xviii. 1 (on which see p. 76, note 8),
and the hybrid verse,—half prose and half poetry,—Job xxxii. 6,
in which Shalshéleth appears with two servi, but which does not
otherwise present any difficulty.

The result then of the above investigation is to shew, that
whenever the dichotomy is by rule required between Athnach
and Silluq, R'bhîa mugrash is employed to mark it,—excepting
only the few (clearly defined) cases, in which Great Shalshéleth
appears as its substitute;—and that, when further a minor dicho-
tomy is due between R'bhîa mugrash and Silluq, M'huppakh
L'garmeh marks it. For the laws regulating R'bhîa mugrash's
own clause, I must refer to the chapter next following.

The accentual division of Silluq's clause completed, it remains
only to mention that, here as elsewhere, the law of transformation
often comes in, and obliterates or changes the pausal accent,

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this coincidence accidental? We should be glad to see Shalshéleth here and there,
e. g. in Ps. lxviii. 32, Job xv. 16, where it fails. On the other hand, it will disappear
from nine of the above passages, e. g. Ps. vii. 6, xliv. 9, and R'bhîa mugrash come
instead, if we leave out סֶ֫לָה at the end of the verse.

It is to be observed that this Great Shalshéleth appears only in the position above
assigned to it. It comes therefore under quite different circumstances, and with a
very different value, from Shalshéleth in the prose accentuation.

[7] Some Codd.—B. M. 3, 4, 7; Ox. 6, 71; K. 155—pointing xlii. 2 with Shal-
shéleth, and some introducing (with Ben-Bil. 1. 11) Maqqeph after אֲשֶׁר in lxvi. 20.

which the above rules have fixed. Were it not for the operation
of this law, we should find R'bhîa mugrash introduced in every
verse (except in the few cases where Athnach would come on
the first word), as a subsidiary tone and necessary precursor to
Silluq,—just as Ṭiphcha is in the prose Books. But owing to this
law, it is more frequently *absent* than present. The conditions
for its presence are the same as those already laid down for D'chî
before Athnach (p. 60). Thus, it remains in כְּאִמְרָתְךָ֣ הַצִּילֵ֑נִי
(cxix. 170), but is transformed in כִּדְבָרְךָ֥ הֲבִינֵ֑נִי (ib. 169); it
remains in וּמַלְאַ֥ךְ יְהֹוָ֖ה רֹדְפָ֑ם (xxxv. 6), but not in וּמַלְאַ֥ךְ
יְהֹוָ֖ה דֹּחֶ֑ה (ib. 5).

Athnach too, as well as R'bhîa mugrash, is affected by this
law. We have seen that it is always transformed, when it falls
on the *first* word before Silluq[8]; and it is not unfrequently so,
even on the *second* word. When, namely, R'bhîa mugrash has
been transformed in the first word, and this word is like Silluq's
word (without two syllables, &c., before the tone), then Athnach
must give way to R'bhîa mugrash, e. g. הַדְּבָר֣וֹת עַל־צַדִּ֖יק עָתָ֑ק
עוּרָה הַנֵּ֫בֶל וְכִנּ֥וֹר אָעִ֖ירָה שָּׁ֑חַר (xxxi. 19); בִּגְאַוָ֖ה וָבֽוּז
(lvii. 9). Comp. i. 2, iv. 5, v. 7, vii. 10.

SERVI OF SILLUQ[9].

Silluq, like Athnach, has often one, two, and three servi, rarely four.

1. One servus. This is (*a*) Munach, when the tone is on the *first*
syllable, e. g. לֹא יָשָׁ֑ב (Ps. i. 1), לְמַ֣עַן חַסְדֶּ֑ךָ (vi. 5); (*β*) Mer'kha, when
on any other syllable, e. g. הַיּ֥וֹם יְלִדְתִּֽיךָ (ii. 7), אֲשֶׁר־תִּדְּפֶ֥נּוּ רֽוּחַ (i. 4).
Here, if an open syllable precede the tone, it is marked in some Codd.
with Ṣinnorith, e. g. יוֹמָ֥ם וָלַ֫יְלָה (i. 2); יָפִ֥יחַ בָּהֶ֑ם (x. 5)[10].

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[8] In lxviii. 20, cix. 16, Prov. viii. 13, the R'bhîa mugrash, which should have
represented Athnach in the first word, has been itself changed into a servus, but
has left its pausal accents behind it unchanged. So that Silluq appears with Great
R'bhîa or D'chî dividing its clause! Some Codd. point in the same way Ps. iv. 7,
but see Baer's note.

[9] I need not say that I cannot undertake to notice the many inexcusable mistakes
of our ordinary edd. Nor is it necessary, as Baer has already corrected them in his
carefully prepared texts.

[10] The Codd. in which I have noticed this Ṣinnorith are B. M. 1; Ox. 15; Par. 3,

EXCEPTIONS. (a) When L'garmeh precedes (67.6), the servus is always
Illuy, e. g. : אֲנִי בְכָל־לֵב ׀ אֶצֹּר ׀ פִּקּוּדֶיךָ (cxix. 69).   (β) In two passages,
נָתַן ׀ יְהֹוָה (lviii. 7) and יוֹם ׀ יוֹם (lxi. 9), Munach is changed into
Mer'kha, because of Paseq following[11].

2. Two servi. The first is Ṭarcha and the second Munach, e. g.
וְכֹל ׀ אֲשֶׁר־יַעֲשֶׂה יַצְלִיחַ (i. 3). The two servi have here a closer affinity
to one another than the second one has to Silluq; and *that*, for the
simple reason that this latter stands for R'bhia mugrash. Indeed, in
all cases, in which Silluq has two or more servi, the servus adjoining
Silluq stands, by transformation, for R'bhia mugrash. It is important
(with a view to the sense) to bear this in mind. Without the operation
of the law of transformation, Silluq would—as in the prose system—
never have more than one servus.

Ṭarcha may take the place of Métheg in the *same word* with
Munach (supposing always that R'bhia mugrash does not precede[12]),
e. g. : רְעֵוֹתֶיהָ מוּבָאוֹת לָךְ (xlv. 15); יְאֶחֱזוּנִי יְמֵי־עֹנִי (Job xxx. 16)[13].
This is, of course, a mere musical embellishment.

108; Erf. 3; K. 446; De R. 331, 350, 1261. It appears also in a few instances—
Ps. x. 3, 5; xviii. 20; xli. 14; &c.—in common edd. Baer has therefore authority
for marking it (as he has done) regularly in his texts. But it is questionable whether
it was worth while to revive a sign, which had fallen into all but general disuse, and
which for us has no meaning. Moreover there seems never to have been any
general agreement as to its employment. Ben-Bil. found in the MSS. which
he used, a *different* sign, which he terms מהיגה (in the original Arabic המדה),
and which was like an upper Métheg, thus : יָפֵיחַ בָּהֶם. The musical value and
meaning of this sign he discusses at length (6. 5 ff.), and it is plain that it was to him
something quite distinct from Ṣinnorîth. We have then here another instance of
the חלופים that prevailed among the punctators. Some employed Ṣinnorîth, others
M'thiga, and others again no sign at all beside the Mer'kha. As to Ben-Bil.'s
M'thiga, it is still more rare in Codd. than the Ṣinnorîth, I have found it only in the
old Cod. Erf. 3, and occasionally in Cam. 15. It appears indeed in the prose accen-
tuation (see משפטי הטעמים 13[b]), but under quite different conditions.

[11] Three strange exceptions are claimed by Ben-Bil. (7. 21) and the Erf. Mas.
(MS.), are found also in some Codd., and are introduced by Baer into the text, viz.
וְהָפְכוּ אֶרֶץ (Job xii. 15); יַעֲמְדוּ בָיָם (civ. 6); and וּמִפַּעֲמַקֵּי מָיִם (lxix. 15); All
with Ṭarcha! But there can be no doubt that common edd. are right in pointing
with Métheg and Maqqeph. The Maqqeph (we may suppose) was dropped in some
early and model copy, and the Métheg taken for Ṭarcha. (These signs are often
alike in MSS. See note 13 and Man. du Lect. 90. 2.) Ben-Asher knows nothing
of these exceptions; for he was bound to notice them Dikd. hat. § 25 (סימן סופי
הפסוקים), had he recognised them.

[12] Because R'bhia mugrash cannot have Ṭarcha after it (67. 16).

[13] Common edd. have constantly such false punctuation as אָרְחוֹתֶיךָ (xxv. 4),
וּשְׂבוּעָתוֹ (cv. 9), Ṭarcha having been mistaken for Métheg.

EXCEPTIONS. (*a*) Munach is changed into Mer'kha in לֹא יִשְׁמַע ׀ אֲדֹנָי (Ps. lxvi. 18), because of Paseq following. (β) In three passages, the servi are irregular, because of the irregularity of the pausal accent preceding : יַעֲמָס־לָנוּ הָאֵל יְשׁוּעָתֵנוּ סֶלָה (Ps. lxviii. 20); אִישׁ־עָנִי וְאֶבְיוֹן וְדֶרֶךְ רָע וּפִי תַהְפֻּכוֹת שָׂנֵאתִי (cix. 16); וְנִכְאֶה לֵבָב לְמוֹתֵת (Prov. viii. 13)[14]. (γ) For the two Illuys, which are found in the superscriptions of certain Psalms, see p. 35[15].

3. Three servi. The second and third remain unchanged; the first is M'huppakh or Azla, according to the following rules[16]:

a. M'huppakh, when the tone is on the *first* syllable, e. g. כִּי לֹא־עָזַבְתָּ (Ps. ix. 11); לְכֹל אֲשֶׁר יִקְרָאֻהוּ בֶאֱמֶת (cxlv. 18). In cxlvi. דֹּרְשֵׁיךָ יְהֹוָה 3, the first and second servi occur in the same word, שָׁאָן (comp. *v.* 5).

β. M'huppakh[17] also, when the tone is on the *second* syllable, and vocal Sh'va does not precede, e. g. עַל־כֵּן יוֹרֶה חַטָּאִים בַּדָּרֶךְ (xxv. 8; xlv. 3). I have found only two other exx., הִנֵּה (lxxiii. 15) and מִנֵּי (Job xx. iv).

γ. Azla, when the tone is on the second syllable, *vocal Sh'va preceding,*—or when the tone is on the *third* syllable, e. g. יְמַלֵּט נַפְשׁוֹ אֲבִחֶנְךָ (lvi. 1); בֶּאֱחֹז אוֹתוֹ פְלִשְׁתִּים בְּגַת (lvi. 1); מִיַּד־שְׁאוֹל סֶלָה (lxxxix. 49); מְבַקְשֵׁי (iii. 5); עַל־לֶמִי מְרִיבָה סֶלָה (lxxxi. 8). The other exx. are, וַיַּעֲנֵנִי (iii. 5); כִּי־רָאִיתִי (xxiv. 6); וְשָׁרֵשְׁךָ (lii. 7); יִרְעָשׁוּ (xlvi. 4); מִשְׁגַּב־לָנוּ (ib. 8, 12); כִּי־רַבִּים (lvi. 3); אֶל־תָּחֹן (lix. 6); אֶחֱסֶה (lxi. 5); כִּי־אַתָּה (lxii. 13); אֶעֱשֶׂה (lxvi. 15); וְאַל־תֵּאָסֵר (lxix. 16); אָנֹכִי (lxxv. 4); אִם־קָפֵץ (lxxvii. 10); הַאֲזִינָה (lxxxiv. 9); וּבָנִיתִי (lxxxix. 5); הֶעֱטִיתָ (ib. 46); וְאַתָּה (cxlv. 15); בִּהְיוֹת[18] (Prov. iii. 27); לַאֲשֶׁר (Job xii. 6); וּרְאֵה (xxii. 12)[19].

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[14] On these examples see note 8.

[15] Baer would establish a still further class of exceptions, by the rule that, when the two tone-syllables come together, Mer'kha takes the place of Munach, e. g. בִּמְזֻמּוֹת זוּ חָשָׁבוּ (x. 2). Ben-Bil. does indeed say (7. 26) that, *according to some* (מקצתם), this is the case. But Ben-Asher expresses himself (Dikd. hat. 25. 30) as decidedly opposed to such a change (אם בראש התיבה או באמצע התיבה כולם בשופר), pointing the ex. just given : בִּמְזֻמּוֹת זוּ חָשָׁבוּ. I need hardly add that Codd. (with rare exceptions) agree with him. See too Norzi's note to Ps. cxxii. 9.

[16] Observe, that if we substitute Azla for Illuy, the rules here are the same as for the corresponding servus before *Athnach* (pp. 62, 63).

[17] Ben-Bil. (8, 2) points with *Azla*; but the unvarying testimony of Codd. is in favour of M'huppakh. He is equally wrong in giving the first servus of Athnach (5. 29).

[18] On the vocal Sh'va here, see Olshausen, § 85 b.

[19] I may mention that I have, in every doubtful instance, found ample MS. authority for the pointing with Azla given in the above list.

δ. M'huppakh with Ṣinnorith, when an open syllable directly pre-
cedes the tone, e. g. : אֹדֶךָ שִׁמְךָ יְהוָה כִּי־טוֹב (liv. 8); חֻרְבֹּתָם אֲשֶׁר חֳרֵפוּךָ
אֲדֹנָי (lxxix. 12). The other exx. are, [20] מֵעַת (iv. 8); כִּי הוּא (xxv. 15);
וּמֵעִוֹן (xxviii. 8); מֵאִישׁ (xliii. 1); אֱלֹהִים (xlviii. 9); מוֹצָאֵי (lxv. 9);
יָאֵר (lxvii. 2); תָּכֵן (lxviii. 11); הַלִּיכוֹת (ib. 25); יְנַאֵץ (lxxiv. 10); כָּמֵן
(lxxvi. 4); צֵידָה (lxxviii. 25); כָּתֵי (cxix. 84); מֵאִיר (Prov. xxix. 13);
וְאֹתִי (Job xiv. 3); תָּשִׁית (ib. 13)[21].

With the tone on the *third* syllable, the punctators were at
liberty to follow either this rule or the previous one. Thus, we have
חֻרְבֹּתָם above, and on the other hand אָנֹכִי. Generally, as the examples
given shew, they took the latter course.

4. Four servi. The following are the only examples : אֵין יְשׁוּעָתָה לּוֹ
בֵּן נַפְשִׁי (iii. 3); בֵּאלֹהִים סֶלָה: וְאַתָּה נָשָׂאתָ עֲוֹן חַטָּאתִי סֶלָה: (xxxii. 5);
אֶת־[22] גְּאוֹן יַעֲקֹב אֲשֶׁר־אָהֵב סֶלָה: תֶעֱרֹג אֵלֶיךָ אֱלֹהִים: (xlii. 2); (xlvii. 5);
לֹא שָׂמוּ אֱלֹהִים לְנֶגְדָּם סֶלָה: (liv. 5). It will be observed that four of
the above passages end with סֶלָה. If then we reject it (as the poet,
if he were living, would require us to do), and point xlii. 2 with Great
Shalshéleth (note 7), we do away with these examples altogether.
The accentuation will then be as follows : אֵין יְשׁוּעָתָה לֹּו בֵאלֹהִים: (iii. 3);
בֵּן נַפְשִׁי ׀ תֶעֱרֹג אֵלֶיךָ אֱלֹהִים: וְאַתָּה נָשָׂאתָ עֲוֹן חַטָּאתִי (xlii. 2); (xxxii. 5);
לֹא שָׂמוּ אֱלֹהִים לְנֶגְדָּם: אֶת־גְּאוֹן יַעֲקֹב אֲשֶׁר אָהֵב: (liv. 5). (xlvii. 5);

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[20] So I point with B. M. 1; Par. 3. 6; Vat. 475; De R. 1261. All edd. have
Illuy, which is the third servus of Athnach, not of Silluq. Ben-Bil.'s authority
(8. 1) may indeed be quoted in its favour, but his rules here are otherwise false, as
we have already seen, note 17. (Of course, I do not accept Baer's rule, Accentua-
tionssystem, § 4, note 2, '*Die Präfixa* בוכלם *erhalten kein Zinnorith*.' The
testimony of Codd. is against it.) כָּמֵן (lxxvi. 4), צֵידָה (lxxviii. 25), and כָּתֵי
(cxix. 84) are pointed in the same way, but must be corrected, with various Codd.

[21] Our texts exhibit an exceptional accentuation for several of the examples given
above, thus, תָּשִׁית, מֵאִיר, יָאֵר, תָּכֵן, מֵאִישׁ,—an accentuation against all rule, and
(as it seems to me) unmeaning, except as indicating a *diversity of practice*, viz. that
some punctators employ Mer'kha, others M'huppakh,—as is really the case, for no-
thing is more common in the Codd. than to find Mer'kha, as servus to Silluq, instead
of M'huppakh (or Azla). The latter was Ben-Asher's punctuation, and the former
seems (as far as I can gather from the lists of Varr.) to have been Ben-Naphtali's.
But many Codd. point these words with M'huppakh in the *ultima*, and some few add
Ṣinnorith. I have therefore not hesitated to accent them regularly.

[22] אֶת (Mer'kha for Maqqeph) is fixed by the Masora to this passage. See p. 63,
note 24.

Corrigenda.

Ps. xviii. 7. וְשַׁוְעָתִי לְפָנָיו תָּבוֹא בְאָזְנָיו: with Ox. 17; Par. 17; Ber. 2; K. 170; De R. 1244, 1252. Comp. the old Verss.; and see Delitzsch's note, who, however, has quite misapprehended the meaning of the ordinary punctuation.

Ps. xlix. 15. וַיִּרְדּוּ־בָם יְשָׁרִים לַבֹּקֶר וְצוּרָם לְבַלּוֹת שְׁאוֹל מִזְּבֻל לוֹ: Ath-nach with B. M. 8; Par. 4, 19; Ber. 2; K. 157, 224.

Ps. cxxv. 3. The accentuation with L'garmeh is against all rule. If there had been no transformation, the clause would have stood לְמַעַן לֹא־יִשְׁלְחוּ הַצַּדִּיקִים בְּעַוְלָתָה יְדֵיהֶם: ; and making allowance for the same, we may point regularly [23] לְמַעַן לֹא־יִשְׁלְחוּ הַצַּדִּיקִים בְּעַוְלָתָה יְדֵיהֶם: with B. M. 1; Par. 28; Vat. 12, 468, 482; K. 598. But the clause is long and heavy, and *that* no doubt was the reason why many punctators divided it with L'garmeh. If, however, we have a division at all, it ought to be made (as the melody requires) with R'bhîa mugrash, לְמַעַן לֹא־יִשְׁלְחוּ הַצַּדִּיקִים. B. M. 2, 3, 4; Ox. 15; Fr.; K. 157, point so.

Job xi. 6. Here too the accentuation of our texts is altogether anomalous[24]. I would point regularly thus: וְיַגֶּד־לְךָ ׀ תַּעֲלֻמוֹת חָכְמָה כִּי־כִפְלַיִם לְתוּשִׁיָּה וְדַע ׀ כִּי־יַשֶּׁה־לְךָ אֱלוֹהַּ מֵעֲוֺנֶךָ: . Many Codd.—B. M. 6; Ox. 19, 100; Hm. 1; De R. 847, 874; &c.—have Athnach; and Ox. 100, Par. 6, K. 155, 246, give the above pointing for the last words.

As before, I should have had many more corrections to propose, had not Heid. and Baer preceded me. Their corrections are for the most part necessary and made on good authority. Few, however, will agree with them in cxviii. 5 (see Baer's note); even Delitzsch does not. And in xxiv. 6 (with the substitution of Azla for Mer'kha), and xcvii. 3, the pointing of common edd. is to be retained.

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[23] We shall then have a second instance of Pazer before D'chi (transformed). The other is xix. 15 (common edd.)

[24] There is no place for Athnach, Shalshéleth follows Olév'yored, and R'bhîa mugrash Shalshéleth,—three violations of ordinary rules, not one of which is to be found elsewhere. The simplest correction would be וְדַע, leaving Olév'yored in its place; the anomalies would then all vanish together. But this I have not found in any Cod. Probably Athnach and Olév'yored would then have been brought too close together for the chanting,—with only Sh'va between them.

CHAPTER VIII.

R'bhîa Mugrash.

I TAKE this accent next, because of its intimate connection with
those last considered—Athnach and Silluq.

In this chapter we regard it,—as we have regarded the pre-
ceding accents,—in its *independent* character, as set over a clause
of its own, and determining other accents in that clause. Here
all will depend on whether Athnach be present in the verse or not.

I. If Athnach be present, R'bhîa mugrash divides the clause
between it and Silluq, and can have one, two, or three words in
its own clause (pp. 66–68). The first two cases call for no remark.
But when there are *three* words, as in הַצִּילֵנוּ וְכַפֵּר עַל־חַטֹּאותֵינוּ
(Ps. lxxix. 9), the clause becomes subject to the rule for the dicho-
tomy, and should be divided by a subordinate pausal accent,—in
the ex. given, at הַצִּילֵנוּ (as the sense requires). This division,
however, never takes place. Probably the musical relation be-
tween Athnach and R'bhîa mugrash was such that a break, or
pause, in the melody between them would have produced an
unmusical effect. For this or some other reason connected with
the melody, *the dichotomy always fails in R'bhîa mugrash's
clause, when Athnach precedes.* (The consequence is that, when
R'bhîa mugrash is transformed, we have *three* servi between
Athnach and Silluq (71. 8).)

II. If Athnach be *not* present, it is because R'bhîa mugrash
has, by the law of transformation (69. 12), taken its place in the
first or second word before Silluq. Athnach's clause has in con-
sequence become transferred to R'bhîa mugrash. This transfer,
however, does not in any way affect the *division* of the same.
Great R'bhîa and D'chî appear, just as if Athnach were present.
Take for instance, [1] וְאֶשָּׂא כַפַּי אֶל־מִצְוֺתֶיךָ אֲשֶׁר אָהָבְתִּי

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[1] R'bhîa mugrash retains also (as this ex. shews) the *long vowel* due with Athnach.
Sometimes, however, a *short* vowel is found. A list of these exceptional cases is

וְאֶשְׁיחָה בְחֻקֶּיךָ: (cxix. 48); and comp. xxxi. 23; xxxv. 24; lvii. 9; lxxix. 3; cxv. 18; Job xxxiii. 24, 27 (where R'bhîa is repeated). So D'chî, if it would be changed into a servus before Athnach (60. 15), is equally changed before R'bhîa mugrash, e. g. גְּמֹל עַל־עַבְדְּךָ אֶחְיֶה (Ps. cxix. 17); and so too, subject to this change of D'chî, L'garmeh appears in the *third* word before R'bhîa mugrash (60. 24), e. g. הוּא נֹתֵן ׀ עֹז וְתַעֲצֻמוֹת לָעָם (lxviii. 36)[2]. In short, R'bhîa mugrash is the complete representative of the Athnach it has displaced. *The rules for the dichotomy of its clause are,* in consequence — in direct contrast to the practice under § I — *strictly carried out.*

OBS. So striking are the changes which the accent has here undergone in its pausal value, its functions, and (doubtless also) its melody, that the early punctators were misled to the notion that it could no longer be regarded as R'bhîa mugrash (proper). The distinguishing sign therefore of R'bhîa mugrash was dropped, and the R'bhîa-sign alone left to represent it, — an accentuation, which is found in the oldest MSS., and is sanctioned by the Masora itself (see p. 35, note 34)[3]. We must not, however, assign it to the original accentuators, for it is impossible to suppose that, when they were selecting the accentual symbols, they should have designedly represented — in the short verses of the three Books — *three different accents by one and the same sign.* The awkward and confusing nature of such a notation is evident, and

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quite as necessary as that of the פתחין באתנח וסוף פסוק, and is given (at least for the Pss.) in Ginsburg's Masora, vol. i, p. 653 (taken from the old Cod. B. M. 1). There is, however, one mistake in this list. For lvi. 14, (query) xlvii. 10 must be substituted. We shall no doubt some day find corresponding lists for Prov. and Job.

[2] But it cannot come in the word *immediately before* R'bhîa mugrash, as our texts have it in lxxi. 21 and cix. 28. The former passage I point חֶרֶב דְּלָתִי with B. M. 4; Ox. 17; Par. 4, 30; Erf. 2; &c.; and the latter קָמוּ הַיֻּבֹשׁוּ with B. M. 9; Ox. 17; Par. 4, 30; Fr.; &c. L'garmeh in the *second* word, Job iii. 26, must be also corrected, thus: לָא שָׁלַוְתִּי ׀ וְלָא שָׁקַטְתִּי וְלֹא־נָחְתִּי with Ox. 5, 15, 98, 125, 2322, 2323, &c. *Pazer* in the second word, Ps. lviii. 3 (common edd.), has been already corrected by Baer. (Comp. Athnach, notes 8 and 9.)

[3] Ben-Bil. too, all through his treatise, uses this R'bhîa, when Athnach fails. Of course common edd. do the same, — retaining, however, often R'bhîa mugrash *after* Olév'yored, as in i. 2, contrary to the practice of Codd.

This R'bhîa has a *name of its own* — shewing that it was counted quite distinct from the two other R'bhîas — in Cod. B. M. 1, viz. פזר. (See, beside the list referred to in note 1, another list, ib. p. 652.) We must suppose that the punctator, who prepared this Cod., had, like Ben-Asher, another name for *our* Pazer.

has been felt by many writers on the accents[4], indeed by some of the
punctators themselves, for I have found R'bhîa mugrash regularly
marked in the following Codd.: B. M. 2, Ox. 1, Hm. 8, 12, 19, and
De R. 2. Jablonski and Baer have introduced it into their texts.
No doubt we have a *different kind* of R'bhîa mugrash from that under
§ I (just as we have two different kinds of *R'bhîa simplex*); but the
essential (musical) character of the accent may well have been retained
in the changes it underwent. As foretone to Silluq, it cannot be
dispensed with.

SERVI OF R'BHÎA MUGRASH[5].

R'bhîa mugrash has often one and two servi, less frequently three.

1. One servus. This is always Mer'kha, e. g. כִּי אִם־כַּפּוֹץ (i. 4);
קְשִׁתּוֹ דָרַךְ (vii. 13). If an open syllable precede the tone, it is marked
in some Codd. with Sinnorîth[6], as וּבְמוֹשַׁב לֵצִים (i. 1); וּבִתְוֹרָתוֹ יֶהְגֶּה (i. 2).

2. Two servi. The first is Tarcha, the second (as above) Mer'kha,
e. g. פָּדִיתָ אוֹתִי יְהֹוָה (xxxi. 6)[7]; עֵדוּת יְהוָה נֶאֱמָנָה (xix. 8);

3. Three servi. The second and third remain unchanged; the first
is M'huppakh on the first or second syllable,—M'huppakh with Sin-
norîth, if an open syllable precede the tone. The following are the
only exx.: זָכַרְתִּי מִשְׁפָּטֶיךָ מֵעוֹלָם ׀ יְהֹוָה (lxxiii. 1); אַךְ טוֹב לְיִשְׂרָאֵל אֱלֹהִים
(cxix. 52); and [8]בְּיוֹם (xviii. 1); כִּי (xlvii. 8); אֲשֶׁר (lxvi. 20); שֶׁלָּא
(cxxix. 7).

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[4] Eliezer Provenzale (Tor. em. p. 1), Wasmuth (Tab. ii, nota β), Ouseel (p. 6), the
author of שַׁעֲרֵי נְעִימָה (p. 1), Spitzner (p. 210), and Baer (Tor. em. p. 58) all advo-
cate the restoration of R'bhîa mugrash to its proper place in the verse.

[5] As before, I refer to Baer's texts for correction of the mistakes of common edd.
The most notable of those mistakes occur in Ps. xxxi. 22; lxvi. 20; lxxix. 3; cxvi.
19; Prov. vii. 7; in all which cases there is abundant MS. authority for the neces-
sary corrections.

[6] On this Sinnorîth see Silluq, p. 69, note 10. The remarks made there apply
mutatis mutandis here.

[7] A curious distinction is observed in some of the best Codd., and has passed into
our printed texts, that *when Athnach precedes* (as in xix. 8 above), *the servi are both
Mer'khas.* But this is Ben-Naphtali's punctuation (as the lists of Varr. clearly shew).
Ben-Asher has always Tarcha and Mer'kha. And the Masoretic text is bound to
conform (as we have often had occasion to observe) to *his* rules. Heid. and Baer
therefore have been quite right in discarding the punctuation with two Mer'khas.
The old Cod. B. M. 1 does the same. No doubt the punctators who adopted it
imagined that they were following Ben-Asher. Erf. 3, in a marginal note to xcvi. 2,
expressly assigns it to him. *Humanum est errare.*

[8] I point the clause, which has given so much trouble to punctators and accentuolo-
gists, thus: בְּיוֹם הַצִּיל־יְהוָה אֹתוֹ מִכַּף־כָּל־אֹיְבָיו. B. M. 12, Ox. 96, and Fr. join מִכַּף
with Maqqeph. All is then regular. But the case does not really concern us at all.

EXCEPTIONS. The three passages הִנֵּה מַלְאַךְ־יְהוָֹה סָבִיב לִירֵאָיו (xxxiv. 8); אַשְׁרֵי שְׁיאֹחֵז וְנִפֵּץ אֶת־עֹלָלַיִךְ (lxviii. 15); and בְּפָרֵשׂ שַׁדַּי מְלָכִים בָּהּ (cxxxvii. 9); where the first servus indeed is regular, but the introduction of Little Shalshéleth has necessitated a change in the servus immediately preceding R'bhîa mugrash.

CHAPTER IX.

GREAT R'BHÎA[1].

GREAT R'BHÎA may stand alone—as indeed may all the accents we have yet to consider—or have two or more words in its clause.

I. If the clause contain only *two* words, the first has generally a *servus*, e. g. שְׁאַל מִמֶּנִּי (Ps. ii. 8); but sometimes—when a slight pause or emphasis is to be marked—the pausal accent, L'garmeh, e. g. אַךְ־בְּצֶלֶם ׀ יִתְהַלֶּךְ־אִישׁ (xci. 15); יִקְרָאֵנִי ׀ וְאֶעֱנֵהוּ (xxxix. 7). Comp. the similar use of D'chî before Athnach (58. 7).

Such cases are not, however, numerous. I have noticed hardly more than a dozen in the whole of the Pss. And even where they occur, we are not bound by them. For Codd. often vary. And this is no more than we should have expected,—some punctators assigning an emphasis or pause to a particular word, which others drop[2].

II. When there are *three or more* words in the clause, the rules for the dichotomy are strictly carried out; and as there is no transformation before Great R'bhîa, the division of the clause is always clear and distinct. The accents employed to mark it are L'garmeh and Pazer, the latter with a (relatively)

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[1] The distinction between Great and Little R'bhîa has been already alluded to, p. 12, note. We name them 'Great' and 'Little,' because, where they come together in the same verse (as in xx. 7, cxxxix. 14), we notice that the former has the *greater* pausal value,—the reason being that it marks the *main* dichotomy, whereas the latter marks only a *minor* dichotomy.

[2] In Ps. xv. 3 I would point with various Codd. עַל־לְשֹׁנוֹ ׀ לֹא רָגַל, and in xxxix. 4 חַם לִבִּי ׀ בְּקִרְבִּי. For the false accentuation יֶ֫סֶר ׀ לֵץ (Prov. ix. 7) in common edd., point יֵסֶר לֵץ with Codd. and Baer.

greater disjunctive value than the former. The rules for their employment are as follows:

1. L'garmeh, when only *one* dichotomy is required, e. g. (xxxvii. כִּי יְהֹוָה ׀ אֹהֵב מִשְׁפָּט (vii. 7); קוּמָה יְהֹוָה ׀ בְּאַפֶּךָ 28); עָלֶיךָ ׀ נִסְמַכְתִּי מִבֶּטֶן (lxxi. 6). And so, very often, for this is by far the most frequent division of R'bhîa's clause[3].

EXCEPTIONS. (*a*) In a few instances, Pazer comes, with the second word, where we should have expected L'garmeh, as in יָפְיָפִיתָ מִבְּנֵי אָדָם (xlv. 3); and in lxxix. 2; xcix. 5 (9); cvi. 23; Job x. 15; xxiv. 14. (The employment of Pazer here is parallel to that of Great R'bhîa for D'chî, before Athnach, p. 58 below.)

(*β*) Again, Pazer *necessarily* takes the place of L'garmeh, when the melody introduces *two servi*[4] before the word on which the dichotomy rests, as in כִּי הִנֵּה הָרְשָׁעִים יִדְרְכוּן קֶשֶׁת (Ps. xi. 2); לוּ יֵשׁ נַפְשְׁכֶם תַּחַת נַפְשִׁי (Job xvi. 4); and in Ps. xliv. 4; lix. 4; lxxxix. 20; xc. 4; xcii. 10; cxxv. 3; Prov. vii. 23; xxx. 33; Job vi. 4. (Here L'garmeh could not have been used, because it admits of only *one* servus.)

2. When a minor dichotomy is required, either before or after the main dichotomy, Pazer marks the latter, and L'garmeh the former, e. g. מְמַתִּים מִמֶּתִים מֵחֶלֶד (Ps. xvii. 14); נַשְּׁקוּ־בַר פֶּן־יֶאֱנַף ׀ וְתֹאבְדוּ דֶרֶךְ (ii. 12); and so in iv. 2; vii. 6; cxxvii. 2; Prov. xxii. 29; xxiv. 31; &c.[5] The case is similar in Ps. xxxv. 13 and l. 1. Of course a minor dichotomy may *both* precede and follow, as in יִתַּמּוּ חַטָּאִים ׀ מִן־הָאָרֶץ וּרְשָׁעִים ׀ עוֹד אֵינָם (civ. 35), and so in xc. 10, cvi. 48, cxli. 4.

EXCEPTIONS. In xxxv. 13 (some texts), xlii. 9, and lxviii. 7, *two* L'garmehs are used, instead of Pazer and L'garmeh, on the principle that when an accent is *repeated*, it has the second time a less disjunctive value than the first[6].

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[3] Cases like בְּיִשּׁוּעָתֶךָ ׀ נְרַנֵּנָה (xx. 6), בָּגְֽבֹּל ׀ עַל־נַהֲרוֹת (cxxxvii. 1), come under this head, because two accents in one word produce the same musical effect as if they stood in different words.

[4] For this use of two servi, see chapter on Pazer. It might always have been avoided (as the first word is small) by the employment of Maqqeph.

[5] In Prov. xxiv. 31 Pazer is wanting in common edd.

[6] Pazer itself is repeated, with L'garmeh preceding and following, in an unusually long sentence in Prov. xxx. 4, and I venture to think rightly (comp. the similar repetition of Sinnor, p. 56, note 6), although Ben-Bil. does not allude to it (1. 7). Some Codd., however, and Baer point with R'bhîa.

SERVUS OF GREAT R'BHÎA.

Great R'bhîa has only *one* servus, which is Illuy or M'huppakh,—rarely Mer'kha,—according to the following rules:

1. When L'garmeh or Pazer precedes, the servus is,

a. In most cases, Illuy, e. g. יְהוָה ׀ נְחֵנִי בְצִדְקָתֶךָ יְפִיפִ֫יתָ (Ps. v. 9); מִבְּנֵי אָדָם (xlv. 3); and so in i. 3; ii. 12; x. 9; xi. 2; xviii. 16; xxii. 25; and often[7].

β. But M'huppakh with Ṣinnorîth, if an open syllable directly[8] precedes the tone, e. g. לָא֫וֹר יָק֫וּם רוֹצֵ֫חַ (iv. 2); עֲנֵנִי ׀ אֱלֹהֵי צִדְקִי (Job xxiv. 14); comp. Ps. iii. 8; xi. 4; xv. 4; xvii. 3; xix. 5; xcix. 5. In two passages, בִּ֫ישׁוּעָתֶךָ (xx. 6) and נֶחָמָתִי (Job vi. 10), these accents appear in the *same word* with Great R'bhîa, M'huppakh taking the place of Métheg.

2. When neither L'garmeh nor Pazer precedes, the servus is

a. Almost always M'huppakh, as יְהוָה אֲדֹנֵינוּ ; שְׁאַל מִמֶּ֫נִּי (Ps. ii. 8); (viii. 2); and so in x. 12; xx. 7; xl. 12; lii. 9; &c.[9]

EXCEPTIONS. אֲשֶׁרֵי (i. 1; xxxii. 2; xl. 5); יַחְפֵּשׂ (lxiv. 7, see Norzi); לְפָנַי (xcviii. 9, see do.); and נִבְהָל (Prov. xxviii. 22). One loses patience at having to quote such trivialities, which are paraded—at least the first three—in the Masora[10], and supported by Codd. An anomalous accentuation is associated with an anomalous pronunciation! (That both are merely fanciful may be seen from comparing cxxvii. 5; Prov. ii. 4; Ps. xcvi. 13; xxx. 8; where the same forms are given, without any irregularity.)

β. Mer'kha, in the few instances in which another R'bhîa precedes, e. g.

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[7] Most of the mistakes in our texts have been already corrected by Baer. The following remain : בְּאָזְנֵינוּ (xliv. 2); קָמוּ־ (liv. 5); שֹׁכְבֵי (lxxxviii. 6); מַיִם (xciii. 4); שֶׁבֶט (cxxv. 3); מֶלֶךְ (cxxxv. 11); תַּחַת (Job xvi. 4); שָׁמְרָה (xxiv. 15); יֵצֵא (xxxi. 40). For all of these I have found Illuy in many Codd. For lxxvi. 8 and Job xxviii. 3, see pp. 36, 37. In xci. 4 the best texts have D'chî.

[8] I say 'directly,' because, if vocal Sh'va (simple or composite) comes between, as in אֹיְבַי (xvii. 6) and מֵהֵהִים (xvii. 14), few Codd. point with Ṣinnorîth. In וּמִי (Job xxxiv. 29), the ו is too weak for Ṣinnorîth. For lxxi. 3, see p. 36.

[9] The few mistakes in common edd. have been corrected by Baer; but he has himself wrongly introduced Mer'kha in lxxxv. 9; xcvii. 9 (see Norzi's note); and cxxv. 5. In xcv. 7 we must point כִּי־הָגוּא אֱלֹהֵינוּ, with Ox. 1, 109; Cam. 12; Erf. 3; K. 599, 606.

[10] See Ginsburg's Masora, vol. i, p. 113, אשרי ד' רא' פסו' בטע' מארכין וסימ' וכו'. (The term מארכין applies both to Gaya and Mer'kha, see Frensdorff, *Die Masora magna*, p. 7. The fourth ex. is Prov. viii. 34.) The *Mas. fin.* 11ᵇ gives these exceptions in a form which has completely puzzled Rabbinical scholars, אשרי ד' בטעם זרקא ! Has not a line fallen out, and may not the original reading have been ד' בטעם [מארכין ר"פ ג' ברביע וחד] זרקא, or something similar?

שְׁמָעָה יְהֹוָ֫ה ׀ צֶדֶק הַקְשִׁיבָה רִנָּתִי (xvii. 1) ; וַיֹּרֵ֫נִי וַיֹּאמֶר לִ֫י (Prov. iv. 4). I have noticed besides only Ps. lxxviii. 4 ; Prov. xxvii. 10 ; and Job xxxii. 5[11].

In Ps. lv. 24 and lxxxvi. 14 R'bhía appears in our texts with *two* servi. I correct the former תּוֹרִדֵ֫ם לִבְאֵר־שַׁחַת, with Erf. 1, 2 ; Fr. ; K. 80, 155 ; De R. 350 ; and the latter זֵרִים קָמוּ־עָלַ֫י, with Ox. 2323 ; Par. 30 ; Ber. 32 ; K. 80, 94 ; De R. 412.

CHAPTER X.

ŞINNOR.

THE rules for the division of Şinnor's clause are the same as those we have just laid down for Great R'bhía.

I. If the clause consist of only *two* words, the first has generally a servus, e. g. חָנֵּ֫נִי יְהֹוָ֫ה (Ps. vi. 3)[1] ; but in a few instances, —where a slight emphasis is to be marked,—L'garmeh, e. g. הֵמָּה ׀ יֹאבֵ֫דוּ (cii. 27). לָמָּה ׀ תְּרַצְּדוּן (lxviii. 17) ;

II. 1. When there are *three or more* words in the clause, and only one dichotomy is necessary, L'garmeh is employed to mark it, e. g. גַּם־אֲנִי ׀ אוֹדְךָ בִכְלִי־נֶבֶל (xviii. 7) ; בַּצַּר־לִי ׀ אֶקְרָא יְהֹוָ֫ה (lxxi. 22) ; אִם־יִשְׁמְרוּ בָנֶיךָ ׀ בְּרִיתִי (cxxxii. 12)[2].

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[11] This accentuation seems to have been adopted for the sake of conformity with cases like לִמְשִׁיחוֹ לְדָוִד וּלְזַרְעוֹ (xviii. 51), which (as we have seen, p. 75) are so pointed in Codd. Of the exx. given above, the last is wrongly accented in all texts. Point פִּי־אֵין with B. M. 7 ; Par. 6 ; K. 599 ; De R. 368, 1014, 1252.

[1] So Prov. xxiv. 24 is better pointed אֹמֵר לְרָשָׁע with B. M. 4 ; Ox. 17 ; Ber. 2 ; De R. 380, 518 ; and Jabl.

[2] This is the usual division of Şinnor's clause,—a single dichotomy, represented by L'garmeh. And here I would observe that this rule for the dichotomy is *most strictly carried out* in Codd., even where we should hardly expect it, as in אֲשֶׁר ׀ לֹא הָלַךְ (i. 1). Hence, the instances of laxity, which are found in the Heid.-Baer text, in i. 1, xxx. 6, xxxi. 21, xxxii. 7, liii. 6, lxii. 10, lxxxiv. 4, cix. 16, cxv. 1, must be all corrected. (In these cases common edd. are generally right.) In his last ed. of the Pss., Baer has introduced another exceptional case, xxvii. 4. But I cannot say that I have been convinced by the reasons adduced in his note.

But when the melody introduces *two servi* before the word, on which the dichotomy falls, as in כִּי כָלוּ בְיָגוֹן חַיַּי (xxxi. 11), Pazer must be employed, as L'garmeh has never more than *one* servus. The other examples are v. 10; lvi. 14; cxxvi. 2.

2. When a minor dichotomy precedes or follows the main dichotomy, Pazer marks the latter, and L'garmeh the former, e. g. נִשְׁבַּע יְהוָה ׀ לְדָוִד אֱמֶת עַל־זֹאת יִתְפַּלֵּל (cxxxii. 11); כָּל־הָסִיד ׀ אֵלֶיךָ (xxxii. 6). The other examples are x. 14; xxxi. 12; xxxix. 13; lxxv. 9; lxxxiv. 4; Job vii. 20.

EXCEPTIONS. In one instance L'garmeh is *repeated:* רַבּוֹת עָשִׂיתָ ׀ אַתָּה ׀ יְהוָה אֱלֹהַי (xl. 6)[3]. Comp. the repetition of L'garmeh *after* Pazer in x. 14. The principle has been already explained.

SERVUS OF ṢINNOR.

Ṣinnor, like Great R'bhia, has only *one* servus, which is

1. Mer'kha, when the tone is on the *first* syllable, e. g. לֹא הָלַךְ (i. 1); מָלֵא מֶסֶךְ (xiv. 4); הֲלֹא יָדְעוּ (lxxv. 9).

2. Munach, when on any other syllable, e. g. אָהַבְתָּ צֶּדֶק (xlv. 8); בְּחַסְדְּךָ בָטַחְתִּי (xiii. 6)[4].

EXCEPTIONS. (α) Munach is changed into Mer'kha, if the letter on which it is due is pointed with *Dagesh* (*forte* or *lene*), e. g. רַבִּים אֹמְרִים (iv. 7); מִרִיבֵן מְצִיוֹן (xiv. 7); יִרְבּוּ עַצְּבוֹתָם (xvi. 4)[5]. (β) In two pas-

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[3] So pointed in all the Codd. I have examined. In common edd. the second Paseq is out of its place, in the Heid.-Baer text omitted.

[4] *Mer'kha* has taken the place of Munach—according to Ben-Bil. (2. 20), the Erf. Mas. (MS.), and *textus receptus*—in חֶלְקָם בַּחַיִּים וּצְפוּנְךָ (xvii. 14), where we have the unique accentuation of *two consecutive Ṣinnors*. The irregularity is reflected in the servus preceding! [Since writing the above, I have found the same view expressed in a marginal note on the passage in Simson hanaqdan's חבור הקונים (Br. Mus. Or. 1016, p. 75[b]). Many ‎ואני המגיה ראיתי מעם שנשחנה בעבור הב׳ זרקות רצופות.] Codd., however, point regularly with Munach. On a second exception, fixed by the Masora, אַשְׁרֵי אָדָם (Prov. viii. 34), see Great R'bhia (p. 79, note 10).

[5] According to Ben-Asher (Dikd. hat. 24. 22), Ben-Bil. (Arab. text), and *textus receptus*, the Munach is retained in three instances, לַמְנַצֵּחַ אַל־תַּשְׁחֵת (lix. 1); אָנָּה יְהוָה (cxvi. 16); and לֹא־תִשָּׂא פָשְׁעִי (Job vii. 21). One only wonders that it has not been oftener retained. For on what principle Dagesh is made to affect the servus, before Ṣinnor alone of all the accents, it is impossible to understand. There are between twenty and thirty such passages.

sages, where Paseq follows, Munach is changed into M'huppakh, הָאֵל ׀ 6 לְנֹ (lxviii. 21); עַד־מָתַי ׀ פְּתִיִם (Prov. i. 22).

Sinnor is found with *two* servi in מֶה רַב טוּבְךָ מִי הוּא זֶה (Ps. xxiv. 10); (xxxi. 20); and אֱלִיהוּא בֶן־בַּרַכְאֵל הַבּוּזִי (Job xxxii. 2)[7]. But in the two first instances, many Codd. have Maqqeph; and the last does not concern us, the irregularity being due to an attempt to force the poetic accentuation on a *prose* passage not at all suited to bear it. There is further the strange accentuation אֶת אֲרַם נַהֲרַיִם וְאֶת־אֲרַם צוֹבָה (Ps. lx. 2), where the first Mer'kha takes the place of Maqqeph[8].

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CHAPTER XI.

D'CHÎ.

THE division of D'chî's clause would follow precisely the same rules as those given for Great R'bhîa and Sinnor, were it not that the law of transformation often interferes with their application. Those rules—to repeat them once more and apply them to D'chî's clause—are as follows:

I. When there are only *two* words in the clause, the first has always a *servus*, e. g. עַד־אָנָה יְהוָה (v. 6); לֹא־יִתְיַצְבוּ הוֹלְלִים (xiii. 2). L'garmeh never appears, as in Great R'bhîa's and Sinnor's clauses, see next page.

II. 1. When there are *three or more* words in the clause and only *one* dichotomy is necessary, L'garmeh is employed to mark it, e. g. אֲשֶׁר אָמְרוּ ׀ לִלְשֹׁנֵנוּ נַגְבִּיר (Ps. x. 7); אָלָה ׀ פִּיהוּ מָלֵא (xii. 5). This is the most common division of D'chî's clause[1].

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[6] Wrongly pointed in most Codd. and in common edd., thus הָאֵל ׀. But the *Masora parva* to B. M. 12, 16, expressly notes 'בט' to הָאֵל ׀ in the text, (see also Baer, Accentuationssystem, p. 494, note 2.) A Concordance shews the three other passages to be Jer. xxxii. 18, Ps. lxxxv. 9, and Dan. ix. 4.

[7] In a treatise on the accents, assigned to Samuel the grammarian, in the Royal Library at Berlin (No. 118, p. 124), the above three instances are allowed, and no more. After quoting them, the writer adds בשנים ולא מצאתי יותר.

[8] It is fixed by the same Masora as the cases named, p. 63, note 24. Here we have *two* instances of את־ארם in the same clause. The one is by this fanciful accentuation *distinguished* from the other, as though the regular accents were not enough for that purpose!

[1] Some mistakes in our texts—Ps. v. 3, xxxii. 5, xcv. 7, Prov. xxviii. 23—I have

EXCEPTIONS. (a) In three passages Pazer appears, with the second word, where we should have expected L'garmeh, יִגְאָלֻ֫הוּ חֹ֫שֶׁךְ וְצַלְמָ֫וֶת (Job iii. 5), and Ps. lxviii. 5, and cix. 16.

(β) In two passages Pazer *necessarily* appears, because *two servi* precede the word on which the dichotomy falls, כִּי לֹא יָבִ֫ינוּ אֶל־פְּעֻלֹּ֫ת יְהֹוָ֫ה (xxviii. 5) and כִּי פִי רָשָׁ֫ע וּפִי מִרְמָ֫ה (cix. 2).

2. When a *second* dichotomy is necessary, both Pazer and L'garmeh appear, כִּי שָׁ֫ם ׀ שְׁאֵל֫וּנוּ שׁוֹבֵ֫ינוּ דִּבְרֵי־שִׁ֫יר (cxxxvii. 3); אִם־תִּכְתּ֫וֹשׁ אֶת־הָאֱוִ֫יל ׀ בַּמַּכְתֵּ֫שׁ בְּת֫וֹךְ הָֽרִיפ֫וֹת (Prov. xxvii. 22). The other exx. are Ps. v. 12 (corrected p. 89) and cxxii. 4 (ditto). xliv. 3 and xlv. 8 are similar. D'chî's clause is seldom of sufficient length to require more than *one* dichotomy.

The cases in which the above rules are affected by the law of transformation are the following:

First, L'garmeh when due by emphasis or the dichotomy *in the word immediately preceding D'chî*, cannot stand there[2]. It must have been contrary to the laws of melody to bring these two accents together. A servus therefore takes the place of L'garmeh. Thus the emphasis is not marked in עַד־אָ֫נָה ׀ יְהֹוָ֫ה (xiii. 2); and instead of תּוֹרַ֫ת יְהֹוָ֫ה ׀ תְּמִימָ֫ה (xix. 8),—as the dichotomy requires, comp. יִרְאַ֫ת יְהֹוָ֫ה ׀ טְהוֹרָ֫ה, ib. 10,—we have תּוֹרַ֫ת b'nê-ʾîsh ʿad-meh kevôdî[l]. So also instead of ׀ יְהֹוָ֫ה תְּמִימָ֫ה בְּנֵֽי־אִ֫ישׁ עַד־מֶ֫ה כְבוֹדִ֫י. So also instead of עַד־מֶ֫ה כְבוֹדִ֫י לִכְלִמָּ֫ה (iv. 3) we find עַד־מֶ֫ה כְבוֹדִ֫י לִכְלִמָּ֫ה לִכְלִמָּ֫ה. This rule of transformation is strictly carried out[3]. For other exx. see xiv. 1, xxxv. 15, lv. 19, lvii. 8, lxiii. 2. In xxiii. 6 and lvi. 1, 10, L'garmeh

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already corrected pp. 51–53, 64. ׀ הַגֵּ֫ה must have L'garmeh in Ps. xxxiii. 18, Job iii. 7, v. 17, with various Codd. The Heid.-Baer text has wrongly dropped the dichotomy in Ps. lxix. 3, cxxi. 4, cxxxiv. 1, and cxlv. 12.

Observe that in xxxv. 1, ciii. 1, cxi. 1, cxii. 1, cxlviii. 1, and cxlix. 1, the L'garmeh *does not mark the dichotomy* in D'chî's clause, but is the representative of Olév'yored (34. 13). The same remark applies to the first L'garmeh in xxvii. 1.

[2] This peculiarity has been observed by Christian writers on the accents, as Wasmuth (p. 183) and Spitzner (p. 227). I believe that we have a parallel in the transformation of L'garmeh before Silluq, when Great Shalshéleth precedes (67. 13).

[3] Norzi, Baer, and perhaps Ben-Asher are therefore wrong in xxxi. 3. Other texts are right; comp. lxxi. 3.

would have been *repeated* (comp. 78. 26 and 81. 10), if there had been no transformation[4].

That transformation has really taken place is clear not only from the requirements of the dichotomy, but from the circumstance that the servus preceding is always that which would have come, *had L'garmeh remained in its place.* (See the exx. given above.)

Secondly, although the dichotomy is generally marked, when it falls on the *second* word before D'chî (comp. the exx. under § II), *small words,* standing at the beginning of the clause and accented on the *first* syllable, reject it and take a *servus* (or Maqqeph) instead, thus: שָׁמַע קוֹל תַּחֲנוּנַי (xxviii. 2); טוֹב אִישׁ־אֹהֵב (Prov. xv. 17); כָּל פָּעַל יְהוָֹה (xvi. 4); אֹרְחַת יְרָק חָכְמָה (xxix. 3). (It is only when an *emphasis* is made to rest on them that the sign of the dichotomy remains. The few instances are: סֹלְלוּ (Ps. lxviii. 5); זֹאת (cix. 20); and זֶה (Job xx. 29).) This peculiarity is shared with D'chî by Pazer and Little R'bhîa—minor pausal accents like itself—but not by Great R'bhîa and Ṣinnor. The comparative slightness of the musical pause following was doubtless the cause that the melody did not *dwell* on the small words in question.

It is important to notice that, even in the cases where D'chî undergoes transformation (60. 11), the above rules remain unchanged. L'garmeh appears in the *second* word, when due there, just as if D'chî were present (see 60. 24; 75. 6)[5]. On the other

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[4] Again, we must be careful to distinguish the cases, in which L'garmeh precedes D'chî, *as the representative of Olév'yored,* for instance, cxiii. 1, cxxxv. 1, cxlvii. 1. To this class belongs also וּבַת־צֹּר ׀ בְּמִנְחָה (xlv. 13). L'garmeh proper, even if it were admissible, would give no sense here, and must have been marked with M'huppakh, not Azla, as וּבָרוּךְ ׀ (lxxii. 19). The translation usually adopted would require the accentuation וּבַת־צֹּר בְּמִנְחָה. With the accents of the text, וּבַת־צֹּר can only be taken as the *vocative* (with Jerome, Hupf., and Hitz.)—comp. Olév'yored with the voc., cxxxvii. 8 ;—or, which is far less natural, as *nom. absol.* (with Delitzsch). Whether the punctators were right is another question. (No doubt, the L'garmeh in these cases was chanted with a special pause, and the melody began anew with D'chî.)

[5] My readers must not imagine that these are trifling matters, which might be passed over without notice ; for, unless we observe them, we shall be in danger of

hand, it is always absent from the *first* word, e. g. לַעֲשׂוֹת רְצוֹנְךָ
6.(לַעֲשׂוֹת רְצוֹנְךָ ׀ אֱלֹהַי חָפָצְתִּי) אֱלֹהַי חָפָצְתִּי (xl. 9; properly
And small words, like those named above, are not marked by the
dichotomy, unless, as before, an *emphasis* is laid upon them, e. g.
עוּרָה ׀ לָמָּה תִישַׁן ׀ אֲדֹנָי (cxix. 66), but טוֹב טַעַם וָדַעַת לַמְּדֵנִי
(xliv. 24)[7]. It is but rarely that even ordinary edd. exhibit any
deviation[8].

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falling into such mistakes as Delitzsch has made, in his explanation of the passage:
עַד־אָנָה ׀ תְּשִׂימוּן קִנְצֵי לְמִלִּין (Job xviii. 2): 'Die Accentuation nimmt עַד־אָנָה (mit
Legarmeh) für sich: Wie lange noch? Macht ein Ende den Worten!' But had
this been the meaning designed by the accentuation, עַד־אָנָה *must have been marked*
with R'bhîa. As it is, it is just like עַל־מָה ׀ (xiii. 14).

[6] The double transformation thus introduced completely obscures the division
(logical and syntactical) of Athnach's clause. Still, from the rules laid down, we
need never be at a loss to know what the true division is, and what the sense
designed by the accentuation. Thus in the difficult passage הֲפַכְפַּךְ דֶּרֶךְ אִישׁ וָזָר
(Prov. xxi. 8) we may be sure, from the pointing of the first word, that L'garmeh
has fallen out, and that, if there had been no transformation, the accentuation would
have been הֲפַכְפַּךְ דֶּרֶךְ ׀ אִישׁ וָזָר,—the meaning of which can only be: *Perversus*
viœ est vir, et deflectens (scil. *a recta via*), 'a man' (i. e. one man and another) 'is
perverse in his way, and goes wrong.' My friend Professor Delitzsch will, I am sure,
excuse my again pointing out that his explanation of the accents cannot stand. If,
as he supposes, דֶּרֶךְ אִישׁ was meant to be taken as *subject*, and הֲפַכְפַּךְ as *predicate*,
the pointing must have been הֲפַכְפַּךְ ׀ דֶּרֶךְ אִישׁ וָזָר.

[7] The other similar exx. are בֵּן ׀ (lxi. 9); שָׁוְא ׀ (cxxvii. 1, in some Codd.); שָׁם ׀
(cxxxii. 17); and וְזֶה ׀ (Job xxvii. 13). We have also a slight (emphatic) pause after
כִּי in a few passages, as Ps. xvi. 10, 'For—Thou wilt not leave my soul to Hades;'
and in li. 18; xciv. 14; xcvi. 5; Prov. xxiv. 20; Job v. 6; xx. 20. The כִּי in these
cases is fixed by the Masora (see Ginsburg, vol. ii, p. 29). In trifling matters of
this kind we may or may not agree with the Masoretes.

[8] There is, however, one passage, Ps. v. 5, in which both printed texts and
Codd. exhibit an extraordinary confusion. The regular pointing would have been
כִּי לֹא־אֵל ׀ חָפֵץ רֶשַׁע ׀ אָתָּה, but we may be satisfied that the original accentuators
shrank from such an accentuation, as suggesting an idea which was nothing short of
blasphemy (comp. Deut. xxxii. 21). To avoid the possibility of such a rendering,
they joined אֵל by Maqqeph to the word following. (Here common edd. are right.)
כִּי לֹא ׀ was then left for the dichotomy. But לֹא is never so separated from its
clause. The dichotomy was therefore moved back (a case certainly without parallel)
to the *third* word from D'chî (transformed), and the accentuation fixed in the form
כִּי ׀ לֹא אֵל־חָפֵץ רֶשַׁע ׀ אָתָּה. If any one wishes for authority for the Tarcha and
Mer'kha, according to rule (62. 10), it is found in B. M. 1; Ox. 15, 17, 71, 96; Par. 3.
כִּי ׀ is fixed by the Masora quoted in note 7.

SERVI OF D'CHÎ.

D'chî may have one or two servi.

1. One servus. This is always Munach, e. g. וּבְדֶרֶךְ חַטָּאִים (i. 1); בְּרֹב חַסְדְּךָ (v. 8).

This servus may appear, instead of Métheg, in the *same word* with D'chî, e. g. וְהִנָּשֵׂאוּ (xxiv. 7); וַיֹּאמְרוּ (xciv. 7)[9]. The substitution is, however, subject to certain conditions. Ben-Bil. (4. 14) restricts it to such cases, as those just given, in which Qámeṣ or Chôlem, followed by vocal Sh'va, immediately precedes the tone-syllable. And Codd. agree with him[10]. Other exx. may be seen, in Baer's text, in xxxvii. 38; lxxvi. 7; xcviii. 6; cvi. 28; cvii. 32. (Common edd. generally retain the Métheg.)

2. Two servi. The servus adjoining D'chî remains Munach; the first servus is M'huppakh or Illuy, according to the rules already laid down (pp. 62, 63) for the first of three servi before Athnach.

The presence of *two* servi is—as in the cases of Athnach and Silluq—entirely due to *transformation*. The difference in the case of D'chî is, that the transformation may take place not only in the *first* but in the *second* word: (*a*) in the *first* word (83. 16), in which case L'garmeh leaves its servus behind it, which becomes the first servus of D'chî[11]; (*b*) in the *second* word, if that word has the tone on the *first* syllable (84. 8). The first servus is then

a. M'huppakh, when the tone is on the *first* syllable, e. g. זֶה עֳנִי קָרָא (xxxiv. 7); שְׁמַע קוֹל תַּחֲנוּנַי (xxviii. 2); and often.

β. M'huppakh, when the tone is on the *second* syllable, and vocal Sh'va does not precede, e. g. עַד־מֶה כְבוֹדִי לִכְלִמָּה (iv. 3). The other exx. are [12]אַנְשֵׁי (lv. 24); [13]עַל־יוֹנַת (lvi. 1); יִשְׂמַח (lxiv. 11); and יֵרֶעַם (Job xxxvii. 5).

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[9] Of course, in the chanting, the Munach was first given, and then the D'chî on the tone-syllable of the word.

[10] Many Codd. and common edd. have, however, two instances with *Chireq*, לְהַצִּילְךָ (Prov. ii. 12, 16) and מֵהַשְׁפִּילְךָ (xxv. 7). Comp. the exceptional case, בְּבִירְתָּא, under a similar rule in the prose accentuation (משפטי הטעמים, 26ᵇ).

Three manifest blunders (query, in some model Cod. ?), הַעֹזְבִים (Prov. ii. 13), הֲמִיּרְאֲתְךָ (Job xxii. 4), and הֲמִבִּינָתְךָ (xxxix. 26), have been magnified by Ben-Asher (Dikd. hat. 26. 20) into *exceptions!* But Ben-Bil. does not accept these exceptions, for he makes the second ex. a case of *regular pointing*, הֲמִיּרְאֲתְךָ.

[11] And as Athnach takes over all D'chî's accents, without any change, when D'chî is transformed, we now understand how it is that the servus of L'garmeh, the first of two servi of D'chi, and the first of three servi of Athnach, *are all fixed by precisely the same rules* (the transformation under (*b*) not making any difference in those rules).

[12] The vocal Sh'va is here so slight, that it is not taken into account.

[13] So I point with Ox. 15, 72, 98; K. 538; De R. 331, 1261.

γ. *Illuy*, when the tone is on the second syllable, *vocal Sh'va preceding*,—or when it is on the *third* syllable, e. g. יְשַׁלַּח בָּהֶם עָרֹב (Ps. lxxviii. 45); נֶאֶסְפוּ עָלַי נֵכִים (xxxv. 15); הָיְתָה־לִּי דִמְעָתִי לֶחֶם (xlii. 4). There are only two other examples[14], שְׂמֵחוֹ (xxxii. 11); מַלְבִּי (lxxii. 10).

δ. M'huppakh with Ṣinnorith, when an open syllable comes directly before the tone, e. g. אָמַר נָבָל בְּלִבּוֹ (xiv. 1; liii. 2). The other exx. are, יֵבַשׁוּ (vi. 11); הוֹרַת (xix. 8); פִּקּוּדֵי (xix. 9); וְהָרֵק (xxxv. 3); פְּדֵה (lv. 19); יָשׁוּבוּ (lvi. 10); נָכוֹן (lvii. 8); נָתַתָּה (lx. 6); עֹלַת (lxvi. 15); וְהָשֵׁב (lxxix. 12); יֶהֱוֶה (lxxxiv. 9); וַיַּשִׂימוּ (cix. 5); זֶרַח (cxii. 4); טָמַן (Prov. xix. 24; xxvi. 15); לָבַשׁ (Job vii. 5); גֵּרִי (xix. 15); and צָעִיר (xxxii. 6).

3. Of three servi there is only one example[15], כִּי יֹסִיף עַל־חַטָּאתוֹ פֶשַׁע (Job xxxiv. 37), where כִּי (Mer'kha instead of Maqqeph) is fixed by the Masora; see Athnach, p. 63, note 23.

CHAPTER XII.

Pazer.

Pazer's proper office is (as we have seen) to mark the major dichotomy in the clauses of Great R'bhia, Ṣinnor, and D'chî. It is particularly common before Great R'bhia.

Its own clause is always short, never exceeding four words. One disjunctive therefore—L'garmeh—generally suffices.

I. This disjunctive may appear, when there is a slight emphasis, in a clause consisting of only *two* words, as in עַל־כֵּן מְשָׁחֲךָ (Ps. xlv. 8); אֵל אֱלֹהִים [1] (l. 1); and xxxv. 13 (some Texts) and xliv. 3 (ditto). These are the only examples.

II. Instances of the dichotomy with *three* or *four* words are: יִתַּמּוּ חַטָּאִים מִן־הָאָרֶץ (lxxxiv. 4); גַּם־צִפּוֹר מָצְאָה בַיִת

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[14] And these some Codd. point with M'huppakh, מַלְבֵּי, שְׂמֵחוּ,—owing to the slightness of the vocal Sh'va.

[15] The Heid.-Baer text has indeed two other exx. in Ps. xxiii. 6 and lvi. 1; but common edd. have there rightly L'garmeh.

[1] Most edd. have here a stupid mistake, אֱלֹהִים (like וְהִבֵּה Prov. xxiv. 31). But Pazer appears in the more correct texts of Opit., Jabl., Mich., and Heid.-Baer.

(civ. 35); בָּרוּךְ יְהוָֹה ׀ אֱלֹהֵי יִשְׂרָאֵל (cvi. 48). If we make the corrections, suggested at the end of this chapter, the rules for the dichotomy will be found carefully carried out[2].

The only exceptions will then be,—as in the cases of D'chî and Little R'bhîa,—when the word on which it should fall (at the beginning of the clause) is a *monosyllable*, viz. כִּי (v. 10, and often); גְּעַר (lxviii. 31); אָז (cxxvi. 2); עַד (Prov. vii. 23); and לוֹ (Job xvi. 4).

SERVI OF PAZER.

1. When there is *one*, it is Galgal, e. g. מָצְאָה בַּיִת (Ps. lxxxiv. 4); אֱלֹהֵי יִשְׂרָאֵל (cvi. 48). In אוֹרִיעַד (xxxii. 5) and וַתִּשְׁקֵקֶהָ (lxv. 10) Galgal appears, instead of Métheg, in the same word with Pazer.

EXCEPTIONS. Galgal is changed into M'huppakh, in the two passages לְדָבָר ׀ רָע (cxli. 4) and אֵפוֹא ׀ בְּנִי (Prov. vi. 3, see below), because of Paseq following.

2. When there are *two* servi, the second remains Galgal; the first is (a) M'huppakh, when it falls on the *first letter* of the word, as כִּי אֵין בְּפִּיהוּ (Ps. v. 10) ; (β) Azla on the *second letter* and further. Most of the passages, in which Azla occurs in our texts, I have ventured to correct (see *Corrigenda*, next page). But we may retain it, with Ben-Asher, in גְּעַר[3] חַיַּת קָנֶה (lxviii. 31), and in בְּנִי ׀ אֵפוֹא עֲשֵׂה־זֹּאת[4] (Prov. vi. 3), where the slight pause made by Paseq may be taken to mark the dichotomy[5].

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[2] Ordinary texts must be further corrected in lxv. 10; cxxvii. 2 ; Prov. xxiii. 29 ; and the Heid.-Baer text in xl. 13 and cxxvii. 3, where the former are right.

[3] This is the only instance—even if we retain all Ben-Asher's examples—of Azla on the second *letter* (as opposed to the second *syllable*); but the rule is found in the prose accentuation for the corresponding servus of Pashṭa and T'bhîr (see משפטי המעמים, 25ᵃ and 29ᵃ), and may be accepted here.

[4] So I point with B. M. 9, Ox. 96, Cam. 25, Par. 10, De R. 413, 941, &c. See also chapter on Paseq, § IV.

[5] Galgal is strangely interchanged in ordinary texts with M'huppakh (comp. v. 12 with xiii. 3 ; xxviii. 5 with xliv. 4 ; lvi. 14 with lix. 4),—a source of great perplexity to Christian writers on the accents. I have already drawn attention (p. 57, note 9) to the confusion between these accents before Olév'yored. The explanation is the same here. Ben-Naphtali's pointing (M'huppakh) has found its way (more or less) into some Codd. and printed texts. But Bomb. 1, and of course Heid. and Baer,—to say nothing of Codd., as B. M. 4, 5, 7; Ox. 1 ; Cam. 13, &c.,—have regularly Ben-Asher's accentuation, Galgal.

Corrigenda.

Most texts, following Ben-Asher[6], have excluded the dichotomy from the following passages. But as no reason can be assigned for its omission, and it is actually found in many Codd., I do not hesitate to propose its insertion:

Ps. v. 12.   וְיִשְׂמְחוּ ׀ כָּל־חוֹסֵי בָךְ   (Vat. 468, K. 155, De R. 2, &c.);

Ps. xiii. 3.   עַד־אָנָה ׀ אָשִׁית עֵצוֹת   (Vat. 468, K. 155, De R. 2, &c.);

Ps. xxii. 25.   כִּי לֹא־בָזָה ׀ וְלֹא שִׁקַּץ   (Ox. 98, Par. 4, Fr., &c.);

Ps. xxiii. 4.   גַּם כִּי־אֵלֵךְ ׀ בְּגֵיא צַלְמָוֶת   (Ox. 98, Par. 4, Fr., &c.);

Ps. xxvii. 6.   וְעַתָּה ׀ יָרוּם רֹאשִׁי   (Ox. 79, 111; Bomb. 1, &c.);

Ps. xxxi. 12.   מִכָּל־צֹרְרַי ׀ הָיִיתִי חֶרְפָּה   (B. M. 1, 8, K. 525, &c.);

Ps. xxxii. 5.   חַטָּאתִי ׀ אוֹדִיעֲךָ   (Ox. 98, De R. 2, K. 525, &c.);

Ps. cvi. 38.   וַיִּשְׁפְּכוּ ׀ דָם נָקִי   (Par. 4, Erf. 2, K. 246, &c.);

Ps. cxxii. 4.   שֶׁשָּׁם ׀ עָלוּ שְׁבָטִים   (Ox. 93, 111, K. 246, &c.);

Ps. cxxiii. 2.   הִנֵּה ׀ כְּעֵינֵי עֲבָדִים   (B. M. 8, Par. 4, K. 246, &c.);

Ps. cxxxviii. 2.   אֶשְׁתַּחֲוֶה ׀ אֶל־הֵיכַל קָדְשְׁךָ   (B. M. 13, Ox. 13, 93, &c.);

Prov. xxvii. 10.   רֵעֲךָ ׀ וְרֵעֶה אָבִיךָ   (B. M. 8, Erf. 2, Bomb. 1, &c.)

N. B. Writers on the accents have quietly adopted the above corrections as necessary, see Ouseel, p. 94, and Spitzner, p. 231. The former simply remarks *Psiq nonnunquam excidit!*

Beside the above, I propose to correct:

Ps. lix. 6.   וְאַתָּה ׀ יְהֹוָה אֱלֹהִים ׀ צְבָאוֹת.   (The first dichotomy at וְאַתָּה[7] with B. M. 7, Ox. 12, Par. 30, Fr., De R. 350, &c.; for the second, see p. 96. 18.)

And Ps. xc. 10.   יְמֵי־שְׁנוֹתֵינוּ ׀ בָּהֶם ׀ שִׁבְעִים שָׁנָה.   Here a second dichotomy is needed at בָּהֶם, and is indicated by Codd.,—as Vi. 3, De R. 2,

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[6] We have already seen that Ben-Asher is no infallible authority. Such variations, as those here pointed out—which he of course merely copied from texts before him— may have originated in the desire to make the *melody* more easy and flowing, a result which was perhaps attained by the substitution of Azla for L'garmeh. But at least consistency should have been observed. If the change was made in xxxi. 12, why not in lxxxiv. 4? If in xxii. 25 and xxiii. 4, why not also in lxxi. 3 and cxxvii. 2? Such irregularity of itself points to mistakes made. The original accentuators could hardly have been so inconsistent.

[7] Not as in the Heid.-Baer text at יְהֹוָה ׀. The two words יְהֹוָה אֱלֹהִים must be kept together,—either by Maqqeph or by a conjunctive accent,—as in lxxx. 5, 20; lxxxiv. 9.

K. 246,—which point בְּהֶם֙ שִׁבְעִים שָׁנָה֙; but no Cod. has a second L'garmeh. Some Codd. have L'garmeh after ׀ בָּהֶם, but then it fails before. We need it *both* before and after. Comp. the division in Job xxviii. 5, אֶרֶץ מִמֶּנָּה יֵצֵא לָחֶם (Baer's text). For the two L'garmehs, comp. Ps. xl. 6 (81. 10).

CHAPTER XIII.

LITTLE R'BHÎA.

THE division of Little R'bhîa's clause is of the simplest character. We have never more than a single dichotomy, represented by L'garmeh[1]: אֱלֹהִים ׀ אֵלִי אַתָּה ׀ שֵׁם כְּבוֹדוֹ ׀ וּבָרוּךְ (lxiii. 2); מִי זֶה ׀ מַעֲלִים (lxxii. 19); הֲתָעִיף עֵינֶיךָ ׀ בּוֹ (Prov. xxiii. 5); לֹא לָנוּ ׀ יְהוָה (Ps. cxv. 1 with Codd.)[2] עֵצָה (Job xlii. 3);

The dichotomy fails—as with D'chî and Pazer—in the case of small words, standing at the beginning of the clause[3] and accented on the first syllable, as כִּי in כִּי אִם־בְּתוֹרַת יְהוָה (i. 2); לֹא (lii. 9); אֲשֶׁר (cxxvii. 5); כָּל (cxxxv. 6); עַל (cxxxix. 14); מִי (Job xxxviii. 41). Still, if the punctators wished to lay an emphasis on these small words, they were at liberty to retain the dichotomy, as in ׀ לְמַעַן (Ps. lxviii. 24); ׀ כִּי (Prov. xxiii. 7); and ׀ כֵּן (xxiv. 14; xxx. 20).

Twice L'garmeh comes, with a certain emphasis, in a clause of only *two* words: אָוֶן ׀ יַחְשֹׁב (Ps. xxxvi. 5, comp. xii. 3) and נַעַר ׀ הָיִיתִי (xxxvii. 25).

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[1] Little R'bhîa's clause rarely contains more than *three* words. Only in lxxi. 20, xc. 17, Job xxxii. 6 (prose), and xlii. 3 are there *four*. The clause being small, one disjunctive is all that is required.

[2] The rules for the dichotomy are strictly observed. I have no corrections to propose, except that in Ps. lv. 13 I would introduce it for the sake of emphasis, כִּי לֹא־אוֹיֵב ׀ יְחָרְפֵנִי, with Ox. 71, 118; Hm. 7; Cop. 2; Vi. 2. It must be replaced in Baer's text, in cxxxviii. 7 and Prov. xxiii. 5.

[3] In one case, וַיְהִי ׀ נֹעַם אֲדֹנָי אֱלֹהֵינוּ (xc. 17), it is the *second* dichotomy that fails.

SERVI OF LITTLE R'BHÎA.

Little R'bhîa may have one or two servi.

a. If there is one servus, it is Mer'kha, as אֲנִי שָׁכַבְתִּי (iii. 6); אֱלֹהִים ׀ דִּבֶּר בְּקָדְשׁוֹ (lx. 8) ; and often.

β. If there are two servi, the first is M'huppakh, the second as before Mer'kha, e. g. כִּי אִם־בְּתוֹרַת יְהוָה חֶפְצוֹ (i. 2). This additional servus occurs properly only in the case of the small words named above, כָּל, אֲשֶׁר, כִּי, &c.[4]

The two servi appear, however, occasionally in the *same word*, when the syllable immediately preceding the tone is an open one, e. g. יָגֵל לִבִּי (xiii. 6) ; וַיֹּשֶׁב קֶדֶם (lv. 20). And so in xxvii. 11; l. 3, 23; lxviii. 36 ; lxxix. 13 ; Prov. vii. 22. This rule—which reminds one of the introduction of Ṣinnôrîth before the servus (Mer'kha) of R'bhîa mugrash (76. 14)—was perhaps observed by Ben-Asher[5], but is only very partially regarded by the punctators ; nor does Ben-Bil. or any other early authority on the accents allude to it. Even Baer, who recognises it, seems to count it more honoured in the breach than the observance. But a rule that is only half observed, is no rule at all. We may then dispense with it (as some Codd. do), even in the case of the few words (not more than nine or ten) to which it has been applied.

CHAPTER XIV.

L'GARMEH

marks, where it occurs, the last division (sometimes the last *two* divisions) in a clause. With it the continuous dichotomy comes to an end. L'garmeh has, in consequence, no disjunctive accent in its own clause[1].

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[4] Exceptions in our texts are the two prose passages, Ps. xviii. 1 and Job xxxii. 6. In the former, however, we must, no doubt, point לָמָּ֒נַצֵּחַ ׀ לְעֶבֶד יְהוָה, with Ox. 9; K. 164, 224 ; De R. 940. (Many other Codd. have *M'huppakh* L'garmeh.) The latter ought properly to be divided (as many Codd. do divide it) into *two* verses. Little R'bhîa would then be changed into R'bhîa mugrash.

[5] See the חלופי נקוד to Ps. l. 23 and Job xviii. 4.

[1] One is sometimes in doubt—as in דּוֹם ׀ לַיהֹוָה (xxxvii. 7) ; אֶל ׀ אֱלֹהִים (l. 1)— whether Paseq or L'garmeh is intended by the accentuation. A correct list of the Paseqs would therefore be of service. This some Codd. (as B. M. 1, 15; Pet.; K. 542) undertake to furnish. Many more (as B. M. 1; Ox. 15, 71; Par. 107; Erf. 3; Vat.

The two forms of this accent are one and the same in disjunctive value. They differ only musically. The laws for the selection of the one or the other are as follows:

1. When a servus precedes, Azla L'garmeh is always used, e. g. ' יְצֻוֶּה יְהֹוָה (Ps. xlii. 9); ' לֹא עָשָׂה כֵן ' (cxlvii. 20).

2. When there is no servus,—if the tone fall on the *first* or *second* syllable, M'huppakh L'garmeh is employed; if on the *third or further*, Azla L'garmeh.

a. On the *first* syllable, e. g. ' כִּי (v. 5); ' עֲנֵנִי (iv. 2); ' חֶרֶב (xxxvii. 14)[2].

β. On the *second* syllable, as: ' יֵשֵׁב (x. 8); [3] ' יְהֹוָה (v. 9); אֹודְךָ ' [3] אֱלֹהִים (xliv. 2); ' נֶרְנְנָה (xx. 6); ' גַּם־אֲנִי (lxxi. 22); ' לַמְדֵנִי (lxxxvi. 12); ' (cxliii. 10)[4].

γ. On the *third* syllable and further, as: ' יִתְיַצְּבוּ (ii. 2); ' מִן־הָעֹולָם (cvi. 48); ' בְּהִתְהַלֶּכְךָ (Prov. vi. 22).

EXCEPTIONS. The L'garmeh between R'bhía mugrash and Silluq (p. 67) is always M'huppakh L'garmeh. Hence we have ' מִשָּׁמַיִם (Ps. cii. 20) and ' וְהִתְבֹּונֵן (Job xxxvii. 14).

SERVUS OF L'GARMEH.

L'garmeh has only *one* servus, which is M'huppakh or Illuy, according to rules, which we are already familiar with (see pp. 62 and 86):

a. M'huppakh, when the tone is on the *first* syllable, e. g. אֲשֶׁר ' פִּרְיֹו ' יִתֵּן בְּעִתֹּו (Ps. i. 3); ' יֵשֵׁת חֹשֶׁךְ ' סִתְרֹו (xviii. 12); and very often.

EXCEPTIONS. The two parallel passages, כָּל עַצְמֹותַי ' תֹּאמַרְנָה (xxxv.

6; K. 94, 446; De R. 2, 319, 331, 775, 1261) seek to smooth matters for the Reader by marking in the margin לֹג for L'garmeh, and פֹּ for Paseq. But as ἀκριβεία is not the forte of Jewish punctators, neither this notation nor the lists they give us are by any means trustworthy. The most correct Paseq-list I have seen is in Bomb. 2 (see p. 96).

[2] ' אָוֶן (lvi. 10) furnishes a curious instance of the way in which a trifling error perpetuates itself. It is found so pointed in almost all Codd. But B. M. 8, Ox. 96, Cam. 25, K. 434, 525, De R. 350 are right, ' אָן.

[3] So Texts and Codd., almost without exception. Yet Baer points always with Azla L'garmeh.

[4] Recognised exceptions are ' לְדָוִד, the first word in certain Pss.,—where Azla L'garmeh stands for Olév'yored, see p. 34 a.

10) and כָּל אֲחֵי־רָשׁ ׀ שְׂנֵאֻהוּ (Prov. xix. 7), in which Mer'kha has taken the place of Maqqeph[5].

β. M'huppakh also, when the tone is on the *second* syllable and vocal Sh'va does not precede, e. g. יִשְׁלַח מִשָּׁמַיִם ׀ עֹלֵלִים מִפִּי (Ps. viii. 3); ׀ (lvii. 4); and often[6].

In the following cases the punctators found the vocal Sh'va so slight, that they took no account of it: שִׁמְעָה מִקְצֵה (xvii. 1; l. 7); וַיִּרְאֵי יִרְאַת (ib. 10); יִרְאֵי (xix. 7); שְׁפָטֵנִי (xxii. 24); שְׁפָטֵנִי (xliii. 1); וַיְגָרֶשׁ (lxxviii. 55); בְּפֶרַח (xcii. 8); אִמְרוּ (xcvi. 10); לִפְנֵי (ib. 13); שָׁמְרֵנִי (cxl. 5). It is not necessary to add any of these cases to the mistakes enumerated in note 7 below.

γ. Illuy, when the tone is on the second syllable, *vocal Sh'va pre-ceding*,— or when it is on the *third* syllable, e. g. יֶאֱרֹב בַּמִּסְתָּר ׀ (x. 9); נִכְסְפָה וְגַם־כָּלְתָה ׀ (ib. 9); צָמְאָה נַפְשִׁי ׀ (xlii. 3); יֹצֵא יְהוֹדָה ׀ (lxxxiv. 3); and יִגְמָר־נָא רַע ׀ (vii. 10); וַיַּרְעֵם בַּשָּׁמַיִם (xviii. 14). The exx. are far too numerous to quote in full[7].

EXCEPTIONS. יִרְדְּפוּ (vii. 6) and שִׁמְעָה (xxxix. 13),—an anomalous *accentuation* joined to an anomalous *vocalization!* (comp. similar cases before R'bhîa, p. 79. 17.) No doubt מְמַתִּים (xvii. 14) would have been accented regularly, but that another מְמַתִּים immediately follows, and the fancy was to *distinguish* one from the other by their accents! We have had a parallel instance, p. 82, note 8[8].

δ. M'huppakh with Ṣinnorith, when an open syllable directly pre-

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[5] Fixed by the *Masora magna* to Ps. xxxv. 10. L'garmeh is often followed immediately by another pausal accent, but these are the only instances, in which כֹּל precedes. And it really seems as if, on this account, they were made to pair off, attention being drawn to them by an anomalous accentuation! It is impossible to hold the original accentuators responsible for such trifling.

[6] So Codd. point rightly יִהְיוּ לְרָצוֹן ׀ (xix. 15), the Sh'va not being pronounced. (See Baer, *Die Metheg-setzung*, in Merx's Archiv, vol. i, p. 65.)

[7] The mistakes of common edd.—in xxxii. 6; lv. 24; lxv. 14; lxxix. 13; xciii. 3; cvi. 1 (and elsewhere); cxli. 5; cxlvii. 8; Prov. xxvii. 22; Job x. 17—have been corrected by Heid. and Baer, with more or less support from Codd. וְאִם־בָּא (Ps. xli. 7) must be also corrected with Erf. 3 (other Codd. have *Munach inf.*) But for בְּקֶרֶב (xxvii. 2); כַּאֲשֶׁר (xlviii. 9); וַאֲנִי (lxix. 14); בְּרְכִּי (ciii. 22, comp. פֶּעֳרֹד Job xvi. 10); and לַמַּטּוֹת (cxlix. 9), the testimony of Codd. fails altogether. In fact, the punctators never rightly apprehended the rules for the servus of L'garmeh. Ben-Bil. does not venture to give them. Simson (Br. Mus. Or. 1016, p. 76b) confesses the general ignorance: ולא נתברר לנו טעם משרתיו למה זה ככה ולמה זה ככה. Only Samuel the grammarian (Berl. 118, p. 126) makes a feeble attempt to supply the deficiency. No wonder then that Codd. are full of blunders.

[6] On the still more extraordinary pointing with Ṭarcha, cxxv. 3, see p. 73.

cedes the tone, e. g. ׀ קוּמָה יְהוָֹה (iii. 8) ; ׀ בְּתוֹכָחוֹת עַל־עָוֺן (xxxix. 12) ;
׀ וַיִּרְדּוּ בָם יְשָׁרִים (xlix. 15) ; and very often[9].

The servus may appear in the *same word* with L'garmeh, instead of
Métheg, e. g. ׀ וְלָרָשָׁע (l. 16) ; ׀ וַיִּירְאוּ (lxv. 9) ; ׀ מַה־תִּשְׁתּוֹחֲחִי (xlii. 6).
The cases are not, however, numerous in which the change can take
place ; and in several of these it is lacking in Codd. The one pointing
was simply more musical than the other.

In only two passages has L'garmeh more than *one* servus : כִּי נָבֵר
עָלֵינוּ ׀ חַסְדֹּו (cxvii. 2) ; כִּי דָרַף אוֹיֵב ׀ נַפְשִׁי (cxliii. 3) ; where Mer'kha
has taken the place of Maqqeph (comp. כָּל above). These passages
are fixed by the Masora to cxliii. 3 ; see p. 63, note 23.

CHAPTER XV.

SHALSHÉLETH.

I. ALL that it is necessary to say about Great Shalshéleth has
been already given, pp. 67, 68. Its presence in the latter half
of the verse was there accounted for. It is distinguished from
Little Shalshéleth by the Paseq-sign attached to it, which con-
stitutes it a disjunctive accent[1].

II. But what reason led to the introduction of Little Shalshéleth,
as a conjunctive accent, we can only conjecture. It occurs eight
times[2]; once before Silluq—virtually before Athnach (transformed)
—(p. 72) ; four times before Athnach (p. 63) ; and three times

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[9] It is only very rarely that this accentuation is adopted, when vocal Sh'va inter-
venes, as יַאֲרֹב (Ps. x. 9) in B. M. 1, Ox. 6, Par. 3 ; הֶּעֱרָךְ (xxiii. 5) in B. M. 1,
Par. 3, De R. 1261 ; פֶּעֱרֶוּ (Job xvi. 10) in B. M. 1, K. 446, De R. 1261.

One strange mistake occurs in common edd. הֲתָֽעֵיף for הַתָּעֵיף (Prov. xxiii. 5).

[1] Common edd. are, however, quite indifferent to this distinction, see Ps. x. 2 ;
xiii. 2, 3 ; lxv. 2 ; lxviii. 15 ; &c.

[2] These eight passages are fixed by Ben-Bil. (3. 2), the Erf. Mas. (MS.), and the
Masora parva to Ox. 96 (פסק דלא שלשלן ח׳). Seven of them are found in the
first half of the verse ; and it has sometimes seemed to me that they were intended
as a kind of counterpart to the seven Shalshéleths that appear in the *first half* of
the verse in the prose Books. The 8th ex., which comes in the *latter half* of the
verse (Ps. iii. 3), would then stand *per se*.

before R'bhîa mugrash—where again Athnach has been trans-
formed—(p. 77)[3]. In Ps. xxxiv. 8 and cxxxvii. 9 it interferes
with the introduction of the dichotomy, and perhaps this circum-
stance marks it as of *later date* than the other accents. The
later date is, as it seems to me, further indicated by the absence of
a list of the passages in which it occurs from the *Masora magna*.

It is unnecessary to say anything about its servi, as it occurs so
seldom. The servi of Great Shalshéleth, in the few instances in which
it has them,—Ps. xlii. 2 (see p. 72), lxxxix. 2 ; Job xxxii. 6, xxxvii.
12,—are the same as those of R'bhîa mugrash, for which it stands.

CHAPTER XVI.

Paseq.

The form of Paseq is a short perpendicular line between two
words. (In Codd. it is just like Métheg and Silluq.) The name
פָּסֵק , 'cutting off,' i. e. separating, the one word from the other,—
used e. g. by Ben-Asher and Ben-Bil'am,—is more suitable than
that commonly employed, פְּסִיק , 'cut off,' separated.

Placed after Shalshéleth, Azla, and M'huppakh, it transforms
them into disjunctive accents, with new and distinctive melodies.

It might have been well perhaps (I speak, of course, only of
the three Books) if it had been confined to this use. There was
no necessity for employing it elsewhere ; and much confusion
would have been avoided.

But the accentuators thought otherwise, and they have intro-
duced it into some 57 other passages, for reasons that are not
always clear and have not, as yet, been satisfactorily explained[1].
In these passages Paseq marks a slight pause between two words

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[3] Little Shalshéleth then *precedes* Athnach (proper or transformed), whereas Great
Shalshéleth always *follows* it.

[1] Ben-Asher's rules (Dikd. hat. § 28) do not meet all the cases that occur ; and
Norzi, who explains where all is clear, passes over, *sicco pede*, most of the passages
in which there is any difficulty.

that would, without it, be joined by the accents[2]. Properly speaking, therefore, it changes every conjunctive accent, with which it is associated, into a disjunctive. But as it has no modulation of its own, it is not counted among the accents.

The most correct (printed) list of the Paseqs is that given in the 2nd ed. of Bomberg's Rabbinical Bible (*Mas. fin.* letter ʾפ), and copied thence into Buxtorf's Rabbinical Bible (ditto, p. 61).

This list I have been able to compare with four MS. lists, found in the following Codd., B. M. 1, 15; Pet.; and K. 542. B. M. 1 and Pet. are two of the *oldest*, B. M. 15 and K. 542 two of the *youngest*, MSS. Together, therefore, they may be taken to cover the whole ground. And as they nearly agree, it is possible to ascertain with approximate accuracy what the Paseqs were, which the early Masoretes appointed. After careful comparison, the only change I find it necessary to propose in the Bomb. list (which is identical with B. M. 15[3]) is the omission of Ps. lix. 6, lxviii. 36,—which do not appear in the two older Codd.,—and lxxxiv. 4, which appears only in B. M. 15. (Ps. lix. 6 is pointed with L'garmeh in many Codd., as B. M. 2, 11, 13, Ox. 6, 15, 71; lxviii. 36 is evidently false; and for lxxxiv. 4 Paseq fails in Codd. generally.)[4] Having deducted these three, I give the other examples under the heads that follow.

Various reasons led to the introduction of Paseq.

I. Most frequent in the three Books, is the use of what we may call *Paseq euphemisticum*, which occurs before or after the Divine Name, to prevent its being joined, in the reading, to a

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[2] Of course, it is not needed after a *pausal* accent (comp. e. g. Ps. xviii. 50 with 2 Sam. xxii. 50, or Job xx. 29 with xxvii. 13), although common edd. often place it there, as in Ps. v. 13; x. 14; lv. 20; lxxvi. 1; ciii. 20; &c. Even Olshausen, § 43, has been misled by this false pointing. But common edd., like many Codd., go all wrong in the matter of Paseq, placing it where it should not occur, and omitting it— e. g. in v. 2, 5; xviii. 50; lxvi. 18; lxxxv. 9—where it should occur.

As Paseq marks a pause, it is followed by *Dagesh lene*, in בְּנִי ׀ אַפּוֹא (Prov. vi. 3).

[3] This identity led me to suspect that the Bomb. list was derived from this very Cod. And on examination I found that the Cod. *came from Venice,* where the Bomberg press was established. It is the one briefly described by Kennicott, No. 572. When one takes into account the rarity of the Paseq-lists in MSS., the circumstantial evidence may suffice, I think, to establish my point.

[4] Baer's additions of xxii. 2, xxxvi. 7, xxxvii. 7, l. 1, lv. 20, lxix. 34, lxxxvi. 1, cxviii. 27, Job vii. 20 are not found in any of the lists, and must therefore be rejected. Unfortunately, the list printed in Ginsburg's Masora, vol. i, p. 650, is of no value.

word, which — in the opinion of the accentuators — it was not seemly, מָשׁוּם כְּבוֹד הַשֵּׁם, to bring into contact with it, e. g. מְשַׂנְאֶיךָ ׀ יְהוָֹה ׀ אֶשְׂנָא (x. 13); נָאֵץ רָשָׁע ׀ אֱלֹהִים (cxxxix. 21).

Thus it was counted unbecoming to speak of 'the heathen' (xviii. 50; lvii. 10; lxvi. 8; lxvii. 4, 6; cviii. 4; cxiii. 4); of 'the wicked' (xciv. 3; cxxxix. 19; Job xxvii. 13); of 'God's enemies' (Ps. lxxxix. 52) or 'the Psalmist's enemies' (lix. 2; cxliii. 9), who were one and the same; of 'other gods' (lxxxvi. 8), or 'a plurality,' רַבִּים (cxix. 156),—in the same breath with the Divine Name. (In one instance, v. 5, the personal pronoun takes the place of the Divine Name.) So also verbs signifying 'to abominate' (v. 7), 'to despise' (x. 3), 'to destroy, overthrow' (lviii. 7, Prov. xv. 25), 'to abuse' (Ps. lxxiv. 18), 'to reject' (lxxvii. 8),—even when the Divine Being Himself is the subject,—are separated by a pause from the Divine Name following. The verb 'to sleep' (xliv. 24) and the adj. 'sleeping' (lxxviii. 65),— as conveying a strongly anthropomorphic idea,—are treated in the same way. For the fanciful reasons that commended themselves to the punctators for the employment of Paseq in lxxxix. 9, 50, cxix. 52, I must refer to Norzi's notes.

Paseq is otherwise very loosely employed. Thus we have,

II. *Paseq euphonicum*, introduced in a few cases, to insure distinct pronunciation, when one word ends, and the next begins, with the *same letter,* כָּאֵל ׀ לֶךְ (lxviii. 21); הָאֵל ׀ לָנוּ (Job xl. 9); לַדְּבַר ׀ רַע (Ps. cxli. 4); אֹהֲבַי ׀ יֵשׁ (Prov. viii. 21). But this rule is more frequently neglected than observed, see exx. in Ps. xxx. 12; xxxvii. 7, 24; xlix. 15; lxiv. 6; cvii. 35; Job xxi. 17; &c.[5]

III. *Paseq emphaticum.* Such, in my opinion, is the explanation of its use in הוֹשִׁיעַ ׀ יְהוָֹה (Ps. v. 2); אִמְרֵי הַאֲזִינָה ׀ יְהוָֹה; מְשִׁיחוֹ (xx. 7); [6] לֹא יִשְׁמַע ׀ אֲדֹנָי (lxvi. 18; cxvi. 1; comp. Job xxvii. 9; xxxv. 13); הָאֵל ׀ יְהוָֹה (lxxxv. 9); עַד־מָתַי ׀ פְּתָיִם (Prov. i. 22); עַד־מָתַי עָצֵל ׀ תִּשְׁכָּב (vi. 9). We have seen, again

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[5] In Job xxxviii. 1, xl. 6, Paseq comes, for distinctness of reading, to mark the Q'ri. Comp. Neh. ii. 13.

[6] Delitzsch (see his note on cxvi. 1) explains these two cases thus: 'Das Paseq hinter יִשְׁמַע will die Verflösung des Auslauts *a* mit dem Anlaut 'a von אדני verhüten;' but he says nothing of the numberless instances in which his rule fails, e. g. i. 6; vi. 9, 10; xxvii. 7; lxxviii. 21; cx. 4; &c.

and again, that the punctators claim the liberty of marking the emphasis wherever they please. And in most of the above cases they could only do so by the employment of Paseq. In the others, they had the choice of Paseq or L'garmeh.

Perhaps under this head we may place the instances in which Paseq marks the *repetition* of a word, viz. יום ׀ יום (Ps. lxi. 9; lxviii. 20; Prov. viii. 30, 34); ערו ׀ ערו (Ps. cxxxvii. 7); הב ׀ הב (Prov. xxx. 15); האח ׀ האח (Ps. xxxv. 21; xl. 16; lxx. 4); ואמן ׀ אמן (xli. 14; lxxii. 19; lxxxix. 53). But this rule is not carried out in xxii. 2; lxviii. 13; Prov. xx. 14.

IV. I believe that in only one passage, Prov. vi. 3, is Paseq used simply to mark the *dichotomy*, see p. 88. In the prose accentuation it seems not unfrequently so employed. Comp., for instance, Gen. i. 27; ii. 21; xviii. 15; xxi. 14; xxvi. 28.

CHAPTER XVII.

TRANSFORMATION.

I BRING together in this chapter the various instances of transformation to which I have already drawn attention in the chapters preceding, as some additional remarks are necessary.

Transformation is, as we have seen, of two kinds, that of a disjunctive into a conjunctive accent; and that of one disjunctive into another. It is always due to *musical* considerations alone. Its advantage, in the most important instances of its occurrence, was, that it gave *variety to the melody*, and did away with much of the stiffness and sameness, that characterises the prose accentuation.

I. Of the class first named above are —

1. The transformation of R'bhîa mugrash, when it falls on the word immediately preceding Silluq. For, that R'bhîa mugrash may occupy this position, Silluq's word must have *two or more* syllables before the tone, e. g. וְגִילוּ בִּרְעָדָה׃ (Ps. ii. 11),

הוֹרִדְךָ עַל־הַשָּׁמָיִם: (viii. 2); or, if but *one* syllable, that syllable must have a long vowel[1], followed by vocal Sh'va, e. g. בַּל־תַּנִּיחֵנִי לְעָשְׁקִי: (cxix. 121). הוּא יִשְׁרַתְנִי: (ci. 6); If these conditions are not fulfilled, a servus takes the place of R'bhîa mugrash. Comp. וּמַלְאַךְ יְהֹוָה רֹדְפָם: (xxxv. 6) with וְתוֹרָתְךָ (cxix. 174) with וְתוֹרָתְךָ שַׁעֲשָׁעָי: (ib. 5); יְהֹוָה הֹחֶה: וּבְפִי רְשָׁעִים תֵּהָרֵס: (Prov. xi. 11) with אֱמֶת: (ib. 142); and וּבַאֲבֹד רְשָׁעִים רִנָּה: (ib. 10). The *sense* may very clearly require a disjunctive accent, as in שֶׁקֶר רְדָפוּנִי עָזְרֵנִי: (Ps. cxix. 86), but the melody does not allow it.

Exceptions to the rule are the verses in Job, which introduce the speeches, e. g. וַיַּעַן אֱלִיפַז הַתֵּימָנִי וַיֹּאמַר: (iv. 1); וַיַּעַן אִיּוֹב וַיֹּאמַר: (iii. 2); and וַיֹּסֶף אִיּוֹב שְׂאֵת מְשָׁלוֹ וַיֹּאמַר: (xxvii. 1). But these are prose passages, which do not concern us.

In ordinary texts the rule is not always carried out,—see Ps. xix. 10; xxxiv. 3; xxxv. 15,—but such cases, not many in number, are corrected in Codd. and better edd.[2]

2. The transformation of D'chî in the word immediately before Athnach, which is subject to precisely the same conditions as that of R'bhîa mugrash before Silluq. Thus it is required in יִסֹּגוּ אָחוֹר וְיִכָּלְמוּ (Ps. xxxv. 4), but not in יִסֹּגוּ אָחוֹר וְיֶחְפְּרוּ (xl. 15); in יִרְאוּ אֶת־יְהֹוָה קְדֹשָׁיו (xxxiv. 10), but not in יְהַלְלֵל (Job xxvii. יְהֹוָה דֹרְשָׁיו (xxii. 27); in חֵלֶק־אָדָם רָשָׁע ׀ עִם־אֵל 13), but not in חֵלֶק־אָדָם רָשָׁע מֵאֱלֹהִים (xx. 29). As before, the transformation often interferes with the *logical* division of the clause, e. g. in הֲלֹא־מְעַט יָמַי יַחְדָּל (Job x. 20)[3].

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[1] In practice this long vowel is Qâmeṣ or Chôlem. Of Ṣere (for this rule and those following) I have found only two exx., Ps. lxix. 24ᵃ and Job xxxiii. 12ᵇ; of Shûreq and long Chîreq I have not noticed a single example.

[2] On the other hand, transformation is sometimes introduced, where it is not required, e. g. עַם לֹא־יָדַעְתִּי יַעַבְדוּנִי: (xviii. 44), as though the last word had been pointed יַעֲבְדוּנִי. Similar instances occur in xxvii. 10; cxix. 175; Prov. xxix. 4; Job vi. 4; xxx. 18.

[3] It is interesting to compare (as far as they admit of comparison) the passages in Ps. xviii, in which transformation has taken place according to rules 1 and 2, with the prose accentuation of 2 Sam. xxii. Here we find, *in every instance, the*

The few mistakes in common edd. have been mostly corrected by Baer, but in Prov. xxvii. 22, if we retain D'chî, we must point בְּתוֹךְ הָרִפוֹת בַּעֱלִי, with Erf. 1, 2; K. 198, 599, 606; Sonc.—Erf. 1 has in margin to בַּעֲלִי נקוד וכן ל.

3. The *transformatio perpetua* in the word before Silluq, when Great Shalshéleth precedes, see p. 67.

4. The *transformatio perpetua*, when L'garmeh is due in the word immediately preceding D'chî, see p. 83.

5. The *transformatio perpetua,* when R'bhîa mugrash's clause consists of three words, Athnach preceding, see p. 74.

6. The transformation in monosyllables, and other small words with the tone on the first syllable, coming in the second place before D'chî, Pazer, and Little R'bhîa. See the chapters on those accents.

II. To the second kind of transformation belongs—

1. That of Athnach into R'bhîa mugrash, which must always take place, when Athnach would come on the word *immediately preceding* Silluq, see p. 66[4].

2. The same change in the *second* word before Silluq, when R'bhîa mugrash has been transformed in the first word, and that word—like Silluq's word—has not two syllables before the tone, nor one syllable with a long vowel and vocal Sh'va. Thus Athnach will stand in such cases as : יוֹשֵׁב בַּשָּׁמַיִם יִשְׂחָק אֲדֹנָי יִלְעַג־לָמוֹ (ii. 4); דֶּרֶךְ־אֱמוּנָה בָחָרְתִּי מִשְׁפָּטֶיךָ שִׁוִּיתִי (cxix. 30); יְהוָה בְּאַפּוֹ; מִשְׁפְּטֵי־יְהוָה אֱמֶת צָדְקוּ יַחְדָּו (xix. 10); יְבַלְּעֵם וְתֹאכְלֵם אֵשׁ (xxi. 10). But it must be transformed in : עוֹרָה הַנֵּבֶל (lv. 22); רַכּוּ דְבָרָיו מִשֶּׁמֶן וְהֵמָּה פְתִחוֹת ; וְכִנּוֹר אָעִירָה שָּׁחַר (lvii. 9)[5].

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disjunctive accent (Tiphcha) introduced,—a further proof of the reality of our rules. See vv. 5[b], 6[a], 23[a], 33[b], 36[b], 41[a], &c.

[4] Here a double transformation may take place,—but is very rare,—that of Athnach into R'bhîa mugrash, and then of R'bhîa mugrash into a servus. See p. 69, note 8, and p. 33 (3).

[5] The short vv. of Ps. cxix furnish many exx. of this transformation, e. g. 2, 4, 5, 12, 14, 17, 24. In vv. 3, 6, 8, 9, 10, 13, &c., on the other hand, Athnach remains unchanged.

Common edd. have, of course, their mistakes, which however all yield to the collation of Codd., save Prov. iv. 6 (where I have found De R. 874 alone right) and Job xxxix. 12 (where all Codd. are wrong). These may be regarded as the exceptions that prove the rule. Even Baer's text is wrong in Ps. v. 2 (where we must point : יְהֹוָה בִּינָה הֲגִיגִי, with Codd., see Norzi's note בס״ס בטעם מיושב בשם) and cxix. 165 (where common edd. are right).

3. The transformation of R'bhîa mugrash into Great Shalshéleth, as explained p. 67.

4. The transformation of Great R'bhîa—when it would come in close proximity to Little R'bhîa—into Ṣinnor, see p. 56 below.

Such are the laws of transformation. Perhaps some of my readers may think that no little confusion must be the result of their application, and that it will be often difficult to trace the true logical (or syntactical) division, underlying this purely musical accentuation. But, in reality, there need be no confusion or difficulty at all. The main point to bear in mind is that, wherever two or more servi precede Athnach or Silluq, a pause is due from the dichotomy, and *should be made in the reading, on the last servus.* Cases I. 1–3 are thus disposed of.— In a few instances under I. 4, it will be necessary to allow for the transformation which has taken place in the word immediately preceding D'chî (proper or transformed). Prov. xxi. 8, as explained p. 85, note 6, is an example in point.— Under I. 5 and 6, I have not noticed a single instance in which the sense is in the slightest degree obscured by the transformation. And as for II. 1–4, no confusion or difficulty is possible, for we have merely a *change* in the disjunctive accent. The logical (or syntactical) division remains as clearly marked as if no transformation had taken place.

For the discovery of these remarkable laws of transformation we are mainly indebted to Christian accentuologists of the seventeenth century. They are almost all found in Wasmuth's *Institutio methodica accentuationis Hebrææ* (Rostock, 1664). Rabbinical writers on the accents had not the slightest idea of them.

APPENDIX

Two years ago, Dr. Bytschkow, Vice-director of the Imperial Library
at St. Petersburg, was good enough to send me a MS., containing
a portion of the following text[1]. And last year, when I visited
St. Petersburg, Dr. Harkavy, Sub-librarian of the Imperial Library,
handed me a bundle of fragments of MSS. (on Hebrew grammar, &c.),
—which had been collected by Firkowitsch in various parts of the
East,—and left me to see if I could find anything for my purpose
among them. After no little trouble, I succeeded in arranging the
disjecta membra, so as to produce portions of three several copies of
the text. Fortunately, the fragments supplement one another, so that
the Treatise is now submitted *complete* to scholars. The four MSS. I
name A, B, C, and D. The first is decidedly the oldest, and D perhaps
older than B and C, which have epigraphs assigning them to the years
1337 and 1339 respectively. All four are written on paper (small
size) and in Rabbinical characters[2].

That the Hebrew text, often quoted in the previous pages, is a
translation from the Arabic, has been long known to scholars from
the superscriptions to the Ox. and Vat. MSS.[3] But up to the present
time the original Arabic was not known to be in existence. That the
following text supplies it will be clear to any one who will take the

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[1] I am indebted to Dr. Neubauer for having drawn my attention to this MS., and
to the Marquis of Salisbury, then Secretary of State for Foreign Affairs, for having
condescended to use his influence to procure me the loan of it.

[2] They all come under the same No. 634 of the second Firkowitsch Collection.
I noticed only one MS., B, to contain a part of the treatise on the accentuation of
the twenty-one Books.

[3] The Ox. MS. is No. 1465 in the Bodleian Catal., and belonged formerly to Oppen-
heim. The Vat. MS. is No. 402 in Assemani's Catal. The superscription in these
MSS. is as follows : זה ספר הורית [Vat. הוריית] הקורא אשר הובא מירושלים לבאר
[Vat. נבאר] בדרך קצרה והביאו יוסף בן חייא הסופר משם מתורגם בלשון ערבי
כאשר העתיקו לשם וlo נתנאל בו נתלם [Vat. ר׳ משלם בן נתנאל] הפכו מלשון
ערבי ללשון הקודש בעיר מיינצא . (Having collated the Vat. MS. I am able to state
that Assemani's transcript of these words is far from correct.) For לבאר בדרך קצרה
I propose to read נשלם בדרך קצרה (the mistakes in the Heb. text are often
perfectly astounding, see p. 103, note 1), ' complete in a compendious form,' answering
to the words at the close of the Vat. MS. : תם ספר הוריית הקורא ונשלם בדרך קצרה.
The statement מתורגם בלשון ערבי, '*translated* in the Arabic tongue,' may be set
down as a *conjecture* on the part of the writer, like many other unfounded conjec-
tures, that have been since made, on the subject of the Work. The city מיינצא is
no doubt Mainz. It may be mentioned that our treatise forms the last part of this
compendium of הוריית הקורא. It is preceded by rules for the נקודים (Dagesh, the
vowels, and Sh'va), and for the accentuation of the twenty-one Books.

trouble of comparing it with the Hebrew. Its publication is not without importance, as it enables us to correct the serious mistakes which so often interfere with the sense in the Hebrew translation[4].

That this treatise is abridged from a larger Work is stated in the epigraphs to B and C, which both begin אלמכתצר תם, 'the *Compendium* is finished.' The name also of this larger Work is given (see p. 110, l. 19), הדאיה אלקאר[5], i. e. هِدَايَة اَلْقَارِ, 'Direction for the Reader.' We thus recover the long-lost original title, of which הוֹרַיַת הַקּוֹרֵא (see note 3) is the translation. But I have a still more interesting announcement to make, and that is that a portion of the larger Work itself has been at length discovered. M. Shapira of Jerusalem acquired, during a recent visit to Yemen, a MS. on the טעמי אמ״ת, from which he kindly sent me some extracts, and which he has just brought to England and disposed of to the British Museum. I have delayed putting the finishing stroke to my Work, that I might examine this MS. The result of my examination has been to satisfy me that it contains a part of הדאיה אלקאר, in the original Arabic. The reasons for my conclusion are the following: First, the general plan and arrangement is the same as in the Compendium. Secondly, as was bound to be the case, the subject is treated more fully and completely. Thirdly, the examples, even the false ones (e. g. p. 110, note 30), given in the Compendium are almost all (100 out of 105) found in the larger Work. Fourthly, in p. 110, l. 19, we read: 'Thou wilt find in הדאיה אלקאר a *sixth* reason,' i. e. for Mer'kha before Athnach; and on turning to the larger Work we find this additional reason given[6]. Against these grounds for the identification, there is only one point to be mentioned, that two of the *servi* (כדאם) have different names; גלגל is called שופר מקלוב,—תלשה צגירה (M'huppakh) שופר מקלוב and תלשה כבירה being the name given to the upper sign of Olév'yored[7]. We may suppose that the author himself, when he prepared the Compendium[8] (perhaps after an interval of some years), changed these names into others, which he found more generally in use.

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[4] I have before me a long list of these mistakes. The following may serve, by way of specimen : p. 3, l. 18, סוף for ראש ; p. 4, l. 12, שבסוף for שבפסוק ; p. 6, l. 18, עלוי for עליו, או for או, and מנע for מניע ; ib., l. 29, דלת for ריש ; p. 7, l. 15, ימצא for ויצא ; ib., l. 26, דיבור for מאילא ; p. 8, l. 24, הם for ח' ; p. 9, l. 22, שלא omitted.

[5] This form is used all through the text for קארי, قَارِ.

[6] It refers to cases that do not come under the previous heads, and is thus expressed : אלא ליס בין אלאתנחה ובין מרקבהא לא נגמה ולא שוא פאנהא איצא במארכה כקו' ומפני רַב (Ps. xix. 11) אַף־לְךָ לַיְלָה (lxxiv. 16) לעשות רָע (Prov. ii. 14) ואמתאל דאלך.

[7] We now understand Chayyug's list (Nutt's ed., p. 129, l. 3), which has hitherto baffled all attempts at explanation. The list at the end of Ox. 125 (Hunt 511) is similar. My own note p. 20 must be cancelled.

[8] That both Works were written by the same author, we learn from a statement in the first section of the prose accents : וכבר זכרתי בס' הורית הקורא וכו.

The MS. is not complete. The part of the Compendium to which it corresponds is from p. 108, l. 9 to p. 115, l. 3, and again p. 117, ll. 6–15. It is clearly written in Yemenite characters, on paper (? fifteenth century). The following pages were already in type when I examined it. But, had I seen it earlier, I should not have decided to print it in preference. The author's later Work is the better of the two. It is better arranged and more clearly expressed; and, as it is complete, is in every way more fitted to give the student an idea of the rules that commended themselves to Rabbinical scholars in the Middle Ages. I have given one extract from the larger Work, and that may suffice. Indeed, I have found nothing else of sufficient importance to copy[9].

As to the *authorship* of our treatise, it is assigned in A (see p. 108, note 15) to Sa'îd 'Alî,—a name otherwise (I believe) unknown. An isolated notice of this kind—although occurring in what is probably the oldest MS.—cannot, however, be taken to settle the question. On the other hand, modern authorities agree in regarding Ben-Bil'am as the author; but, as it seems to me, on quite insufficient grounds.

The *only* authority for attributing the Work to him has been the title prefixed to the Paris MS. (1221), ספר טעמי המקרא המתיחס לר׳ יהודה בן בלעם ספרדי נֹעַ[10]. On the ground of this title, Mercerus, when he published the text from the Paris MS., announced Ben-Bil'am as the author, and scholars since have, one and all, accepted his statement. Yet what is the value of this title? The very name, ס׳ טעמי המקרא, with which it begins, betrays its later origin[11]. There is nothing answering to this name in the original Arabic, or in the superscription to the translation made from the Arabic (see note 3). The 'assignment' of the Work to Ben-Bil'am has, in the same way, no support from the earlier texts. Nor can testimony be cited in its favour from any other source. Not a single one of those who borrow from the Work or quote it,—as Hadassi, Simson, Jequtiel,—associates Ben-Bil'am's name with it. And no other Rabbinical author can be named who makes mention of it, as written by him[12]. Indeed, so far from a

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[9] Should any of my readers be curious to see what is preserved of the הדראיה אלקאר proper, their curiosity will soon be gratified, for Dr. Ginsburg purposes printing it in the Appendix to the 2nd volume of his ed. of the Masora, which will appear shortly.

[10] The De R. MS. (488) has the same title; but these two MSS. agree so exactly, *verbatim et literatim*, that their testimony can only be counted as that of one MS. Either the one was copied from the other, or both must have been copied from the same MS.

[11] The name is also a *misnomer*, for the greater part of the Work is *not* taken up with the קודרים, but with the מעמים.

[12] Dr. Steinschneider has suggested (*Catal. libr. hebr. bibl. Bodl.* col. 1295) that our Work, הורית הקורא, '*Direction* for the Reader,' is identical with Ben-Bil'am's כהאב אלארשאד, 'Book of *Direction*,' described by Moses ben-Ezra. (Perhaps the same idea may have led, in the Middle Ages, to the 'assigning' of it to him.) But now that we have the Arabic title of our Work we know that there is nothing in the suggestion. Were it necessary, it might be shewn that the two Works differed in *contents* as well.

Western writer, like Ben-Bil'am (who belonged to Toledo, in Spain), having been the author, the evidence, both external and internal, points to an *Eastern origin* of the Work. (α) The known MSS. can be traced directly or indirectly to the East[13]; and now too a part of the original הדראיה אלקאר has been brought from a remote corner of the East. (β) The Work was known and used in the East—as by Hadassi in אשכל 'ס, p. 61 (A.D. 1148)—long before any Western writer made use of it[14]. (γ) The acquaintance the author shews with the *melody* of the three Books may suit an Eastern (see p. 2, note 7), but is irreconcilable with a Western, origin. Lastly, the rules about המזה (p. 112) could not have been drawn up from Western MSS., for Western punctators do not employ this sign. (The old Cod. Erf. 3 which has this sign is doubtless of Eastern origin[15].)

If, on these grounds, we reject the authorship of Ben-Bil'am[16], we have no *data* for fixing the age of our treatise. We know only that it is older than Hadassi (early part of twelfth century).

In the following text, the words in brackets have been added and a few obvious faults have been corrected. I am also responsible for the interpunction, and for the vocalization and accentuation of the examples cited. Otherwise I have printed the text as I found it. The few grammatical irregularities and orthographical inconsistencies will not cause the reader any trouble. Of course he will be prepared to meet with modern Arabic forms.

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[13] Eight MSS. are known. Four of these were brought by Firkowitsch from the East. Two, Ox. 1465 and Vat. 402, carry on their forefront (see note 3) that they are derived from an Eastern MS. The remaining two, Par. 1221 and De R. 488, are undoubtedly copies of this same translation. I have collated them carefully (as far as our treatise is concerned), and find that they have *common mistakes with Ox. and Vat., not found in the Arabic*, whilst the variations admit of ready explanation.

[14] The first Western writers (as far as it is at present known) to make use of it were the Naqdanîm, Simson, Moses, and Jequtiel, all of whom belong to the following century, and are a hundred years (more or less) later than Hadassi.

[15] Comp. Baer's statement, made on other grounds, in the pref. to his ed. of the Minor Prophets, p. vii : *Cod. Erf. 3 sine dubitatione ab homine Orientali scriptus est.*

[16] That I have always cited the treatise as by Ben-Bil'am was unavoidable. I had to adopt a name, and could of course only employ that by which it is generally known.

אלכלאם פי אלחאן אלתלתה אספאר
תהלות ואיוב ומשלי.

אעלם אן הדה אלתלתה אספאר מתגיירה מן אלואחד ועשרין ספר בתלתה
וגוה. אלואחד נפס כתאבתהא ונטר תסטירהא פי תוריק אלצחף פאן דלך
תשריג אלכתאב בתרך בעץ אלאסטר כאליה עלי בניה אלשירה פי אלכתאבה·
ואלתאני אן פואסיקהא צנאר· ואלתאלת גייר אלחאנהא[1]:

פצל. אלחאן הדה אלתלתה אספאר תמאניה והי פזר זרקה ורביע ולגרמיה ו
ויתיב וטפחה ואתנחה וסלוק. וכדאמהא שופר רפע וגלגל ושופר מקלוב ושופר
תכסיר ומאילה ומארכה וסלסלה ומקל וצנורית ושוכב ודחויה:

פצל. אעלם אן אלחאן הדה אלתלתה אספאר פיהא מא יגוז תראדפה
ואחד בעד אלאכר ופיהא מא ימתנע פיה אלתראדף· פאלדי ימכן פיה
אלתראדף רביע וזרקה ולגרמיה ומא סואהם פממתנע אלתראדף:

פצל פי מואצע אלכדאם. אעלם אן הדה אלתמאניה אלחאן תנקסם פי
תרתיב אלכדאם ארבעה אקסאם. אלאול מא אמכן אן יכון לה כאדמין ולא
אכתר והמא אלזרקה ואלטפחה נחו הָאֵל ׀ לָנוֹ[2] ואמתאלה ונחו עֵדוּת יְהֹוָה
נֶאֱמָנָה[3] גיר אן תם ואחד ליס מתלה לה ארבעה כדאם והו בְּיֹום הִצִּיל־יְהֹוָה
אֹותוֹ מִכַּף כָּל־אֹיְבָיו[4]. ואלתאני הו מא יכן לה תלתה כדאם ולא אזיד והמא

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[1] Three points are mentioned in which the three Books differ from the others:
1st, their writing; 2nd, the shortness of their verses; and 3rd, their accents. The
first point of difference is expressed thus: 'Their writing itself, with the observing
of their lineation in the copying (see Dozy) of the pages, and that arrangement of
the writing consists in leaving a part of the lines blank (خَالِمَة), according to the
build of the שירה in the writing.' The 'lineation' or ruling named may be seen in
any Cod. (It is the same for the three, as for the twenty-one, Books; hence in the
Heb. we have ספר כתיקון שירטוטם תיקון.) The other directions are taken from
Sopherim, xiii. 1, where פתיחות באתנחייתא ובסוף פסוק (open spaces at Athnach
and at Sôph Pasûq) are enjoined for the three Books, together with the form of the
שירה (as in Ex. xv and Judg. v). But in practice, this calligraphical arrangement is
confined to Ps. xviii, and even for that is rare in Codd.

[2] Ps. lxviii. 21.   [3] xix. 8.   [4] xviii. 1.

אתנאן לגרמיה ופזר נחו כֵּי נָבַר עָלֵינוּ ׀ חַסְדּוֹ ׀ 1 גַּם כִּי־אֵלֵךְ בְּגֵיא צַלְמָוֶת2 ׀

ואלתאלת מא אמכן אן יכון לה ארבעה כדאם ולא אזיד והמא אתנאן רביע

ויתיב נחו זָכַרְתִּי מִשְׁפָּטֶיךָ מֵעוֹלָם ׀ יְהֹוָה ׀ 3 כִּי־יֹסֵיף עַל־חַטָּאתוֹ פֶשַׁע4 ׀ ואלראבע

מא אמכן אן יכון לה כמסה כדאם ולא אזיד והמא אתנאן אתנחה וסוף פסוק

נחו כִּי אֶת אֲשֶׁר יֶאֱהַב יְהֹוָה יוֹכִיחַ5 וְאַתָּה נָשָׂאתָ עֲוֹן חַטָּאתִי סֶלָה:6

פצל פי שרח עלל אלאלחאן.

אלפזר קד יכון שכלין צורה טיט[ע] וצורה צדי[ץ] ואלדי אונב לה צורה

אלטית אלגלגל7 ומא ערפת פרק בין תנגים אלצורתין פי הדה אלתלתה

אספאר.   אלפזר אדא כדמה כאדמין קד יכון אלאול מארכה וקד יכון

שופר מקלוב ואלתאני קד יכון שופר מקלוב וקד יכון גלגל· ואלשרט פי דלך

אנה אן כאן אלאול מע אול חרף מן כלמתה כאן שופר מקלוב ואדא כאן

איצא אלתאני מע אול כלמתה כאן גלגל מתל כֵּי כוֹס בְּיַד־יְהֹוָה8 כִּי לֹא

בְחָרְבָּם9. פאן זאל אלכבאדם אלאול ען אול חרף צאר במארכה או מקל לאנה

כלף מתל וְיִשְׂמְחוּ כָל־חוֹסֵי בָךְ10 ואדא זאל איצא אלכבאדם אלתאני ען אול

אלבלמה צאר בשופר מקלוב· ואכלאף אלקרא פי הדא אלמוצע כתיר ודאך

אן פיהם מן אדא זאל אלכבאדם אלתאני ען אול אלחרף געלה גלגל מתל

וְעַתָּה יָרוּם רֹאשִׁי11 ופיהם מן יקרא וְעַתָּה יָרוּם רֹאשִׁי ופיהם מן לא ידכל פי

כדמה אלפזר גלגל פי אלתלתה אספאר בתה· פמתי ראית פי אלמצאחף הדה

אלתגיירّאת לא תמ֗ן אנהא אנגלאט:

אלזרקה אדא כדמהא כאדם ואחד אן כאן מע אול חרף כאן מארכה

מתל אַתָּה ׀ סֵתֶר לִ֗י12 לֹא הָלַךְ֗13 ואן כאן אלכבאדם עלי אלתרף אלתאני מן

בלמתה וכאן תחת אלחרף אלאול שוא כאן אלכבאדם מארכה איצא מתל

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[1] Ps. cxvii. 2.   [2] xxiii. 4.   [3] cxix. 52.   [4] Job xxxiv. 37.

[5] Prov. iii. 12.   [6] Ps. xxxii. 5.

[7] In the twenty-one Books the Pazer *with Galgal* is known as קרני פרה or פ׳גדול (the form of which is likened to מית), and that *without*, as קמן פ׳ (like final צדי). But for the three Books no such distinction is observed in Codd., the sign of קמן פ׳ being that almost always employed, whether Galgal precedes or not.

[8] lxxv. 9.   [9] xliv. 4.

[10] v. 12. Ben-Asher and Ben-Naphtali differ in the way mentioned, the former pointing וישמחו, the latter וַיִשְׂמְחוּ.

[11] xxvii. 6.   [12] xxxii. 7.   [13] i. 1.

אַל־תֶּהִי | כְּסוּס כְּפֶרֶד ‎1 בְּקֶרֶב בֵּיתִי ‎2 · ואן כאן תחת אלחרף אלאול מלך כאן
אלכאדם שופר רפע מתל וַאֲנִי ‎ אָשִׁיר עֻזְּ‎3 אָהַבְתָּ צֶּדֶק ‎4 . ואן צאר אלכאדם
עלי אלחרף אלתאלת ואלראבע ומא זאד כאן אלכאדם שופר רפע מתל
בְּשָׁלוֹם יַחְדָּו ‎5 אֱלֹהִים צְבָאוֹת ‎6 אלא מוצע ואחד והו חֶלְקָם בַּחַיִּים ‎7 פאנה מע
אלתאלת והו במארכה . ואדא כאן אלכאדם מע חרף ודלך אלחרף דגש פהו
אבדא מארכה שא‎7a אן יכון מע אלתאני או מע אלתאלת או מע זאד ען דלך
מתל מְשַׂד עֲנִיִּם ‎8 רַבִּים אֹמְרִים ‎9 מא סוי לַמְנַצֵּחַ אַל־תַּשְׁחֵת בשלח שאול ‎10
אָנָּה יְהֹוָה ‎11 לֹא־תִשָּׂא פְּשָׁעִי ‎12 . וקאלו אן אדא כאנת אלזורקה פי כלמתין
לא תכון אלאולה במקף בל בכאדם אלא כִּי־יְהֹוָה הָוּא ‎ אֱלֹהִים ‎13 יְקַלְלוּ־הֵמָּה ‎14 ·
ואן כאן קד קאלו אן יְקַלְלוּ כלף יְקַלְלוּ הֵמָּה ‎ · וקד וגדת גיר הדין אלמוצעין ‎15 :

אלסלסלה . משהור אלסלסלה פי אלתלתה אספאר כונהא קאימה בנפסהא
ולא יכדמהא אבדא כאדם ואחד בל קד יכדמהא כאדמין פי מוצעין והמא
עַל־כֵּן זָחַלְתִּי וָאִירָא ‎16 כָּל אֲשֶׁר יְצֻוֶּה ‎17 . ומתי כאן קבל אלסלסלה אתנאחה
כאנת קאימה בנפסהא אעני תכון לחן מתל וַיִּרְמֵם לָאָרֶץ חַיַּי וּכְבוֹדִי ‎18
תַּשְׁבִּחֵנִי נֶצַח עַד־אָנָה ‎19 · וּאדא לם יכן קבלהא אתנאחה כאנת כאדם מתל
אֵין יְשׁוּעָתָה לּוֹ בֵאלֹהִים סֶלָה ‎20 והי תמאניה כדאם פי אלתלתה אספאר
יְשׁוּעָתָה ‎20 דּוּמִיָה ‎ דּגְמִיָה [תְּהִלָּה] ‎21 מַלְאַךְ־יְהֹוָה ‎22 בְּפָרֶשׂ שַׁדַּי ‎23 יִשְׂאוּ [הָרִים] ‎24 שֶׁיֹּאחֵז ‎25
לִוְיַת חֵן ‎26 הַיַתְתָּה [אִישׁ] ‎27 · ויגעלו מתל אלפסק עלאמה ללחן מנהא :

אלרביע ‎28 אדא כדמה כאדם ואחד קד יכון שופר מקלוב וקד יכון מארכה
וקד יכון שופר תכסיר · אלשרט פי הדא אלאכתלאפאת הו אן אן תנטר אן
כאן בעד אלרביע תבעתה פאלכאדם מארכה מתל אֲנִי שָׁכַבְתִּי וָאִישָׁנָה ‎29
כָּלָה שְׁאֵרִי וּלְבָבִי ‎30 · וכדלך אן כאן בעדה סוף פסוק כאן איצא אלכאדם
מארכה מתל מִצִּיּוֹן מִכְלַל־יֹפִי אֱלֹהִים הוֹפִיעַ ‎31 · וכדלך אן כאן קבלה לנרמיה

‎1 Ps. xxxii. 9.   ‎2 ci. 7.   ‎3 lix. 17.   ‎4 xlv. 8.   ‎5 iv. 9.
‎6 lxxx. 15.   ‎7 xvii. 14.   ‎7a Query סוא 'equally.'   ‎8 xii. 6.   ‎9 iv. 7.
‎10 lix. 1.   ‎11 cxvi. 16.   ‎12 Job vii. 21. In B and C this ex. is wanting.
‎13 Ps. c. 3.   ‎14 cix. 28.   ‎15 A. adds זיארה ללמעלם סעיד עלי צאהב אלכתאב.
‎16 Job xxxii. 6.   ‎17 xxxvii. 12.   ‎18 Ps. vii. 6.   ‎19 xiii. 2.
‎20 iii. 3.   ‎21 lxv. 2.   ‎22 xxxiv. 8.   ‎23 lxviii. 15.   ‎24 lxxii. 3.
‎25 cxxxvii. 9.   ‎26 Prov. i. 9.   ‎27 vi. 27.
‎28 The rules that follow are very defective. Those given in הדאיה אלקאר are fuller and more complete, but so far from correct, that I have not thought it worth while to copy them. The Heb. (3. 12 ff.) supplies one omission.
‎29 Ps. iii. 6.   ‎30 lxxiii. 26.   ‎31 l. 2. For the R'bhia here, see p. 75, note 3.

כאן אלכאדם איצא מארכה ולאנה יכון בעדה תאבעתה מתל אַזְכִּיר ׀ רַהַב
וּבָבֶל לְיֹדְעָי ׀. ואלשרט פי וגוב אלשופר אלמקלוב הו אן אלרביע אדא כאן
הו אול אלפסוק וליס בעדה תאבעתה כאן אלכאדם שופר מקלוב מתל
שָׁאַל מִמֶּנִּי ² רֶכֶב אֱלֹהִים ³. אלרביע אדא כדמה כאדמין וכאן בעדה אכר
אפסוק⁴ כאן אלכאדם אלאול דחויה ואלתאני מארכה מתל בְּדֶרֶךְ עֵדְוֹתֶיךָ
שַׂשְׂתִּי⁵ גַּמֹל עַל־עַבְדְּךָ אֶחְיֶה וְאֶשְׁמְרָה דְבָרֶךְ⁶ ׀ והדא אלגנם לא יכתלף אדא
צאר לה תלתה כדאם ואנמא יכתלף אלאול מן אלתלתה כדאם יכון שופר
מקלוב מתל כִּי מֶלֶךְ כָּל־הָאָרֶץ אֱלֹהִים⁷ ׀ וכדא אן כדמה ארבעה כדאם מא
אבתלף אלדחויה ואלמארכה ואנמא יכתלפאן אלאולין אלאול יכון צנורית
ואלתאני שופר [מקלוב] מתל זָכַרְתִּי מִשְׁפָּטֶיךָ מֵעוֹלָם ׀ יְהוָֹה⁸ מא סוי ואחד
תכתלף פיה אלדחויה ואלמארכה והו בְּפָרֶשׂ שַׁדַּי מְלָכִים בָּהּ⁹:

אללגרמיה. אללגרמיה הו מן אלאלחאן אלדי יתגייר כדאמה פי אלואחד
ועשרין ספרא פקד יכדמה שופר מקלוב מתל אֲשֶׁר פָּרִיוֹ ׀ ¹⁰ ומארכה יִתְיַצָּבוּ ׀ ¹¹
ושופר תכסיר וַתִּנָּגֶשׁ וַתִּרְעַשׁ¹² וצנורית הַדְרִיכֵנִי בַאֲמִתֶּךָ¹³. ומא צח ענדי
פיה עלה אלה אדכרהא. וכתיר ממא יגעל אלנאס אללגרמיה פסק ואלדי יפצל בין
אללגרמיה ואלפסק וההין· אלואחד הו אן בעץ אלמצאחף אלניאד תרי מן
ברא¹⁴ מכתוב קדאם אללגרמיה לגרמיה וקדאם אלפסק פסק וקד יכון דלך
רמז וגיד רמז גיר אן ליס גמיע אלמצאחף תפעל דלך· ואלוגה אלאכר אן
אלפאסקאת פי כל ספר מעדודה פלו כאן כל מא כאן פי אלתלתה אספאר
הו פסק למא אחתאגו אן יעדוהא קט ואנמא יעדוהא פי כל ספר לתתמיז
מן אללגרמיה לאן אן שכל אלפסק ואללגרמיה ואחד והו אלעצאה אלתי בין
אלכלמתין:

אליתיב הו מן אלאלחאן אלדי יתגייר שכלה מן שכל אליתיב אלדי פי
אלואחד ועשרין ספרא. אליתיב יכון בגיר כאדם ויכון לה כאדם פכאדמה
אלשופר אדא כאן בין אלחרף אלדי עליה אליתיב ובין אלחרף אלמתוהם
עליה שופר מלכין ומא זאד והו אלחרף אלאול אלאול מן אלכלמה יגב לה אלשופר

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¹ Ps. lxxxvii. 4.   ² ii. 8.   ³ lxviii. 18.   ⁴ I.e. סוף פסוק.   ⁵ cxix. 14.
⁶ cxix. 17.   Samuel (p. 125) rightly adds here: ואם אין אחריו סלוק ויש רודפין
אחריו הראשון מהפך והשני מרכא בָּוֹ בָּמֶה לִבִּי וְנֶעֱרַרְתִּי (xxviii. 7).
⁷ xlvii. 8.   ⁸ cxix. 52.   ⁹ lxviii. 15.   ¹⁰ i. 3.
¹¹ ii. 2.   The Gaya here is made Mer'kha!   ¹² xviii. 8.   ¹³ xxv. 5.
¹⁴ ترى من بَرّ, 'thou wilt see on the outside (the margin),' see p. 92, note 1.

כקו׳ מִי הִקְדִּימַנִי וַאֲשַׁלֵם [1] כִּי מְבְרָכָיו [2] כִּי עֲוֺנֺתַי [3] כִּי לָחֲמוּ [4] עֵין שֺׁזְפַתּוּ [5] הֵמָה
רָאוּ [6] שֶׁקֶר הַסּוּס [7] ואמתאלה. ואדא כאן כאדמה מעה פי אלכלמה פינטר אן
כאן וסטהא פיה אחד מלכין אלואחד חלם ואלאחר קמץ ובין אלחֻלֶם או
אלקמץ ובין חרף אליתיב שוא פאן אחד אלמלכין ירפע בשופר כקו׳ יֵלָפְתוּ [8]
הֵמִירָאנֲתָך [9] בְּהִשָּׁפְטוֹ [10] ואמתאל דלך׳ וממא פי וסט אלכלמה אלחֻלֶם קולה
וְיֺאמְרוּ לֹא יִרְאֶה יָהּ [11] וְיָרֺוֺמְמֶךָ לרשת [12] ואמתאלהמא׳ פאן כאן פי וסט
אלכלמה גיר הדין אלמלכין לם תרפע בשופר כקו׳ לְתַאֲוֶה [13] בְּמַקְהֵלֺות [14] וכדלך
אן תגיר שרט אלשוא ועלי אחד אלמלכין חאצר לם תרפע בשופר כקו׳
מֵהֵיכָלֶךָ [15] ואמתאלה [16]:

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אלאתנחה. אלאתנחה אדא כדמהא כאדם ואחד קד יכון מדה שופר
ויכון מדה מארכה׳ פאלדי יונב אלמארכה אשיא ה׳ [אלואחד] אן תכון
אלאתנחה הי אול לחן פי אלאפסוק [17] כקו׳ נָבוֺאָה לְמִשְׁכְּנֺותָיו [18] שְׁקַדְתִּי וָאֶהְיֶה [19]
ואמתאלהמא׳ ואלתאני אן תכון אלאתנחה בעד רבע מתל הַשָּׁמַים מְסַפְּרִים
כְּבוֺד־אֵל [20] וְאֶשְׁחָקֵם כְּעָפָר עַל־פְּנֵי־רֽוּחַ [21] אֲדֺנָי נֶגְדְּךָ כָל־תַּאֲוָתִי [22] ואמתאל
דלך׳ ואלתאלת תכון אלאתנחה [בעד] תאבעה אלארביע מתל שִׁיר הַמַּעֲלֺות
זְכוֺר־יְהֹוָה לְדָוִד [23] יָבֺא אֱלֺהֵינוּ וְאַל־יֶחֱרַשׁ אֵשׁ־לְפָנָיו תּאכֵל [24] ואמתאלהמא׳
ואלראבע תכון אלאתנחה בעד תאבעה אלזרקה מתל וּצְפוּנְךָ תְּמַלֵּא בִטְנָם
יִשְׂבְּעוּ בָנִים [25] ואמתאלה׳ ואלכאמס אן יכון מוצע אלכאדם עלי אול חרף מן
כלמתה מתל זֶה שִׁדֻּונִי [26] לֺא עָמָד [27] ואנת תציב פי הדאיה אלקאר [28] ונהא
סאדם [29] גיר אן אלכארג ענה כתיר. וממא לם תתבת לה הדה אלשרוט כאן
אלכאדם שופר מתל וְצֵאנ יָדֺו [30] מוּסַר אָבִיך [31] הֵקִים כָּל־אַפְסֵי־אָרֶץ [32] ואמתאל
דלך. אלאתנחה אדא כדמהא כאדמין יכונא אלכאדמין תארה שופרין ותארה
דחויה ומארכה׳ אלשרט פי דלך אן כאן בין כלמה אלאתנחה ובין כלמה

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[1] Job xli. 3.　　　[2] Ps. xxxvii. 22.　　　[3] xxxviii. 5.　　　[4] Prov. iv. 17.

[5] Job xx. 9.　　[6] Ps. cvii. 24.　　[7] xxxiii. 17.　　[8] Job vi. 18.　　[9] xxii. 4.

[10] Ps. cix. 7.　　[11] xciv. 7.　　[12] xxxvii. 34.　　[13] Prov. xviii. 1.

[14] Ps. lxviii. 27.　　　[15] ib. 30.

[16] הדאיה אלקאר gives the rules for D'chî with two and three servi, but incorrectly.

[17] אפסוק occurs elsewhere in the text for פסוק.

[18] Ps. cxxxii. 7.　　[19] cii. 8.　　[20] xix. 2.　　[21] xviii. 43.　　[22] xxxviii. 10.

[23] cxxxii. 1.　　[24] l. 3.　　[25] xvii. 14.　　[26] ib. 9.　　[27] i. 1.

[28] See p. 103.　　　[29] MS. has כאדם !! Of course, the Heb. has שׁשׁ.

[30] xcv. 7. I substitute this for the false ex. וְצֵאן מַרְעִיתוֹ (c. 3), which is given in both the Arab. and Heb. texts.　　　[31] Prov. i. 8.　　[32] xxx. 4.

אלכאדם אלקריב אליה ְפאסקה כאן אלכאדם אבדא דחויה ואלתאני מארכה
מתל בָּרְכוּ עַמִּים ׀ אֱלֹהֵינוּ׀ הַלוֹא־מְשַׁנֵּאֶיךָ יְהֹוָה ׀ אֶשְׂנָא ² מא סוי מוצעין בדחויה
ומארכה ולים בינהמא פסק והמא הֻגֵּד־זֹאת חֲקַרְנוּהָ כֶּן־הִיא ³ הַקְשֵׁב אִיּוֹב
שְׁמַע־לִי⁴׀ פאן לם תבן פאסקה צאר אלכאדמין שופרין מתל שְׁמוֹ אָדֹן
לְבֵיתוֹ ⁵ בְּרֹב שַׂרְעַפַּי בְּקִרְבִּי⁶. ואעלם אן אלדחויה לא תכדם אלא אלרביע
ואלאתנחה ואלשוכב פי אלטפחה מתל נִצְּבָה שֵׁגַל לִימִינְךָ⁷׀ ומעני קולי
שוכב הו אן תחֹּה בגיר חרכה⁸ מתל נִצָּבָה ומעני דחויה הו אנך תרפעהא
אלי ורא נחו אלכמס נגמאת⁹ נחו קולך אִמְרֵי הַאֲזִינָה ׀ יְהֹוָה¹⁰. פאלשוכב
אבדא לאלטפחה ואלדחויה אבדא לאלרביע ואלאתנחה פאחפטֹה לאנה משכל¹¹:

אלטפחה מן אלאלחאן אלתי יתגיר שכלהא. פאדא כאן קבלהא לא ולא
וכאנת אלטפחה עלי אלחרף אלאול או אלתאני או אלתאלת כאנת לא במקף
מתל וְלֹא־בָטַחְתִּי ¹² ואמתאלהא׀ ואדא כאנת עלי אלחרף אלראבע ומא זאד
כאן לא במארכה מתל וְלֹא נֶאֶמְנוּ ¹³׀ ואדא ראית לא שָׁמֵעוֹ ¹⁴ וְלֹא כֵּחֵדוּ ¹⁵
פלים הו עלי אלחרף אלתאלת בל עלי אלראבע לאן שָׁמֵעוּ אלקאמצה פי
צמנהא אלף וכדלך כֵּחֵדוּ פי צֹמן אלנקטה יוד. אלטפחה אדא כדמתהא
אלמארכה וכאן קבל חרף אלמארכה נקטה אָ או אֶ או אֹ או אוֹ כאן דלך אלחרף
ירפע רפעא יסירא כפיפא לתעאדל אלנגמה¹⁶׀ לאן אלאן כתיר ממן יגנם
עלי חרף לים עליה תגנים ויחרך אמא אלי אספל ואמא אלי פוק או תרגיח¹⁷
לא יכון דלך אלחרף יסתחק מנה שי בתה׀ ואלקאר יגב אן יסוק הרוף
אלכלמה מן גיר חרכה בתה חרף אלי חרף אלתגנים והו אלחרף אלדי
עליה אלטעם אמא כאדם אמא לחן פינמה וסואה לא ידכלה תגנים בתה׀

וילוח לי אן הדה אלהמזה[1] אלתי געלוהא פי מוצע לא יתם ללקאר[2] פיה
פסאד אלנגמה בתחריכה חרף לא יגב אן יחרך לאן אדא רפע אלחרף בהא
אלי פוק קלילא תעדלת תעדלת אלנגמה[3]. והדה אלהמזה יחלו אלשיל בהא פי לחנין
פי אלטפחה ואלסלוק מתל קְרֶץ שְׂפָתָיו[4] שָׂמֵחַ לְאֵיד[5] וּבְרָקִים רָב[6] ופי
אלסלוק חָכְמָה תוֹדִיעֵנִי[7]· וקד יעמלהא בעץ אלסופרים פי גיר הדין אללחנין
ומע גיר אלתלתה מלוך אלמדכורה. וילוח לי אלאן אנהם געלוהא לאסקאט
אלשופר מן כלמתהא ולונוב אלמארכה לאן כל כלמה יכון עליהא הדה
אלהמזה לא יכון פיהא שופר ולא בד להא מן מארכה. ואעלם אן
אלטפחה הי אלנקטה מן פוק אלבלמה וילוח לי אנהם געלו אלעצאה עלי
אלחרף אלאול לילא יטן אן אלנקטה רביע פאלקאר מא יגעל באלה אלא
אלי אלעצאה אלתי מע אול חרף מתל וְחַטָּאִים בעדת[8]· גיר אן מתי אשכל
עליה אימא הו חרף אלתנגים רגע אלי אלנקטה נגם[9] חרפהא. אליתיב
איצא לא יכתב אלא מע אול חרף וקד יכון חרף אלתנגים וקד לא יכון
חרף אלתנגים· וכתיר ממא ישבל עלי אלקאר דלך פינגם אלחרף אלאול אלדי
עליה אליתיב ולא יכון הו אלחרף אלדי יסתחק אלתנגים פמא ירגע פיה אלא
אלי[10] אלתלקין· גיר אן בעץ אלסופרים יגעל תחת חרף אלתנגים פי אלמואצע
אלמשכלה עצאה שכל אלמארכה וליסת הי מארכה בל ליעלם אנה אלחרף

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[1] On this המזה, or מתיגה, see p. 70, note 10. One is surprised to find هَمْزَة employed to designate what must have been a kind of *secondary tone*. I am glad therefore to be able to give an explanation of the term from the point of view of Jewish grammarians. The following passage occurs in a MS. recently acquired by the Bodleian Library, very similar, in its contents, to the 'Manuel du Lecteur' (Opp. Add. Quo. 158, p. 12): ואיצא שכל אבֹר יסמי המזהֵ׳ויסמי דרבן מעֵנאה
מהמאז והו לא לחן ולא כֹאדם וַאנמא יעמל ליהֹ אלחרף אלדֵי הו עליה והו צֵד
אלגֵעיה לאן אלגֵעיה תמד אלחרף ואלהמזה תהמו (? תהמוה) ותכון מן פוק אלחרף
תהמוה. וצורתה מתל אלאולה. We are here told that, whilst Gaya *prolongs* the letter, Hamza *gives a movement*, or impulse, to it. (Rt. هَمَزَ, *impulit, trusit*.) This agrees with what is said in the text above, l. 2, where we also learn that the movement, or impulse, was *upwards*. It was, however, clearly a mistake to borrow a *terminus technicus* from Arabic grammarians, and employ it in a sense so different from that which properly belongs to it. [2] Heb. לא יתכן לקרוא בה.

[3] נשתוותה הנעימה. So Par. تَعَدَّلَت التَّغمَة. But this could not have been the author's meaning. Read rather עדלת عَدَلَت, 'deviates,' 'goes wrong;' similarly Ox. and Vat. נשחתה, 'is spoilt.'

[4] Prov. xvi. 30.   [5] xvii. 5.   [6] Ps. xviii. 15.

[7] li. 8. Hardly a correct ex., for we require Qámeṣ, not Qámeṣ-chatûph.

[8] i. 5.   [9] Query ונגם.

[10] Query עלי, 'he does not retract it, except on instruction.' Heb. על דרך הלימוד.

אלמנגם מתל עֹרֵךְ הנבל וכנור[1] בְּיוֹם צָרָתִי[2] לאן לא יצח אן יקרא אליתיב
עלי אלרֵיֹש ואלֹתֹו גמיעא פגעלו אלעצאה תפצל. אלטפחה אדא כדמהא
כאדמין קד יכונאן מארכתין וקד יכון אלאול שוכב ואלתאני מארכה·
פאלשרט פי וגוב אלמארכה פי אלאול קיל אן תכון מע אול חרף או מע
אלתאני ויכון אלאול תחתה שוא מתל כֵּי אֵלֶיךָ[3] זְכֹר חֶרְפָּתְךָ מִנִּי־נָבָל כל
היום[4] ואמתאלהמא· פאן זאל אלכאדם ען אול חרף וכאן תחת אלאול מלך
צאר אלכאדם אלאול שוכב מתל עֵדוּת יְהֹוָה נֶאֱמָנָה[5] מִצְוַת יְהֹוָה בָּרָה[6] והדא
ילוח לי אנה כלֹף בינהם[7]:

אלסלוק. אלסלוק אדא לם יכן לה כאדם פלא כלאם עליה מתל
מִמְּצֹוֺתֶיךָ[8]· פאדא כדמה כאדם ואחד קד יכון שופר רפע וקד יכון מארכה
וקד יכון שופר תכסיר. אלשרט פי וגוב אלשופר אלרפע כונה מע אול חרף
מתל שֹׁפְטֵי אָרֶץ[9] בִּינָה הַגֹּיִם[10] ואמתאלהמא· ואן צאר מע אלחרף אלתאני
וכאן תחת אלאול. שוא וגב אלשופר איצא מתל וְדֹמוּ סֶלָה[11] בְּצֹאן מַרְעִיתֶךָ[12]
ואמתאל דלך, ואלשרט פי וגוב אלמארכה כונהא מע אלחרף אלתאני אדא
כאן תחת אלאול מלך מתל וְאַחַר כָּבוֹד תִּקָּחֵנִי[13] תָּרִים יְמִינֶךָ[14] ואמתאלהמא·
ואדא צאר מע אלתאלת ומא זאד לא תתגיר אלמארכה מתל אֲשֶׁר־תִּדְּפֶנּוּ
רוּחַ[15] בַּעֲדַת צַדִּיקִים[16] ואמתאלהמא וקד יכרג ען הדא שואד. ואלשרט פי וגוב
אלשופר אלתכסיר הו אן יכון קבלה לנרמיה מתל מִפְּנֵי · אַבְשָׁלוֹם בְּנוֹ[17]
שֵׁם · אֱלֹהֵי יַעֲקֹב[18]. ואמתאלהמא. וקד אבתלף פי אלכלמה אלתי פיהא אחד
חרוף אֹהֹחֹע ויכון פי אלכלמה חרף דגש פאן אלבעץ יכאלף אלשרט ויקראה
אלי פוק[19] מתל כָּל־פֹּעֲלֵי אָוֶן[20] אַתָּה תְשַׁבְּחֵם[21] ואמתאלהמא· ואדא כאן
כלמה צגירה מתל כָּל וְעַל וְאֵת וכאנת במקף פהם יגרוהא מגרי בעץ אלכלמה
מתל כָּל־פֹּעֲלֵי אָוֶן[20]. וקד יכדם אלסלוק שוכב פי תלתה מואצע והי יַעַמְדוּ
מָיִם[22] וּמִמַּעֲמַקֵּי מָיִם[23] וַיַּהַפֹּךְ אָרֶץ[24]. אלסלוק אדא כדמה כאדמין פאלאול
אבדא במאילה ואלתאני שופר רפע מתל וְכֹל אֲשֶׁר־יַעֲשֶׂה יַצְלִיחַ[25] אֲשֶׁר
הִתְעַתְּדוּ לְגַלִּים[26] וקד כרג ען דלך שואד מתל וְנִכְאֵה לֵבָב לְמוֹתֵת[27]· וקד

[1] Ps. lvii. 9.   [2] lxxxvi. 7.   [3] ib. 4.   [4] lxxiv. 22.   [5] xix. 8.   [6] ib. 9.
[7] So for the last three exx., Ben-Asher and Ben-Naphtali differ. See p. 76, note 7.
[8] cxix. 10.   [9] ii. 10.   [10] v. 2.   [11] iv. 5.   [12] lxxiv. 1.   [13] lxxiii. 24.
[14] lxxxix. 14.   [15] i. 4.   [16] ib. 5.   [17] iii. 1.   [18] xx. 2.
[19] I. e. with שופר רפע.   [20] Ps. v. 6.   [21] lxxxix. 10.   [22] civ. 6.
[23] lxix. 15.   [24] Job xii. 15.   [25] Ps. i. 3.   [26] Job xv. 28.   [27] Ps. cix. 16.

אבתלף פי אלכאדם אלתאני וחו אן אן בעצّהם אלّא לם יכן בין חרף אלמאילה
ובין חרף אלשופר מלך אצّלא נעך אלשופר מארכה מתל מִדַּבֵּר צֶדֶק מֶלָה[1]
וَצֹפְי הֻוא אֱלֵי־חָרֵב[2].   אלסלוק אדא כדמה תלתה כדאם מא תתניר
אלכאדמין ואנّמא יתניר אלכאדם אלّאול וחו אן כאן מע כאן אול חרף כאן
שופר מקלוב מתל כִּי לֹא־עֲזַבְתָּ דֹרְשֶׁיךָ יְהֹוָה[3] וان צאר מע אלחרף אלתאני
צאר שופר תכסיר מן פוק מתל מָגֵן וְחֶרֶב וּמִלְחָמָה סֶלָה[4] וان צאר מע
אלתאלת ומא זאד צאר מקל מתל אֲבְחָנְךָ עַל־מֵי מְרִיבָה סֶלָה[5] והדא עלי
אלאשהר. ואלשופר אדא כאן כבל אלסלוק אן כאן אלסלוק מע אכר מלך
כאן רפעה אלשופר חפיפה מתל לֹא יָשֵׁב[6] ואדא כאן אלסלוק בעדה מלך
כאן רפעה אלשופר בהמזה[7] אלי פוק ליואזי תקל אלסלוק פינו כפיף מע
כפיף ותקיל מע תקיל פيעתدל אלתَّנגّنים:

_____

תّابעה אلزורקה.   תّابעה אلزورקה מا חסבוها لا מע אلّאلחان ולا
מע אلכدام. وهي תגי עלי תلתה צروب אلואחד מתل מֵרַכְּבֵי אִישׁ[8] ואלתאני
מתל בַּעֲצַת רְשָׁעִים[9] ואלתאלת אדא כان מע אول חرف כان שופר מקלוב
מתל יִמְחַץ רֹאשׁ אֹיְבָיו[10] מִי זֶה מֶלֶךְ הַכָּבוֹד[11]. ולים הדה אלעצّאצה אلתי
תחת אֹיְבָיו וְהַכָּבוֹד מارכه لانها ליס מתצל בما בעدها[12] وانّמا הי
עלامה للחرف אלדي ינגם لانه ישבל מתل זבְחֵי אֱלֹהִים רוּחַ נִשְׁבָּרָה[13] لولם
יגעל מע אلרֵישׁ עלامה אנה חرף אלתنגّנים لקרیت עלי אלּבּَא[14]:

_____

פצל פי חצّן אلכدام[15].   חצّה אلגلגל פي אلفور, חצّה אלמקل פي
אלסلوק.   חצّה אلשופר אלמקלוב פي סבעה מואצّע פي אلفور ואלזورקה
ואلלגרמیה ואلربیע ואلیתיב ואלאתנחח ואلסلוק.   חצّה אלצנארה[16] פي

[1] Ps. lii. 5.   [2] Job xv. 22.   [3] Ps. ix. 11.   [4] lxxvi. 4.   [5] lxxxi. 8.   [6] i. 1.
[7] I question whether המזה is right here, although Par. has also מתיגה.   There is
nothing corresponding in הדאיה אלקאר.
[8] xxxi. 21.   [9] i. 1.   [10] lxviii. 22.   [11] xxiv. 8.
[12] Simson (p. 75[b]) adds: כי הרודף מעמיר התיבה כמו אתנחתא ומקמיץ התיבה
הפתוחה כאתנחתא גם לפעמים מתש כה האתנחתא.
[13] li. 19.   [14] 'Then it would have been read on the ב,' נִשְׁבָּרָה (as in
Ps. xxxiv. 21).   Samuel (p. 126) concludes this section with רודפי רביע הם שנים
האחרונים של זרקא כגון הורני יהוה דרכך (xxvii. 11).
[15] This list is so full of mistakes that I do not think it worth while to particularize
them.
[16] צנארה is another name for צנורית, regularly used in הדאיה אלקאר.

כמסה מואצע מכצוצה פי אללגרמיה פי מכאן מכצוץ ואלרביע ואליתיב
ואלאתנחה ואלסלוק פי אמכנה מכצוצה והי תכון מעינה ללשופר אלמקלוב׃
ומא צח לי פי אלתצניר שרט פאדכרה[1].   חצה אלשופר אלרפע
פי אלורקה ואלאתנחה פי מואצע מכצוצה.   חצה שופר אלתכסיר פי
אלרביע ואללגרמיה ואליתיב ואלאתנחה ואכר אלפסוק פי מואצע מכצוצה.
חצה אלמארכה פי אלאלחאן כלהא פי מואצע מכצוצה.   חצה אלדחויה פי
אלרביע ואלאתנחה פי מואצע מכצוצה.   חצה אלמאילה פי אכר אלפסוק
פי מואצע מכצוצה.   חצה אלשוכב פי אלטפחה ופי אלסלוק פי תלתה
מואצע יֵעַמְדוּ מָיִם וכויה.   אלסלסלה אדא כאנת כדמת אתנחה
ורביע וסלוק:

פצל פי מנאורה אלאלחאן. הדה אלתמאניה אלחאן ליס פיהא ואנב אלואחד
בעד אלאכר אלא אלסלסלה פאנהא אדא כאנת לחן לא בד מן אן יכן
קבלהא אתנחה.   אלפור יכן בעדה זרקה כֵּי כָלוּ בְיָגוֹן חַיָּי[2] ורביע פֶּה לִי[3]
ולנגרמיה וַיֵּרֶד מֵי אָסַף־רוֹחַ ׀ בְּחָפְנָיו[4] ויתיב יַנְאָלֵהוּ חֹשֶׁךְ וְצַלְמָוֶת[5] וטפחה לְדָוִד
אֵלֶיךָ יְהֹוָה[6] וסלוק וַיֹּאמַר אֶרְחָמְךָ יְהֹוָה חִזְקִי[7].   אלורקה אדא תבעהא
תאבעתהא ארבעה אלחאן׃ אלפור חָכְמָה כִּי־כִפְלַיִם לְתוּשִׁיָּה וָדַע[8] ואלרביע
בָּרוּךְ אֲדֹנָי ׀ יוֹם ׀ יוֹם יַעֲמָס־לָנוּ[9] ואמתאל דלך ואליתיב אֲבַחַר דַּרְכָּם וְאֵשֵׁב
רֹאש וְאֶשְׁכּוֹן[10] ואמתאל דלך ואלאתנחה גַּם־אֲנִי ׀ אוֹדְךָ בִכְלִי־נֶבֶל אֲמִתְּךָ אֱלֹהָי
אֲזַמְּרָה לְךָ בְכִנּוֹר[11] ואמתאלה׃ ואן לם יכן בעדהא תאבעתהא לם ימכן
בעדהא אלה אלא אלרביע פקט בכו׳ הַאֲזִינָה אֶל־דִּמְעָתִי[12] בַּשָּׁמַיִם הֶרֶף נָחָשׁ[13].
אלרביע ימכן בעדה במסה׳ אלורקה מְמְתִים מֵחֶלֶד חֶלְקָם בַּחַיִּים[14] ואמתאלה
ואליתיב חַסְדּוֹ וּבַלַּיְלָה[15] ואמתאלה ואלאתנחה כְּמוֹכֶם לֹא־נֹפֵל אָנֹכִי מִכֶּם[16]
ואמתאלה ואללגרמיה אַשְׁרֵי הָאִישׁ אֲשֶׁר ׀ לֹא הָלַךְ[17] ואמתאלה ואלסלוק פֶּתַח
דְּבָרֶיךָ יָאִיר [מֵבִין פְּתָיִים][18] ואמתאלה.   אללגרמיה ימכן בעדה אלפור חָמֵנּוּ

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[1] The word תצניר is a denominative from צנארה and *Nom. Verbi* of the second
Form, the sense apparently being : 'And what is clear to me, there is a condition
in regard to the making (placing) of Ṣinnorith, and so I mention it.' The condition
has been named in the words immediately preceding.

[2] Ps. xxxi. 11.   [3] cxl. 6.   [4] Prov. xxx. 4.   [5] Job iii. 5.
[6] Ps. xxv. 1.   [7] xviii. 2.   [8] Job xi. 6.   [9] Ps. lxviii. 20.
[10] Job xxix. 25.   [11] Ps. lxxi. 22.   [12] xxxix. 13.   [13] Prov. xxx. 19.
[14] Ps. xvii. 14.   [15] xlii. 9.   [16] Job xii. 3.   [17] Ps. i. 1.
[18] cxix. 130.

גֵּאִים ׀ פֶּה לִי ׀ וְזרקה וְנֶגֶּד־לָךְ ׀ תַּעֲלֻמוֹת חָכְמָה[2] וְאלרביע אָכְלוּ וַיִּשְׁתַּחֲוּוּ ׀ כָּל־
דִּשְׁנֵי־אֶרֶץ[3] וְאליתיב עַל־כֵּן ׀ לֹא־יָקֻמוּ רְשָׁעִים[4] ואתנחה כִּי שָׁמָּה ׀ יָשְׁבוּ כִסְאוֹת
לְמִשְׁפָּט[5] ואלסלוק שֵׁם ׀ אֱלֹהֵי יַעֲקֹב[6].　　וְאליתיב ימכן בעדה תלתה אלחאן ·
אתנחה יְהוָֹה עֹז לְעַמּוֹ יִתֵּן[7] ואמתאלה ואלרביע בְּפִי שְׁלֹשֶׁת הָאֲנָשִׁים[8]
ואלסלוק מוֹצְעֵין וְדֶרֶךְ רָע וּפִי תַהְפֻּכוֹת [שָׂנֵאתִי][9] אִישׁ־עָנִי וְאֶבְיוֹן וְנִכְאֵה לֵבָב
לְמוֹתֵת[10].　　אלאתנחה ימכן בעדהא לחני· טפחה וְעַתָּה מְלָכִים הַשְׂכִּילוּ
[הִוָּסְרוּ][11] וסלוק לְמֹצְאֵיהֶם וּלְכָל־בְּשָׂרוֹ מַרְפֵּא[12].　אלטפחה ימכן בעדהא
לגרמיה עָשַׂנְתִּי אָז ׀ יָנוּחַ לִי[13] וסלוק מְאֹד עָמְקוּ מַחְשְׁבֹתֶיךָ[14]· כל טפחה יכון
בעדהא לגרמיה לא בד ממא אן יכון בעד אללגרמיה סלוק ויכון קבל
אלטפחה אתנחה:

פצל פי אחצה[15] כדאם הדה כם יכון לכל לחן מן כאדם.　　כדאם אלפזר
תלתה מארכה ושופר מקלוב וגלגל.　　כדאם אלזרקה תלתה שופר מקלוב
ומארכה ושופר רפע.　　כדאם אלרביע [סתה] מארכה ושופר מקלוב וצנארה
ושופר תכסיר ודחויה וסלסלה.　　כדאם אללגרמיה ארבעה מארכה ושופר
תכסיר ושופר מקלוב וצנארה.　　כדאם אליתיב במסה אלשופר ושופר תכסיר
ושופר מקלוב וצנארה ומארכה.　　כדאם אלאתנחה סבעה שופר ודחויה
ומארכה ושופר תכסיר ושופר מקלוב וצנארה וסלסלה.　כדאם אלטפחה
אתנאן שוכב ומארכה.　　כדאם אלסלוק תמאניה שופר ומארכה ומאילה
ושופר תכסיר ומקל ושופר מקלוב וצנורית וסלסלה:

ואליק מא תתבת הדה אלאלחאן הכדא[16]· בעד אלפזר [לגרמיה בער]
אללגרמיה זרקה בעד אלזרקה רביע בעד אלרביע יתיב ואתנחה בעד אליתיב
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והדה אלתמאניה אלחאן תצלח אן תכון בלהא רוס פואסיק עלי אלאשהר
אלא אליתיב[17] ואלסלוק פאנהמא שואדי· וראך אן אלטפחה לא תכון פי

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[1] Ps. cxl. 6.　　　[2] Job xi. 6.　　　[3] Ps. xxii. 30.　　　[4] i. 5.　　　[5] cxxii. 5.
[6] xx. 2.　　　[7] xxix. 11.　　　[8] Job xxxii. 5.　　　[9] Prov. viii. 13.
[10] Ps. cix. 16.　　　[11] ii. 10.　　　[12] Prov. iv. 22.　　　[13] Job iii. 13.
[14] Ps. xcii. 6.　　　[15] I.e. אחצא, احصاء, 'the numbering.'
[16] 'And these accents are most suitably fixed as follows.' We should have ex-
pected אכתר מא תרתבב, 'are most frequently arranged.' תרתיב is the technical
term for this sequence. The list here given corresponds to the Zarqa-table in the
prose accentuation.　　　[17] It is clear that for יתיב we must read טפחה.

אלתלתה אספאר אלא פי נצף אלפסוק אלתאני ולא תכון פי נצפה אלאול
כמא תכון אלתטפחה פי אול אלפסוק פי אלואחד ועשרין ספר מתל בְּרֵאשִׁית ¹
פלדלך ביّנת אן אלטפחה לא תוגד האהנא פי אלנצף אלאול אלא שאד פי
תלתה מואצע פאתנין מנהם בגיר כאדם והמא לַמְנַצֵּחַ לְדָוִד מִזְמוֹר: קוה קויתי
יהוה ² לַמְנַצֵּחַ לְדָוִד לְהַזְכִּיר: אלהים להצילני ³ ואלדי בכאדם שִׁיר מִזְמוֹר
לִבְנֵי־קֹרַח: גדול יהוה ומהלל מאד ⁴. ואמא אלסלוק פלא יוגד פי אלואחד
ועשרין ספרא פי אול פסוק ⁵ לאן לא יכדמה אלא כאדם ואחד ופסוק מן
כלמתין לא יוגד ופי הדה אלתלתה אספאר יכדמה אזיד מן כאדם פלדלך גא
האהנא אול פסוק וביאן דלך אן ליס פי אלפסוק לחן סואהי ודאך אנך תגדה
פי עשרה ⁶ מואצע תלתה מנהא להא כאדמין והי [שִׁיר מִזְמוֹר לְדָוִד ⁷] שִׁיר
מִזְמוֹר לְאָסָף ⁸ מִזְמוֹר לְדָוִד לְהַזְכִּיר: יהוה אל בקצפך ⁹ ומנהא סבעה בשופרות
תכסיר והי למנצח לבני־קרח משביל: אלהים באזנינו שמענו ¹⁰ למנצח לבני־
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לדוד: הושיעני אלהים ¹³ למנצח על־הגחית לאסף ¹⁴: למנצח לבני־קרח מזמור:
כל העמים תקעו כף ¹⁵ למנצח לעבד־יהוה לדוד ¹⁶: נאם פשע ¹⁶:

ואגתמאע הדה אלתמאניה אלחאן וגד פי פסוק על זאת יתפלל כל חסיד
אליך ¹⁷· ומא ינמע סבעה אלחאן פהו פסוק אשרי האיש ¹⁸ לדוד אליך יהוה
אקרא ¹⁹ ראיתה כי אתה עמל וכעס תביט ²⁰:

תם אלמכתצר בחמד אללה ❖

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¹ Gen. i. 1.   ² Ps. xl. 1.   ³ lxx. 1.   ⁴ xlviii. 1.
⁵ Here and in the lines following there is in the text אפסוק for פסוק.
⁶ סבעה for תמאניה and in the next line הדאיה אלקאר has עשר אחד for עשרה,
adding xlix. 1.
⁷ cviii. 1. This ex. fails in the text, but is in the Heb.   ⁸ lxxxiii. 1.
⁹ xxxviii. 1.   ¹⁰ xliv. 1.   ¹¹ lxxxv. 1.   ¹² lxi. 1.   ¹³ lxix. 1.   ¹⁴ lxxxi. 1.
¹⁵ xlvii. 1.   ¹⁶ xxxvi. 1.   ¹⁷ xxxii. 6.   ¹⁸ i. 1.   ¹⁹ xxviii. 1.   ²⁰ x. 14.

INDEX

OF THE PRINCIPAL PASSAGES, CORRECTED OR EXPLAINED.

In the right-hand column, the first figure indicates the *page*, the second the *line*, n. stands for *note*.

JOB.

ERRATA.

Page 20, note 53, *for* נוֹחַת *read* נָחֵת

  ,,   31, note 18, *for* 'four' *read* 'three,' *and delete* 'Ps. xviii. 31'

  ,,   33, l. 17 from bottom, *for* 'lx' *read* 'lxi'

  ,,   33, note 25, *for* 'at end' *read* 'p. 75'

  ,,   40, l. 14 from bottom, *point* אֶחֱזֶה

  ,,   82, note 6, *for* 'B. M. 16' *read* 'B. M. 17'

𝕮𝖑𝖆𝖗𝖊𝖓𝖉𝖔𝖓 𝕻𝖗𝖊𝖘𝖘, 𝕺𝖝𝖋𝖔𝖗𝖉

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