THE SYNTAX OF MASORETIC

ACCENTS IN THE

HEBREW BIBLE

(Second edition, revised and corrected)

by
James D. Price, Ph.D.
Temple Baptist Seminary

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DEDICATION

This work is dedicated to my friend and colleague, Dr. Hermann J. Austel, Academic Dean and Professor of Old Testament and Biblical Languages at Northwest Baptist Seminary, Tacoma, Washington. He has been a lifelong example of academic and spiritual excellence.

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PREFACE

What began as a relatively small project developed into a major undertaking. My original intent was to write a brief chapter on Hebrew accents suitable for second-year students of Biblical Hebrew. As I researched the available literature on brew accents and pondered over the classical nineteenth-century work of William Wickes, I became intrigued with the possibility that the Masoretic accents in the Hebrew Bible were governed by a syntax of their own, independent of the syntax of the Hebrew language itself, but obviously related to it.

To test this hypothesis, I developed computer software to isolate and define such a syntax, if it actually exists. To my delight, a phrase-structure grammar emerged which defines a hierarchy of simple rules that do indeed govern the placement of the accents in a verse. The more I studied the rules, the simpler they became, and apparent discrepancies acquired independent explanations of their own in harmony with the general tenor of the grammar. As it turned out, two grammars had to be developed, one for the poetic books (Job, Psalms, and Proverbs), and one for the remaining books (which are regarded as prose).

Although at times I found the syntax to disagree with Wickes, in general it confirms and formalizes the observations and laws he set forth. Considerable help was derived from the work of Israel Yeivin who digested and simplified Wickes' complex discussions. Part One of this present work consists of an exhaustive analysis of the syntax rules governing the accents used in the Pentateuch, although many references are made to passages in the other prose books. In a few instances I was able to exhaustively check certain details in all of the prose books. It is reasonable to assume that the rules that govern the accents in the Pentateuch will also apply to the remaining prose books, with perhaps very minor modifica-

tions. Part Two consists of an exhaustive analysis of the syntax rules that govern the accents used in the poetic books. Oh yes, I finally got the small chapter written for my students.

In each part I have attempted to suggest how the accents should be interpreted in the exposition of Hebrew Scripture. They provide the key to determining the ancient rabbinic understanding of the text. Such rabbinic interpretation has its roots in the deep recesses of antiquity, and it should not be ignored by any serious expositor of Scripture. May the Sovereign LORD grant wisdom to those who seek to understand this aspect of His Word.

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INTRODUCTION

Hebrew's Non-Vowel Marks

Beside the familiar diacritical marks known as vowel points, the Masoretic text of the Hebrew Old Testament also uses various other marks of significance. They consist of (1) marks denoting possible textual problems, (2) marks referring to marginal notes, (3) marks signifying phonetic union of words, and (4) marks of accentuation.

Textual Problems

The marks that denote possible textual problems are known as (נְקֻוֹדוֹת—dots) *niqqudoth* or *puncta xtraordinaria*. They consist of prominent dots placed above (and sometimes also below) the characters of the word or words in question. No explanation is given in the text as to why the words are so marked. Their significance has been the object of scholarly research.[1] Ernst Würthwein suggested that "these points register textual or doctrinal reservations on the part of scribes (*sopherim*) who dared not alter the text because they held it to be sacrosanct."[2] They occur ten times in the Pentateuch and five times elsewhere.[3]

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[1] Romain Butin, *Ten Neqqudoth of the Torah*, rev. ed., Library of Biblical Studies (New York: KTAV, 1969).

[2] Ernst Würthwein, *The Text of the Old Testament*, trans. by Erroll F. Rhodes (Grand Rapids: William B. Eerdmans, 1979), 17.

[3] Würthwein, p. 17; Gen 16:5; 18:9; 19:33; 33:4; 37:12; Num 3:39; 9:10; 21:30; 29:15; Deut 29:28; 2 Sam 19:20; Isa 44:9; Ezek 41:20; 46:22; Psa 27:13.

Masoretic Notes

The printed editions of the Hebrew Old Testament commonly referred to as BHK and BHS display a small circle above a word to which a marginal Masoretic note refers. Other printed editions use a star or asterisk. A companion volume to BHS provides a catalog of all the Masoretic notes.[4]

Phonetic Union

The *Maqqeph* (מַקֵּף—hyphen) is frequently used to join words that are closely related syntactically.[5] Such word clusters are run together and pronounced as a single word having only one primary stress; they are called "phonetic units" in this work. Secondary stress occurs in such word clusters much like a single long word with a corresponding number of syllables. In the rules of accentuation, such phonetic units are treated as though they were one word.

Accent Marks

The remaining non-vowel marks in the Hebrew Bible are marks of accentuation, otherwise referred to as marks of cantillation. The Hebrew Bible uses accent marks to denote secondary stress and primary stress.

Secondary Accents. Some marks of accentuation are not involved with the syntactic and musical aspects of cantillation. They are used to mark a syllable receiving secondary stress in pronunciation. The most common mark for this purpose is the *Metheg* (מֶתֶג—bridle). It consists of a small vertical bar placed below

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[4] G. E. Weil, ed. *Massorah Gedolah Iuxta Codicem Leningradensem B19a*, Vol. I Catalogi (Rome: Pontifical Biblical Institute, 1971); Volumes II, III, and IV of that publication offer further details. See Weil's forward to BHS for a discussion of the Masoretic notes.

[5] See Israel Yeiven, *Introduction to the Tiberian Masorah*, trans. and ed. by E. J. Revell, Society of Biblical Literature Masoretic Studies, Number 5 (Missoula, MT: Scholars Press, 1980), 228-36; he provides a lengthy discussion of *Maqqeph*.

the first consonant of the syllable receiving secondary stress and immediately to the left of any vowel there.[6]

Primary stress usually occurs on the last syllable (ultima) of a word or phonetic unit, less frequently on the next-to-last syllable (penultima), but never earlier in the word than that. Secondary stress may occur on words with more than two syllables, and long words or phonetic units may have two or more syllables with secondary stress.[7] On rare occasions a word with primary stress on the penultima may have secondary stress on the ultima.[8]

In special cases one of the other accent marks usually used to denote primary stress may replace the *Metheg* to mark secondary stress. When used to mark secondary stress, such an accent should be interpreted as a substitute for *Metheg*, with no conjunctive or disjunctive function in cantillation.

Munach frequently serves as a substitute for Metheg.[9] *Azla* occasionally

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[6] In BHK the editors added *Metheg* and *Silluq* which were lacking in MS Leningrad B19a. These added signs were placed to the right of the vowel. This practice was discontinued in BHS, although the signs were placed at the right of the vowel when found so in B19a. See BHS xii. The older name for this mark (*Ga`ya*) is still used in some literature. Yeivin provided a lengthy discussion of secondary accents in *Tiberian Masorah*, 240-64.

[7] A sequence of three *Methegs* occurs in Gen 2:6; and sequences of two occur in Gen 4:19; 9:15; 15:10; 19:13; 21:14, 21; 24:7; 31:43, 52; 32:32; 38:23; Ex 1:21; 2:3; 3:12; 4:13; 12:13; 13:5, 11; 15:26; 20:3; 21:10; 30:10; Lev 1:5; 15:14, 19; 23:31; 25:28; 27:28; Num 5:21; 15:14; 17:21; 26:31; 30:9, 13; Deut 1:29, 33; 2:29; 8:3; 12:20; 22:7; 28:9, 68.

[8] See (Gen 3:18), (22:7), (31:28). See also Gen 24:9; 28:2, 5, 6, 7; 37:9; 40:15; 43:9; 45:8; 48:19, 22; 50:18; Ex 33:12, 19; Lev 26:21; Num 9:14; 18:8, 19; 22:28; 24:22; 35:16, 17, 18, 21; Deut 4:33; 17:10, 11; 27:9; 28:68; 29:19; 32:13. So BHS, but some are lacking in BHK, and many are lacking in B and MG.

[9] See (Gen 1:14), and so 364 times in the Pentateuch.

does so;[10] and *Tiphcha*,[11] *Mereka*[12] and *Mahpak*[13] do so, but rarely. This phenomenon is discussed more fully in subsequent commentary on the individual accents.

Primary Accents. The primary accents are the subject of the remaining part of this work. They serve three purposes. This work focuses on an understanding of the laws of accentuation and the relationship of the accents to the interpreting Hebrew Scripture. However, a discussion of foundational details must precede a description of the accents themselves.

The Study of the Accents

The study of the Masoretic accents in the Hebrew Old Testament has been neglected by most Hebrew grammarians of this century. Most contemporary grammarians give only a brief description of the accents with a meager discussion of their function in the Hebrew Bible. Even *Gesenius' Hebrew Grammar*[14] devotes only five pages to them. S. R. Driver[15] wrote a brief chapter on the accents, but it deals mainly with their value regarding so-called "tense." Two nineteenth century grammar books[16] have more extensive discussions of the accents that are

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[10] See (Gen 7:8), and so 152 times in the Pentateuch.

[11] See (Lev 21:4) and (Num 15:21); this use of *Tiphcha* is referred to by the name *Mayela*.

[12] See :— (Ex 12:45) and :— (Num 2:12).

[13] According to Yeivin (*Tiberian Masorah*, 196), *Mahpak* serves as a substitute for *Metheg* before *Pashta* five times (Song 1:7, 12; 3:4; Eccl 1:7; 7:10).

[14] E. Kautzsch, ed., *Gesenius' Hebrew Grammar*, 2nd ed., revised by A. E. Cowley (London: Oxford University Press, 1910), 59-63.

[15] S. R. Driver, *A Treatise on the Use of the Tenses in Hebrew*, 3rd ed. (London: Oxford University Press, 1892), 99-113.

[16] S. Lee, *A Grammar of the Hebrew Language* (London: Duncan and Malcolm, 1844); P. H. Mason, and H. H. Bernard, *An Essay, Practical Hebrew Grammar* (Cambridge: J. Hall and Son, 1853).

helpful, but they are limited to the needs of students. Max L. Margolis[17] wrote a detailed article on the accents, but it is so terse and complex that it is of little value except to scholars. William Wickes[18] wrote the most comprehensive work on Hebrew accents in 1881-1887. Aron Dotan, Head of the Department of Hebrew Language, Tel Aviv University, wrote the prolegomenon to the KTAV reprint of Wickes' treatises. After giving a thorough survey of the literature on Hebrew accents, he stated:

> Wickes was and remains unique, head and shoulders above everyone else in the study of Biblical accents, and to this day his is a basic standard work and an excellent textbook for the student as well.[19]

After reviewing more recent works on the accents, Dotan concluded that

> in the field of instruction, too, as a method for learning the accentuation, no less than in the domain of research, Wickes' work was, and still remains, the basic standard work with no substitute.[20]

Two books on the accents written in this century are worthy of mention, the work of Mordecai Brewer[21] and that of Miles B Cohen.[22] In addition, Israel Yeivin has written a lengthy section on the accents.[23] He has digested the work of Wickes for modern readers and has added extensive material on the interpretation

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[17] Max L. Margolis, "Accents in Hebrew," *The Jewish Encyclopedia* (1971).

[18] William Wickes, *Two Treatises on the Accentuation of the Old Testament*, rev. ed. (1881-87; reprint, New York: KTAV, 1970); note that in this reprint, pp. 32, 33 of "Treatise I" belong in "Treatise II," and pp. 32, 33 of "Treatise II" belong in "Treatise I."

[19] Wickes, p. xxvi; see his survey for the historic sources.

[20] Wickes, p. xlii.

[21] Mordecai Brewer, *The Biblical Accents as Punctuation* (Jerusalem: Hamador Hadati, 1958).

[22] Miles B. Cohen, The *System of Accentuation in the Hebrew Bible* (Minneapolis: Milco Press, 1969).

[23] Yeiven, *Tiberian Masorah*, 157-274.

of the accentuation, including the use of *Maqqeph* and *Ga`ya* (*Metheg*). Subsequent to the KTAV reprint of Wickes' treatises, extensive work on the accents has been conducted by G. E. Weil and his colleagues at the *Centre Nationale de la Recherche Scientifique* (CNRS) in Nancy.[24] They made use of a computer to compile an exhaustive concordance of the accents in the Hebrew Bible and to construct tree diagrams of their interrelations. Their work has demonstrated that the use of the accents follows a strict system of rules. In addition to the extensive work of Yeiven and Weil, a few other scholars have investigated limited aspects of the accents.[25]

In spite of the information available about the accents, most expositors of the Hebrew Old Testament regard them to be of little importance to a clear understanding of the text. On the contrary, the accents may be quite important to the student of Scripture. Wickes correctly explained their importance: "The accen-

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[24] S024TG. E. Weil, P. Riviere, and M. Serfaty, *Concordance de la Cantilation du Pentateuque et des Cinq Migillot* (Paris-Nancy: CNRS, 1978); *Les Cantilations des Premiers Prophetes* (1981); *Les Cantilations des Livres Poetique* (1982); *Les Cantilations des Derniers Prophetes* (1982); *La Cantilation des Ouvrages Bibliques en Aramean* (1983).

[25] Nehemiah Allony, "The Book of Vocalization (*Kitab Al Musawwitat*) of Moses Ben Asher," *Leshonenu* (1983) 47(2):85-124; M. Aronoff, "Orthography and Linguistic Theory: The Syntactic Basis of Masoretic Hebrew Punctuation," *Language* (1985) 61:28-72; Mordecai Breuer, "Toward the Clarification of Problems in the Masoretic Accents," *Leshonenu* (1979) 43(4):243-53; "Toward the Clarification of Problems in Biblical Accents and Vocalization: The *Ga'ya* for Improvement of Reading," *Leshonenu* (1979) 44(1):3-11; "Clarifying Problems in the Accents and Vowel Signs of the Biblical Text," *Leshonenu* (1985) 48/49(2/3):118-31; M. B. Cohen, "Masoretic Accents as a Biblical Commentary," *Journal of the Ancient Near Eastern Society* (1972)4:2-11; A. Dotan, "The Minor *Ga`ya*," *Textus* (1964) 4:55-75; E. J. Revell, "The Oldest Evidence for the Hebrew Accent System," *Bulletin of the John Rylands Library* (1971-72) 54:214-222; "The Oldest Accent List in the *Diqduqe Hate`amim*," *Textus* (1973) 8:138-159; "Aristotle and the Accents," *Journal of Semitic Studies*, (1974) 19:19-35; "The Hebrew Accents and the Greek Ekphonetic Neumes," *Studies in Eastern Chant* (1974) 4:140-70; "The Diacritical Dots and the Development of the Arabic Alphabet," *Journal of Semitic Studies* (1975) 20:178-80; "Biblical Punctuation and Chant in the Second Temple Period," *JSL* (1976); "Pausal Forms and the Structure of Biblical Poetry," *Vetus Testamentum* (1981) 31:186-199; David Weisberg, "The Rare Accents of the Twenty-One Books," *Jewish Quarterly Review* (April 1966) 56(4):315-36, (July 1966) 57(1):57-70, (January 1967) 57(3):227-38; Eric Werner, "Trop and Tropus: Etymology and History," *Hebrew Union College Annual* (1975) 46:289-96; H. Yalon, "Metiga," *Leshonenu* (1964-65) 29:24-26; Israel Yeivin, "Some Manifestations of Milra' Tendency in Hebrew," *Eretz-Israel* (1958) 5:145-49; "A Unique Combination of Accents," *Textus* (1960) 1:209-10.

tuators 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."[26] Indeed, he emphasized that

> their very name, טְעָמִים, points to the importance attached to then in this respect: they were so called because they were considered really to indicate the *'meanings'*. 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."[27]

The accents complement the grammar and syntax of Hebrew, preserving the traditional understanding of the text, an understanding with roots in the deep recesses of antiquity. No serious expositor of Scripture should neglect such important keys to Biblical exposition. Mason and Bernard offered strict advice:

> the order of construction marked out by the accents should always be strictly adhered to; and no Commentator, however great his name and credit, who might construe in a manner at variance with the arrangement and connexion of a sentence as defined by the Accents, ought to be attended to: as indeed we are enjoined by that mighty master of Hebrew lore, *Aben Ezra*, in those significant words,—
>
> כל פירוש שאינו על פי הנחת הטעמים לא תאבה לו ולא תשמע אליו
>
> Any interpretation which is not in accordance with the arrangement of the Accents, thou shalt not consent to it, nor listen to it.[28]

Although exceptions may be found to this exhortation, yet it is worthy of careful adherence. The essence of this exhortation is echoed by a current Hebrew grammarian, Bruce K. Waltke:

> So important is the accentuation of Hebrew grammar for understanding that medieval Jewish sources paid more attention to it than to establishing the correct pronunciation of words. . . . At present it is best to consider the accents as an early and relatively reliable witness to a correct interpretation of the text.[29]

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[26] Wickes, I, 51.

[27] Wickes, I, 3-4; emphasis his.

[28] Mason and Bernard, II, 235-36.

[29] Bruce K. Waltke, "The New International Version and Its Textual Principles in the Book of Psalms," *Journal of the Evangelical Theological Society* (March 1989) 32(1):25-26. See

Antiquity of the Accents

The Masoretic vowel points preserve the oral tradition of the text and the accent marks preserve the tradition of cantillation or oral punctuation. Although these signs were not added to the consonantal text until about the eighth or ninth century A.D.,[30] there is evidence that these signs essentially represent an oral tradition that antedates that time by about a millennium. E. J. Revell suggested that the accentuational tradition may have been stabilized earlier than that of pronunciation.[31] He found evidence for the existence of the Hebrew accent system in the second century B.C.[32] The spacing of the words in an early manuscript of the LXX corresponds strikingly with the accents in the Hebrew Bible. Important data from Qumran also seems to support this view.

When the Masoretes developed a system of signs to represent the cantillation that had been orally transmitted to then from antiquity, they evidently developed a set of symbols that had a rather simple syntactic grammar of its own. This grammar defined the hierarchy and range of governance for each symbol. This system was designed to accommodate both the musical and syntactical requirements of cantillation. The development of such a system was indeed ingenious.

Usually the simple syntactic grammar of accents was adequate to reflect the sense of the verses to which they were applied. But occasionally the linguistic complexity of a verse exceeded the capacity of the simple syntax of the accents. In these instances the accentuators had to improvise, making necessary compromises to adapt a simple accent grammar to a complex linguistic grammar. Also

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Bruce K. Waltke and M. O'Connor, *An Introduction to Biblical Hebrew Syntax* (Winona Lake, IN: Eisenbrauns, 1990); but even this excellent work treats the accents sparsely.

[30] Yeivin concluded "that both vowel and accent signs must have been introduced sometime between the close of the Talmud (c. 600) and 750" (*Tiberian Masorah*, 164).

[31] Revell, "Punctuation and Chant," 181.

[32] Revell, "The Oldest Evidence," 214-22.

they had to improvise when the musical restraints of the accent grammar were in conflict with the linguistic syntax. These instances provide the student of accentuation with interesting problems of interpretation.

Four Purposes of Primary Accents

The accents in Biblical Hebrew serve four purposes: (1) phonetically they mark the syllable that receives the principal stress in pronunciation; (2) syntactically they indicate the degree of grammatical separation or connection between adjoining words and phrases much like punctuation marks in English; (3) musically they indicate the relative intonation of a word in cantillation; and (4) in addition, they often reflect the poetic structure of the text.

Marking Stress

Every Hebrew word or phonetic unit has a prominent syllable that receives stress in pronunciation. The prominently stressed syllable of a Hebrew word is marked by one of the accents. The accent mark usually is written above the first consonant of the stressed syllable or below it and immediately to the left of any vowel there.[33] Most Hebrew words receive the prominent stress on the last syllable (the ultima); a few are stressed on the next-to-last syllable (the penultima). The prominent stress never occurs earlier than the penultima. In a few cases the stress distinguishes inflected forms that otherwise would be spelled exactly the same.

Marking Syntactic Relationship

Syntactically the Hebrew accents indicate the degree of grammatical separation or connection between adjoining words and phrases much like punctuation marks in English. There are two types of accents: (1) disjunctive accents that di-

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[33] A few accents are written on the first or last letter of the word regardless of where the stress occurs. Those that appear on the first letter of the word are called *prepositive*, and those that appear on the last postpositive. For words marked with these accents, the stressed syllable must be determined by the traditional place of stress associated with the inflected form of the word.

vide words or phrases, and (2) conjunctive accents that join words or phrases. In the reading of Hebrew Scripture, the disjunctive accents call for a pause following the words on which they occur. The duration of the pause depends on the type of accent: the stronger disjunctive accents call for longer pauses. In addition, the two strongest disjunctive accents frequently alter the pronunciation of some words, causing the stress to shift to the penultima with a corresponding lengthening of the vowel of the stressed syllable. On the other hand, a conjunctive accent calls for the word on which it occurs to be read with no pause between it and the word that follows.[34] This syntactic function of the accents is discussed in depth in the main body of this work.

Musical Cantillation

In addition to marking the stressed syllable and syntactic relationships, the marks of accentuation also indicate the relative intonation of a word in cantillation, that is, the public liturgical reading of the Hebrew Scriptures in the synagogue. Avigar Herzog described an elaborate system of cantillation.[35] Several different traditions have developed throughout the extended history of synagogue worship. Weil opposed the idea that the system of cantillation may be referred to as "musical." John J. Hughes summarized Weil's views on cantillation:

> According to Weil, the Masoretic chains of cantillation are mathematically governed, following "very rigid rules of production and succession," and have nothing to do with a musical system. Instead, they constitute a precise, rule-governed

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[34] The rules of the accents are not wholly governed by the syntax of the text, but also to some degree by musical considerations. This is true because only a limited number of conjunctive accents may precede a given disjunctive, and then the laws of governance demand another disjunctive regardless of where the syntactic division needs to occur. This is circumvented to some extent by the use of *Maqqeph*, but minor discrepancies occur. Also the syntactic laws of the accents are much simpler than those of the Hebrew language itself. Thus a certain amount of disharmony is expected.

[35] Avigor Herzog, "Masoretic Accents (Musical Rendition)," *Encyclopedia Judaica* (1971).

> reading system that enables the reader "to give to his sentence an accent of meaning which is linked to the traditional reading."[36]

Weil reasoned that a system that would be primarily musical would require at least one note for each of the syllables of each word of the text. He is right in observing that the accents do not define a syllable-by-syllable melody for the text, but he is wrong in denying that the accents are devoid of any musical connotation.

In the first place, those who describe the musical character of the accents indicate that each accent signifies a sequence of tones, rather than a single tone. Thus a kind of melody is defined for each word, even though the number of tones of the melody ascribed to a word may not exactly match the number of syllables in the given word. The cantor must accommodate the melody to the syllables of the word, either by singing multiple tones on a single syllable (melisma) or multiple syllables with a single tone (chant).

In the second place, although it is true that the grammar rules of accentuation are well defined and mathematically governed, yet the rules are sufficiently flexible in certain areas as to accommodate musical variety.[37] In fact, this flexibility may be accounted for by phonetic and musical considerations. Where the grammar rules of accentuation admit options, the choices are made nearly always on the basis of musical considerations, that is, on the rhythmic and phonetic nature of the context. The evidence supports the view that the accents provide a type of musical guide for chanting (cantillating) the reading of the text.

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[36] John J. Hughes, *Bits, Bytes & Biblical Studies* (Grand Rapids: Zondervan, 1987), 518.

[37] The low level disjunctive accents have flexibility in their grammatical structure, and flexible sequences of preceding conjunctive accents. Also the *Zaqeph* exhibits considerable flexibility; and the substitution of *Segolta* for *Zaqeph*, *Pashta* for *Rebia*, and the transformation of *Geresh* are for musical reasons. In the books of poetry even more flexibility exists. Frequently the choice of the conjunctive serving a given disjunctive is determined by musical considerations. The transformation of *Rebia Mugrash*, *Dechi*, and of *Legarmeh* are for musical reasons, as well as the substitution of *Great Shalsheleth* for *Rebia Mugrash*, and of *Little Rebia* for *Sinnor*.

Yeivin stated that

> their primary function . . . is to represent the musical motifs to which the Bibli-
> cal text was chanted in the public reading. This chant enhanced the beauty and
> solemnity of the reading, but because the purpose of the reading was to present
> the text clearly and intelligibly to the hearers, the chant is dependent on the text,
> and emphasizes the logical relationships of the words.[38]

Herzog reasoned that the liturgical reading of Scripture in the synagogue was quite early, and that "as to the musical element, the sources merely say that the Bible was to be read and studied only by melodic recitation (cf. Meg. 23a; Song R. 4:11)."[39] He further stated that

> the Tiberian system of accent signs and vowel signs and their functions was
> based on existing practices not only of the pronunciation and grammatical basis
> and syntactic structure of the text, but also of its musical rendition.[40]

Herzog was likely correct. Therefore the musical influence on the Hebrew accents should not be excluded even though they are observed to follow well-defined rules.

Poetic Structure

Much of the Hebrew Old Testament is written with poetic structure, even those portions that are commonly regarded as prose. Wickes observed:

> It is important to notice the influence which *parallelism* has on the division of
> the verse. This main ornament of the Hebrew style characterizes all the poetical
> and (to a great extent) the prophetical parts of the twenty-one Books. It is also
> found in the simply narrative portions, for a poetic colouring often shews itself
> even there. The most conspicuous instances are where it is marked by the main
> dichotomy, but it appears hardly less frequently in the minor divisions of the
> verse.[41]

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[38] Yeivin, *Tiberian Masorah*, 158.

[39] Herzog, 1098.

[40] Herzog, 1100.

[41] Wickes, II, 38-39; emphasis his.

This has become increasingly evident as a result of recent studies in Hebrew poetry.[42] For example, Duane L. Christensen asserted that "much of Scripture as we know it was probably performed and sung in liturgical settings in ancient Israel, and thus the form of Scripture is essentially poetic."[43] Again he wrote that

> research in Deuteronomy over the course of the past several years suggests that the Hebrew text in its present form, as preserved by the Masoretes, is a musical composition. The canting tradition of the synagogues preserves accurate memory of the original performance of the text during the period of the second temple in Jerusalem and perhaps earlier. . . .The book of Deuteronomy is poetry in its entirety. . . Though it contains a lyric 'Song of Moses' (chap. 32), most of the book is in the form of didactic poetry of a lesser nature so far as heightened speech goes.[44]

Finally, in regard to the book of Jonah, which is commonly regarded to be a mixture of prose and poetry, he concluded:

> In light of the foregoing metrical reading of this delightful literary masterpiece, it is clear that the book of Jonah can be described as a narrative poem, written in metrical language in five parts which are integrally structured along two primary dimensions.[45]

It is not unusual for the use of the accents to be influenced by poetic structure as well as grammatical syntax. In good poetry, grammatical syntax and poetic structure exhibit considerable harmony. Where such harmony fails, it should not be surprising to find the accents being influenced at times by the rhetorical demands of the poetic structure.

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[42]   M. O'Connor, *Hebrew Verse Structure* (Winona Lake, IN: Eisenbrauns, 1980); Wilfred G. E. Watson, *Classical Hebrew Poetry*, *JSOT* Supplement 26 (Sheffield: JSOT Press, 1984); S. Haik-Vantoura, *La Musique de la Bible Rvele* (Paris: Dessain et Tolra, 1976); Duane L. Christensen, "Prose and Poetry in the Bible: The Narrative Poetics of Deuteronomy 1, 9-18," *ZAW* (1985) 97:179-189.

[43]   Duane L. Christensen and M. Naruchi, "The Mosaic Authorship of the Pentateuch," *Journal of the Evangelical Theological Society* (December 1989) 32(4):467.

[44]   Christensen and Naruchi, 469-70.

[45]   Duane L. Christensen, "Narrative Poetics and the Interpretation of the Book of Jonah," *Directions in Biblical Hebrew Poetry*, ed. Elaine R. Follis, *JSOT* Supplement (1987) 40:45.

Two Systems of Accentuation

Two sets of accent marks are used in the Hebrew Bible: (1) those used in the twenty-one so-called prose books of the Hebrew canon; and (2) those used in the so-called books of poetry (Psalms, Job, and Proverbs) also referred to as the Books of Truth, based on the acronym אֱמֶת (truth) constructed from the first letters of their Hebrew names אִיּוֹב—Job, מִשְׁלֵי—Proverbs, and תְּהִלִּים—Psalms.[46] Part One of this work deals with the set of accents as used in the Pentateuch. Although this part deals only with the Pentateuch, it is reasonable to assume that the rules that explain the use of the accents in the Pentateuch explain the use of the accents in the remaining prose books. Part Two deals with those used in the books of poetry.

For each system of accentuation a set of rules is provided which have been exhaustively tested and tabulated by means of a computer. The rules define the structural syntax of the Hebrew accents using a generative phrase-structure grammar as a model. Each set of accents has its own rules and associated grammar—similar in structure but different in content. The grammars have proven to be simple and consistent. They confirm the general conclusions of Weil that the accents follow a strict system of rules, and they demonstrate that the rules are consistent with a generative phrase-structure model. This work differs from those of Yeiven and Weil in that it deals primarily with the structural syntax of the accents and their rules, not primarily with the reasons behind the rules and their interpretation.

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[46]   Yeivin noted that the accents in the prose sections of Job (1:1-3:2; 42:7-17) belong to those of the prose books (*Tiberian Masorah*, 157-8), but the prose verses in 32:1-6a belong to those of the books of poetry.

PART I

THE SYNTAX OF THE HEBREW ACCENTS

USED IN THE PENTATEUCH

CHAPTER 1
The Prose Accents Marks

As previously stated, two sets of accent marks are used in the Hebrew Bible: (1) those used in the twenty-one so-called prose books of the Hebrew canon; and (2) those used in the so-called books of poetry (Psalms, Job, and Proverbs). Part I of this work deals with the set of accents as used in the Pentateuch. A set of rules of accentuation is provided which have been exhaustively tested and tabulated by means of a computer. The rules define the structural syntax of the Hebrew accents using a generative phrase-structure grammar as a model. It is expected that the rules that explain the use of the accents in the Pentateuch also explain the use of the accents in the remaining prose books.

List of Prose Accents

The following is a list of the accents used in the twenty-one so-called prose books. They are listed and numbered according to the list provided as a companion to BHK.[1] Tables 1-3 provide a numerical summary of the accents as used in the Pentateuch.

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[1] *Erluterung der Accente zu Kittels Biblia Hebraica*, Privileg. Bibelanstalt, Stuttgart. Some authorities have used different names for some of the accents. These are not regarded as important for this work. Consult Wickes for more detail.

Disjunctive Accents

Name	Example
Soph Pasuq (סוֹף פָּסוּק)[2]	דָּבָר׃
Silluq (סִלּוּק)	דָּבָר
Athnach (אַתְנַח)	דָּבָר
Tiphchah (טִפְחָא)	דָּבָר
Little Zaqeph (זָקֵף קָטֹן)	דְּבָר
Great Zaqeph (זָקֵף גָּדוֹל)	דְּבָר
Segolta (סְגוֹלְתָּא) (postpositive)	דְּבָר
Shalsheleth (שַׁלְשֶׁלֶת)	דְּבָר ׀
Tebir (תְּבִיר)	דָּבָר
Pashta (פַּשְׁטָא) (postpositive)	דְּבָר
Yethib (יְתִיב) (prepositive)	דְּבָר
Zarqa (זַרְקָא) (postpositive)	דְּבָר
Rebia (רְבִיעַ)	דְּבָר
Geresh (גֶּרֶשׁ)	דְּבָר
Garshaim (גַּרְשַׁיִם)	דְּבָר
Pazer (פָּזֶר)	דְּבָר
Great Pazer (פָּזֶר גָּדוֹל)	דְּבָר
Great Telisha (תְּלִישָׁא גָּדוֹל)(prepositive)	דְּבָר
Legarmeh (לְגַרְמֵהּ)	דָּבָר׀

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[2] Contrary to accepted authorities, I treat *Soph Pasuq* as a member of the set of disjunctive accents, because it fits into the syntax rules that govern their use. It is true that *Soph Pasuq* does not mark the stressed syllable of a word, but it does mark the end a verse segment–that segment consisting of the entire verse. The consistency of the rules of hierarchic governance demonstrates that Silluq closes the last major segment of a verse, and not the verse as a whole. This is not the case, however, in the poetic books, where *Silluq* governs the whole verse.

Conjunctive Accents

Name   Example

Munach (מוּנָח) .... דְּבָר

Mahpak (מַהְפָּךְ) .... דְּבָר

Mereka (מֵרְכָא) .... דְּבָר

Double Mereka (מֵרְכַיִם) .... דְּבָר

Darga (דַּרְגָּא) .... דְּבָר

Azla (אַזְלָא) .... דְּבָר

Little Telisha (תְּלִישָׁא קְטַנָּה) (postpositive) .... דְּבָרֿ

Galgal (גַּלְגַּל) .... דְּבָר

Mayela (מָאיְלָא)[3] .... וַיֵּצֵא־נֹחַ

Paseq (פָּסֵק)[4] .... דְּבָר ׀

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[3] *Mayela* is really a *Tiphcha-Metheg*. See the discussion under *Metheg* and *Tiphcha*.

[4] *Paseq* is not on the standard list of accents, but it must be included in any discussion of them. It is not a conjunctive accent as its position in the list implies; nor does it mark a stressed syllable as do most of the other accents. But it does call for a slight pause in imitation of a disjunctive accent.

TABLE 1
Numerical Summary of the Disjunctive Accents

	Gen	Ex	Lev	Num	Deut	Total
Soph Pasuq	1533	1213	859	1288	959	5852
Silluq	1533	1213	859	1288	959	5852
Athnach	1466	1145	813	1151	908	5483
Segolta	72	79	55	96	66	368
Shalsheleth	3	0	1	0	0	4
Little Zaqeph	1879	1474	987	1359	1293	6992
Great Zaqeph	175	99	56	125	69	524
Rebia	610	504	312	497	507	2430
Tiphcha	2968	2350	1667	2435	1865	11285
Zarqa	73	80	56	96	66	371
Pashta	1428	1130	777	1055	1039	5429
Yethib	79	90	50	72	65	356
Tebir	623	585	417	576	477	2678
Geresh	244	228	175	223	242	1112
Garshaim	113	99	76	14	108	510
Pazer	29	29	27	36	33	154
Great Pazer	0	0	0	1	0	1
Great Telisha	51	42	56	50	67	266
Legarmeh	60	62	45	60	56	283
Total	12939	10422	7288	10522	8779	49950

TABLE 2
Numerical Summary of the Conjunctive Accents

	Gen	Ex	Lev	Num	Deut	Total
Munach	2271	1835	1270	1748	1653	8777
Mahpak	798	655	452	568	569	3042
Mereka	2415	1879	1371	1857	1595	9117
Double Mereka	1	1	1	2	0	5
Darga	253	221	171	237	209	1091
Azla	247	373	307	393	413	1733
Little Telisha	92	87	71	88	113	451
Galgal	0	0	0	1	0	1
Paseq	29	12	8	20	20	89
Total	6106	5063	3651	4914	4572	24306

TABLE 3
Numerical Summary of Secondary Accents[5]

	Gen	Ex	Lev	Num	Deut	Total
Metheg (Left)	906	797	551	808	793	3855
Metheg (Right)	241	80	40	38	57	456
Metheg (Ultima)	15	2	1	9	7	34
Munach-Metheg	72	86	38	80	88	364
Azla-Metheg	30	31	27	42	24	154
Tiphcha-Metheg	1	0	1	2	0	4
Mereka-Metheg	1	1	1	1	1	5
Mahpak-Metheg	0	0	0	0	0	0[6]
Total	1266	997	659	980	970	4872

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[5] These statistics of the secondary accents are based on the coding in the computer diskette text supplied by the Facility for Computer Analysis of Texts (FCAT) at the University of Pennsylvania. Unfortunately the *Metheg* was frequently confused for a *Silluq* and I had to automatically convert it to a *Metheg* by the rule: "Any *Silluq* not immediately before *Soph Pasuq* must be converted to *Metheg*." This leaves the statistics with some uncertainty. The accuracy of the coding of the remaining details of the text is much more reliable, having been carefully collated beforehand by others.

[6] *Mahpak-Metheg* is not used in the Pentateuch.

CHAPTER 2
The Prose Laws of Accentuation

The use of the accents in the Hebrew Bible is governed by strict well-behaved rules. They have their own laws of grammar and syntax, which in turn are in harmony with the grammar and syntax of Biblical Hebrew.

The Laws of Hierarchic Governance

The early authorities recognized a hierarchic order among the disjunctive accents, referring to the various ranks in terms of European nobility.[1] Lee categorized the accents according to the following hierarchic order:[2]

Emperors:...*Silluq*, *Athnach*

Kings:......*Segolta*, *Zaqeph* (both), *Tiphcha*, *Rebia*

Dukes:......*Zarqa*, *Pashta*, *Tebir*, *Geresh* (both)

Counts:.....*Pazer*, *Great Telisha*

Servants:...All conjunctives

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[1] First introduced by Samuel Bohlius in his *Scrutinium sensus Scripturae Sacrae ex accentibus* (1636); Wickes I, ix, 11.

[2] Lee, p. 386; by "both" he meant *Little Zaqeph* and *Great Zaqeph*, and *Geresh* and *Garshaim* (*Double Geresh*).

On the other hand, Mason and Bernard arranged them in the following ranks:[3]

Emperors:........*Silluq, Athnach*

Kings:.............*Segolta, Zaqeph* (both), *Tiphcha*

Princes:...........*Rebia, Zarqa, Pashta, Tebir, Yethib, Shalsheleth*

Officers: ....*Pazer* (both), *Great Telisha*, *Geresh* (both), *Paseq*

Servants:.........All conjunctives

Wickes noted this earlier arrangement of the accents in a hierarchic order, but he rejected such categories and terms of nobility.[4] Evident differences in the classification of the accents demonstrate the lack of agreement among the authorities. My own research supports the existence of hierarchic order among the accents, but with the following hierarchic ranks:[5]

Hierarchy	Disjunctive Accents
I	*Soph Pasuq*
II	*Silluq, Athnach*
III	*Tiphcha, Zaqeph, Segolta*
IV	*Tebir, Pashta, Zarqa, Rebia*
V	*Geresh, Pazer, Great Telisha*

In addition, the disjunctive accents observe the following rules of governance:

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[3] Mason and Bernard, II, pp. 232-34.

[4] Wickes, I, 11; he held to an individual hierarchy for each accent.

[5] Yeivin follows the same ranking except that he has only four "grades" not including *Soph Pasuq* (*Tiberian Masorah*, 159). He preferred the term "grade" rather than "hierarchy" because the disjunctive character of the "grades" is relative, not absolute. Although, from the point of view of the syntax of the language, the disjunctive force of an accent is relative; yet, within a verse as far as the syntax laws of the accents themselves are concerned, the hierarchy is absolute.

(1) A disjunctive accent governs the domain of a segment of a verse. It stands at the end of the segment it governs. The domain of the segment extends from the given accent forward toward the beginning of the verse until it reaches an accent of equal or greater hierarchic rank, or until it reaches the beginning of the verse.

(2) The domain of a given disjunctive accent may include lesser segments (if any) governed by disjunctive accents immediately subordinate to the given accent.

(3) The domain of a disjunctive accent may consist of the one word (or word-unit) on which the accent appears, in which case the domain is regarded as empty. It may include one lesser segment governed by the immediately subordinate disjunctive accent defined as the "near" subordinate of the given accent, in which case the lesser segment is referred to as "the near subordinate segment," and the domain is regarded as fractional. Finally, it may include a near subordinate segment and, in addition, one or more lesser segments each governed by the immediately subordinate disjunctive accent defined as the "remote" subordinate of the given accent,[6] in which case the additional lesser segments are referred to as "the remote subordinate segments," and the domain is regarded as full. Thus the domain of a disjunctive accent may be:

   (a) empty, containing only the word-unit bearing the given accent, with no subordinate segments;

   (b) fractional, containing only a near subordinate segment;

   (c) full, containing a near and one or more remote subordinate segments.

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[6] The term "remote" is used with respect to the given disjunctive accent and in the direction toward the beginning of the verse. Thus a "near" subordinate segment is adjacent to the word-unit of the given accent, and a "remote" subordinate segment is at a distance from the word-unit of the given accent in the direction of the beginning of the verse. There can be no remote subordinate segment without at least an empty near subordinate segment.

(4) Rules (2) and (3) apply to the governance of hierarchies I-III. The govern-
ance of hierarchy IV is similar but has a little more freedom, and accents
in hierarchy V govern only empty segments.

(5) The defined order of subordination among the disjunctive accents is as
follows:[7]

		Defined Subordinate	
Hierarchy	Disjunctive	Near	Remote
I	*Soph Pasuq*	*Silluq*	*Athnach*[8]
II	*Silluq*	*Tiphcha*	*Zaqeph*
	Athnach	*Tiphcha*	*Zaqeph/(Segolta)*[9]
III	*Tiphcha*	*Tebir*	*Rebia*
	Little Zaqeph	*Pashta*	*Rebia*
	Segolta	*Zarqa*	*Rebia*
IV	*Tebir*	*Geresh*	*Pazer/Telisha*
	Pashta	*Geresh*	*Pazer/Telisha*
	Zarqa	*Geresh*	*Pazer/Telisha*
	Rebia[10]	*Geresh*	*Pazer/Telisha*
V	*Geresh*	Empty	
	Pazer	Empty	
	Telisha	Empty	

The distinguishing characteristic of each hierarchic rank is that it embraces
the segments of the next lower rank in its domain. Thus in hierarchy II, both *Sil-
luq* and *Athnach* have *Tiphcha* as the near subordinate segment in their domains,
and they have *Zaqeph* as the principal remote segment. In hierarchy III, *Tiphcha*,
Little Zaqeph, and *Segolta* have *Rebia* in their domains as the remote subordinate
segment, and each has a unique near segment from hierarchy IV. In hierarchy IV,

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[7] Minor deviations from this rule are discussed in the later commentary on the individual
accents.

[8] Only one *Athnach* segment is permitted.

[9] In the domain of *Athnach*, a *Segolta* segment may replace an initial *Zaqeph* segment
under certain conditions.

[10] *Rebia* may be preceded by a Legarmeh segment, and on rare occasions so may *Pashta*
and *Geresh*.

Tebir, *Pashta*, *Zarqa*, and *Rebia* have their subordinate segments from hierarchy V, all of which have empty domains.

It is interesting to note the increasing number of accents in the succeeding lower hierarchies: Hierarchy I has only one, Hierarchy II has two, Hierarchy III has three, and Hierarchy IV has four. Only in Hierarchy V, which has only three, does the correspondence cease. Of course this does not include the alternate substitutes which have no independent syntactic role.

An accent does not appear in a verse without the governance of one of the accents to which it is subordinate. Thus a *Tiphcha* never appears without a following *Athnach* or *Silluq*; a *Zarqa* never appears without a following *Segolta*; a *Tebir* never without a following *Tiphcha*; a *Rebia* never without a following *Tiphcha*, *Zaqeph*, or *Segolta*; and so forth. Furthermore, a remote segment never appears in a verse without its corresponding near segment. Thus *Athnach* never appears without a following *Silluq*; a *Zaqeph* never without a following *Tiphcha*; a *Rebia* never without a following *Tebir*, *Pashta*, or *Zarqa*.

The Law of Substitution

Some of the disjunctive accents do not appear in the laws of hierarchic governance, but serve the role of designated substitutes for some of the accents in those laws. Except for *Segolta*, in most cases substitution takes place for musical reasons, that is, when the regular segment is empty and the associated disjunctive accent has no preceding conjunctives. More specific conditions for substitution are given in the commentaries on the individual accents. The following is a list of the substitute segments and the segments which they replace:

Regular Segment	Substitute Segment
Little Zaqeph	*Great Zaqeph*
Little Zaqeph	*Segolta*
Segolta	*Shalsheleth*
Pashta	*Yethib*
Rebia	*Pashta*
Geresh	*Garshaim*
Geresh	*Virtual Geresh*
Little Pazer	*Great Pazer*
Little Pazer	*Great Telisha*

The Law of Conjunctives

A sequence of words closely related grammatically and syntactically is joined together by conjunctive accents; that is, the first and intermediate words in the sequence have conjunctive accents, and the last word has a disjunctive accent. As far as the governance of the disjunctive accents is concerned, such a conjoined sequence of words functions as a single word (or word-unit); that is, the presence of conjunctive accents has little or no effect on the syntax of the disjunctive accents.[11]

On the other hand, a given disjunctive accent determines the number and kind of conjunctive accents that may appear on the conjoined words preceding it. The following is a list of the number and kind of conjunctive accents that may precede each of the disjunctives:[12]

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[11] Conjunctive accents have influence on the operation of some of the rules of substitution.

[12] Minor deviations from these general rules are discussed in the later commentary on the individual accents.

Disjunctive Accent	Number and Kind of Permitted Conjunctive Accents[13]
Soph Pasuq..................	None
Silluq	0-1 *Mereka*
Athnach	0-2 *Munach*
Tiphcha	0-1 *Mereka*
Little Zaqeph	0-2 *Munach*
Great Zaqeph	None
Segolta........................	0-2 *Munach*
Shalsheleth	None
Rebia.	0-3 *Munach, Darga, Munach*
Pashta	0-2 *Mahpak/ Mereka and Azla/ Munach*
Yethib	None
Tebir...........................	0-2 *Darga/ Mereka and Azla/ Munach*
Zarqa..........................	0-2 Munach/ Mereka and Azla/ Munach
Geresh.	0-5 *Azla/ Munach, Little Telisha, Munach*
Garshaim....................	0-1 *Munach*
Little *Pazer*.................	0-6 *Munach*
Great *Pazer*	2-6 *Galgal, Munach*
Great *Telisha*..............	0-5 *Munach*
Legarmeh	0-2 *Mereka*, *Azla*

For those disjunctive accents that admit more than one type of conjunctive before them, an ordered rank exists among the admitted conjunctives. In Hebrew order, the ranks are as follows:

Number of Conjunctives	Order of the Conjunctive Ranks
1	Disjunctive + I
2	Disjunctive + I + II
3	Disjunctive + I + II + III
4	Disjunctive + I + II + III + III
5+	Disjunctive + I + II + III + III...+ (III)

A conjunctive in ordered rank I stands immediately before its governing disjunctive. A conjunctive in ordered rank II stands immediately before its companion in rank I, and a conjunctive in rank III stands immediately before its com-

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[13]   In this chart the conjunctive accents are listed in Hebrew order according to their rank as discussed in the next paragraph. The slash separates alternatives.

panion in rank II. A conjunctive in rank III may be repeated when there are more than three conjunctives. Except for *Great Pazer*, the service of disjunctive accents by their admissible conjunctives is optional. But if conjunctives are used, they must appear in their ordered ranks; those of lower ordered rank may not be used without their following companions of higher order.

Apart from a few exceptions discussed in the later commentary, the conjunctive accents generally have the same ordered rank for every disjunctive accent which they may lawfully serve. The most common ordered rank of the conjunctive accents is as follows:

Ordered Rank	Conjunctives in the Rank[14]
I	Munach, Mahpak, Mereka, Darga, Azla, Galgal
II	Darga, Azla, Little Telisha
III	Munach

Several additional observations are of interest. The disjunctive accents of highest hierarchic rank admit the least number of preceding conjunctives. Rank I admits none. Ranks II and III admit a sequence of no more than two of the same kind of conjunctive. Those in Rank IV, and *Geresh* in Rank V, admit sequences of specific conjunctives in ordered ranks; whereas the others in Rank V admit longer sequences of only one kind of conjunctive. *Mereka* serves almost exclusively as the regular or alternate rank I conjunctive for accents governing near subordinate segments, never repeating. *Munach* serves as the sole or rank I conjunctive for most accents governing remote subordinate segments; it serves as the musical alternate for rank II *Azla*; and it serves as the only conjunctive in ordered rank III, frequently repeating. Table 4 defines the ordered rank of the conjunctives with respect to their associated disjunctive.

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[14] Alternates are not included in the list.

TABLE 4
Ordered Ranks of the Conjunctives

Disjunctive Accent	Ordered Rank				
	I		II		III
	Regular	Altern.	Regular	Altern.	
Rebia	Munach	—	Darga	—	Munach
Tebir	Darga	Mereka	Azla[15]	Munach	—
Pashta	Mahpak	Mereka	Azla	Munach	—
Zarqa	Munach	Mereka	Azla	Munach	—
Geresh	Azla	—	L.Tel.	—	Munach
Great Pazer	Galgal	—	—		Munach

The Law of Transformation

Wickes documented the musical restraints that govern the proximity of certain accents. In the prose books, for musical reasons, *Geresh* cannot stand very close to any of the disjunctives that govern it without being transformed into a *Virtual Geresh* which has a conjunctive standing in its place.[16] In such cases the transformed *Geresh* functions musically as a conjunctive, while continuing to function syntactically as a disjunctive. A similar musical restraint causes *Rebia* to transform into *Pashta* under certain conditions.[17] Similar transformations occur with the accents in the books of poetry.

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[15] In some cases *Tebir*, *Pashta*, and *Zarqa* appear to have additional conjunctives, but Wickes (II, 110) correctly attributed this to the presence of *Virtual Geresh*, that is, the transformation of *Geresh* the presence of which is preserved by its residual conjunctives.

[16] Wickes, II, 100-01.

[17] Wickes, II, 78-79.

The Law of Continuous Dichotomy

Regarding the hierarchic governance of disjunctive accents, Wickes for-mulated the Law of Continuous Dichotomy.[18] Basically the law states that every verse has at least one division (caesura). The disjunctive accents first divide a verse into two dichotomous segments; then these two segments are each divided into two lesser segments, and so forth, until dichotomous division can no longer take place. Dichotomous division occurs where the grammar and syntax of He-brew admit the natural separation of clauses and phrases. Division ceases where grammar and syntax call for close, inseparable relations between contiguous words, in which case conjunctive accents are used. In regard to the books of poet-ry, Wickes noted that the process of division

> 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 conditions just named be fulfilled.[19]

He referred to this process as the Law of Continuous Dichotomy. This law he also imposed on the prose books, with an easing of the requirement to divide three-word clauses in the case of some accents.

However, strictly speaking, this should not be regarded as a "law." In-stead, it should be understood as the natural consequence of the disjunctive ac-cents being limited to the service of only one conjunctive–a limitation imposed by the syntactic grammar of the accents themselves, not by the syntax of the Hebrew language. In the books of poetry a disjunctive accent may be served, at the most, by only one conjunctive.[20] Consequently, in a clause of three words, division must

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[18]   Wickes, II, 29-58; he attributed the origin of the theory to C. Florinus in his *Doctrina de Accentuatione divina* (1667), see I, 38, n.1.

[19]   Wickes, I, 38; emphasis his.

[20] See the discussion of the law of conjunctives in Part Two on the poetic books.

occur whether logic or Hebrew syntax require it or not. The same is true in the prose books for those disjunctives that may be served by only one conjunctive. This restraint is eased only for those disjunctives that may be served by more than one conjunctive, and then only to the degree permitted by the maximum allowable number of conjunctives.

The first major division is made with *Athnach*, the second with *Little Zaqeph* (or one of its admissible substitutes), the third with *Rebia*, and after that by a more varied use of the weak disjunctives. According to Wickes, this dichotomy "served to mark the logical and syntactical interpunction, . . . [and] it constitutes one of the marked and distinguishing features of the system of Hebrew accentuation."[21] But he regarded the fact that it was carried out to the minutest detail to be attributed to something else: "The object aimed at was that which is the essential characteristic of the accentuation–*musical effect*."[22]

Wickes provided an extremely valuable commentary on the principles involved in determining the place in a verse where division may be expected to occur. Usually division occurs between complementary elements of the verse, or between parallel clauses or phrases of equal function. Division occurs on the basis of equality of rank not on the basis of the length of the segments. Thus one segment may be long and the other short. The following is a brief summary of the syntactic circumstances under which he indicated that division may be expected to occur:[23]

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[21] Wickes, II, 29.

[22] Wickes, II, 30; emphasis his.

[23] S023TWickes, II, 30-58. Yeivin provided further valuable discussion on this subject (*Tiberian Masorah*, 172-76).

Segment A   Segment B
Clause........................Clause
Named subject............Predicate
Pronoun + Verb..........Object
Object........................Pronoun + Verb
Adverbial Phrase........Clause
Vocative ....Clause
Phrase........................Phrase

He also noted the common syntactic relationships that usually require conjunctive accents. The following is a list of these relationships:

(1) Two nouns in apposition;

(2) Two nouns joined by *Waw* conjunctive forming a compound part of speech;

(3) A substantive and its modifier, such as:

(a) a substantive with an attributive adjective,

(b) a substantive with a relative pronoun,

(c) a substantive with an adverbial modifier;

(4) A construct noun with its *nomen rectum*;

(5) Two verbs in the same grammatical construction.

Conjunctives are usually used to join the above constructions, but when the constructions are too long for the allowable number of conjunctives, then mild disjunctives are required.

Wickes noted that "the interpunctional value of the accents is *relative*, not absolute."[24] He also indicated that the usually expected dichotomy may have been violated for musical or rhetorical purposes.[25] Wickes' law of dichotomy is of great value, but it has several basic flaws.

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[24] Wickes, II, 58; emphasis his.

[25] Wickes, II, 32-35.

Unnatural Binary Restraint

First of all it imposes an unnecessary and unnatural binary restraint on the syntax of Hebrew. No natural language is limited to binary rules of grammar and syntax. In addition to pairs, complementary and parallel elements of a language may appear in triplets and quadruplets, or in fact any multiple within the natural limits of language. Hebrew is no different. Wickes noted this problem, but attempted to justify this binary restraint: "In certain cases, indeed, the same accent is *repeated* in the division of the clause; but, from the very nature of the continuous dichotomy, *it loses in disjunctive value* each time of repetition."[26] But this must be certainly doubted in many cases. The *Athnach* domain may include three subordinate segments (*Tiphcha*, *Zaqeph*, and *Segolta*) all of which are of approximately equal syntactic function. The domains of *Tebir*, *Zarqa*, *Pashta*, and *Rebia* may include three subordinate segments (*Geresh*, *Great Telisha*, and *Little Pazer*) all of which are of approximately equal syntactic function; and *Rebia* may have a fourth (*Legarmeh*). Therefore it seems better to set aside the binary restraint, and admit triplets, quadruplets and more when they occur naturally in the text. Wickes first developed this strict law of dichotomy in his treatise on the accents of the books of poetry. He then arbitrarily imposed the law on the prose books in his second treatise. I have attempted to show how inadequate the law is for the books of poetry in the discussion contained in Part II. It is just as inadequate to force such an unnatural binary restraint on the prose books.

Obscure Near Segment

Second, Wickes seems to have overlooked the fact that the near subordinate segment of a dichotomy is closed by a disjunctive accent of the same hierarchic rank as that of the accent that closes the remote segment. Thus a near *Tiphcha* segment always follows a remote *Zaqeph* segment (if any) or its substitute; a

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[26] Wickes, II, 31; emphasis his. Yeivin agreed with Wickes on this point (*Tiberian Masorah*, 170).

remote *Rebia* segment is always followed by a near *Tebir*, *Pashta*, or *Zarqa* segment, depending on whether the *Rebia* is in a *Tiphcha*, *Zaqeph*, or *Segolta* segment, respectively; a *Geresh* segment always follows a remote *Pazer* (if any) or Great *Telisha* (if any). By analogy, a remote *Athnach* segment is always followed by a near *Silluq* segment. In other words, a companion near subordinate segment must always follow a remote subordinate segment. Thus the dichotomy is not indicated by a single disjunctive accent that appears between two segments; but it is indicated by two accents of equal rank, one closing the near segment and the other closing the remote segment(s). Although Wickes defined the rules of dichotomy for the near segments, he seems to have obscured the parallel role of the near segment and the equal rank of its accent.[27] Yet recognizing this phenomenon greatly simplifies the syntax of the accents.

The role of the near disjunctive accents is obscured by the fact that (apart from *Silluq*) the near disjunctives cannot rest on the last word of the segments which they govern. For example, even though a *Tiphcha* segment ends with the word on which *Silluq* rests, because two accents cannot appear on the same word, the *Tiphcha* of necessity must rest on the first or second word before *Silluq*, depending on the presence of a conjunctive serving *Silluq*; and similarly before *Athnach*. The same is true about *Tebir* before *Tiphcha*, *Pashta* before *Zaqeph*, *Zarqa* before *Segolta*, and *Geresh* before its governing disjunctives.[28] As a result, in very short segments these near disjunctive accents may be forced to rest (1) on a word which syntactically should have a conjunctive, (2) at a minor division within the domain of the disjunctive itself, or (3) in place of its companion remote accent. In

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[27] Wickes did recognize the similarity of the dichotomy of the *Tiphcha* and *Zaqeph* segments (II, 89), the similarity of *Segolta* with *Zaqeph* (II, 87-88), and the similarity of the *Rebia* segment with the *Zarqa*, *Pashta*, *Tebir* segments (II, 99-111). But he seems not to have clearly noted their parallel roles.

[28] Once the placement of a near disjunctive is determined, it governs its segment from that location.

the first condition Wickes regarded the accent as functioning as merely a "fore-tone" of the disjunctive following it; in the second condition he regarded the accent to mark the minor division only; and in the third he regarded it as marking the major division.

But this understanding involves several contradictions. On the one hand, the dichotomy of the near disjunctives is comparable to that of their companion remote disjunctives, suggesting that the near and remote accents are of equal rank and governance. On the other hand, the near disjunctive often must rest on a word which syntactically requires no division or only weak division, suggesting that the accent is not disjunctive at all, or at least much weaker than its disjunctive rank requires.

If the near disjunctives really had such vacillating values, and the dichotomy really were marked only by remote disjunctives, then the confusion could have been resolved (if the ancient accentuators had wanted to) by using in their stead conjunctives or minor disjunctives of lower rank where required, and by letting the remote disjunctives alone mark the end of segments–that is, by doing away with near disjunctives altogether. But the rules of governance, which evidently were formulated by the ancient accentuators themselves, require the presence of a near disjunctive whenever the larger segment in which they occur has a companion remote subordinate segment, regardless of the divisions (if any) that may occur in the near subordinate segment.

Therefore, from the point of view of the grammar and syntax of the accents, it is better to understand the near disjunctives to always have their full disjunctive force, but postponed to the end of the segment of which they are a part. It is due to the accidents of musical requirements that they rest on words that other-

wise would have a conjunctive or lesser disjunctive accent. This latter consideration has significance for interpreting the accents, but not for their syntax.

Criteria of Division

Wickes defined the criteria for the choice of a disjunctive accent on the basis of the number of words (or sometimes syllables) between a given disjunctive accent and the place where the next major division occurs. For example, concerning the dichotomy of *Silluq* he wrote that "with the main dichotomy on the *fifth* word and further, Athnach *alone* can be employed."[29] Yet he himself recorded a few exceptions to this rule, all of which conform to the laws of hierarchic governance outlined herein, and which need not be explained, as he did, as exceptions in need of correction.[30] But he based his laws on the behavior of the accents in short segments–the very place where the near disjunctives appear to have vacillating values. On the contrary, the long segments should provide the basis for the laws of hierarchic governance.

A better criterion for the choice of a disjunctive accent within a given segment should be based on the depth of further division within the segment and the relative intensity of the major division of the segment.[31] For example, an *Athnach* segment that has three depths of division in at least one of its subordinate segments must have of necessity a *Zaqeph* (or *Segolta*) remote subordinate segment and a *Tiphcha* as the near subordinate segment, regardless of the number of words between the *Athnach* and the place of major division. If not enough words intervene to accommodate *Tiphcha*, then *Tiphcha* must replace the expected *Zaqeph*, and the governance of the *Tiphcha* prevails; there is no alternative. This

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[29] Wickes, II, 64; emphasis his.

[30] See Ezr 2:35; Neh 7:17, 38; 1 Chr 7:13; 23:12; 2 Chr 1:18.

[31] Where the laws of hierarchic governance admit flexibility, musical preference may have influenced a given choice.

gives the full segment the surface appearance of a fractional one; and *Tiphcha*, which indicates the presence of an empty near subordinate segment, also marks the end of its companion remote segment. A *Silluq* segment has a similar restraint.

Whereas, an *Athnach* segment that has no more than two depths of division in any of its subordinate segments may be divided as above; or because of musical or rhetorical preference, it may be fractional having only a near subordinate *Tiphcha* segment divided into a *Tebir* segment and a *Rebia* segment, one or both of which are divided once more. In this latter case, both *Tiphcha* and *Tebir* are required regardless of the number of words between *Athnach* and the place of major division. If not enough words intervene to accommodate both, then *Tebir* must replace the expected *Rebia*; this gives the full *Tiphcha* segment the surface appearance of a fractional one. But if not enough words intervene to accommodate even the *Tiphcha*, then this option is not admitted–*Tiphcha* must stand in place of *Rebia*. A *Silluq* segment has similar flexibility and restraints.

On the other hand, an *Athnach* segment that has only one further depth of division may be divided as above; or because of musical or rhetorical preference, it may be fractional having only a near *Tiphcha* segment, itself fractional having only a near *Tebir* segment divided into a *Geresh* and *Pazer* segments. In this latter case, *Tiphcha*, *Tebir*, and *Geresh* are required regardless of the number of words between *Athnach* and the major division. If not enough words intervene to accommodate all three, then *Geresh* must replace the expected *Pazer*; this gives the full *Tebir* segment the surface appearance of a fractional one. But if not enough words intervene to accommodate both *Tiphcha* and *Tebir*, then this option is not admitted–*Tiphcha* must stand in place of *Tebir*. A *Silluq* segment has similar flexibility and restraints.

These same principles apply to the division of segments of lower hierarchic ranks, except that the flexibility diminishes in each successively lower rank. The principles better explain the behavior of near disjunctives in the context of short segments. The application of the principles to the individual accents is explained in the commentary section that follows.

Complexity

The complexity of Wickes' laws of the accents led me to search for a simpler scheme, one that could be programmed on a computer and tested exhaustively. The Law of Conjunctives, the Law of Hierarchical Governance, and the Law of Substitution provide such a scheme. The chapters that follow contain an exhaustive commentary of each accent as used in the Pentateuch, showing the laws in more refined detail and discussing observed deviations and problems.

CHAPTER 3
The Prose Accent in Hierarchy I

This chapter and those that follow discuss each of the Hebrew accents, giving an exhaustive account of their conformity to the laws of the conjunctives, hierarchic governance and substitution, as they are used in the Pentateuch.[1] Any deviation from these laws is noted, examples are given, problems are discussed, and a count is given of the number of times each alternative is used. The accents are discussed in the order of their hierarchic rank rather than the order in which they are presented on the BHK list. This facilitates clarity. This present chapter discusses the accent in Hierarchy I.

The most dominant hierarchy contains only one accent, *Soph Pasuq*. The name *Soph Pasuq* means "end of verse." The accent mark consists of two prominent dots (:) following the last word of a verse.[2] It is one of the few accents that

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[1] The text of the Hebrew Bible used for this research was supplied on computer diskettes by the Facility for Computer Analysis of Texts (FCAT) at the University of Pennsylvania. The text was that of *Biblia Hebraica Stuttgartensia*, edited by K. Elliger and W. Rudolph (Stuttgart: Deutsche Bibelgesellschaft, 1967/77); copyright held by the German Bible Society, in cooperation with the United Bible Society. Minor corrections were made to the text of the diskettes where it did not conform to the text of BHS, or where the accents in BHS did not conform to the consensus of other printed Hebrew Bibles and the clear expectation of the commonly accepted accent rules.

[2] In Lev 18:17 BHS lacks *Soph Pasuq*, but it is present in BHK, Bomberg (B), and *Miqra'oth Gedoloth* (MG). This is an evident defect in BHS or its exemplar, Leningrad B19A (L). In BHS and BHK in the Book of Numbers, the location of the division between chapters 25 and 26 does not coincide with the Hebrew accents. The last verse of chapter 25 (25:19) and 26:1 form only one verse as far as the accents are concerned. 25:19 ends with *Athnach* (with no *Soph Pasuq*), whereas 26:1 consists of the *Silluq* segment, with *Soph Pasuq* at the end of the verse. On the other

does not mark the stressed syllable of a word, and has no musical designation except to signify a major pause.

The domain of *Soph Pasuq* is like that of all other disjunctives in that it governs a near subordinate segment (*Silluq*) and a remote subordinate segment (*Athnach*). Yet it is unique from the others in that its domain obviously may not be empty, that is, the near subordinate segment is mandatory. It also is unique in that its remote subordinate segment may not repeat. Thus its law of governance is rigid and inflexible.

Authorities have not regarded it as part of the system of accentuation, but as an independent punctuation mark. However, its use fits into the overall pattern of hierarchic governance as the most dominant disjunctive governing the two principal segments of a verse: a *Silluq* segment as the near subordinate segment, and an *Athnach* segment as the remote subordinate segment. The domain of Soph *Pasuq* is[3]

$$\text{(Rule 1)} \qquad \text{SOP} = \begin{Bmatrix} \text{Sop} + \text{SIL} \\ \text{Sop} + \text{SIL} + \text{ATH} \end{Bmatrix}$$

where "SOP" represents the domain of a *Soph Pasuq* segment, that is, the entire verse; and "Sop" represents the word-unit bearing the accent *Soph Pasuq*, that is, the last word-unit in the verse. "SIL" represents the domain of the *Silluq* near subordinate segment, and "ATH" represents the domain of an *Athnach* remote subordinate segment. SOP is never empty. SIL is mandatory, but may be empty; it

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hand, B and MG have *Soph Pasuq* at the end of 25:19. If BHS has the correct accentuation, then 25:19 would be the only example of a verse without a *Silluq* segment in the Pentateuch. Most versions incorporate 25:19 into 26:1 as though they were one verse, in harmony with the accents. BHS also lacks *Soph Pasuq* at the end of Ex 20:3, 4, 8, 9, and 10; but it has a footnote indicating that L differs from most mss and editions in this regard. So also at Deut 5:12 without a note. These places occur in the records of the Decalogue where the Masoretes provided two sets of accents, to be discussed in a later section.

[3] The order of the symbols in the syntax rules follows Hebrew order.

is never omitted and never repeated.[4] A verse must have at least a SIL segment, because obviously SOP cannot be empty. If the main syntactic division of the verse is strong, then the verse usually has both a SIL and an ATH segment (#1).[5] If either major segment of the verse has at least one subordinate segment with minor divisions that extend to three depths (that is, it involves segments in Hierarchy V) then the remote segment must be ATH; otherwise, the near SIL segment may define the division of the verse (#2). If the SIL segment is empty, then *Athnach* must appear on the first or second word-unit before *Silluq* (#3), depending on the presence of a conjunctive serving *Silluq*; otherwise it obviously appears earlier in the verse. Table 5 provides a numerical summary of the structures of *Soph Pasuq*.

(#1)   SOP

SIL	ATH

בְּרֵאשִׁ֖ית בָּרָ֣א אֱלֹהִ֑ים אֵ֥ת הַשָּׁמַ֖יִם וְאֵ֥ת הָאָֽרֶץ׃

(Full SOP segment)   (Gen 1:1)

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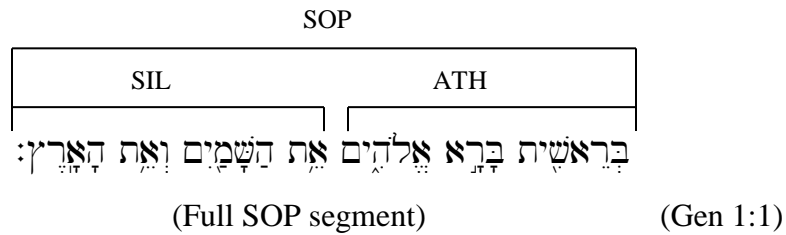
[4] The syntax rules are written in the form of a generative phrase-structure grammar. Symbols written in all capital letters (i.e., SIL) represent verse segments governed by a disjunctive accent; those written with an initial capital letter (i.e., Ath) represent a word-unit bearing the designated accent. Those written with all lower case letters (i.e., ath) represent a single phonetic-unit bearing the designated accent; only these last symbols are terminal symbols. Brackets enclose the options of a rule. Parentheses enclose an element that may be repeated.

[5] The notation "(#1)" refers to example #1 in subsequent text, and so throughout the book. Accents in the examples are usually limited to those accents under discussion and to the higher ranking accents that govern them. Others are omitted for the sake of clarity, especially the conjunctives and subordinate disjunctives not of significance in the current discussion.

(#2)   SOP

SIL

וְאֶת־פַּתְרֻסִים וְאֶת־כַּסְלֻחִים אֲשֶׁר יָצְאוּ מִשָּׁם פְּלִשְׁתִּים וְאֶת־כַּפְתֹּרִים׃

(Fractional SOP segment: SIL only)[6]   (Gen 10:14)

(#3)   SOP

SIL	ATH
Sil	

וַיֹּאמֶר אֱלֹהִים יְהִי אוֹר וַיְהִי־אוֹר׃

(Full SOP with empty SIL)   (Gen 1:3)

TABLE 5
Numerical Summary of the Structures of
Soph Pasuq

	Gen	Ex	Lev	Num	Deut	Total
Empty	0	0	0	0	0	0
SIL only	67	68	46	137	51	369
SIL+ ATH	1466	1145	813	1151	908	5483
Total	1533	1213	859	1288	959	5852

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[6] Note that Gen 10:14 has no principal verb, but consists only of accusative phrases; thus the major syntactic division is weak, requiring only a *Silluq* segment.

CHAPTER 4
The Prose Accents in Hierarchy II

The second most dominant hierarchy contains two accents, *Silluq* and *Athnach*. These two accents have several common characteristics. Their domains serve as subordinate segments in the domain of *Soph Pasuq*, and they have similar governance over the accents in Hierarchy III. Both accents govern a *Tiphcha* segment as the near subordinate, and a *Zaqeph* segment as the remote subordinate. The domain of *Athnach* differs from that of *Silluq* only in that *Athnach* admits the substitution of a *Segolta* segment for an initial *Zaqeph* segment. The laws of governance are rather strict, allowing only moderate flexibility. The domain of each may be empty; however, if it is not, then the near subordinate segment (*Tiphcha*) is mandatory, but does not admit repetition. The remote subordinate segment (*Zaqeph*), if any, may be repeated as the need for division requires; and in the case of the domain of *Athnach*, substitution of *Segolta* may occur.

Silluq

The name *Silluq* means "separation." The accent mark consists of a small vertical bar placed below the first consonant of the stressed syllable of the last word of the verse and to the left of any vowel there. Except in the anomalous cases,[1] it is the

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[1] In Ex 10:1 BHS and BHK erroneously lack a *Silluq* on the last word of the verse; whereas B and MG correctly have it. The same is true for Deut 2:9. These are possible defects in L. In Num 27:9 BHS is missing a *Silluq* at the end of the verse, with no explanatory note. However, BHK, B, and MG correctly have *Silluq*. This is likely a defect in BHS. The same is true for Deut 12:2 and 23:12.

unfailing companion of *Soph Pasuq*.[2] It has no substitute segment. *Silluq* evokes the pausal forms[3] of the words upon which it appears. It governs the near subordinate segment in the domain of *Soph Pasuq*. Its companion remote segment (if any) is *Athnach*. The domain of *Silluq* is

$$
\text{(Rule 2a)} \qquad \text{SIL} = \left\{ \begin{array}{l} \text{Sil} \\ \text{Sil} + \text{TIP} \\ \text{Sil} + \text{TIP} + (\text{ZAQ}) \end{array} \right\}
$$

where "Sil" represents the word-unit bearing the accent *Silluq*, "TIP" represents the domain of a *Tiphcha* near subordinate segment,[4] and "ZAQ" represents the domain of a *Little Zaqeph* remote subordinate segment. SIL may be empty, having only Sil (#1); it may be fractional, having only Sil + TIP (#2); or it may be full, having Sil + TIP + ZAQ (#3). A TIP segment must intervene between Sil and ZAQ (if any). The parentheses mean that ZAQ may repeat (#4, #5).[5] The large brackets indicate optional alternatives for the rule.

If the main syntactic division of the segment is strong, then SIL usually has both TIP and ZAQ subordinate segments. If either major segment of SIL has at least one subordinate segment with minor divisions that extend to two depths

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[2] Wickes (II, 61) regarded *Silluq* to govern the whole verse, but the parallel structure of its domain with that of *Athnach* (II, 69) seems to deny that possibility.

[3] Pausal forms involve tone lengthening of short vowels that would ordinarily remain short under stress, or a shift of the stress from the ultima to the penultima with a corresponding tone lengthening of a vowel that would otherwise reduce to *Shewa*. (See Ges. § 29; also Yeivin, *Tiberian Masorah*, 170).

[4] Wickes (II, 62) regarded *Tiphcha* to merely mark the "foretone" of *Silluq* at times, but the segment between *Tiphcha* and *Zaqeph* often is of parallel syntactic function, as his own examples demonstrate. The complete domain of TIP includes as the last element of its segment the word-unit bearing *Silluq*. That word-unit terminates both the larger segment SIL and its near subordinate segment TIP. Because two accents cannot appear on the same word, *Tiphcha* must appear on the first word-unit before the one bearing *Silluq*, even though its domain includes the latter.

[5] Wickes (II, 66) noted two places where ZAQ repeated four times–2 Sam 17:9 and 2 Kings 1:3.

(that is, it involves segments in Hierarchy V) then the remote segment must be ZAQ; otherwise, the near TIP segment may define the dichotomy of SIL. If the TIP segment is empty, then *Zaqeph* must appear on the first or second word-unit before *Tiphcha* (#3, #4), depending on the presence of a conjunctive serving Tiphcha.

If the major syntactic division of SIL occurs on the first word-unit before Sil, then TIP replaces ZAQ. This is necessary because the syntax of the accents demands that *Tiphcha* precede *Silluq* if SIL is not empty. In this special case there is a virtual near subordinate TIP consisting of the word-unit bearing Sil, and an actual TIP standing as a substitute for ZAQ (#2). The syntax of the accents is in disharmony with the syntax of the Hebrew language in cases of this sort. Such disharmony may result in interpretive problems. Table 6 provides a numerical summary of the structures of *Silluq*.

(#1)

SOP	
SIL	ATH
Sil	

וַיֹּ֣אמֶר אֱלֹהִ֖ים יְהִ֣י א֑וֹר וַֽיְהִי־אֽוֹר׃

(Empty SIL: Sil only)   (Gen 1:3)

(#2)

SOP		
SIL		ATH
Sil	TIP	

. . . בְּנֵי־נֹ֡חַ וְאֵ֣שֶׁת נֹ֠חַ וּשְׁלֹ֨שֶׁת נְשֵֽׁי־בָנָ֧יו אִתָּ֛ם אֶל־הַתֵּבָֽה׃

(Fractional SIL: Sil + TIP)   (Gen 7:13)

(#3) SOP

SIL   ATH

Sil   TIP   ZAQ

. . . תְּהֹ֑ום וְר֣וּחַ אֱלֹהִ֔ים מְרַחֶ֖פֶת עַל־פְּנֵ֥י הַמָּֽיִם׃

(Full SIL: Sil + TIP + ZAQ)   (Gen 1:2)

(#4) SOP

SIL   ATH

Sil   TIP   ZAQ   ZAQ

יִצְמָ֔ח כִּי֩ לֹ֨א הִמְטִ֜יר יְהוָ֤ה אֱלֹהִים֙ עַל־הָאָ֔רֶץ וְאָדָ֣ם אַ֔יִן לַֽעֲבֹ֖ד אֶת־הָֽאֲדָמָֽה׃

(Full SIL with repeated ZAQ)   (Gen 2:5)

(#5) SOP

SIL   ATH

Sil   TIP   ZAQ   ZAQ   ZAQ

אֱלֹהִ֔ים וַיֹּ֨אמֶר֙ אֶל־הָ֣אִשָּׁ֔ה אַ֚ף כִּֽי־אָמַ֣ר אֱלֹהִ֔ים לֹ֣א תֹֽאכְל֔וּ מִכֹּ֖ל עֵ֥ץ הַגָּֽן׃

(Full SIL with triple ZAQ)   (Gen 3:1)
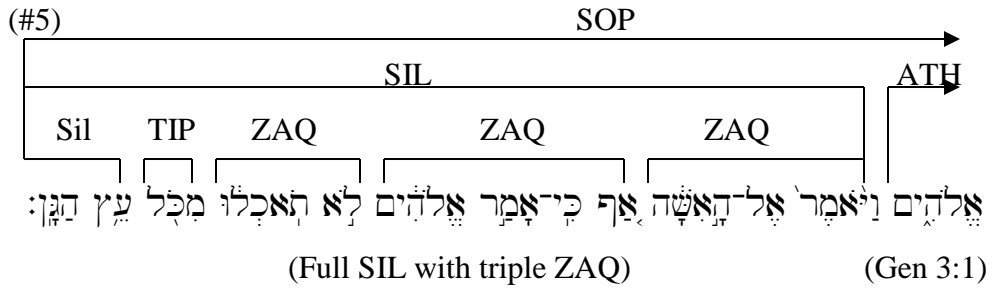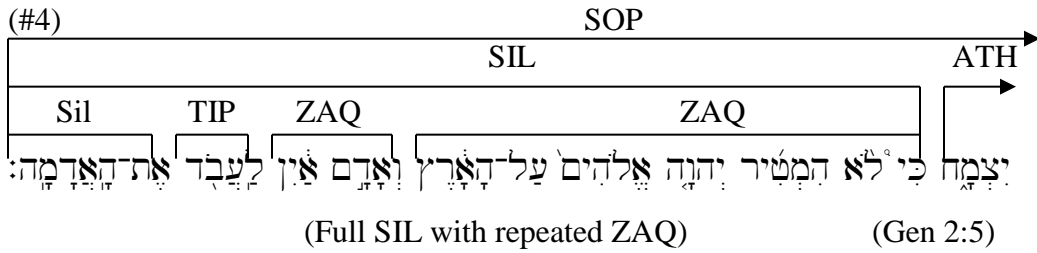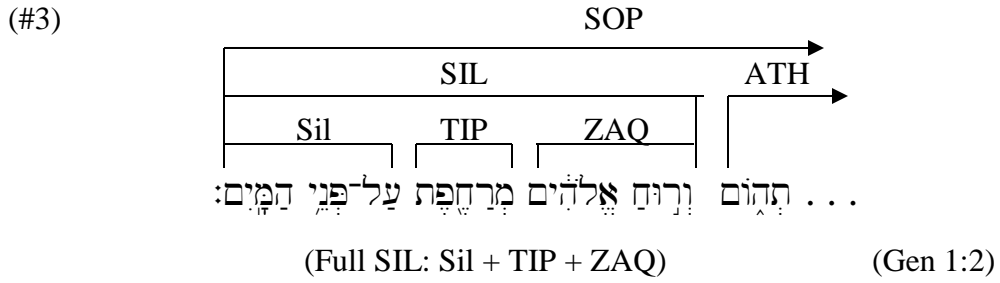
TABLE 6
Numerical Summary of the Structures of
Silluq

	Gen	Ex	Lev	Num	Deut	Total
Empty	22	6	3	3	1	35
TIP only	759	614	513	703	415	3004
TIP + ZAQ	634	503	307	519	446	2409
TIP + 2-ZAQ	113	88	36	63	91	391
TIP + 3-ZAQ	5	2	0	0	6	13
Total	1533	1213	859	1288	959	5852

The accent may have only one conjunctive serving it, and that must always be *Mereka* (mer). Table 7 provides a numerical summary of the conjunctives that serve *Silluq*. In Hebrew order the rule is

(Rule 2b)   Sil = sil + [mer]

וְאֵת הָאָרֶץ׃   (Gen 1:1)

TABLE 7
Numerical Summary of Conjunctives
with *Silluq*

	Gen	Ex	Lev	Num	Deut	Total
sil only	890	752	487	774	578	3481
sil + mer	643	461	372	514	381	2371
Exceptions	0	0	0	0	0	0
Total	1533	1213	859	1288	959	5852

Athnach

The name *Athnach* means "rest." The accent mark consists of two strokes joined at the top to form an inverted "V" (^). It is placed below the first consonant of the stressed syllable and to the left of any vowel there. *Athnach*, like *Silluq*, evokes the pausal form of a word. It governs the first principal segment of a verse, the remote subordinate segment in the domain of *Soph Pasuq*. An *Athnach* segment is never repeated,[6] never occurs without its companion *Silluq* segment, is seldom omitted (see under *Soph Pasuq*), and has no substitute segment. The

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[6] In Num 23:3 BHS has two *Athnachs*; whereas BHK, B, and MG have only one. BHS has (^) *Athnach* where the others have *Mahpak* (<). Likewise in Deut 33:25 BHS has two *Athnachs*; whereas BHK, B, and MG have *Tiphcha* for the second one. These are probably misprints in BHS.

domain of *Athnach* is like that of *Silluq* except that it admits an initial *Segolta* segment:[7]

$$
\text{(Rule 3a)} \quad \text{ATH} = \left\{ \begin{array}{l} \text{Ath} \\ \text{Ath} + \text{TIP} \\ \text{Ath} + \text{TIP} + \text{(ZAQ)} \\ \text{Ath} + \text{TIP} + \text{SEG} \\ \text{Ath} + \text{TIP} + \text{(ZAQ)} + \text{[SEG]} \end{array} \right\}
$$

where "Ath" represents the word-unit bearing the accent *Athnach*; "TIP" represents the domain of a *Tiphcha* near subordinate segment; "ZAQ" represents the domain of a *Zaqeph* remote subordinate segment; and "SEG" represents the domain of a *Segolta* segment. ATH is rarely empty, having only one word-unit Ath (#1); it may be fractional, having Ath + TIP only (#2); or it may be full, having Ath + TIP + ZAQ (#3). A TIP segment must intervene between Ath and ZAQ or SEG (if any).[8] ZAQ may repeat (#4), and the most remote ZAQ may have a *Segolta* segment as a substitute (#5, #6).[9]

If the main syntactic division of the segment is strong, then ATH usually has both TIP and ZAQ and/or SEG subordinate segments. If either major segment of ATH has at least one subordinate segment with minor divisions that extend to two depths (that is, it involves segments in Hierarchy V) then the remote segment must be ZAQ (or SEG); otherwise, the near TIP segment may define the dichotomy of ATH. If the TIP segment is empty, then *Zaqeph* must appear on the first

---

[7] Wickes (II, 69) recognized the similarity of the domains of *Athnach* and *Silluq*, yet regarded *Silluq* to govern the whole verse (II, 61). Such inconsistencies are avoided by the present rules.

[8] In Lev 25:20, BHS and BHK have *Mahpak* on the word וְנֹאכַל, leaving no *Tiphcha* between the *Athnach* and the *Zaqeph*; but B and MG correctly have *Tiphcha* instead of *Mahpak*. The complete domain of TIP includes the word-unit bearing the *Athnach* for the same reasons mentioned under the discussion of the *Silluq* segment.

[9] Wickes (II, 70) recorded two instances of three ZAQs with a SEG (Num 16:28; Jer 52:30), and two instances of four ZAQs with a SEG (2 Kings 1:6; Ezek 48:10). Note that *Great Zaqeph* functions as a substitute for *Zaqeph* in #4.

or second word before *Tiphcha*, depending on the presence of a conjunctive serving *Tiphcha*; otherwise it obviously appears earlier in the segment.

If the major syntactic division of ATH occurs on the first word-unit before Ath, then TIP replaces ZAQ. This is necessary because the syntax of the accents demands that Tip precede Ath if ATH is not empty. In this special case there is a virtual near subordinate TIP consisting of the word-unit bearing Ath, and an actual TIP standing as a substitute for ZAQ (#2). This is another instance of where the syntax of the accents is in disharmony with the syntax of the Hebrew language. Table 8 provides a numerical summary of the structures of the *Athnach* segment.

(#1)

(Empty ATH: Ath only)   (Gen 15:8)

(#2)
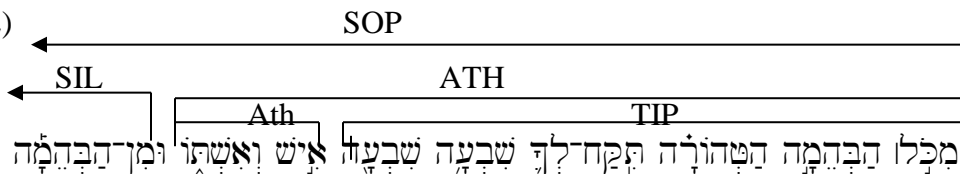
(Fractional ATH: Ath + TIP only)   (Gen 7:2)

(#3)

(Full ATH: Ath + TIP + ZAQ)   (Gen 1:5)

(#4)   SOP

SIL   ATH

   Ath   TIP   ZAQ   ZAQ

וַיֹּאמֶר אֱלֹהִים יְהִי מְאֹרֹת בִּרְקִיעַ הַשָּׁמַיִם לְהַבְדִּיל בֵּין הַיּוֹם וּבֵין הַלָּיְלָה וְהָיוּ

(Full ATH with repeated ZAQ)   (Gen 1:14)

(#5)   SOP

                    ATH

   Ath   TIP   SEG

וַיְבָרֶךְ אֹתָם אֱלֹהִים וַיֹּאמֶר לָהֶם אֱלֹהִים פְּרוּ וּרְבוּ וּמִלְאוּ אֶת־הָאָרֶץ וְכִבְשֻׁהָ

(Full Ath with SEG)   (Gen 1:28)

(#6)   SOP

     SIL   ATH

   Ath   TIP   ZAQ   SEG

וַיֹּאמֶר הָאָדָם זֹאת הַפַּעַם עֶצֶם מֵעֲצָמַי וּבָשָׂר מִבְּשָׂרִי לְזֹאת

(Full ATH with ZAQ + SEG)   (Gen 2:23)
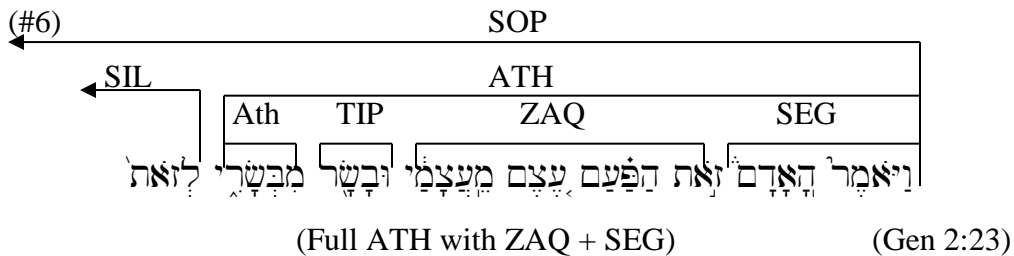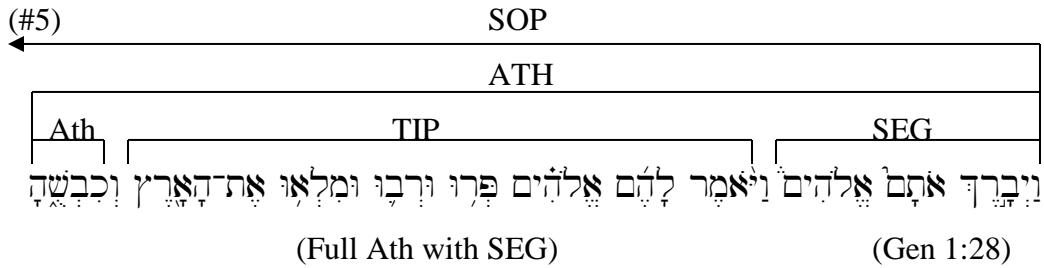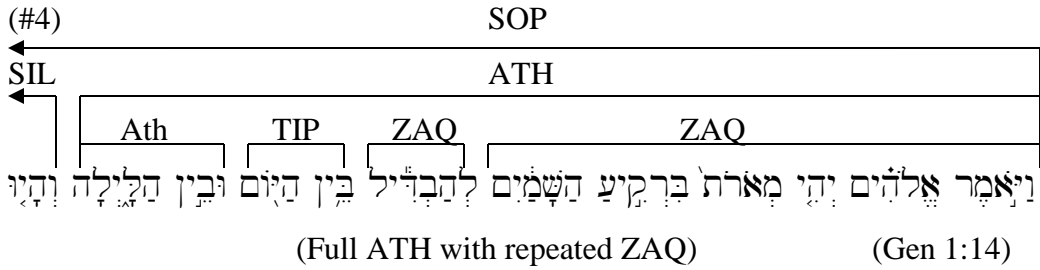
Athnach may have up to two conjunctives preceding it, and they must always be *Munach*. Table 9 provides a numerical summary of the conjunctives serving Athnach. In Hebrew order, the rule is

(Rule 3b)   Ath = ath + [mun]$^{0\text{-}2}$

כִּי טוֹב פָּתָר
(Gen 40:16)

TABLE 8
Numerical Summary of the Structures of
Athnach

	Gen	Ex	Lev	Num	Deut	Total
Empty	9	2	2	0	1	14
TIP only	493	417	258	426	305	1899
TIP + ZAQ	685	491	383	527	426	2512
TIP + 2-ZAQ	198	152	113	99	108	670
TIP + 3-ZAQ	5	4	1	3	2	15
TIP + 4-ZAQ	1	0	0	0	0	1
TIP + SEG	11	13	9	12	8	53
TIP +ZAQ +SEG	49	51	42	65	48	255
TIP + 2-ZAQ +SEG	15	15	5	17	10	62
TIP + 3-ZAQ +SEG	0	0	0	2	0	2
Total	1466	1145	813	1151	908	5483

TABLE 9
Numerical Summary of Conjunctives
with Athnach

	Gen	Ex	Lev	Num	Deut	Total
ath only	867	620	467	650	540	3144
ath + mun	598	522	345	500	368	2333
ath + mun + mun	1	3	0	1	0	5[10]
Exceptions	0	0	1	0	0	1[11]
Total	1466	1145	813	1151	908	5183

---

[10] Gen 40:16; Ex 2:12; 3:4; 12:39; Num 22:36. See also 1 Sam 17:39; 28:13; 2 Sam 12:19; 1 Kings 2:37; 21:16; 2 Kings 1:4; 11:1; Isa 48:11; 54:4; 59:16; 60:1; Ezek 8:6 (Qere); Amos 3:8 (Wickes, II, 70). In every instance both words bearing *Munach* are monosyllables that could be joined by *Maqqeph* (cf. B and MG). It is likely that they should be so joined, and that the rule should limit *Athnach* to only one conjunctive.

[11] In Lev 25:20 BHS and BHK have ath + mun + mah, a very rare exception, but B and MG correctly have *Tiphcha* instead of *Mahpak*.

CHAPTER 5
The Prose Accents in Hierarchy III

The third most dominant hierarchy contains three accents and their lawful substitutes, *Tiphcha*, *Little Zaqeph* (or *Great Zaqeph*), and *Segolta* (or *Shalsheleth*). These three accents have several common characteristics. Their domains serve as subordinate segments in the domain of Hierarchy II accents, and they have similar governance over the accents in Hierarchy IV.[1]

All three govern a *Rebia* segment as the remote subordinate, and each governs its own unique near subordinate segment. *Tiphcha* governs *Tebir* as its near subordinate segment, *Zaqeph* governs *Pashta*, and *Segolta* governs *Zarqa*. The laws of governance in Hierarchy III are much like those in the upper hierarchies. The domains of the accents in Hierarchy III may be empty; but, if not, the near subordinate segment is mandatory, and technically it does not admit repetition.[2] The remote subordinate segment (*Rebia*), if any, may be repeated as the need for division requires. Substitution for *Rebia* may occur due to musical restraints or the need for variety.[3]

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[1] The substitutes govern only empty domains.

[2] Apparent repetition may occur due to admissible substitutions for a *Rebia* segment. See the next note.

[3] Due to musical restraints a *Rebia* occasionally may be replaced by a *Pashta*, or on rare occasions by a *Tebir* or *Zarqa*. Such substitution creates the surface appearance of repeated near segments.

Tiphcha

The name *Tiphcha* means "disturbance." The accent mark consists of a single diagonal stroke with its top inclined to the left similar to the English back-slash(\\); in some printed editions it has a slight downward curvature. It is placed below the first consonant of the stressed syllable and to the left of any vowel there. *Tiphcha* evokes a pausal form when it marks the main syntactic division of a verse.[4] A *Tiphcha* segment serves as the near subordinate segment in the domain of *Silluq* and *Athnach*. Its companion remote segment (if any) is *Zaqeph* or one of its admissible substitutes. A *Tiphcha* segment never is repeated.[5] *Tiphcha* is the most frequently used accent in the prose books, being used 11,286 times in the Pentateuch alone. In Hebrew order, the domain of *Tiphcha* is

$$
\text{(Rule 4a)} \qquad \text{TIP} = \begin{cases} \text{Tip} \\ \text{Tip} + \text{TEB} \\ \text{Tip} + \text{TEB} + \text{(REB)} \end{cases}
$$

where "Tip" represents the word-unit bearing the accent *Tiphcha*,[6] "TEB" represents the domain of the near subordinate segment *Tebir*, and "REB" represents the domain of the remote subordinate segment *Rebia*. TIP is very often empty, having only one word-unit Tip (#1, #2); it is frequently fractional, having only Tip +

---

[4] This occurs in Num 9:1; Deut 5:32; 6:22; Josh 13:16; Jer 8:1; 13:13; 29:2; 52:18; Ezek 41:17; Neh 5:17; 1 Chr 28:1; 2 Chr 20:22; 24:9; 34:20 (Wickes, II, 61).

[5] S05TIn Num 11:25 BHS has two *Tiphchas* in an *Athnach* segment; whereas BHK B and MG correctly have *Mereka* in place of the first one. BHS is possibly defective here.

[6] In Deut 24:10 BHS is erroneously missing a *Tiphcha* on the word before *Athnach*; a footnote indicates that L is lacking the accent contrary to most MSS and Edd. BHK, B, and MG correctly have *Tiphcha*.
  In Lev 25:20 BHS and BHK erroneously have a *Mahpak* on the word נֹאכַל before *Athnach*; whereas B and MG correctly have *Tiphcha*. L is possibly defective there.
  In Deut 13:19 BHS and BHK erroneously have a *Mereka* on the word before *Athnach* instead of *Tiphcha*; whereas B and MG correctly have *Tiphcha*. L is possibly defective there.
  In Ex 4:10 BHS is lacking a *Tiphcha* on the word דַּבֶּרְךָ, whereas BHK, B and MG correctly have it. A footnote in BHS indicates that L is defective there.

TEB (#2, #3); and it is occasionally full, having Tip + TEB + REB (#3). A TEB segment must intervene between Tip and REB (if any). REB is rarely repeated.[7] For musical reasons a *Pashta* segment may substitute for REB (#4); I refer to such uses of a *Pashta* segment as "*Pashta-B*" (PASHB). Also for musical reasons a *Tebir* segment may substitute for REB (#5);[8] I refer to such uses of a *Tebir* segment as *Tebir-B* (TEBB).[9]

If the main syntactic division of the segment is strong, then TIP usually has both TEB and REB as subordinate segments. If either major segment of TIP has at least one subordinate segment with a minor division then the remote segment must be REB; otherwise, the near TEB segment may define the dichotomy of TIP. If the TEB segment is empty, then *Rebia* must appear on the first, second or third word before *Tebir*, depending on the number of conjunctives serving *Tebir*.

If the major syntactic division of TIP occurs on the first word-unit before Tip, then TEB replaces REB. This is necessary because the syntax of the accents demands that a *Tebir* precede *Tiphcha* if TIP is not empty. In this special case there is a virtual near subordinate TEB consisting of the word-unit bearing Tip,

---

[7] Two *Rebia* segments occur in a *Tiphcha* segment in Ex 7:19, Num 28:14, and 35:5. Wickes (II, 78) recorded three *Rebia* segments in 1 Kings 3:11 and 1 Chr 13:2.

[8] Two *Tebir* segments occur in a *Tiphcha* segment in Gen 8:17; 13:18; Ex 3:1; Num 14:40; Deut 3:27; 4:38; 6:10; 8:2; 26:2; 30:20. Wickes correctly suggested that TEB replaces REB under certain musical conditions (II, 90-91), thus accounting for an occasional apparent repetition of TEB.

[9] According to Yeivin, "one *revia* can follow another only if three or more words occur between them. Where this is not the case, *pashta* is used instead of the first *revia* before *tifha*.. . . This use of *pashta* is only possible, however, if it is separated from *tevir* by two or more words. If this in not the case, *tevir* and not *pashta* is used instead of the first *revia* before *tifha*, so that . . . *tifha* is preceded by two *tevirs*" (*Tiberian Masorah*, 192). He listed three places where two *Tebirs* occur without a preceding *Rebia* (Eccl 4:8; 6:2; Josh 20:4), but BHS does not have two *Tebirs* in the Eccl passages. Wickes (II, 90) noted three instances where only one word intervenes between *Tebir* and *Pashta-B* (Num 7:87; Judg 16:23; 2 Chr 18:23) for which he proposed emendations.

and an actual TEB standing as a substitute for REB (#2a).[10] This is another instance where the syntax of the accents is in disharmony with the syntax of the Hebrew language. Table 10 provides a numerical summary of the structures of the *Tiphcha* segment.
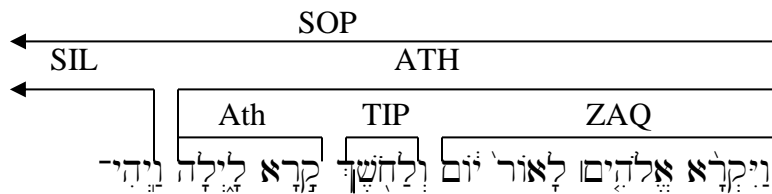
(#1)

SOP

SIL		ATH	
Sil	TIP	Ath	TIP
	Tip		Tip

בְּרֵאשִׁ֖ית בָּרָ֣א אֱלֹהִ֑ים אֵ֥ת הַשָּׁמַ֖יִם וְאֵ֥ת הָאָֽרֶץ׃

(Empty TIP twice: Tip only)   (Gen 1:1)

(#2)

SOP

SIL		ATH		
Sil	TIP	Ath	TIP	
	Tip		Tip	TEB

וַיִּקְרָ֧א אֱלֹהִ֛ים לָרָקִ֖יעַ שָׁמָ֑יִם וַיְהִי־עֶ֥רֶב וַיְהִי־בֹ֖קֶר י֥וֹם שֵׁנִֽי

(Empty TIP and fractional TIP: Tip + TEB)   (Gen 1:8)

(#3)

SOP

SIL			ATH		
Sil	TIP		Ath	TIP	
	Tip	TEB REB		Tip	TEB

אֵ֣לֶּה תוֹלְד֧וֹת הַשָּׁמַ֣יִם וְהָאָ֗רֶץ בְּהִבָּ֣רְאָ֑ם בְּי֗וֹם עֲשׂ֛וֹת יְהוָ֥ה אֱלֹהִ֖ים אֶ֥רֶץ וְשָׁמָֽיִם׃

(Fractional TIP and full TIP: Tip + TEB + REB) (Gen 2:4)

---

[10] As discussed previously, the domain of *Tiphcha* actually includes the Sil or Ath following it; but of necessity it must stand on the first word-unit before either. However, as far as the governance of its own subordinate segments is concerned, the governance is reckoned from the word on which *Tiphcha* stands. This principle is true for all near subordinate segments.

(#4)   ATH

| Ath | TIP |
| Tip | TEB | PASHB | REB |

וְיָדַעְתָּ֗ כִּי לֹ֤א בְצִדְקָתְךָ֙ יְהוָ֣ה אֱלֹהֶ֔יךָ נֹתֵ֨ן לְךָ֜ אֶת־הָאָ֧רֶץ הַטּוֹבָ֛ה הַזֹּ֖את לְרִשְׁתָּ֑הּ

(Full TIP with PASHB)   (Deut 9:6)

(#5)   SOP

SIL	ATH
	Ath	TIP
	Tip	TEB TEB-B	REB

. . . וַיֶּאֱהַ֣ל אַבְרָ֗ם וַיָּבֹ֛א וַיֵּ֥שֶׁב בְּאֵלֹנֵ֣י מַמְרֵ֗א אֲשֶׁ֣ר בְּחֶבְר֑וֹן וַיִּֽבֶן־שָׁ֖ם

(Full TIP with TEB-B)   (Gen 13:18)
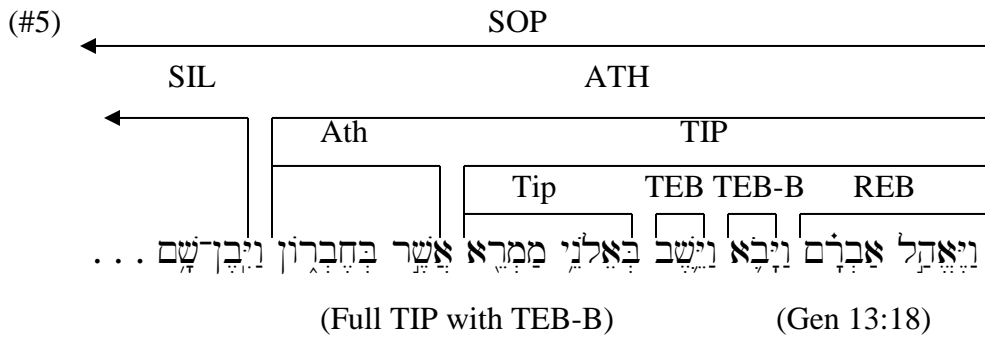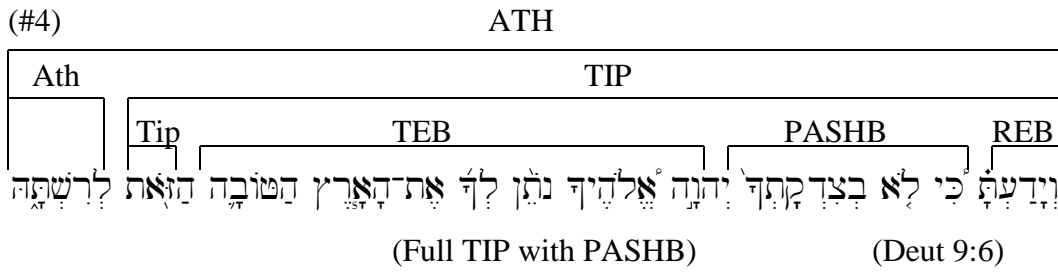
TABLE 10
Numerical Summary of the Structures of
Tiphcha

	Gen	Ex	Lev	Num	Deut	Total
Empty	2347	1766	1250	1861	1394	8618
TEB only	522	491	342	456	356	2167
TEB + REB	96	90	74	115	106	481
TEB + 2-REB	0	1	0	2	0	3[11]
TEB + PASHB + REB	0	0	1	1	3	5[12]
TEB+REB+PASHB+REB	1	1	0	0	0	2[13]
TEB + TEBB + REB	2	1	0	1	6	10[14]
Total	2968	2350	1667	2436	1865	11286

[11] Ex 2:19; Num 28:14; 35:5.

[12] Lev 8:26; Num 7:87; Deut 9:6; 20:20; 28:14.

[13] Gen 38:12: Ex 36:3.

[14] Gen 8:17; 13:18; Ex 3:1; Num 14:40; Deut 3:27; 4:38; 6:10; 8:2; 26:2; 30:20.

Tiphcha is used to mark a secondary stress on rare occasions where *Metheg* would be expected.[15] In this function it is called *Mayela*, but it really is like other accents such as *Munach*, *Azla*, and *Mereka* that stand in place of a *Metheg*. The phenomenon occurs at times by attraction when a disjunctive accent governs an empty segment; the conjunctive accent that would naturally serve the given accent is drawn into the word-unit to replace Metheg. Here a disjunctive accent is drawn into the same function by analogy; *Tiphcha* is drawn into a word-unit governed by *Silluq* to replace *Metheg*, because *Tiphcha* naturally precedes this accent. Tiphcha may have only one conjunctive preceding it, and that must be *Mereka*;[16] but on rare occasions *Darga + Double Mereka + Tiphcha*[17] is found. Table 11 provides a numerical summary of the conjunctives that serve %GTiphcha%H. In Hebrew order the rule is

$$
(\text{Rule 4b}) \qquad \text{Tip} = \begin{Bmatrix} \text{tip} \\ \text{tip} + \text{mer} \\ \text{tip} + \text{mer2} + \text{dar} \end{Bmatrix}
$$

וַיָּ֧בֵא ל֛וֹ יַ֖יִן   (Gen 27:25)

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[15] See Lev 21:4 and Num 15:21; according to Wickes (II, 67) this occurs five times in the OT, these two in the Pentateuch and Isa 8:17; Hos 11:6; and 1 Chr 2:53. In all but the last, the ord immediately preceding the *Silluq* has *Athnach*; and in the last, it has *Zaqeph*; this phenomenon occasionally draws a *Tiphcha* to replace *Metheg* because *Tiphcha* naturally intervenes between *Silluq* and *Athnach* or *Zaqeph*. But see Lev 13:18 and 18:20 (and others) where this did not happen. Wickes (II, 73) recorded eleven places where this also occurs in the same word with *Athnach*: Gen 8:18; Num 28:26; 2 Kings 9:2; Jer 2:31; Ezek 7:25; 10:13: 11:18; Ruth 1:10; Dan 4:9, 18; 2 Chr 20:8.

[16] In Ex 31:9 BHS and BHK erroneously have *Munach + Tiphcha*; whereas B and MG have mer + tip as expected. In Deut 13:15 BHS and BHK erroneously have Darga + Darga + Tiphcha; whereas B and MG have *Darga + Tebir + Tiphcha* which conforms to the laws of hierarchic governance. A footnote in BHS calls attention to this deviation.

[17] See Gen 27:25; Ex 5:15; Lev 10:1; Num 14:3; 32:42. Wickes noted that this occurs nine other times in the OT (II, 91): 1 Kings 10:3; 20:29; Ezek 14:4; Hab 1:3; Zech 3:2; Ezra 7:25; Neh 3:38; 2 Chr 9:2; 20:30.

TABLE 11

**Numerical Summary of Conjunctives
with *Tiphcha***

	Gen	Ex	Lev	Num	Deut	Total
tip only	1387	1111	801	1281	809	5389
tip + mer	1580	1237	865	1153	1055	5890
tip + mer2 + dar	1	1	1	2	0	5
Exceptions	0	1	0	0	1	2[18]
Total	2968	2350	1667	2436	1865	11286

Little Zaqeph

The name *Little Zaqeph* means "small upright." The accent mark consists of two dots arranged vertically like a small colon (:). The accent is placed above the first consonant of the stressed syllable. A *Little Zaqeph* segment is the remote subordinate segment in the domains of *Silluq* and *Athnach*, and subject to replacement by its lawful substitutes. Its companion near segment is *Tiphcha* which is never lacking when a *Zaqeph* segment (or its substitute) is present. It is often repeated twice in the domain of *Silluq* or *Athnach*, and occasionally three times.[19] The domain of *Little Zaqeph* is the most complex and flexible of all the other accents; it is

(Rule 5a)   ZAQ = $\begin{cases} \text{Zaq or GZaq} \\ \text{Zaq + PASH} \\ \text{Zaq + PASH + (REB)} \end{cases}$

---

[18] Ex 31:9; Deut 13:15.

[19] In the *Silluq* domain ZAQ repeats three times in thirteen places in the Pentateuch (Gen 3:1; 9:16; 27:42; 35:1; 44:16; Ex 18:3; 32:1, 8; Deut 4:21; 15:4; 19:14; 30:16; 31:16), and often it repeats two times (Gen 1:16; 2:5, 9; 3:1, 17; etc.). In the *Athnach* domain ZAQ repeats three times in eighteen places (Gen 1:11; 9:23; 12:7; 19:8; 26:24; Ex 6:8; 32:2; 33:8; 35:5; Lev 4:21; Num 7:5; 16:28; 18:28; 35:6; 36:3; Deut 1:22; 19:10; 30:10), and often it repeats two times (Gen 1:7, 14, 18, 20; 2:19; etc.); once it repeats four times (Gen 35:22).

where "Zaq" represents the word-unit bearing the accent *Little Zaqeph*,[20] and "GZaq" represents a word-unit bearing the accent *Great Zaqeph*, the lawful substitute for Zaq. "PASH" represents the domain of the near subordinate segment *Pashta* or its lawful substitute *Yethib*, and "REB" represents the domain of the remote subordinate segment *Rebia*. ZAQ may be empty, having only Zaq or GZaq (#1); it may be fractional, having only Zaq + PASH (#2); or it may be full, having Zaq + PASH + REB (#3). A PASH segment must intervene between Zaq and REB (if any), and may not repeat. REB may repeat (#4); and, as in the *Tiphcha* segment, for musical reasons a *Pashta-B* segment may substitute for REB (#5, #6); this may create the surface appearance of a repeated PASH.[21]

If the main syntactic division of the segment ZAQ is strong, then ZAQ usually has both PASH and REB as subordinate segments. If either major segment of ZAQ has at least one subordinate segment with a minor division then the remote segment must be REB; otherwise the near PASH segment may define the dichotomy of ZAQ. If the PASH segment is empty, then *Rebia* must appear on the first, second, or third word before *Pashta*, depending on the number of conjunctives serving the *Pashta*.

If one of the major syntactic divisions of ZAQ occurs on the first word before the *Zaqeph*, then PASH replaces the expected REB. This is necessary be-

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[20] In Gen 35:19 BHS and BHK erroneously have a *Rebia* on the word אֶפְרָ֑תָה; whereas B and MG correctly have a *Little Zaqeph*. This is possibly a defect in L. In Ex 28:1 BHS erroneously has a *Little Zaqeph* on the word אֹת֜וֹ; whereas BHK, B, and MG correctly have a *Rebia*. BHS has no footnote, so it is possibly a misprint.

[21] According to Yeivin, "one *revia* can follow another only if there are at least three words between them. If this is not the case, then *pashta* is used in place of the *revia* closer to *zaqef*. . . . *Pashta* is not repeated under other conditions" (*Tiberian Masorah*, 187). Wickes (II, 78) noted only two instances where three *Rebia* segments stand without transformation (1 Kings 3:11 and 1 Chr 13:2). He recorded (II, 80) three instances where four *Rebia* segments are due with transformation (2 Sam 14:7; 1 Kings 2:24; 1 Chr 13:2) and one instance where five are due (Ezra 7:25).

cause the syntax of the accents demands that a *Pashta* precede *Zaqeph* if ZAQ is not empty. In this special case there is a virtual near subordinate PASH consisting of the word-unit bearing Zaq, and an actual PASH standing as a substitute for REB (#2). This is another instance of where the syntax of the accents is not in harmony with the syntax of the Hebrew language. Table 12 provides a numerical summary of the structures of the *Little Zaqeph* segment.
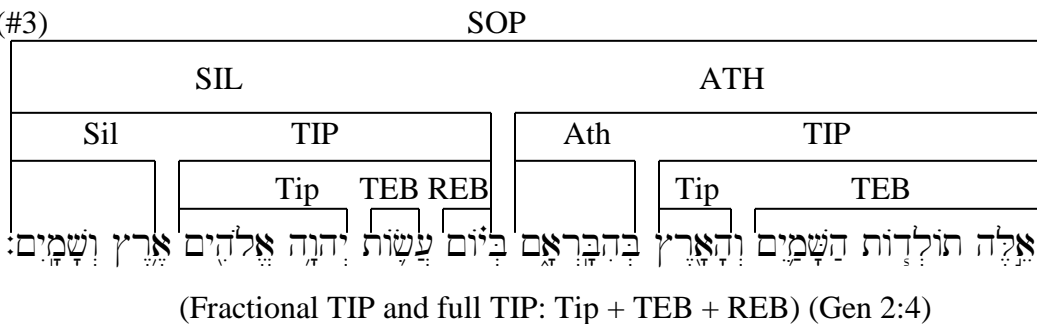
(#1)

		SOP		
SIL		ATH		
	Ath	TIP	ZAQ	ZAQ
		Tip	Zaq	Zaq

וַיֹּ֣אמֶר אֱלֹהִ֗ים יִשְׁרְצ֣וּ הַמַּ֔יִם שֶׁ֖רֶץ נֶ֣פֶשׁ חַיָּ֑ה וְעוֹף֙ . . .

(Repeated empty ZAQ in ATH)   (Gen 1:20)

(#2)

		SOP		
	SIL			ATH
Sil	TIP	ZAQ		
	Tip	Zaq	PASH	

וְכִבְשֻׁ֑הָ וּרְד֞וּ בִּדְגַ֤ת הַיָּם֙ וּבְע֣וֹף הַשָּׁמַ֔יִם וּֽבְכָל־חַיָּ֖ה הָֽרֹמֶ֥שֶׂת עַל־הָאָֽרֶץ׃

(Fractional ZAQ: Zaq + PASH)   (Gen 1:28)

(#3)

		SIL		
Sil	TIP	ZAQ		
	Tip	Zaq	PASH	REB

. . . וְיִרְדּוּ֩ בִדְגַ֨ת הַיָּ֜ם וּבְע֣וֹף הַשָּׁמַ֗יִם וּבַבְּהֵמָה֙ וּבְכָל־הָאָ֔רֶץ וּבְכָל־הָרֶ֖מֶשׂ

(Full ZAQ: Zaq + PASH + REB)   (Gen 1:26)

(#4)   ZAQ

Zaq	PASH	REB	REB

וַיֹּ֣אמֶר אֱלֹהִ֗ים הִנֵּה֩ נָתַ֨תִּי לָכֶ֜ם אֶת־כָּל־עֵ֣שֶׂב ׀ זֹרֵ֣עַ זֶ֗רַע אֲשֶׁר֙ עַל־פְּנֵ֣י כָל־הָאָ֔רֶץ

(Full ZAQ with repeated REB)   (Gen 1:29)

(#5)   ATH

ZAQ

Zaq	PASH	PASH-B	REB

וַיִּצֶר֩ יְהוָ֨ה אֱלֹהִ֜ים מִן־הָ֣אֲדָמָ֗ה כָּל־חַיַּ֤ת הַשָּׂדֶה֙ וְאֵת֙ כָּל־ע֣וֹף הַשָּׁמַ֔יִם

(Full ZAQ with PASH-B)   (Gen 2:19)

(#6)   ZAQ

Zaq	PASH	REB	PASH-B	REB

וַיֹּ֣אמֶר אֱלֹהִים֮ זֹ֣את אֽוֹת־הַבְּרִית֒ אֲשֶׁר־אֲנִ֣י נֹתֵ֗ן בֵּינִי֙ וּבֵ֣ינֵיכֶ֔ם

(Full ZAQ with repeated REB and PASHB)   (Gen 9:12)

Little Zaqeph may have up to two conjunctives preceding it, and they must always be *Munach*. According to Yeivin, *Zaqeph* is served by two *Munachs* only when *Zaqeph* is preceded by *Pashta* or its substitute *Yethib*.[22] This is consistently true in the Pentateuch. Table 13 provides a numerical summary of the conjunctives that serve *Zaqeph*. In Hebrew order, the rule is

(Rule 5b)   Zaq = zaq + [mun]$^{0-2}$

נָתַ֤תָּה עִמָּדִי֙ (Gen 3:12)

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[22] Yeivin, *Tiberian Masorah*, 182. As for rank II *Munach*, Wickes (II, 77) noted that about 80% of the time it rests on . In the Pentateuch this is the case. The remaining instances involve short particles (such as , , ,), compound numbers, or other short words that could (and probably should) be joined by *Maqqeph* (cf. B and MG). If that is consistently the case, perhaps the rule should limit *Zaqeph* to only one *Munach*, and regard the remote one as standing in place of *Maqqeph*. Note a similar condition with *Athnach* (p. 63).

TABLE 12
Numerical Summary of the Structures of
Little Zaqeph

	Gen	Ex	Lev	Num	Deut	Total
Empty	604	386	240	378	300	1908
PASH only	970	805	591	764	708	3838
PASH + REB	421	345	189	319	310	1584
PASH + 2-REB	3	1	0	3	6	13[23]
PASH + PASHB + REB	52	33	21	20	38	164
PASH+REB+PASHB+REB	4	3	2	0	0	8[24]
PASH+PASH-B +2-REB	0	0	1	0	0	1[25]
Total	2054	1573	1043	1484	1362	7516

TABLE 13
Numerical Summary of Conjunctives
with *Little Zaqeph*

	Gen	Ex	Lev	Num	Deut	Total
zaq only	727	662	433	641	539	3002
zaq + mun	1137	795	549	708	746	3935
zaq + mun + mun	14	16	5	10	8	53
Exceptions	1	1	0	0	0	2[26]
Total	1879	1474	987	1359	1293	6992

---

[23] Gen 1:29; 15:13; 30:32; Ex 16:8; Num 17:5; 19:2; 22:30; Deut 1:1, 28; 4:9, 19; 13:6; 17:8.

[24] Gen 9:12; 15:5; 17:19; 27:37; Ex 4:18; 29:22; 32:1; Lev 7:21.

[25] Lev 22:3.

[26] In Ex 38:12 BHS and BHK erroneously have a *Mereka* before *Zaqeph*, but B and MG correctly have *Munach*. This is possibly a defect in L. In Gen 18:18 BHS and BHK erroneously have the words וְנִבְרְכוּ בֹ with *Azla* and *Little Zaqeph* respectively; whereas B and MG correctly have וְנִבְרְכוּ־בֹ with *Azla-Metheg* and *Little Zaqeph*, the difference being the *Maqqeph*.

Great Zaqeph

The name *Great Zaqeph* means "great upright." The accent mark consists of the two dots of *Little Zaqeph* with a vertical bar immediately to the left of the dots. The accent is placed above the first consonant of the stressed syllable. A *Great Zaqeph* is the substitute accent for the Little *Zaqeph* when the following conditions exist:

(1) the ZAQ segment is empty, and

(2) the empty segment consists of only one word (i.e., no conjunctives),[27]
and

(3) the one word is short, usually without a *Metheg*.[28]

Table 14 provides a numerical summary of the structure of the *Great Zaqeph* segment.

(Gen 3:10) וַיֹּאמֶר אֶת־קֹלְךָ שָׁמַעְתִּי בַּגָּן וָאִירָא כִּי־עֵירֹם אָנֹכִי וָאֵחָבֵא: (1#)

(Gen 4:20) וַתֵּלֶד עָדָה אֶת־יָבָל הוּא הָיָה אֲבִי יֹשֵׁב אֹהֶל   וּמִקְנֶה: (2#)

TABLE 14
Numerical Summary of the Structure of
Great Zaqeph

	Gen	Ex	Lev	Num	Deut	Total
GZaq	175	99	56	125	69	524

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[27] Twice BHS erroneously has *Munach* before a *Great Zaqeph* (Lev 14:29; Deut 10:3), but in both cases BHK, B, and MG correctly have *Little Zaqeph*. These are possibly misprints in BHS.

[28] There are a few exceptions where *Great Zaqeph* is preceded by *Metheg*. This occurs in Gen 5:6, 18, 28, 32; 8:6; 11:16; 37:23; Ex 11:1; 16:6, 12; 28:21; Lev 27:32: Num 1:7; 16:30; Deut 4:22; 19:1; 26:5; 33:2. Wickes (II, 83) stated that *Munach* and *Methiga* (*Azla*) may not replace *Metheg* in the same word with *Great Zaqeph*; this is true in the Pentateuch.

According to the accentuation in BHS there are a few places where substitution did not occur as expected. Most of these are explained as possible textual problems in BHS:

(1) Gen 22:2; 35:1; 45:14; Ex 25:20, 34; 26:17; 29:23; 34:1; 36:22; 37:9, 16; Lev 9:19; Num 3:36; 4:27, 32; 6:10; 8:8; 10:14, 22, 25; 18:29; 20:12; 32:33; Deut 10:2; 12:1; 17:8, 9; 30:1; 31:5; 32:46; so BHS and BHK, but B and MG have an associated *Azla-Metheg*.

(2) Lev 15:12; Num 10:18; so BHS, but BHK, B, and MG have an associated *Azla-Metheg*.

(3) Lev 19:37; so BHS and BHK, but B and MG have an associated *Metheg*.

(4) Deut 2:36; so BHS and BHK, but B and MG have *Great Zaqeph*.

Segolta

The name *Segolta* means "cluster." The accent mark consists of three dots forming a triangle like an inverted *Segol*. The accent is postpositive, so it appears above the left corner of the last letter of the word regardless of which syllable is stressed. A *Segolta* segment may substitute for an initial, non-empty *Little Zaqeph* segment in the domain of *Athnach*. As a result, it always has a *Tiphcha* segment as a companion near segment, and may have a parallel intervening *Zaqeph* segment. The substitution is not mandatory, and I have found no satisfactory explanation of the conditions under which substitution was made. Perhaps the possibility of substitution provides a degree of flexibility for some musical variety in cantillation.[29] A *Segolta* segment never repeats, and an empty *Segolta* segment has *Shalsheleth* as a substitute. The domain of *Segolta* is

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[29] Wickes (II, 72) regarded the substitution to be made purely for musical reasons. He recorded (II, 85) one instance where a *Segolta* segment erroneously replaces an *Athnach* segment (Ezra 7:13).

$$
\text{(Rule 6a)} \qquad \text{SEG} = \left\{ \begin{array}{l} \text{Shal} \\ \text{Seg} + \text{ZAR} \\ \text{Seg} + \text{ZAR} + \text{(REB)} \end{array} \right\}
$$

where "Shal" represents the alternate substitute *Shalsheleth*, "Seg" represents the word-unit bearing the *Segolta* accent, "ZAR" represents the domain of a near subordinate segment *Zarqa*, and "REB" represents the domain of a remote subordinate segment *Rebia*. If SEG is empty, then *Shalsheleth* is its mandatory substitute. ZAR is never lacking before *Segolta*. SEG may be fractional, having only the ZAR segment (#1, #4), or it may be full, having both ZAR and REB (#1, #2). ZAR is never repeated, and REB is repeated rarely. For musical reasons ZAR may substitute for a repeated REB (#3); this creates the surface appearance of a repeated ZAR. I refer to such uses of ZAR as *Zarqa-B* (ZARB). Also for musical reasons *Pashta-B* may substitute for a repeated REB.[30]

If the main syntactic division of the segment SEG is strong, then SEG usually has both ZAR and REB as subordinate segments. If either major segment of SEG has at least one subordinate segment with a minor division then the remote segment must be REB; otherwise the near ZAR segment may define the dichotomy of SEG. If the ZAR segment is empty, then *Rebia* must appear on the first, second, or third word before *Zarqa*, depending on the number of conjunctives serving the *Zarqa*.

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[30] According to Yeivin, "one *revia* can follow another only if they are separated by three or more words. Where this is not the case, the first *revia* before *segolta* is replaced by *pashta*. . . . Even this transformation can occur only where the *pashta* is separated from the following *zarqa* by two or more words. Where this is not the case, the first *revia* before *segolta* is replaced by *zarqa* (instead of by *pashta*), so that . . . *segolta* is preceded by two *zarqas*" (*Tiberian Masorah*, 189-90). He recorded one place where three *zarqas* appear before *Segolta* (2 Kings 1:16), and two places where *Zarqa* repeats without a preceding *Rebia* (1 Sam 2:15; Isa 45:1). Note further that Isa 45:1 lacks *Segolta* after *Zarqa*.

If one of the major syntactic divisions of SEG occurs on the first word before the *Segolta*, then ZAR replaces the expected REB. This is necessary because the syntax of the accents demands that a *Zarqa* must precede *Segolta* if SEG is not empty. In this special case there is a virtual near subordinate ZAR consisting of the word-unit bearing Seg, and an actual ZAR standing as a substitute for REB (#1). This is another instance where the syntax of the accents is in disharmony with the syntax of the Hebrew language.

A *Segolta* segment may appear as the sole remote segment in the domain of *Athnach* (#4), that is, SEG may be used without a subsequent ZAQ. This occurs eleven times in Genesis, thirteen times in Exodus, nine times in Leviticus, twelve times in Numbers, and eight times in Deuteronomy.[31] Table 15 provides a numerical summary of the structures of the *Segolta* segment.

TABLE 15
Numerical Summary of the Structures of *Segolta*

	Gen	Ex	Lev	Num	Deut	Total
Empty (= Shal)	3	0	1	0	0	4
ZAR only	49	56	32	65	34	236
ZAR + REB	22	22	22	31	31	128
ZAR + ZARB + REB	1	1	1	0	0	3[32]
ZAR + PASHB + REB	0	0	0	0	1	1[33]
Total	75	79	56	96	66	372

---

[31]   See Gen 1:28; 17:20; 26:28; 27:33; 30:40, 41; 31:32; 41:45; 42:21; 43:34; 47:17; Ex 3:15; 8:17; 12:4; 16:29; 17:6; 25:33; 30:12; 31:15; 35:2, 35; 36:6; 37:19; 39:5; Lev 5:7, 11; 6:3; 7:18; 11:35; 14:21; 17:5; 25:30; 28:2; Num 11:17; 16:5; 18:11, 19, 26; 22:22; 27:3, 11; 30:6, 13; 35:2; 36:8; Deut 1:7; 2:24; 5:31; 19:6, 9; 22:3; 27:4; 31:14.

[32]   Gen 42:21; Ex 12:29; and Lev 17:5.

[33] Deut 12:18.

(#1)   ATH

TIP				SEG	
Ath	Tip	TEB	REB	Seg	ZAR

וַיְבָרֶךְ אֹתָם֮ אֱלֹהִים֒ וַיֹּ֨אמֶר לָהֶ֜ם אֱלֹהִ֗ים פְּר֤וּ וּרְבוּ֙ וּמִלְא֣וּ אֶת־הָאָ֔רֶץ וְכִבְשֻׁ֑הָ

(Fractional SEG: ZAR only)   (Gen 1:28)

(#2)   ZAQ   SEG

	SEG		
ZAQ	Seg	ZAR	REB

וּלְאָדָ֣ם אָמַ֗ר כִּֽי־שָׁמַעְתָּ֮ לְק֣וֹל אִשְׁתֶּךָ֒ וַתֹּ֙אכַל֙ מִן־הָעֵ֔ץ

(Full SEG: Seg + ZAR + REB)   (Gen 3:17)

(#3)   TIP   SEG

SEG			
Seg	ZAR	ZAR-B	REB

← וַיֹּאמְר֞וּ אִ֣ישׁ אֶל־אָחִ֗יו אֲבָל֮ אֲשֵׁמִ֣ים ׀ אֲנַ֒חְנוּ֒   עַל־אָחִ֙ינוּ֙ אֲשֶׁ֨ר רָאִ֜ינוּ

(Full SEG with ZARB)   (Gen 42:21)

(#4)   ATH

Ath	TIP			SEG	
	Tip	TEB	REB	Seg	ZAR

וּֽלְיִשְׁמָעֵאל֮ שְׁמַעְתִּיךָ֒ הִנֵּ֣ה ׀ בֵּרַ֣כְתִּי אֹת֗וֹ וְהִפְרֵיתִ֥י אֹת֛וֹ וְהִרְבֵּיתִ֥י אֹת֖וֹ בִּמְאֹ֣ד מְאֹ֑ד

(Full ATH with lone SEG) (Gen 17:20)

Segolta may have up to two conjunctives before it, both of which must be *Munach*. Table 16 provides a numerical summary of the conjunctives that serve *Segolta*. In Hebrew order the rule is

(Rule 6b) $\text{Seg} = \text{seg} + [\text{mun}]^{0\text{-}2}$

כִּ֥י עָשִׂ֖יתָ זֹּאת֙ (Gen 3:14)

TABLE 16
Numerical Summary of Conjunctives
with *Segolta*

	Gen	Ex	Lev	Num	Deut	Total
seg only	33	38	18	44	30	163
seg + mun	35	37	35	51	29	187
seg + mun + mun	4	4	2	1	7	18[34]
Total	72	79	55	96	66	368

Shalsheleth

The name *Shalsheleth* means "triplet" or "chain." The accent mark consists of a vertical, three-stepped zigzag line placed above the first consonant of the stressed syllable, together with a vertical stroke like a *Paseq* immediately following the word. The *Shalsheleth* segment is a mandatory substitute for an initial, empty, one-word *Segolta* segment in the domain of *Athnach*. Thus the accent only appears on the first word of a verse. Obviously the domain of *Shalsheleth* is always empty, and it admits no conjunctives.

Although *Shalsheleth* is commonly regarded as a substitute for an empty *Segolta* segment, nothing prevents it from being regarded as a rare substitute for an initial *Great Zaqeph* which could have stood in its place in every instance. *Shalsheleth* is a rare accent. It occurs only seven times in the Hebrew Bible, four times in the Pentateuch and three times in the other prose books.[35]

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[34] Gen 3:14; 22:9; 26:28; 36:39; Ex 16:29; 28:27; 35:35; 39:20; Lev 4:31; 8:31; Num 5:27; Deut 6:2; 9:21, 28; 12:1, 21; 14:23; 27:2. As is the case of *Zaqeph*, the Rank II *Munach* may merely replace *Maqqeph* in every case, although the evidence is not as strong (cf. B and MG).

[35] See Gen 19:16; 24:12; 39:8; Lev 8:23; Isa 13:8; Am 1:2; Ezr 5:15. Wickes (II, 85) suggested that the accent was used (instead of *Segolta* or *Zaqeph*) to attach some special meaning to the passage. Weisberg agreed, stating, "It is my feeling that the question of why the rare accents were introduced may be answered by the assumption that these accents . . . are devices introduced by the Masoretes to connect certain Biblical words with homiletical interpretations" (*JQR* 56(4):333). He regarded *Shalsheleth* to signify some element of hesitation, reticence, repetition, or vacillation (*JQR* 56(4):334).

CHAPTER 6
The Prose Accents in Hierarchy IV

The fourth most dominant hierarchy contains four accents and their lawful substitutes, *Tebir*, *Pashta* (or *Yethib*), *Zarqa*, and *Rebia*. These four accents have many common characteristics. Their domains serve as subordinate segments in the domains of the accents in Hierarchy III, and they have almost the same governance over the accents in Hierarchy V.

The laws of governance are most flexible in this hierarchy, being more strongly affected by rhythmic and musical influences. The syntactic divisions are weak and suitable to variation of expression without significant effect on meaning. Their domains are frequently empty, not subject to further division. But if not empty, the near subordinate segment (*Geresh*) is always present, although present only virtually in some cases.[1] The most common remote subordinate segment is *Pazer* which may repeat. Musical restrictions require *Great Telisha* to replace *Pazer* at times;[2] and musical flexibility permits *Geresh* and *Great Telisha* to re-

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[1] For musical reasons *Geresh* usually transforms when it is due on the first word before *Tebir*, *Pashta*, or *Zarqa* (but not before *Rebia*), being replaced by the rank I conjunctive of the associated disjunctive accent, and leaving only its residual conjunctives (if any) as evidence of its presence. I regard this phenomenon as a real occurrence of *Geresh* in this work, and refer to it as *Virtual-Geresh*.

[2] For musical reasons *Great Telisha* usually replaces *Pazer* when it would occur on the first or second word (phonetic-unit) before *Geresh*, but not so earlier in the segment. Wickes noted that *Great Telisha* must not precede the conjunctive accent *Little Telisha* without an intervening disjunctive accent (Wickes, II, 104). The only place where *Great Telisha* could precede *Little Telisha* is on the third word before *Geresh* or *Virtual-Geresh* or earlier. In BHS and BHK *Great Teli-*

verse positions on rare occasions. *Rebia* admits a *Legarmeh* (or two) between it and *Geresh* (if any).

Tebir

The name *Tebir* means "broken." The accent mark consists of a single diagonal stroke with its top inclined to the right similar to the English slash (/); in some printed editions it has a slight downward curvature. Above the stroke at its middle is a single dot. The accent mark is placed below the first consonant of the stressed syllable and immediately to the left of any vowel there. A *Tebir* segment functions as the near subordinate segment in the domain of *Tiphcha*. Its companion remote segment (if any) is *Rebia*. It never repeats[3] and has no substitute. It most often is empty, but when not so it has a domain of flexible structure like *Pashta*, *Zarqa* and *Rebia*. The domain of *Tebir* is

$$
\text{(Rule 7a)} \qquad \text{TEB} = \left\{ \begin{array}{l} \text{Teb} \\ \text{Teb} + \text{GER} \\ \text{Teb} + \text{GER} + (\text{PAZ}) \end{array} \right\}
$$

where "Teb" represents the word-unit bearing the *Tebir* accent, "GER" represents the domain of a near subordinate segment *Geresh* or its lawful substitute *Garshaim* or *Virtual-Geresh*, "PAZ" represents the domain of a *Pazer* segment or its substitute *Great Telisha* (GTEL). TEB may be empty (#1), or fractional with Teb + GER only (#2). GER does not repeat.[4] Teb may be full with Teb + GER + PAZ

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sha precedes *Little Telisha* in 2 Sam 14:32, whereas B and MG have *Pazer* as expected. In BHS *Great Telisha* and *Little Telisha* occur on the same word (!) in Est 6:13, whereas BHK, B, and MG have only *Little Telisha*.

[3] A *Tebir-B* segment may stand in place of a *Rebia* segment for musical reasons, giving the surface appearance of a repeated *Tebir*. See the discussion under *Tiphcha* and under *Rebia*.

[4] In Num 3:39 a *Virtual-Geresh* follows *Geresh* in an unusual situation. Note that the words "and Aaron" are marked with *Niqqudoth*. Note a similar situation in Deut 20:14. Wickes (II, 104) proposed corrections for these exceptions.

(#3). PAZ may repeat.[5] For musical reasons, *Great Telisha* usually substitutes for *Pazer* when it would occur on the first or second word before *Geresh* (#4). On rare occasions *Geresh* and *Great Telisha* may interchange positions. Table 17 provides a numerical summary of the structures of TEB.
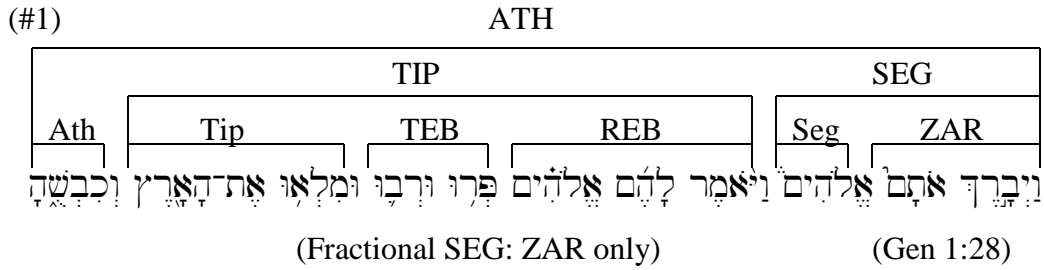
TABLE 17
Numerical Summary of the Structures of
Tebir

	Gen	Ex	Lev	Num	Deut	Total
Empty	546	515	365	506	407	2339
GER only	54	47	30	44	48	223
GER + GTel	13	22	14	13	16	78
GER + PAZ	4	1	7	5	3	20
GER + GTel + PAZ	3	0	1	6	1	11[6]
GER + 2-PAZ	1	0	0	1	0	2[7]
GTel + GER	1	0	0	0	1	2[8]
GTel + GER + PAZ	1	0	0	0	0	1[9]
Exceptions	0	0	0	1	1	2[10]
Total	623	585	417	576	477	2678

---

[5] Wickes (II, 106) recorded six instances with three *Pazers* (Ezra 8:16; Neh 8:4; 11:7; 12:41; 1 Chr 3:24; 28:1), one with five *Pazers* (2 Chr 17:8), and one with eight *Pazers* (1 Chr 15:1).

[6] Gen 7:2; 8:22; 45:23; Lev 21:12; Num 29:18, 21, 24, 27, 30, 33; Deut 6:22.

[7] Gen 27:33; Num 9:5.

[8] Gen 13:1; Deut 26:12.

[9] Gen 21:14.

[10] Num 3:39; Deut 20:14--both are V-Ger following Ger.

(#1)

SOP

SIL — ATH

Sil | Tip — Ath | TIP

Tip — Teb
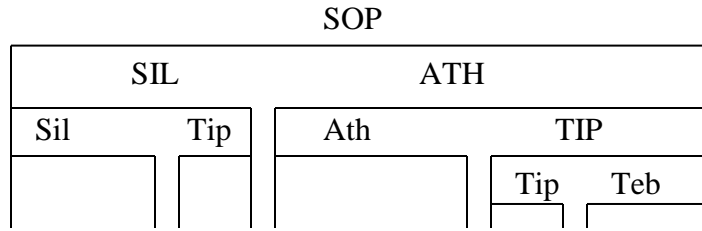
וַיִּתֵּ֥ן אֹתָ֛ם אֱלֹהִ֖ים בִּרְקִ֣יעַ הַשָּׁמָ֑יִם לְהָאִ֖יר עַל־הָאָֽרֶץ׃

(Empty TEB: Teb only)   (Gen 1:17)

(#2)

SOP

SIL — ATH

Sil | TIP — Ath | TIP

Tip | TEB — Tip | TEB

Teb — Teb | GER
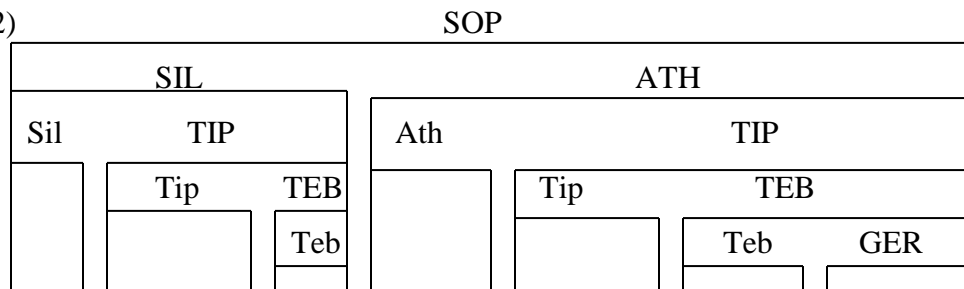
שְׁנַ֨יִם שְׁנַ֜יִם בָּ֧אוּ אֶל־נֹ֛חַ אֶל־הַתֵּבָ֖ה זָכָ֣ר וּנְקֵבָ֑ה כַּאֲשֶׁ֛ר צִוָּ֥ה אֱלֹהִ֖ים אֶת־נֹֽחַ׃

(Fractional TEB with Teb + GER only)   (Gen 7:9)

(#3)

ATH

Ath | TIP

Tip | TEB

Teb — GER — PAZ
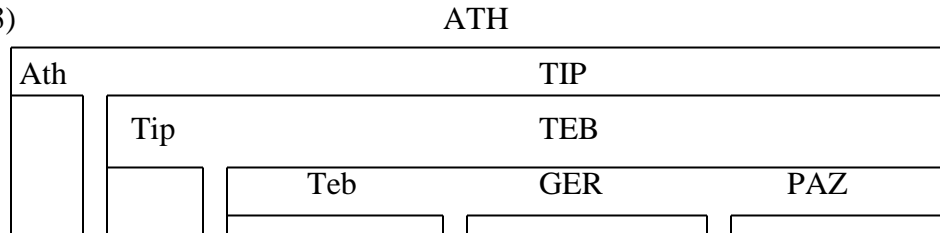
וַיָּ֣שֶׂם אֹתָ֣הּ יוֹסֵ֡ף לְחֹק֩ עַד־הַיּ֨וֹם הַזֶּ֜ה עַל־אַדְמַ֤ת מִצְרַ֨יִם֙ לְפַרְעֹ֖ה לַחֹ֑מֶשׁ

(Full TEB with GER + PAZ)   (Gen 47:26)

(#4)

SOP

SIL — ATH

Sil | TIP — Ath | TIP

Tip | TEB — Tip
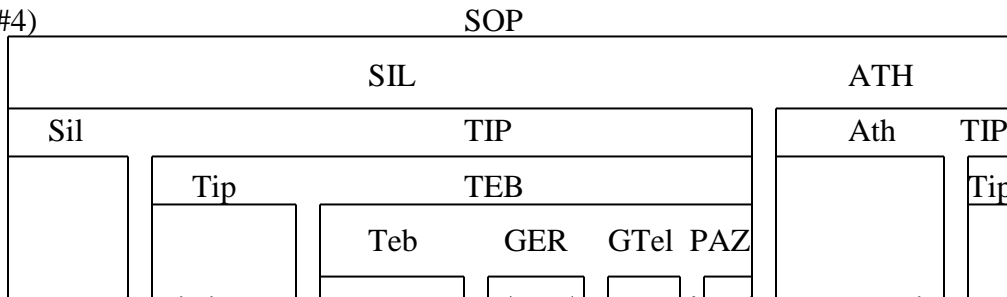
Teb — GER — GTel — PAZ

עֹ֖ד כָּל־יְמֵ֣י הָאָ֑רֶץ זֶ֡רַע וְ֠קָצִיר וְקֹ֨ר וָחֹ֜ם וְקַ֧יִץ וָחֹ֛רֶף וְי֥וֹם וָלַ֖יְלָה לֹ֥א יִשְׁבֹּֽתוּ׃

(Full TEB with GER + GTel + PAZ)   (Gen 8:22)

Tebir may have up to two preceding conjunctive accents arranged by or-
dered rank:[11] *Darga* is of rank I with *Mereka* as its alternate,[12] *Azla* is of rank II
with *Munach* as its alternative.[13] This produces the following possible sequences
in Hebrew order:

> teb + dar
> teb + dar + mun
> teb + dar + azl
> teb + mer
> teb + mer + mun
> teb + mer + azl

Table 18 a summary of the conjunctives used with *Tebir*. In Hebrew order the rule
is:

(Rule 7b)   Teb =
$$
\text{Teb} = \left\{ \begin{array}{l} \text{teb} \\[2ex] \text{teb} + \left\{ \begin{array}{l} \text{dar} \\ \text{mer} \end{array} \right\} + \left\{ \begin{array}{l} \text{azl} \\ \text{mun} \end{array} \right\} \end{array} \right\}
$$

---

[11]   See discussion under the Law of Conjunctives.

[12]   According to Yeivin (*Tiberian Masorah*, 201-2), *Darga* usually is used where the
Tebir and *Darga* would be separated by *Paseq* or more than one syllable, otherwise *Mereka* is
used.

[13]   According to Yeivin (*Tiberian Masorah*, 204) *Munach* is used when the accent would
fall on the first letter of the word, otherwise *Azla* is used.

TABLE 18
Numerical Summary of Conjunctives
with *Tebir*

	Gen	Ex	Lev	Num	Deut	Total
teb only	228	229	149	208	180	994
teb + dar	176	169	118	173	132	768
teb + dar + mun	13	5	10	6	2	36
teb + dar + azl	44	39	39	47	52	221
teb + mer	135	113	70	105	82	505
teb + mer + mun	1	6	7	7	7	28
teb + mer + azl	25	24	24	30	21	124
Exceptions	1	0	0	0	0	1[14]
Total	623	585	417	576	476	2677

Pashta

The name *Pashta* means "extending." The accent mark consists of a diagonal line with its top inclined to the left like and English back-slash (\); in some printed editions it has an upward curvature. The accent is postpositive, being placed above the left corner of the last letter of a word regardless of which syllable is stressed. If the stress does not occur on the ultima, a *Pashta* is also placed above the first consonant of the stressed syllable. When *Pashta* occurs on a monosyllabic word, it may be confused with the conjunctive accent *Azla* which is similar in appearance. However, *Pashta* is postpositive whereas *Azla* is not; and their syntactic environments differ such that they may clearly be distinguished.

A *Pashta* segment functions as the near subordinate segment in the domain of *Little Zaqeph*. Its companion remote segment (if any) is *Rebia*. It may replace *Rebia* under certain musical conditions, and has *Yethib* as its lawful sub-

---

[14] In Gen 1:12 BHS and BHK have וְעֵץ עֹשֶׂה פְּרִי with *Darga + Mereka + Tebir* respectively, contrary to expectation; whereas B and MG have וְעֵץ עֹשֶׂה־פְּרִי with *Darga + Metheg + Tebir*, according to expectation. The difference is that B and MG have a *Maqqeph* that designates עֹשֶׂה as a construct form capable of receiving *Metheg*. In Deut 5:7, *Munach* serves *Tebir*, but the verse has double accents, and has *Mereka-Metheg* in the word-unit bearing *Tebir*.

stitute. It is most often empty, but has a domain of flexible structure like that of *Tebir*, *Zarqa* and *Rebia*. The domain of *Pashta* is

$$
\text{(Rule 8a)} \qquad \text{PASH} = \left\{ \begin{array}{l} \text{Pash/yeth} \\ \text{Pash + GER} \\ \text{Pash + GER + (PAZ)} \end{array} \right\}
$$

where "Pash" represents the word-unit bearing the accent *Pashta*;[15] "yeth" repre-sents *Yethib*, the lawful substitute of Pash; "GER" represents the near subordinate segment *Geresh* or its lawful substitute *Garshaim* or *Virtual-Geresh*, "PAZ" rep-resents a *Pazer* segment or its substitutes *Great Telisha* (GTEL) or *Great Pazer* (GPAZ). PASH may be empty (#1), or fractional with Pash + GER only (#2). GER does not repeat. PASH may be full with Pash + GER + PAZ (#3). PAZ may repeat.[16] *Great Telisha* usually substitutes for *Pazer* when it would occur on the first or second word before *Geresh* (#4). On rare occasions *Geresh* and *Great Telisha* may interchange positions. Table 19 provides a numerical summary of the structures of PASH.

(#1)

(Empty PASH: Pash only) (Gen 1:15)

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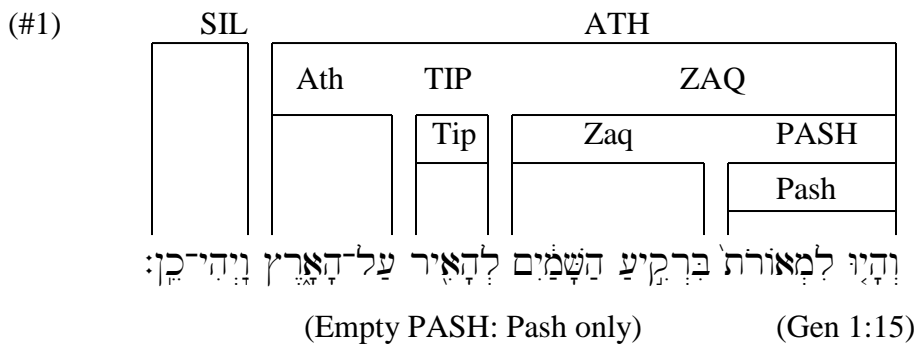
[15] Wickes (II, 120) noted three occurrences where a rare *Legarmeh* precedes *Pashta* (Lev 10:6; 21:10; Ruth 1:2).

[16] Wickes (II, 106) recorded two instances of three *Pazers* (Dan 3:7; Neh 13:15), four with four *Pazers* (Josh 7:24; Ezek 43:11; Dan 3:2; 1 Chr 15:24), one with five *Pazers* (Neh 12), and one with six *Pazers* (Neh 8:7).

(#2)   ATH

Ath	TIP		ZAQ			
	Tip	Zaq		PASH		REB
			Pash		GER	
					Ger	
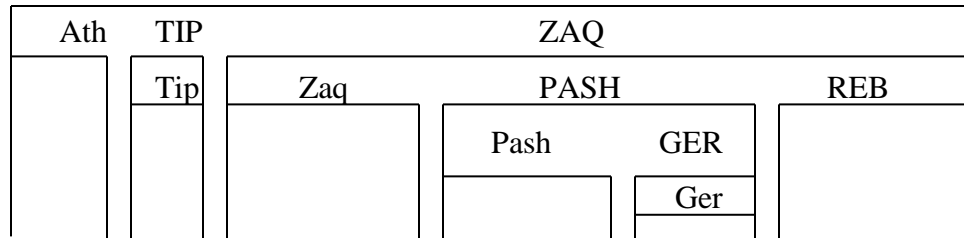
וַיֹּ֣אמֶר אֱלֹהִ֗ים יִקָּו֨וּ הַמַּ֜יִם מִתַּ֤חַת הַשָּׁמַ֨יִם֙ אֶל־מָק֣וֹם אֶחָ֔ד וְתֵרָאֶ֖ה הַיַּבָּשָׁ֑ה

(Fractional PASH: Pash + GER)   (Gen 1:9)

(#3)   ZAQ

Zaq	PASH		
	Pash	GER	PAZ
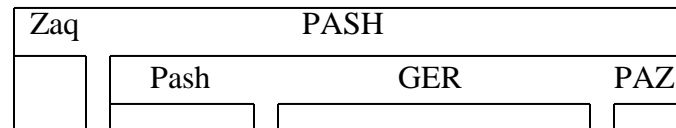
לוּלֵ֞י אֱלֹהֵ֤י אָבִי֙ אֱלֹהֵ֣י אַבְרָהָ֗ם וּפַ֤חַד יִצְחָק֙ הָ֣יָה לִ֔י

(Full PASH with GER + PAZ)   (Gen 31:42)

(#4)   ZAQ   ZAQ

ZAQ	ZAQ		
gzaq	Zaq	PASH	
		Pash	GER GTel
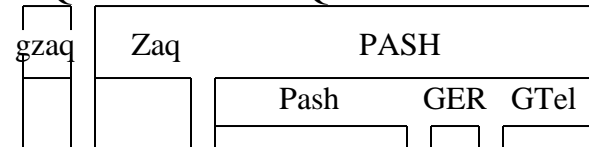
וַיָּשֻׁ֜בוּ וַיָּבֹ֨אוּ אֶל־עֵ֤ין מִשְׁפָּט֙ הִ֣וא קָדֵ֔שׁ וַיַּכּ֕וּ

(Full PASH with GER + GTel)   (Gen 14:7)

For musical reasons *Pashta* sometimes substitutes for *Rebia*. In this work I refer to this use of *Pashta* as *Pashta-B*. Wickes stated:

> It is a musical law that when R'bhîa is to be repeated, *there must be three words or more* (i.e. a sufficient melody) *between the two* R'bhîas. Where this is not the case, the second R'bhîa is transformed and Pashta put in its stead.[17]

---

[17] Wickes, II, 78; emphasis his.

TABLE 19
Numerical Summary of the Structures of
Pashta

	Gen	Ex	Lev	Num	Deut	Total
Empty	1326	1074	705	992	941	5038
Ger only	96	92	67	86	90	31
Ger + GTel	20	13	19	19	24	95
Ger + Paz	5	7	8	9	4	33
Ger + GTel + Paz	2	0	2	0	1	5[18]
GTel + Ger	1	0	2	0	0	3[19]
GTel + Ger + Paz	0	0	0	0	1	1[20]
Exceptions	0	1	0	0	1	2[21]
Total	1450	1187	803	1106	1062	5608

He further stated that "*two Pashtas* often come together. But then the first is always due to transformation, and R'bhîa must precede."[22] When this transformation would be required before *Tebir*, a *Tebir-B* is sometimes used, and when before a *Zarqa*, a *Zarqa-B* is sometimes used. Usually *Pashta-B* is empty, but occasionally it undergoes division. The syntactic structures of *Pashta-B* are the same as those of *Pashta*. Table 20 provides a numerical summary of the structures of *Pashta-B*. *Pashta* may have up to two preceding conjunctive accents arranged by ordered rank:[23] *Mahpak* is of rank with *Mereka* as its alternate,[24] *Azla* is of rank II

---

[18] Gen 22:2; 50:17; Lev 14:13; 20:17; Deut 5:14.

[19] Gen 1:12; Lev 4:7; 13:57. A similar unusual sequence of accents occurs in Isa 9:5; Yeivin made special note of this passage stating "פלא has *telisha* immediately after *geresh* before *pashta*, a most surprising combination, intended, for whatever reason, to separate פלא from יועץ" (*Tiberian Masorah*, 225).

[20] Deut 17:5.

[21] In Ex 5:8 a *Virtual-Geresh* follows a *Geresh* in an unusual situation. Wickes (II, 105) suggested a correction for this exception. In Deut 12:30 BHS erroneously has *Azla* on the word לֵאמֹר which produces a false repetition of *Geresh*; whereas BHK, B, and MG correctly have *Rebia* on the word. This is possibly a misprint in BHS.

[22] Wickes, II, 79; emphasis his.

with *Munach* as its alternative.[25] This produces the following possible sequences in Hebrew order:

pash + mah
pash + mah + mun
pash + mah + azl
pash + mer
pash + mer + mun
pash + mer + azl

TABLE 20
Numerical Summary of the Structures of
Pashta-B

	Gen	Ex	Lev	Num	Deut	Total
Empty	53	31	22	18	36	160
Ger only	4	5	1	2	5	17
Ger + GTel	0	1	1	1	1	4[26]
Exceptions	0	0	0	0	0	0
Total	57	37	24	21	42	181

Table 21 provides a numerical summary of the conjunctives used before *Pashta*. In Hebrew order the rule is:

$$\text{(Rule 8b)} \quad \text{Pash} = \left\{ \begin{array}{l} \text{pash} \\ \\ \text{pash} \end{array} + \left\{ \begin{array}{l} \text{mah} \\ \text{mer} \end{array} \right\} + \left\{ \begin{array}{l} \text{mun} \\ \text{azl} \end{array} \right\} \right\}$$

---

[23] See discussion under the Law of Conjunctives.

[24] According to Wickes (II, 107), mer is used when no syllable (and no *Paseq*) intervenes, and mah when the interval is one or more syllables.

[25] According to Yeivin (*Tiberian Masorah*, 196-97), *Munach* is used when the accent falls on the first letter of the word, and *Azla* otherwise, with one exception in Est 9:15.

[26] Ex 32:12; Lev 8:26; Num 22:5; Deut 9:6.

TABLE 21
Numerical Summary of Conjunctives
with *Pashta*

	Gen	Ex	Lev	Num	Deut	Total
pash only	605	452	299	452	431	2239
pash + mah	647	537	367	452	432	2435
pash + mah + mun	25	23	19	17	36	120
pash + mah + azl	126	94	66	98	101	485
pash + mer	18	18	18	22	23	99
pash + mer + mun	1	3	0	4	1	9
pash + mer + azl	6	6	8	9	13	42
Exceptions	0	1	0	1	2	4[27]
Total	1428	1134	777	1055	1039	5433

Yethib

The name Yethib means "resting." The accent mark consists of two diagonal strokes joined at the left to form a sideward "V" (<). The accent is prepositive, being placed below and to the right of the first letter of a word regardless of which syllable is stressed. *Yethib* is the substitute accent for *Pashta* under the following conditions:

(1)   the *Pashta* segment is empty, consisting of only one word with no conjunctives, and

(2)   the word is short, having no secondary accent such as *Metheg*, and usually stressed on the first syllable.

Consequently, *Yethib* has an empty domain and admits no preceding conjunctives.

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[27] In Ex 10:13 BHS and BHK have נֹהֵג ר֜וּחַ קָדִים֙ with *Mahpak*, *Mereka*, and *Pashta* respectively, which is contrary to expectation; whereas B and MG have נֹהֵג ר֜וּחַ־קָדִים֙ with *Mahpak*, *Metheg*, and *Pashta*, which conform to the laws of hierarchic governance. The difference is that B and MG have the *Maqqeph*. In Num 17:23 BHS and BHK have וַיֹּ֤צֵא פֶ֗רַח֙ with *Mahpak*, *Mereka*, and *Pashta*, contrary to expectation, particularly with two accents on one word. On the other hand B and MG have *Mahpak*, *Metheg*, and *Pashta* which conform to the laws of hierarchic governance. The *Metheg* marks secondary stress on the ultima, a rare but lawful practice. In Deut 11:25 and 32:39 BHS erroneously has *Munach* before *Pashta*; whereas BHK, B, and MG correctly have *Mahpak*. These are possibly misprints in BHS.

On one-syllable words *Yethib* and *Mahpak* may be confused. But the above rules should distinguish them in most cases. *Mahpak* serves only as the conjunctive of ordered rank I for *Pashta*, and may be preceded by the other lawful conjunctives serving *Pashta*. On the other hand, *Yethib* may stand only where empty *Pashta* itself could stand, without preceding conjunctives.[28]

Table 22 provides a numerical summary of the use of *Yethib*.

TABLE 22
Numerical Summary of the Use of *Yethib*

	Gen	Ex	Lev	Num	Deut	Total
yet	79	90	50	72	65	356

Zarqa

The name *Zarqa* means "scattering." The accent mark consists of a vertical stroke with its top bent sharply toward the left to form the appearance of a walking cane; in some printed editions it has the appearance of a backwards English "S" reclining on its back (~). The accent is postpositive, being placed above the left corner of the last letter of a word regardless of which syllable is stressed.[29] A *Zarqa* segment functions as the near subordinate segment in the domain of *Segolta*.[30] Its companion remote segment (if any) is *Rebia*. It is never repeated,[31]

---

[28] Wickes (II, 106-7) noted that the Masoretes made a list of passages where the ambiguous sign was to be cantillated as *Yethib*. These included Lev 5:2 and Deut 1:4 in the Pentateuch, which in my opinion seem more suitable as *Mahpak*. Yeivin noted that two *Yethibs* in succession occur nowhere in the Hebrew Bible (*Tiberian Masorah*, 199).

[29] On very rare occasions a second *Zarqa* may appear above the stressed syllable. See 2 Sam 3:8 where this occurs in BHS but not BHK, B, or MG; see also 2 Chr 19:2 where it occurs in BHS and BHK, but not B and MG.

[30] Yeivin noted one place where *Zarqa* is not followed by *Segolta* (Isa 45:1). This verse exhibits two irregularities: (1) two *Zarqas* occur with no preceding *Rebia*, and (2) two *Munachs* serve a *Rebia*. It has been suggested that the expected *Segolta* was replaced by *Munach* for exegetical reasons (*Tiberian Masorah*, 205). See also Wickes II, 136.

never omitted, and has no substitute. It is usually empty; but when not so, it has a flexible domain similar to that of *Tebir*, *Pashta*, and *Rebia*. The domain of Zarqa is

(Rule 9a)   ZAR = $\left\{ \begin{array}{l} \text{Zar} \\ \text{Zar + GER} \\ \text{Zar + GER + (PAZ)} \end{array} \right\}$

where "Zar" represents the word-unit bearing the accent *Zarqa*, "GER" represents the near subordinate segment *Geresh* or its lawful substitute *Garshaim* or *Virtual-Geresh*, "PAZ" represents a *Pazer* segment or its lawful substitute, a *Great Telisha* segment (GTEL). ZAR is often empty, consisting of Zar only (#1); it may be fractional, consisting of Zar + GER (#2); or it may be full, consisting of Zar + GER + PAZ (#4). PAZ may repeat. *Great Telisha* usually substitutes for *Pazer* when it would occur on the first or second word before *Geresh* (#3). Table 23 provides a numerical summary of the structures of a ZAR segment.

(#1)   ATH

Ath	TEB					SEG	
	Tip	TEB	REB			Seg	ZAR
			Reb	GER			Zar

וַיְבָ֣רֶךְ אֹתָם֮ אֱלֹהִים֒ וַיֹּ֨אמֶר לָהֶ֜ם אֱלֹהִ֗ים פְּר֣וּ וּרְב֥וּ וּמִלְא֛וּ אֶת־הָאָ֖רֶץ וְכִבְשֻׁ֑הָ

(Empty ZAR: Zar only)   (Gen 1:28)

(#2)   SEG

Seg	ZAR		REB
	Zar	GER	Reb

יְהוָ֣ה ׀ אֱלֹהֵ֣י הַשָּׁמַ֗יִם אֲשֶׁ֤ר לְקָחַ֙נִי֙ מִבֵּ֣ית אָבִ֔י וּמֵאֶ֖רֶץ מֽוֹלַדְתִּי֒

(Fractional ZAR: Zar + GER)   (Gen 24:7)

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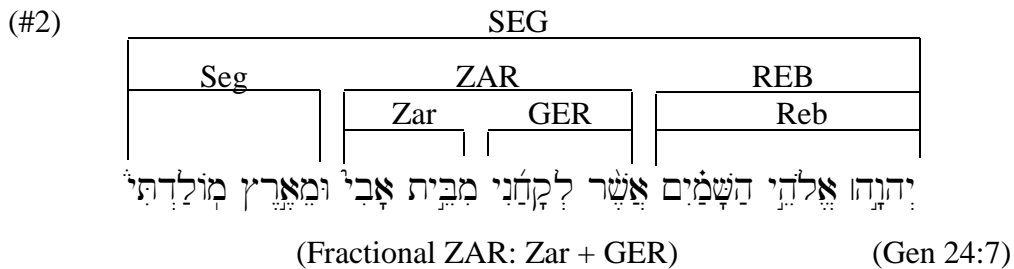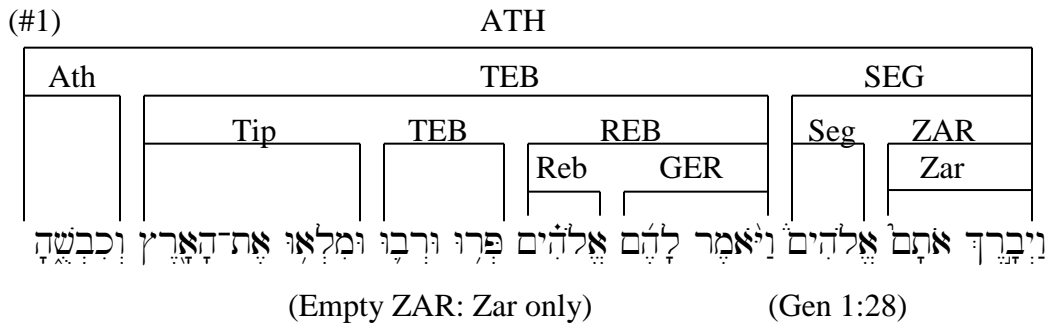
[31] A *ZAR-B* segment may stand in place of a REB segment for musical reasons, giving the surface appearance of a repeated *Zarqa*. See the discussion under *Segolta* and under *Rebia*.

(#3)   SEG

Seg	ZAR		
	Zar	GER	GTEL

וְאִ֣ם הֵאָכֹ֣ל יֵאָכֵ֡ל מִבְּשַׂר־זֶ֣בַח שְׁלָמָיו֩ בַּיּ֨וֹם הַשְּׁלִישִׁי֙ לֹ֣א יֵרָצֶה֒

(Full ZAR with GER + GTEL)   (Lev 7:18)

(#4)   SEG

Seg	ZAR		
	Zar	GER	PAZ

וְאַתָּ֡ה הַפְקֵ֣ד אֶת־הַלְוִיִּם֩ עַל־מִשְׁכַּ֨ן הָעֵדֻ֜ת וְעַ֣ל כָּל־כֵּלָיו֮ וְעַ֣ל כָּל־אֲשֶׁר־לוֹ֒

(Full ZAR with GER + PAZ)   (Num 1:50)
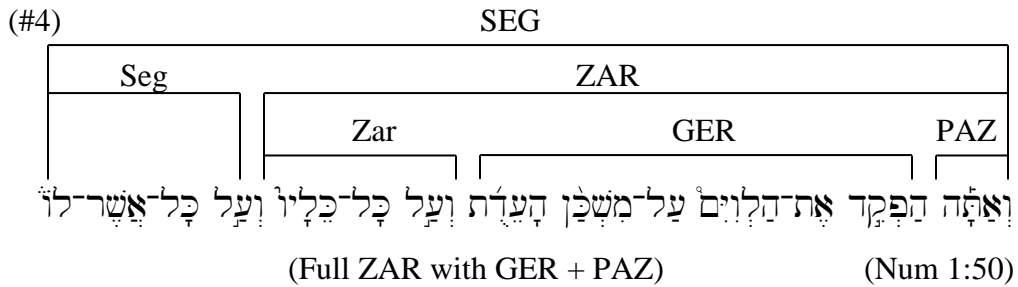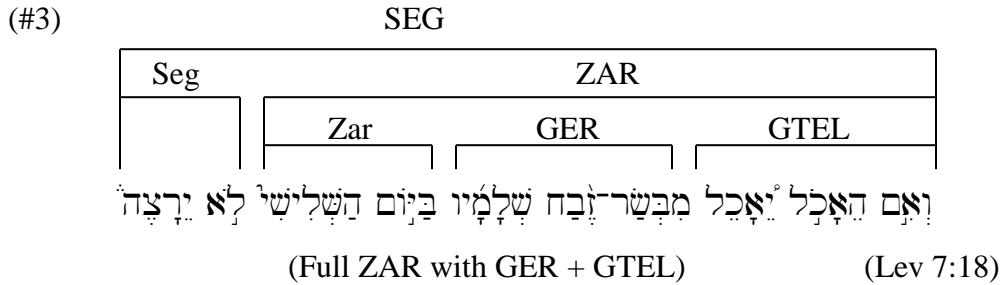
Zarqa may have up to two preceding conjunctive accents arranged by or-dered rank:[32] *Munach* is of rank I with *Mereka* as its alternate,[33] *Azla* is of rank II with *Munach* as its alternate.[34] This produces the following possible sequences in Hebrew order:

> zar + mun
> zar + mun + mun
> zar + mun + azl
> zar + mer
> zar + mer + mun
> zar + mer + azl

---

[32] See discussion under the Law of Conjunctives.

[33] The rule for using the *Mereka* is not clear. Yeivin listed only ten instances (*Tiberian Masorah*, 205).

[34] *Munach* usually is used where the accent falls on the first letter of a word, otherwise *Azla* is used (Yeivin, *Tiberian Masorah*, 205-8).

TABLE 23
Numerical Summary of the Structures of
Zarqa

	Gen	Ex	Lev	Num	Deut	Total
Empty	57	70	47	79	50	303
Ger only	11	8	3	12	9	43
Ger + GTel	4	2	6	4	7	23
Ger + Paz	0	0	0	1	0	1[35]
Ger + GTel + Paz	1	0	0	0	0	1[36]
Total	73	80	56	96	66	371

Table 24 provides a numerical summary of the conjunctives used with Zarqa. In Hebrew order the rule is:

$$
\text{(Rule 9b)} \quad \text{Zar} = \begin{cases} \text{zar} \\ \text{zar} \quad + \quad \begin{Bmatrix} \text{mun} \\ \text{mer} \end{Bmatrix} \\ \text{zar} \quad + \quad \begin{Bmatrix} \text{mun} \\ \text{mer} \end{Bmatrix} + \begin{Bmatrix} \text{mun} \\ \text{azl} \end{Bmatrix} \end{cases}
$$

---

[35] Num 1:50.

[36] Gen 36:6.

TABLE 24
Numerical Summary of Conjunctives
with *Zarqa*

	Gen	Ex	Lev	Num	Deut	Total
zar only	19	19	21	16	21	96
zar + mun	41	43	21	61	27	193
zar + mun + mun	0	2	3	2	2	9
zar + mun + azl	9	10	8	5	7	39
zar + mer	1	2	1	0	0	4
zar + mer + mun	0	0	0	0	0	0
zar + mer + azl	3	4	2	12	9	30
Exceptions	0	0	0	0	0	0
Total	73	80	56	96	66	371

Rebia

The name *Rebia* means "quarter." The accent mark consists of a prominent diamond-shaped dot placed above the first consonant of the stressed syllable of a word. A *Rebia* segment functions as the remote subordinate segment in the domains of *Tiphcha*, *Little Zaqeph*, and *Segolta*. Its mandatory companion near segments are *Tebir* (in the domain of *Tiphcha*), *Pashta* (in the domain of *Little Zaqeph*), and *Zarqa* (in the domain of *Segolta*). It may be repeated (see under the above- mentioned domains); and it has *Pashta-B*, *Tebir-B*, and *Zarqa-B* as possible substitutes. It often is empty; but when not so, it has a flexible domain similar to *Tebir*, *Pashta*, and *Zarqa*, except for the added role of an optional *Legarmeh* segment. The domain of *Rebia* is

$$
\text{(Rule 10a)} \quad \text{REB} = \left\{ \begin{array}{l} \text{PASH-B / TEB-B / ZAR-B} \\ \text{Reb} \\ \text{Reb + LEG} \\ \text{Reb + [LEG] + GER} \\ \text{Reb + [LEG] + GER + (PAZ)} \end{array} \right\}
$$

where "Reb" represents the word-unit bearing the accent *Rebia*, "[LEG]" represents an optional *Legarmeh* segment, "GER" represents the near subordinate segment *Geresh* or its lawful substitute *Garshaim* (but not *Virtual- Geresh*), "PAZ" represents a *Pazer* segment, or its lawful substitutes, a *Great Telisha* segment (GTEL) or a *Great Pazer* segment (GPAZ). REB is often empty, consisting of Reb only (#1); it may be fractional, consisting of Reb + GER (#2); or it may be full, consisting of Reb + GER + PAZ (#4). PAZ may repeat.[37] *Great Telisha* usually substitutes for *Pazer* when it would occur on the first or second word before *Geresh* (#3, #5). The optional LEG segment[38] before Reb is peculiar to the *Rebia* segment and distinguishes its structure from that of its companion segments TEB, PASH, and ZAR. Table 25 provides a numerical summary of the structures of a REB segment.

(#1)   ZAQ

Zaq	PASH		REB
	Pash	GER	Reb

וַיֹּ֣אמֶר אֱלֹהִ֗ים יִקָּו֣וּ הַמַּ֜יִם מִתַּ֤חַת הַשָּׁמַ֨יִם֙ אֶל־מָק֣וֹם אֶחָ֔ד

(Empty REB: Reb only)   (Gen 1:9)

---
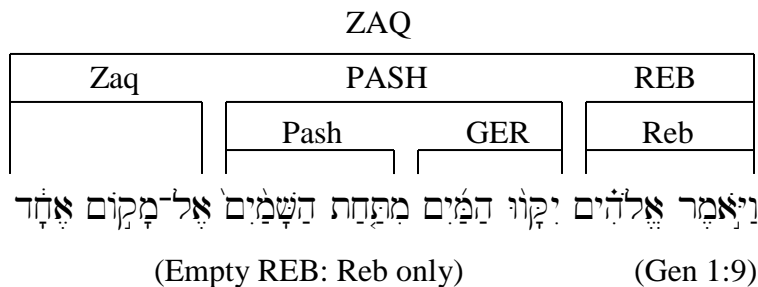
[37] *Pazer* occurs twice in a *Rebia* segment in Ex 4:9 and 22:8. Wickes (II, 97) recorded an example of where PAZ occurs five times in REB (1 Chr 16:5).

[38] On rare occasions Leg repeats before Reb, but this may be due to the structure of the LEG segment itself. See the later discussion under *Legarmeh*. It occurs twice in the domain of *Rebia* seven times in the Pentateuch: Gen 7:23; 19:14; Lev 10:9; Num 4:26; 31:30; 32:33; Deut 31:16. Wickes (II, 95) seems to imply that Leg does not appear on the first word before Reb, but he stated that in such cases Leg really stands in place of *Paseq*. Apart from the cases where Leg stands alone in the segment, GER is present in a non-empty segment.

(#2)   ATH

Ath	TIP	ZAQ		
	Tip	Zaq	PASH	REB
			Pash	Reb	GER
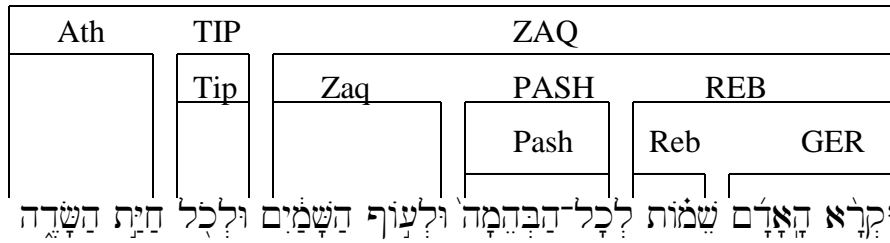
וַיִּקְרָ֣א הָֽאָדָ֜ם שֵׁמ֗וֹת לְכָל־הַבְּהֵמָה֙ וּלְע֣וֹף הַשָּׁמַ֔יִם וּלְכֹ֖ל חַיַּ֣ת הַשָּׂדֶ֑ה

(Fractional REB with Reb + GER)   (Gen 2:20)

(#3)   ATH

Ath	TIP	ZAQ		
	Tip	Zaq	PASH	REB
				Reb	GER	GTel
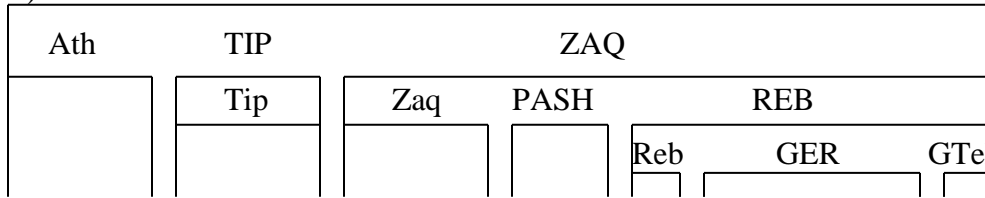
וַיְהִ֡י בְּאַחַת֩ וְשֵׁשׁ־מֵא֨וֹת שָׁנָ֜ה בָּֽרִאשׁוֹן֙ בְּאֶחָ֣ד לַחֹ֔דֶשׁ חָֽרְב֥וּ הַמַּ֖יִם מֵעַ֣ל הָאָ֑רֶץ

(Full REB with GER + GTel)   (Gen 8:13)

(#4)   SIL

Sil	TIP		
	Tip	TEB	REB
		Teb	Reb	GER	PAZ
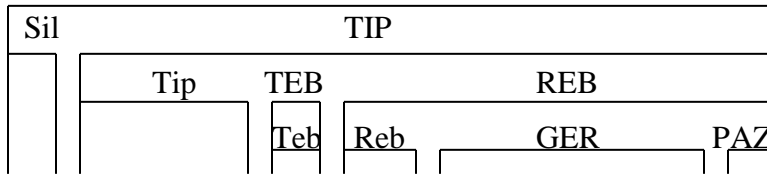
כֹּ֡ל אֲשֶׁר֩ נִשְׁמַת־ר֨וּחַ חַיִּ֜ים בְּאַפָּ֗יו מִכֹּ֛ל אֲשֶׁ֥ר בֶּחָֽרָבָ֖ה מֵֽתוּ׃

(Full REB with GER + PAZ)   (Gen 7:22)

(#5)   ZAQ

Zaq	PASH	REB		
	Pash	Reb	GER	GTel	PAZ
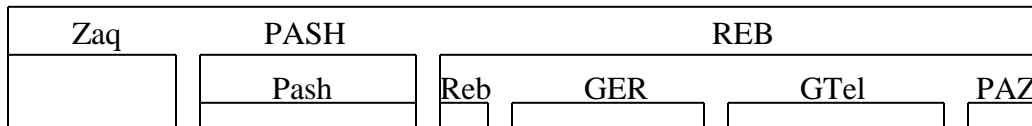
יֹּאמְר֡וּ שָׁא֣וֹל שָֽׁאַל־הָ֠אִישׁ לָ֣נוּ וּלְמֽוֹלַדְתֵּ֗נוּ לֵאמֹ֞ר הַע֤וֹד אֲבִיכֶ֣ם חַ֔י הֲיֵ֥שׁ לָכֶ֖ם אָ֑ח

(Full REB with GER + GTel + PAZ)   (Gen 43:7)

TABLE 25
Numerical Summary of the Structures of
Rebia

	Gen	Ex	Lev	Num	Deut	Total
Empty	383	300	164	269	286	1402
Ger only	161	123	92	156	136	668
Ger + Paz	10	15	7	10	18	60
Ger + 2-Paz	0	1	0	1	0	2[39]
Ger + GTel	2	1	8	7	11	29
Ger + GTel + Paz	1	1	0	0	2	4[40]
Ger + GTel + 2-Paz	0	1	0	0	0	1[41]
Leg only	35	36	12	37	21	141
Leg + Ger	14	24	23	12	28	101
2-Leg + Ger	2	0	1	3	1	7[42]
Leg + Ger + GTel	2	1	3	0	0	6[43]
Leg + Ger + Paz	0	1	2	2	3	8[44]
Leg+Ger+GTel+Paz	0	0	0	0	1	1[45]
Total	610	504	312	497	507	2430

Rebia may have up to three conjunctives preceding it, arranged by ordered rank:[46] *Munach* is of rank I, *Darga* of rank II, and *Munach* of rank III,[47] producing the following possible patterns:

---

[39] Ex 4:9; Num 11:26.

[40] Gen 43:7; Ex 13:5; Deut 5:14; 25:19.

[41] Ex 22:8.

[42] Gen 7:23; 19:14; Lev 10:9; Num 4:26; 31:30; 32:33; Deut 31:16.

[43] Gen 1:30; 17:8; Ex 29:22; Lev 13:3, 59; 14:51.

[44] Ex 7:19; Lev 5:4; 11:26; Num 3:38; 11:32; Deut 16:16; 22:6; 27:3.

[45] Deut 13:7.

[46] See discussion under the Law of Conjunctives.

reb + mun
reb + mun + dar
reb + mun + dar + mun

Table 26 provides a numerical summary of the conjunctives used with *Re-bia*. In Hebrew order the rule is

$$
\text{(Rule 10b)} \qquad \text{Reb} = \left\{ \begin{array}{l} \text{reb} \\ \text{reb + mun} \\ \text{reb + mun + dar + [mun]} \end{array} \right\}
$$

אֲשֶׁר יְשָׁרְתוּ עָלָיו בָּהֶם (Num 4:14)

TABLE 26
Numerical Summary of Conjunctives
with *Rebia*

	Gen	Ex	Lev	Num	Deut	Total
reb only	284	214	114	231	215	1058
reb + mun	308	282	195	257	271	1313
reb + mun + dar	18	8	3	8	21	58
reb + mun + dar + mun	0	0	0	1	0	1[48]
Exceptions	0	0	0	0	0	0
Total	610	504	312	497	507	2430

---

[47] According to Yeivin, *Rebia* has a Rank III conjunctive only eight times in the Hebrew Bible: Num 4:14; 2 Sam 21:2; 1 Kings 19:21; 2 Kings 20:3; Isa 5:25; 38:3; Eccl 4:8; Ezra 6:12 (*Tiberian Masorah*, 192-3). In most cases the rank III mun may merely replace *Maqqeph*.

[48] Num 4:14.

CHAPTER 7
The Prose Accents in Hierarchy V

The least dominant hierarchy contains four accents and their lawful substitutes, *Geresh* (or *Double Geresh*), *Pazer* (or *Great Pazer*), *Great Telisha*, and *Legarmeh*. These four accents govern empty domains, that is, no further division is permitted; they are served only by their lawful conjunctives.

Geresh

The name *Geresh* means "expulsion." The accent mark consists of a diagonal stroke with its top inclined to the right like and English slash (/); in some printed editions it has an upward curvature. It appears above the first consonant of the stressed syllable of a word, but only in certain contexts. It is used on words with the stress on the penultima or with a preceding *Azla*; otherwise its substitute *Garshaim* is used. A *Geresh* segment functions as a near subordinate segment in the domains of *Tebir*, *Pashta*, *Zarqa*, and *Rebia*. *Geresh* is never repeated;[1] and has an empty domain.[2] In Hebrew order the rule is

(Rule 11a)   GER = Ger / Ger2

---

[1] Note exceptions in Ex 5:8; Num 3:39 and Deut 20:14. As previously discussed, Wickes (II, 104-5) proposed corrections for these exceptions.

[2] On rare occasions *Geresh* governs a *Legarmeh*, but this seems inconsistent with the other uses of *Legarmeh* and with the nature of the domain of *Geresh*. Wickes (II, 118) suggested that *Legarmeh* substitutes for *Great Telisha* at times. It occurs before *Geresh* in eleven places in the Hebrew Bible: Gen 28:9; 1 Sam 14:3, 47; 2 Sam 13:32; 2 Kings 18:17; Jer 4:19; 38:11; 40:11; Ezek 9:2; Hag 2:12; 2 Chr 26:15. Once *Virtual Geresh* governs *Legarmeh* (Isa 36:2).

where "Ger" represents a word-unit bearing the accent *Geresh* and "Ger2" represents a word-unit bearing its alternate *Garshaim* (*Double Geresh*).

Due to musical reasons, *Geresh* is prone to transformation; that is, it vanishes, being replaced by a conjunctive accent, and leaves evidence of its presence only by the conjunctives that serve it (if any). Wickes wrote that

> Géresh . . . does not always maintain its position. When due on the first word before Pashta, T'bhîr, or Zarqa, it is almost invariably transformed to a servus. . . . What is observable is that Great T'lîsha and Pazer are often found *subordinated to this servus* (which stands for Géresh) just as if Géresh itself were present.[3]

What is said of *Geresh* applies also to *Garshaim*. I refer to such a "transformed" *Geresh* as *Virtual-Geresh*, and treat it as a real occurrence of disjunctive division in the rules. When such a transformation occurs, the *servus* (conjunctive accent) to which *Geresh* is transformed is the normal rank I conjunctive that serves the disjunctive before which *Geresh* would stand–that is, before *Tebir* a *Geresh* is transformed to a *Darga* (or its substitute *Mereka*), before *Pashta* it is transformed to *Mahpak* (or its substitute *Mereka*), and before *Zarqa* it is transformed to *Munach* (or its substitute *Mereka*). *Geresh* does not transform before *Rebia*. If the transformed *Geresh* had any conjunctives serving it, they remain to serve the *Virtual-Geresh* as though *Geresh* itself were present, and their presence is evidence of the existence of *Virtual-Geresh*. But the transformation takes place even when the *Geresh* would have no conjunctives serving it.

Apart from some rare exceptions, *Geresh* (or its lawful substitutes) follows the expectations of the laws of governance for a near subordinate segment: it never repeats, and is never lacking after its companion remote subordinate segments *Pazer* or *Great Telisha*.[4] Table 27 provides a numerical summary of the use

---

[3] Wickes II, 117-8; emphasis his.

[4] In Deut 12:30, on the word , BHS erroneously has *Azla* which produces a false repetition of *Geresh*; whereas BHK, B, and MG correctly have *Rebia* on the word. This is possibly a

of *Geresh* and *Virtual-Geresh*. *Geresh* may have up to five[5] conjunctives preceding it, arranged according to ordered ranks:[6] *Azla* is of rank I with *Munach* as its alternative,[7] *Little Telisha* of rank II, and *Munach* of rank III. This produces the following possible sequences:

> ger + mun
> ger + azl
> ger + azl + ltel
> ger + azl + ltel + mun
> ger + azl + ltel + mun + mun
> ger + azl + ltel + mun + mun + mun

TABLE 27
Numerical Summary of Use of *Geresh*

	Gen	Ex	Lev	Num	Deut	Total
Geresh	244	228	175	223	242	1112
Virtual-Geresh	56	41	46	59	65	267
Total	300	269	221	282	307	1379

Table 28 provides a numerical summary of the conjunctives used with *Geresh*. In Hebrew order the rule is

(Rule 11b) $\text{Ger} = \begin{cases} \text{ger} + [\text{mun}] \\ \text{ger} + \text{azl} \\ \text{ger} + \text{azl} + \text{ltel} + [\text{mun}]^{0\text{-}3} \end{cases}$

(Ex 7:19) קַח מַטְּךָ וּנְטֵה־יָדְךָ֙ עַל־מֵימֵ֣י מִצְרַ֗יִם

---

misprint in BHS. In Ex 5:8; Num 3:39 and Deut 20:14 *Virtual-Geresh* follows *Geresh* contrary to expectation. In these places Wickes (II, 104-05) proposed corrections to the text. In Gen 1:12; 13:1; 21:14; Lev 4:7; 13:57; Deut 17:5 GER and GTel reverse their natural order.

[5] So Wickes (II, 112), but only up to four occur in the Pentateuch.

[6] See discussion under the Law of Conjunctives.

[7] Wickes (II, 112) noted that the conjunctive is *Munach* when on the first letter of the word, and *Azla* otherwise; but *Munach* is not used when *Little Telisha* precedes, because for musical reasons *Little Telisha* must be followed by *Azla*.

TABLE 28
Numerical Summary of Conjunctives
with *Geresh*[8]

	Gen	Ex	Lev	Num	Deut	Total
ger only	29	32	14	29	30	134
ger + mun	2	1	1	2	3	9
ger + azl	149	125	99	133	125	631
ger + azl + ltel	53	57	45	47	66	268
ger+azl+ltel+mun	11	12	16	12	15	66
ger+azl+ltel+mun+mun	0	1	0	0	2	3
Exceptions	0	0	0	0	1	1[9]
Total	244	228	175	223	242	1112

Garshaim

The name *Garshaim* means "double expulsion." The accent mark consists of two *Geresh* marks side by side, as the dual form of the name implies. It appears above the first consonant of the stressed syllable of a word but only in certain contexts. It is used as a substitute for *Geresh* on words with the stress on the ultima and without a preceding *Azla*. *Garshaim* is not repeated, and has an empty domain. *Garshaim* may have one preceding conjunctive and that must be *Munach*. Table 29 provides a numerical summary of the use of conjunctives with *Garshaim*. In Hebrew order the rule is

(Rule 12)   Ger2 = ger2 + [mun]

עֵץ פְּרִ֞י (Gen 1:11)

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[8] The table does not include the data for *Virtual-Geresh*.

[9] In Deut 12:30 BHS has the word with *Azla*, creating the erroneous sequence Azl + Azl + Ger; whereas BHK, B, and MG have *Rebia* that results in the lawful sequence Azl + Reb + Ger. This is possibly a defect in BHS.

TABLE 29
Numerical Summary of Conjunctives
with *Garshaim*

	Gen	Ex	Lev	Num	Deut	Total
ger2 only	104	89	68	91	97	449
ger2 + mun	9	10	8	23	11	61
Total	113	99	76	114	108	510

Pazer

The name *Pazer* means "scattering." The accent mark consists of a vertical stroke with a horizontal arm midway on the right (|-); in some printed editions the arm is bent upward at the elbow (|-|). It is placed above the first consonant of the stressed syllable of the word. A *Pazer* segment functions as the remote subordinate segment in the domain of *Tebir*, *Pashta*, *Zarqa*, and *Rebia*. It has *Great Pazer* and *Great Telisha* as its lawful alternates. *Great Telisha* nearly always replaces *Pazer* when it would occur on the first or second word (phonetic-unit) before *Geresh*, but it fails to do so at times if the first or second word is long, having numerous syllables or words joined by *Maqqeph*.[10] It fails in a few instances even when *Pazer* occurs on the first word before *Geresh*.[11] *Great Pazer* replaces *Pazer* under special conditions discussed under that accent. A *Pazer* segment may repeat as often as required.[12] *Pazer* has an empty domain. In Hebrew order the rule is

---

[10] This occurs in Gen 32:33; Ex 4:31; 12:27; 34:4; Lev 13:58; Num 18:7; Deut 16:16; Josh 4:8; 22:9, 31; Judg 7:25; 1 Sam 20:2 (but note K and Q); 1 Kings 16:7; Est 4:11; Jer 38:7, 12; 39:16; Ezek 32:25; 46:9; and Dan 5:23.

[11] *Pazer* occurs on the first word before *Geresh* in Deut 22:6; Josh 18:28; 1 Sam 30:14; Jer 28:14; and 44:18. It occurs on the first word before *Garshaim* in Gen 10:13; 1 Sam 17:23; 1 Kings 19:11; 2 Kings 8:29; 1 Chr 1:1; 24:4; 27:25; 2Chr 3:3; 20:26; 22:6; Neh 12:36 (note five PAZ); Eccl 8:11; Isa 16:9; Dan 2:28; Est 1:17; 6:13.

[12] *Pazer* is seldom repeated, but it occurs twice in a *Tebir* segment in Gen 27:33 and Num 9:5; it occurs twice in a *Rebia* segment in Ex 4:9; 22:8; and Num 11:26. Wickes (II, 113) noted an instance where it repeats eight times in a *Tebir* segment (1 Chr 15:18).

(Rule 13)   PAZ =   { GTel or GPaz
                        Paz }

where "Paz" represents a word-unit bearing the accent *Pazer*, "GTel" represents a word-unit bearing the substitute accent *Great Telisha*, and "GPaz" represents a word-unit bearing the substitute accent *Great Pazer*.

Pazer may have up to six preceding conjunctives, all *Munach*,[13] but only up to four occur in the Pentateuch. Table 30 provides a numerical summary of the conjunctives used with *Pazer*. In Hebrew order the rule is

(Rule 13b) $Paz = paz + (mun)^{0-6}$

(Num 3:4)   וַיָּ֣מָת נָדָ֣ב וַאֲבִיה֑וּא לִפְנֵ֖י יְהֹוָ֑ה

TABLE 30
Numerical Summary of Conjunctives
With *Pazer*

	Gen	Ex	Lev	Num	Deut	Total
paz only	22	23	18	14	18	95
paz + mun	4	5	4	13	9	35
paz+ 2mun	2	1	5	7	5	20
paz + 3mun	1	0	0	1	1	3
paz + 4mun	0	0	0	1	0	1
Total	29	29	27	36	33	154

Great Telisha

The name *Great Telisha* means "great drawing out." The accent mark consists of a diagonal stroke with its top inclined to the right and with a small circle on its top. The accent is prepositive and appears above the upper right-hand corner of the first letter of the word. A *Great Telisha* segment functions as the lawful

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[13] Wickes, II, 114.

substitute for a *Pazer* segment, the remote subordinate segment in the domain of *Tebir*, *Pashta*, *Zarqa*, and *Rebia*.[14] It has an empty domain and never repeats.

Great Telisha nearly always replaces *Pazer* when it would stand on the first or second word (phonetic-unit) before *Geresh*. This accounts for the observation of Wickes that *Great Telisha* cannot precede *Little Telisha* without an intervening disjunctive,[15] because *Little Telisha*, the rank II conjunctive serving *Geresh*, must stand (if at all) on the second word before *Geresh*. This observation must be supplemented by the fact that *Great Telisha* never precedes *Pazer*. See the previous discussion under *Pazer*. *Great Telisha* may have up to five preceding conjunctives, all *Munach*.[16] Table 31 provides a numerical summary of the conjunctives used with *Great Telisha*. In Hebrew order the rule is

$$(\text{Rule } 14) \qquad \text{GTel} = \left\{ \begin{array}{c} \text{gtel} \\ \text{gtel} + (\text{mun})^{0\text{-}5} \end{array} \right\}$$

(Lev 13:3)   וְרָאָ֨ה הַכֹּהֵ֜ן אֶת־הַנֶּ֗גַע בְּעֽוֹר־הַבָּשָׂר֒

Great Pazer

The name *Great Pazer* means "great scattering." The accent mark consists of two diagonal strokes joined at the bottom like English "V" with a small circle on top of each branch, thus the alternate name *Qarne Para* meaning "horns of a cow." Its

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[14] In rare instances *Great Telisha* interchanges position with its companion near subordinate segment *Geresh* (Gen 1:12; 13:1; 21:14; Lev 4:7; 13:57; Deut 17:5; Josh 2:1; 21:6; 23:4; 1 Sam 17:51; 2 Sam 18:29; 1 Kings 16:21; 2 Chr 35:12; Ezra 5:3; 8:17; Neh 3:15; Isa 9:5; Ezek 3:15; Dan 9:25; Amos 8:13) and with its alternate *Garshaim* (Deut 26:12; Neh 5:18).

[15] Wickes, II, 115; he noted an exception in 2 Sam 14:32 which he regarded as a mistake.

[16] A maximum of only three conjunctives precede it in the Pentateuch. Wickes (II, 115) listed four instances where four *Munachs* occur before *Great Telisha* (Judg 18:7; 2 Sam 8:10; Neh 4:1; 6:1), and two instances of five (Jer 41:1; Ezek 47:12); however, BHS has four only in Neh 6:1.

form suggests that it may be a *Double Telisha*. The accent is placed above the first consonant of the stressed syllable of the word. It never repeats, and has an empty domain. *Great Pazer* functions as a rare substitute for *Pazer*, but I have found no explanation of the circumstances under which substitution takes place. It occurs only sixteen times in the Hebrew Bible[17] and only once in the Pentateuch.

TABLE 31
Numerical Summary of Conjunctives
With *Great Telisha*

	Gen	Ex	Lev	Num	Deut	Total
gtel only	40	28	44	36	41	189
gtel + mun	11	12	8	11	15	57
gtel + 2mun	0	2	3	1	8	14
gtel + 3mun	0	0	1	2	3	6
Exceptions	0	0	0	0	0	0
Total	51	42	56	50	67	266

Great Pazer must have two preceding conjunctives, and may have up to six; the rank II must be *Munach* and the rank I *Galgal*[18] as follows:

$$gpaz + gal + mun$$

In Num 35:5 it has only two conjunctives in that order; this is the only occurrence of *Galgal* in the Pentateuch. In Hebrew order the rule is

(Rule 15) $GPaz = gpaz + gal + [(mun)]^{0-5}$

אַלְפַּ֛יִם בָּֽאַמָּ֞ה (Num 35:5)

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[17] It occurs in Num 35:5; Josh 19:51; 2 Sam 4:2; 2 Kings 10:5; Jer 13:13; 38:25; Ezek 48:21; Est 7:9; Ezra 6:9; Neh 1:6; 5:13; 13:5, 15; 1Chr 28:1; 2Chr 24:5 35:7. Wickes (II, 114) pointed out that it occurs eight times before *Rebia* and eight times before *Pashta*. He also suggested that *Great Pazer* was used to call attention to something noteworthy in the text. Weisberg suggested that this accent was introduced to "mark a *midrash halaka*, (interpretation involving a legal point in Jewish law)" (*JQR* 56(4):334).

[18] Wickes, II, 114.

Legarmeh

The name *Legarmeh* means "break" or "to itself." The accent mark combines two marks. The first consists of a vertical and a horizontal stroke joined to form a right angle with the corner at the lower right like a reversed English "L" (

⌐) like *Munach*; it is placed below the first letter of the stressed syllable of the word

and immediately to the left of any vowel there. The second is a vertical stroke (|) immediately following the word. Together they resemble the combination of *Munach* followed by *Paseq* (discussed later). A *Legarmeh* segment functions as a subordinate segment in the domain of *Rebia*, and of *Pashta* (seldom)[19] and *Geresh* (rarely). It seldom repeats,[20] and has an empty domain. *Legarmeh* may have up to two conjunctives before it, in ordered rank. Ordered rank I is *Mereka*,[21] and rank II is *Azla*.[22] Other apparent conjunctives are explained in the later discussion on *Pseudo-Legarmeh*. Table 32 provides a numerical summary of the conjunctives used with *Legarmeh*. In Hebrew order the rule is

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[19] Yeivin (*Tiberian Masorah*, 215) listed three instances of *Legarmeh* before *Pashta* (Lev 10:6; 21:10; Ruth 1:2); he also listed two instances before *Pazer* (Dan 3:2; Neh 8:7), and one before *Tebir* (Isa 36:2).

[20] It occurs twice in the domain of *Rebia* seven times in the Pentateuch: Gen 7:23; 19:14; Lev 10:9; Num 4:26; 31:30; 32:33; Deut 31:16.

[21] *Mereka* appears as the conjunctive of *Legarmeh* in Gen 31:33; Ex 14:10; Lev 10:6; 13:52, 59; 21:10; Deut 6:10; 13:6; and 27:3.

[22] Wickes (II, 120) noted only three instances of *Azla* serving *Legarmeh* as Rank II: 1 Kings 14:21; Eccl 6:2; 2 Chr 12:13. In one instance (1 Sam 27:1) *Munach* occurs, and in one instance (Ezek 8:6) *Mereka* occurs. Yeivin noted that *Munach* serves when the stress is on the first syllable, *Mereka* on the second syllable, and *Azla* otherwise (*Tiberian Masorah*, 216).

$$\text{(Rule 16)} \qquad \text{Leg} = \begin{cases} \text{leg} \\ \text{leg + mer} \\ \text{leg + mer + azl} \end{cases}$$

(Gen 31:33) בְּאֹ֣הֶל יַעֲקֹ֑ב ׀

TABLE 32
Numerical Summary of Conjunctives
with *Legarmeh*

	Gen	Ex	Lev	Num	Deut	Total
leg only	59	61	41	60	3	274
leg + mer	1	1	4	0	3	9
Total	60	62	45	60	56	283

Paseq

The name *Paseq* means "cutting off" or "interrupter." The accent mark consists of a vertical stroke (|) immediately following a word, or, perhaps more accurately, immediately preceding the word to which it refers. *Paseq* is an auxiliary accent in that it does not affect the laws of hierarchic governance;[23] the syntax of Hebrew accents completely ignores the presence of *Paseq*. However, *Paseq* does affect cantillation in that it requires a short pause between the words it separates, without affecting the melody. *Paseq* has no domain; it governs no words with or without accents, and consequently is not served by conjunctives.

Wickes[24] suggested that *Paseq* provides the final touch, adding yet one more pause where the maximum division has already occurred. He recognized

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[23] Yeivin noted that *Paseq* does affect the rules of phonetics, and does affect the choice of conjunctives before some accents, as with *Tebir* and *Zarqa* (*Tiberian Masorah*, 216).

[24] Wickes, II, 120. Praetorius suggested that *Paseq* may be a relic of a mark indicating an abbreviation in the text (*ZAW* (1899) 53:683-692).

two classes of *Paseq*:[25]

(1) The ordinary *Paseq* with four functions:

    a. The *Paseq* of distinction, used to avoid confusion (cf. Gen 18:15)

    b. The *Paseq* of emphasis (cf. Ex 15:18)

    c. The *Paseq* of the homonym (cf. Gen 22:11)

    d. The *Paseq* of euphony, to avoid mispronunciation in awkward places.

(2) The extraordinary *Paseq* with two functions:

    a. It appears before *Pashta*, *Tebir*, and *Zarqa*

    b. It marks an auxiliary disjunctive in the domains of *Geresh*, *Pazer*, and *Great Telisha*.

It is interesting to note that *Paseq* always immediately precedes a disjunctive accent and intervenes between it and the normal conjunctives that serve it (if any), at least in the Pentateuch. Table 33 provides a numerical summary of the use of *Paseq*.

Pseudo-Legarmeh

Whenever *Paseq* follows a word accented with *Munach*, it is possible to confuse such a configuration of accents with *Legarmeh*. This confusion could happen before any disjunctive accent that admits *Munach* as a preceding conjunctive. Several criteria distinguish true *Legarmeh* from its counterpart, *Munach* + *Paseq* (which I have labeled *Pseudo-Legarmeh*):[26]

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[25] Wickes, II, 122-25.

[26] They occur in Gen 1:21; 18:15, 21; 22:11, 14; 37:22; 39:10; 42:21; 43:11; 46:2; Ex 34:6; Num 3:2; 9:10; 11:26; 32:29; Deut 7:1; 22:6; 25:19.

TABLE 33
Numerical Summary of the Use of *Paseq*[27]

Before:	Gen	Ex	Lev	Num	Deut	Total
Silluq	0	3	0	1	1	5
Athnach	6	0	0	1	0	7
Segolta	1	1	0	0	1	3
Little Zaqeph	0	1	0	0	0	1
Tiphcha	1	2	1	1	1	6
Zarqa	5	2	2	4	4	17
Pashta	5	1	1	1	3	11
Tebir	9	1	0	4	2	16
Geresh	0	0	2	1	2	5
Pazer	2	0	1	6	3	12
Little Telisha	0	1	1	1	3	6
Total	29	12	8	20	20	89

(1) *Legarmeh* only appears before *Rebia* and occasionally before *Pashta* and *Geresh*;[28]

(2) *Legarmeh* occasionally has its own preceding conjunctive *Mereka*;

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[27] Before *Silluq*: Ex 16:5; 17:15; 23:17; Num 5:22; Deut 6:4. Before *Athnach*: Gen 18:15, 21; 22:11, 14; 39:10; 46:2; Num 3:2. Before *Segolta*: Gen 26:28; Ex 35:35; Deut 9:21. Before *Zaqeph*: Ex 34:6. Before *Tiphcha*: Gen 18:15; Ex 15:18; 34:23; Lev 13:45; Num 21:1; Deut 7:26. Before *Zarqa*: Gen 3:14; 30:20; 37:22; 42:21; 43:11; Ex 17:6; 34:6; Lev 10:12; 11:35; Num 6:20; 11:25; 22:20; 30:13; Deut 3:20; 9:4; 28:25, 68. Before *Pashta*: Gen 1:5, 10, 27; 21:17; 46:2; Ex 30:34; Lev 10:3; Num 6:26; Deut 4:32; 8:15; 27:9. Before *Tebir*: Gen 2:21, 22; 12:17; 14:15; 17:13; 18:15; 30:8; 42:13, 22; Ex 13:18; Num 6:25; 15:31; 17:28; 35:16; Deut 6:22; 7:26. Before *Geresh*: Lev 10:6; 11:32; Num 3:38; Deut 17:8; 29:12. Before *Pazer*: Gen 1:21; 21:14; Lev 23:20; Num 9:10; 11:26 (twice); 16:7; 17:21; 32:33; Deut 7:1; 16:16; 22:6. Before *Little Telisha*: Ex 14:21; Lev 5:12; Num 32:29; Deut 25:19; 28:12, 20. Wickes (II, 127) listed two in Ex 20:4 and two in Deut 5:8 where double accents occur. He listed two in Num 16:7, but BHS has only one, and one in Num 3:4 not in BHS.

[28] *Legarmeh* cannot be distinguished from *Pseudo-Legarmeh* in this context because these accents are naturally served by *Munach*. Wickes (II, 119) stated that *Legarmeh* stands in place of *Paseq* whenever it would be due before *Rebia*; this is due to musical considerations.

(3) *Legarmeh* never intervenes between a disjunctive accent and its lawful conjunctives;[29]

Paseq always immediately precedes a disjunctive accent and intervenes between the disjunctive and its preceding conjunctives (if any), at least in the Pentateuch.

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[29] This is true because *Legarmeh* is a true disjunctive, whereas *Paseq* is not. For example, see Lev 10:6 and 21:10 where *Legarmeh* precedes the conjunctive *Mahpak* before *Pashta*; and see Gen 28:9 where *Legarmeh* precedes the conjunctive *Azla* before *Geresh*.

CHAPTER 8
The Prose Conjunctive Accents

There are eight conjunctive accents some of which serve a number of different disjunctives, and some of which are dedicated to the service of only one. Some serve only in ordered sets of conjunctives, and others function as musical alternatives.

Munach

The name *Munach* means "sustained." The accent mark consists of a vertical and a horizontal stroke joined to form a right angle with the corner at the lower right like a backwards English "L" ( ); it is placed below the first letter of the stressed syllable of the word and immediately to the left of any vowel there. *Munach* is the most versatile of the conjunctive accents. It serves as the sole conjunctive for six disjunctives as follows:[1]

Disjunctive	Number Permitted
Athnach	0-2
Little Zaqeph	0-2
Segolta	0-2
Garshaim	0-1
Great Telisha	0-5
Pazer	0-6

It is interesting to note that all the accents served by *Munach* in this manner govern the domains of remote subordinate segments (except for *Garshaim*). In

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[1] In the case of *Athnach*, *Zaqeph*, and *Segolta*, the Rank II *Munach* may be understood as a replacement for *Maqqeph*.

addition, *Munach* serves in ordered rank I for *Rebia*, *Zarqa*, and occasionally for *Geresh*. It serves in ordered rank II for *Great Pazer*, *Tebir*, *Pashta*, and *Zarqa*. It serves in ordered rank III for *Rebia*, and *Geresh*. It also serves as an alternative for *Azla* when *Azla* would be due on the first letter of a word. Table 34 provides a numerical summary of the use of *Munach* serving in the rank I position before various disjunctives. Table 35 is a summary of its use in the rank II position, and Table 36 is for the rank III position.

Finally, *Munach* is frequently used as a substitute for *Metheg* to mark a secondary stress. Such a "*Munach-Metheg*" appears 364 times in BHS in the Pentateuch. With few exceptions[2] it appears on a word bearing a *Little Zaqeph* (without preceding conjunctives) that governs an empty segment. For musical reasons in this context, a *Munach*, which would normally serve *Zaqeph*, is drawn by attraction to replace an expected *Metheg* in the word. The transformation does not occur on the first syllable of a word, or with *Heavy Metheg* known as *Ga`ya*.[3] Table 37 provides a numerical summary of the use of *Munach-Metheg*.

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[2] In Gen 36:13 BHS has two *Munachs* on the word אֵלֶּה, whereas BHK, B, and MG have only one, functioning as a conjunctive; BHS has a footnote indicating that L differs from most MSS and printed editions here. In Gen 45:5, Ex 20:10 and 32:31 a *Munach-Metheg* appears before *Rebia* and in Gen 50:17 it appears before *Pazer*; these rare exceptions are supported by BHS, BHK, B, and MG, but Masoretic notes (in some editions) point out the two accents on one word in Gen 50:17 and Ex 32:31. In Deut 5:15 it appears before *Mahpak* before *Pashta*. Wickes (II, 73) noted two instances where *Munach-Metheg* stands before *Athnach* (2 Sam 12:25; 1 Chr 5:20). In all these exceptions, *Munach* is drawn in by attraction to replace *Metheg* at a place where *Metheg* could lawfully stand.

[3] Wickes, II, 80-83; for the distinction between *Light Metheg* and *Ga`ya* see Aharon Dotan, "The Minor *Ga`ya*," *Textus* (1964) 4:55-75; and Mordecai Breuer, "Toward the Clarification of Problems in Biblical Accents and Vocalization: The *Ga`ya* for Improvement of Reading," *Leshonenu* (1979) 44(1):3-11.

TABLE 34
Numerical Summary *Munach*
Serving in the Rank I Position

Serving:	Gen	Ex	Lev	Num	Deut	Total
Athnach	598	522	345	500	368	2333
Segolta	35	37	35	51	29	187
Little Zaqeph	1137	795	549	708	746	3935
Rebia	326	290	198	265	292	1371
Zarqa	50	55	33	68	36	242
Geresh	2	1	1	2	3	9
Garshaim	9	10	8	23	11	61
Pazer	7	6	9	21	15	58
Great Telisha	11	14	12	14	26	77
Total	2175	1730	1190	1652	1526	8273

TABLE 35
Numerical Summary of *Munach*
Serving in the Rank II Position

Serving:	Gen	Ex	Lev	Num	Deut	Total
Athnach	1	3	0	1	0	5
Segolta	4	4	2	1	7	18
Little Zaqeph	14	16	5	10	8	53
Pashta	26	26	19	21	37	129
Tebir	14	11	17	13	9	64
Zarqa	0	2	3	2	2	9
Pazer	3	1	5	8	6	23
Great Telisha	0	2	4	3	11	20
Total	62	65	55	59	80	321

Mahpak

The name *Mahpak* means "inverted." The accent mark consists of two diagonal strokes joined at the left (<). It is placed below the first letter of the stressed syllable of the word and immediately to the left of any vowel there. *Mahpak* looks like *Yethib* and may be confused for it at times. However, *Yethib* is prepositive, always preceding the first letter of a word, whereas *Mahpak* usually follows a vowel, and is always immediately followed by *Pashta*.

TABLE 36
Numerical Summary of *Munach*
Serving in the Rank III Position

Serving:	Gen	Ex	Lev	Num	Deut	Total
Pashta	1	1	1	1	2	6
Tebir	2	0	0	2	2	6
Zarqa	0	1	0	0	1	2
Rebia	0	0	0	1	0	1
Geresh	11	13	16	12	2	54
Pazer	1	0	0	1	1	3
Great Telisha	0	0	1	2	3	6
Total	15	15	18	19	11	78

TABLE 37
Numerical Summary of the Use of
Munach-Metheg

	Gen	Ex	Lev	Num	Deut	Total
Before *Zaqeph*	70	84	38	80	87	359
Exceptions	2	2	0	0	1	5
Total	72	86	38	80	88	364

Mahpak is the conjunctive accent of ordered rank I serving only Pashta. *Mereka* serves as its musical alternate.[4] Wickes recorded four instances where *Mahpak* replaces *Metheg* before *Pashta*.[5] Table 38 provides a numerical summary of the use of *Mahpak*.

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[4] According to Wickes (II, 107), *Mereka* is used when no syllable (and no *Paseq*) intervenes, and *Mahpak* when the interval is one or more syllables.

[5] Song 1:7, 12; cf. 3:4; Eccl 1:7; 7:10.

TABLE 38
Numerical Summary of the Use of
Mahpak

	Gen	Ex	Lev	Num	Deut	Total
Before Pashta	798	654	452	567	569	3040
Exceptions	0	1	0	1	0	2[6]
Total	798	655	452	568	569	3042

Mereka

The name *Mereka* means "prolonged." The accent mark consists of a diagonal stroke with its top inclined to the right like an English slash (/); in some printed editions it has a slight downward curvature. It is placed below the first consonant of the stressed syllable of the word and immediately to the left of any vowel there. *Mereka* is the sole conjunctive for two disjunctives as follows:

Disjunctive	Number Permitted
Silluq 0-1
Legarmeh 0-1

It is interesting to note that the accents that *Mereka* serves all govern the domain of near subordinate segments. It has *Double Mereka* as a musical alternate on rare occasions.

In addition, *Mereka* serves as the conjunctive of ordered rank I for *Tiphcha*; and it serves as the alternate conjunctive of ordered rank I for *Tebir*, *Zarqa* and *Pashta*–that is, in a few instances *Mereka* replaces *Darga* as the conjunctive of ordered rank I for *Tebir*, it replaces *Munach* as the conjunctive of ordered rank I for *Zarqa*, and it replaces *Mahpak* as the conjunctive of ordered rank I for *Pashta*. According to Wickes this substitution occurs for musical reasons. *Mereka* stands in place of *Mahpak* before *Pashta* when no syllables intervene (not even a

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[6] In Ex 10:13, BHS and BHK have *Mahpak* and *Mereka* serving *Pashta*, whereas B and MG have *Maqqeph* instead of *Mereka*. In Num 17:23, BHS and BHK have a double accent (*Mahpak* and *Mereka*) on the same word before *Pashta*.

Paseq); it stands in place of *Darga* before *Tebir* when no more that one syllable intervenes; and it stands in place of *Munach* before *Zarqa* for unexplained reasons.[7] *Mereka* is used only in the rank I position with any disjunctive it may serve. Table 39 provides a numerical summary of the use of *Mereka*.

TABLE 39
Numerical Summary of the use of *Mereka*

Serving:	Gen	Ex	Lev	Num	Deut	Total
Silluq	643	461	372	514	381	2371
Tiphcha	1580	1237	865	1153	1055	5890
Zarqa	4	6	3	12	9	34
Pashta	25	28	26	36	37	152
Tebir	162	145	101	142	110	660
Legarmeh	1	1	4	0	3	9
Exceptions	0	1	0	0	0	1[8]
Total	2415	1879	1371	1857	1595	9117

Finally, on rare occasions *Mereka* replaces *Metheg* to mark a secondary stress. Wickes noted eight places where *Mereka* replaces *Metheg* in the same word with *Tiphcha*[9] and four places in the same word with *Tebir*.[10] I found a few more in the Pentateuch in BHS.[11]

Double Mereka

The name *Double Mereka* means "doubly prolonged." The accent mark is, as its name implies, two *Merekas* close together and placed in the same manner as

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[7] Wickes, II, 107-9.

[8] In Ex 38:12 BHS and BHK have *Mereka* serving *Zaqeph*, whereas B and MG have *Munach*.

[9] Lev 23:21; 2 Kings 15:16; Jer 8:18; Ezek 36:25; 44:6 (BHS has *Metheg*); Song 6:5 (BHS has *Metheg*); Dan 5:17; 1 Chr 15:31.

[10] Deut 13:10, 16; Ezr 6:2; 2 Chr 1:10.

[11] In Gen 9:24 it appears in the same word with *Tiphcha*; and in Deut 5:7 it appears in the same word with *Tebir*. In Ex 12:45 and Num 2:12 such a *Mereka-Metheg* appears before *Silluq*, but in Ex 12:45 BHK, B, and MG have *Metheg*. In Num 17:23 BHS and BHK have a *Mereka* marking secondary stress on the ultima of the word, whereas B and MG have *Metheg*.

Mereka. It functions as a substitute for *Mereka* when *Darga* would precede it. See the discussion under the conjunctives serving *Tiphcha* which is the only environment where this conjunctive may occur. *Double Mereka* is one of the rare accents, occurring only five times in the Pentateuch.[12] Wickes regarded this accent as a weakened *Tebir* as the preceding *Darga* suggests.[13] This is possible because in every case *Tebir* could have been used. Weisberg pointed out that *Double Mereka* always occurs (except once) "on the fourth from the last word in the sentence and always on a monosyllabic word."[14] He also suggested that this rare accent was used by the Masoretes to signify the homiletical element of "an *aggadic* tale or lesson."[15]

Darga

The name *Darga* means "stopping." The accent mark consists of a serpentine stroke in the shape of a small English "s." It is placed below the first letter of the stressed syllable of the word and immediately to the left of any vowel there. *Darga* serves as the conjunctive of ordered rank I for *Tebir*. It also serves as the conjunctive of ordered rank II for *Rebia* and *Tiphcha*. Table 40 provides a numerical summary of the use of *Darga*.

Azla

The name *Azla* means "proceeding." The accent mark consists of a diagonal stroke with its top inclined to the left like an English back-slash (\); in some printed editions it has a slight upward curvature. It is placed above the first con-

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[12] Gen 27:25; Ex 5:15; Lev 10:1; Num 14:3; 32:42. It occurs only nine other times in the rest of the Old Testament: 1 Kings 10:3; 20:29; Ezek 14:4; Hab 1:3; Zech 3:2; Ezra 7:25; Neh 3:38; 2 Chr 9:2; 20:30 (Wickes, II, 91-92).

[13] Wickes, II, 92.

[14] Weisberg, *JQR* 56(4):334.

[15] Weisberg, *JQR* 56(4):334.

sonant of the stressed syllable of a word. It appears much like *Pashta* except that *Pashta* is postpositive.

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TABLE 40
Numerical Summary of the Use of *Darga*

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Serving:	Gen	Ex	Lev	Num	Deut	Total
Tebir	234	212	167	226	186	1025
Tiphcha	1	1	1	2	0	5[16]
Rebia	18	8	3	9	22	60
Exceptions	0	0	0	0	1	1[17]
Total	253	221	171	237	209	1091

Azla functions as the conjunctive of ordered rank I for *Geresh*, and of ordered rank II for *Zarqa*, *Pashta*, and *Tebir*. *Munach* serves as an alternate whenever *Azla* would fall on the first syllable of the word except when *Little Telisha* precedes. Table 41 provides a numerical summary of the use of *Azla*.

Finally, *Azla* occasionally replaces *Metheg* to mark secondary stress.[18] Most often it appears before a *Little Zaqeph* governing an empty segment, and less often before a *Geresh* governing an empty segment. On rare occasions it appears in ordered rank II position before *Pashta*[19] and *Zarqa*.[20] *Azla* naturally

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[16] This occurs only before *Double Mereka* serving *Tiphcha*. Wickes (II, 92) presented this as evidence that *Double Mereka* should be regarded as a weakened *Tebir*. See the discussion under *Double Mereka* and *Tiphcha*.

[17] In Deut 13:15, BHS and BHK have *Darga* serving *Tiphcha* in the rank I as well as the rank II position, whereas B and MG correctly have *Tebir* instead of the rank I *Darga*.

[18] In Gen 18:18, BHS and BHK have *Azla* before *Zaqeph*; it marks secondary stress on a word that lacks a required *Maqqeph*; B and MG correctly have the *Maqqeph*. In Deut 12:30, BHS and BHK have *Azla* serving *Geresh* in the rank II as well as the rank I position; whereas B and MG correctly have *Rebia* instead of the rank II *Azla*.

[19] See Ex 20:4; Lev 25:46; Num 20:1; and Deut 8:16; in the last case, the word involved has three accents. Yeivin (*Tiberian Masorah*, 197) recorded additional places: Lam 4:9; Ezek 43:11; Dan 3:2; Ezra 7:24; 2 Chr 35:25. He also noted one place where *Azla* and *Mahpak* appear on the same letter (Ezek 20:31).

[20] See Lev 10:12.

serves *Geresh* in ordered rank I, and *Pashta* in ordered rank II; thus it is likely drawn by attraction at times to replace *Metheg* in those positions. By analogy, one may expect to find an *Azla-Metheg* in ordered rank II position before *Tebir* on rare occasions somewhere else in the Hebrew Bible.[21] Table 42 provides a numerical summary of the use of *Azla-Metheg*.

TABLE 41
Numerical Summary of the Use of *Azla*

Serving:	Gen	Ex	Lev	Num	Deut	Total
Geresh	213	195	160	192	209	969
Zarqa	12	14	10	17	16	69
Pashta	132	100	74	107	114	527
Tebir	69	64	63	77	73	346
Exceptions	1	0	0	0	1	2[22]
Total	427	373	307	393	413	1913

TABLE 42
Numerical Summary of the Use of
Azla-Metheg

Before:	Gen	Ex	Lev	Num	Deut	Total
Zaqeph	27	22	21	30	11	111
Geresh	3	8	4	11	12	38
Pashta	0	1	1	1	1	4
Zarqa	0	0	1	0	0	1
Total	30	31	27	42	24	154

Little Telisha

The name *Little Telisha* means "a small drawing out." The accent mark consists of a diagonal stroke with its top inclined to the left and with a small circle

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[21] Yeivin (*Tiberian Masorah*, 204) listed eight cases: Isa 30:16; 32:15; Job 1:15, 16, 17, 19; Neh 11:7; 2 Chr 17:8.

[22] Grammarians call this use of *Azla* by the name *Methiga* (מְתִיגָא) ; see Wickes' discussion in II, 80-83.

on its top. The accent is postpositive, being placed above the last letter of a word regardless of which syllable is stressed.

Little Telisha serves only as the conjunctive of ordered rank II for *Geresh* and *Virtual Geresh*, and for musical reasons it must be followed by *Azla*. Table 43 provides a numerical summary of the use of *Little Telisha*.

TABLE 43
Numerical Summary of the Use of
Little Telisha

Serving:	Gen	Ex	Lev	Num	Deut	Total
Geresh	64	70	61	59	83	337
Virtual Geresh in:						
ZAR	1	1	0	3	3	8
PASH	13	14	5	16	19	67
TEB	14	2	5	10	8	39
Total	92	87	71	88	113	451

Galgal

The name *Galgal* means "wheel." The accent mark consists of two diagonal strokes joined at the bottom to form a small angle like an English "v." It is placed below the first letter of the stressed syllable of the word and immediately to the left of any vowel there.

Galgal serves only as the conjunctive of ordered rank I for *Great Pazer*. Both accents are rare, occurring in the Pentateuch only in Gen 35:5.

Mayela

Mayela is not really a conjunctive accent. Instead it is a *Tiphcha-Metheg* (see under *Metheg* and under *Tiphcha*). Wickes provided convincing proof of this view.[23]

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[23] Wickes, II, 73.

CHAPTER 9
Interpreting the Prose Accents

Although most accents are easy to interpret, the tension between the rules that govern the placement of the accents and the syntax of the language itself causes the interpretation of the accents to be difficult at times. The interpretation of the conjunctive accents and disjunctive accents is discussed separately.

Interpreting the Conjunctive Accents

Conjunctive accents join words that are closely related syntactically. The follow are examples of syntactic relationships that usually involve conjunctive accents:[1]

(1) Two nouns in apposition;

(2) Two nouns joined by a conjunction and forming a compound part of speech;

(3) A substantive with its modifier, such as:

(a) a substantive with an adjectival modifier;

(b) a substantive with a relative pronoun;

(c) a substantive with an adverbial modifier;

(4) A construct noun with its following absolute noun;

(5) Two verbs in the same grammatical construction. Conjunctive accents are usually used to join constructions like the above, but when the constructions are too long for the allowable number of conjunc-

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[1] Wickes, II, 52-58.

tives, then the syntax of the accents demands that a disjunctive be used in spite of the syntax of the language.

The kind of conjunctive accent used in a given context is determined by the kind of disjunctive accent that the conjunctive accent serves. A given disjunctive accent may be served only by those conjunctives admitted by the rules of the syntax of accents. Some disjunctive accents may be served by only one kind of conjunctive, whereas others permit the service of more than one kind. Those disjunctive accents that may be served by more than one kind of conjunctive require them to serve in a specific sequence by ordered rank. Musical considerations determine substitutions when such are lawful. Otherwise, there is no hierarchy among the conjunctive accents. The kind of conjunctive accent has no significant bearing on the linguistic interpretation. All conjunctive accents have equal conjoining force.

The Disjunctive Accents

The disjunctive accents usually mark places in a verse where division occurs with respect to the syntax of the Hebrew language itself. This is nearly always true in the case of the remote subordinate disjunctive accents, but less often in the case of near subordinate disjunctives. Disjunctive accents of high hierarchic rank mark the most prominent syntactic divisions and govern the most prominent syntactic segments of a verse. Those of low hierarchic rank mark less prominent divisions and govern less prominent segments. There is an approximate correspondence between the hierarchy of the accents and the syntactic hierarchy of the language, but the correspondence is relative within the domain of a verse.

Accents in Hierarchy I and II

The accents in hierarchy I and II mark the strongest syntactic divisions. Every verse in the prose books is closed by *Soph Pasuq* which marks the end and governs the domain of the whole verse. *Silluq* and *Athnach* govern the two main

segments of a verse. The division is usually determined by logical or syntactical relations. Thus, for example, the two segments may consist of:[2]

Athnach Segment	Silluq Segment
Clause...Clause
Subject..Predicate
Subject + Verb ....Object
Object..Verb + Subject
Adverbial Phrase...............................Clause
Vocative ....Clause
Phrase...Phrase

(#1)   SOP

SIL	ATH

בְּרֵאשִׁית בָּרָא אֱלֹהִים אֵת הַשָּׁמַיִם וְאֵת הָאָרֶץ׃

In the beginning God created / the heavens and the earth.
(Gen 1:1)
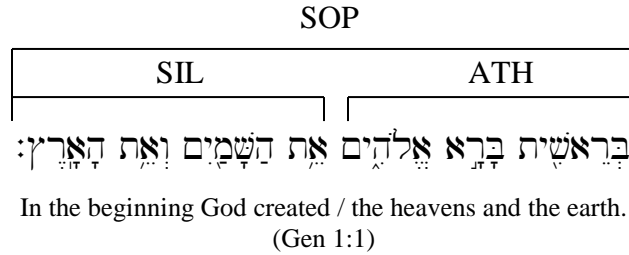
In (#1) the *Athnach* segment consists of the subject plus the verb phrase, and the *Silluq* segment consists of a compound object.

(#2)   SOP

SIL	ATH

וַיֹּאמֶר אֱלֹהִים יְהִי אוֹר וַיְהִי־אוֹר׃

Then God said, "Let there be light"; / and there was light.
(Gen 1:3)
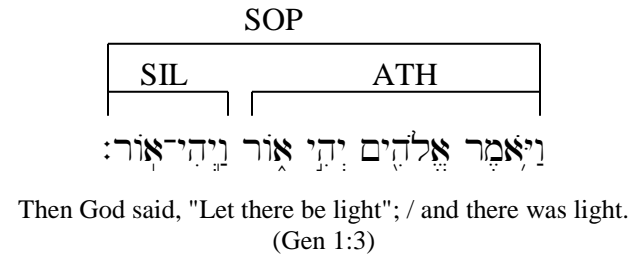
In (#2) the *Athnach* segment consists of an action clause, and the *Silluq* segment consists of a result clause. The segments are of equal syntactic rank, but not of equal length.

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[2] Wickes, II, 30-58.

Accents in Hierarchy III

      Zaqeph, *Segolta*, and *Tiphcha* divide the major segments into secondary segments. *Segolta*, when used, governs the first secondary segment in the domain of *Ahnach*, otherwise *Zaqeph* governs it. There may be more than one *Zaqeph* segment. *Tiphcha* always governs the last secondary segment, but from the next-to-last word-unit. A *Tiphcha* segment may stand alone. These secondary segments should be interpreted as being on an equal par syntactically, logically, or rhetorically.[3]

(#1)   SOP

                       SIL   ATH

       Sil   TIP   ZAQ

. . . תְהֹום וְרוּחַ אֱלֹהִים מְרַחֶפֶת עַל־פְּנֵי הַמָּיִם:
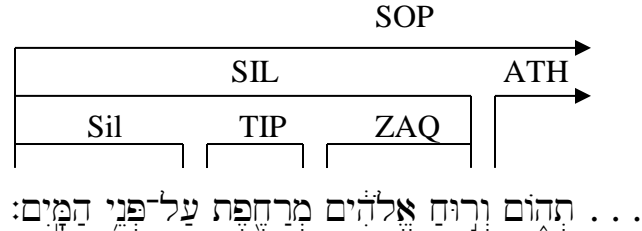
And the Spirit of God /
was hovering over the face of the waters.
(Gen 1:2)

      In (#1) the *Silluq* segment consists of a clause. The subject is contained in a *Zaqeph* segment, and the predicate is contained in the *Tiphcha* segment.[4]

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[3] Wickes (II, 31) disagreed, regarding each successive occurrence of *Zaqeph* as marking a less prominent division. This is unnatural in most instances. It is better to grant equal syntactic value to the repetition of an accent and to ponder over the reason why the accentuators seem to have done unusual things in some cases. See the discussion of such unnatural binary restraints in the section on continuous dichotomy. A *Segolta* segment often exhibits some semantic difference from a following *Zaqeph* segment, but syntactically they may be regarded as of about the same rank.

[4] As stated above, *Tiphcha* governs its segment from the next-to-last word unit--that is, its segment includes the word unit bearing the *Silluq*, but a near disjunctive accent cannot stand on the same word unit as the superior accent that governs its domain. Therefore it must govern its own domain from the position adjacent to its own superior. This is true of all near disjunctive accents, as explained and illustrated in a later section.

(#2)   SOP

| SIL | ATH |

| Sil | TIP | ZAQ | ZAQ |

יִצְמָ֑ח כִּ֡י ˚לֹא֩ הִמְטִ֨יר יְהוָ֤ה אֱלֹהִים֙ עַל־הָאָ֔רֶץ וְאָדָ֣ם אַ֔יִן לַֽעֲבֹ֖ד אֶת־הָֽאֲדָמָֽה׃

For the LORD God had not caused it to rain on the earth, /
and there was no man / to till the ground. (Gen 2:5)

In (#2) the *Silluq* segment consists of three clauses: two independent clauses, the second with a dependent infinitive clause of purpose. The first two are contained in *Zaqeph* segments, and the last in the *Tiphcha* segment. The first is longer than the others, but evidently on about the same par rhetorically.

(#3)   SOP

| SIL | ATH |

| Sil | TIP | ZAQ | ZAQ | ZAQ |

אֱלֹהִ֑ים וַיֹּ֙אמֶר֙ אֶל־הָ֣אִשָּׁ֔ה אַ֚ף כִּֽי־אָמַ֣ר אֱלֹהִ֔ים לֹ֣א תֹֽאכְל֔וּ מִכֹּ֖ל עֵ֥ץ הַגָּֽן׃ . . .

And he said to the woman, / "Has God indeed said, /
'You shall not eat / of every tree of the garden'?"
(Gen 3:1)
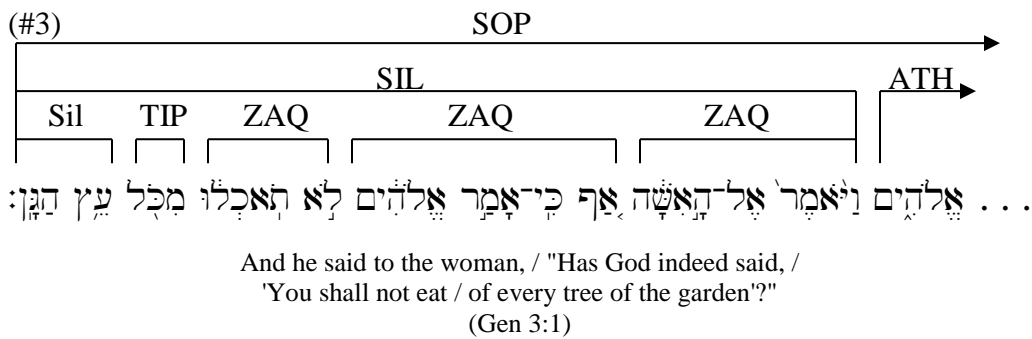
In (#3) the *Silluq* segment contains four secondary segments: three clauses plus a dependent adverbial phrase of source. The first three are contained in *Zaqeph* segments, and the last in the *Tiphcha* segment.

(#4)   SOP

| SIL | ATH |

| Ath | TIP | ZAQ |

וַיִּקְרָ֨א אֱלֹהִ֤ים ׀ לָאוֹר֙ י֔וֹם וְלַחֹ֖שֶׁךְ קָ֣רָא לָ֑יְלָה וַֽיְהִי . . .

And God called the light Day, /
and the darkness He called Night. (Gen 1:5)
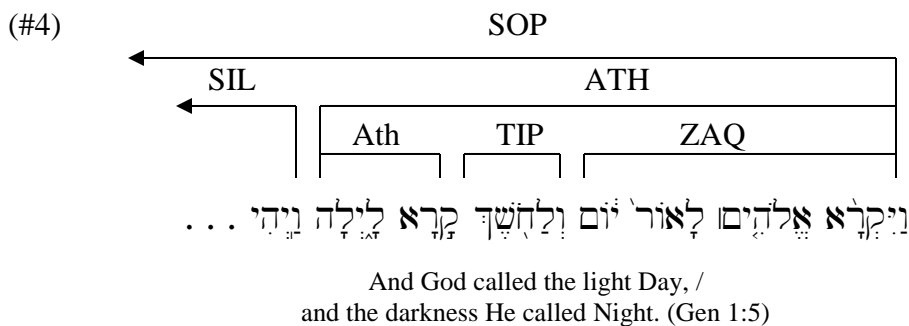
In (#4) the *Athnach* segment consists of two independent clauses. The first is contained in a *Zaqeph* segment, and the last is in the *Tiphcha* segment.[5]

Accents in Hierarchy IV

Tebir, *Pashta*, *Zarqa*, and *Rebia* divide the secondary segments into tertiary segments. In the domain of *Segolta*, *Zaqeph*, or *Tiphcha*, *Rebia* governs the remote segments; and a *Tebir*, *Pashta*, or *Zarqa* governs the near segment, depending on the governing accent. A *Tebir*, *Pashta*, or *Zarqa* segment may stand alone. These segments should be regarded as on about equal par syntactically, logically, or rhetorically.

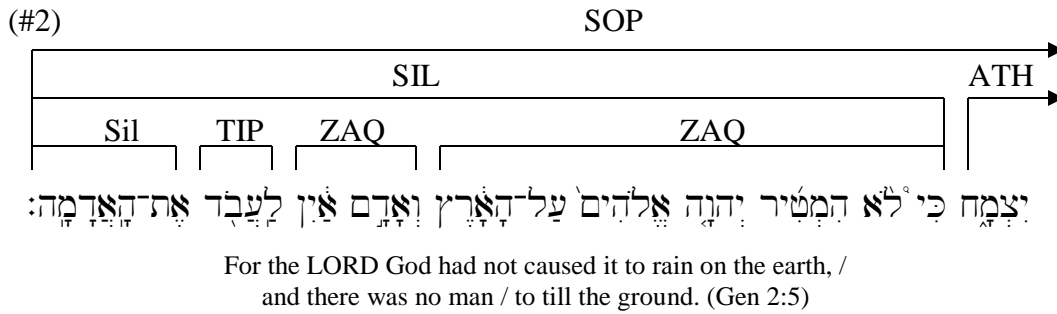In (#1) the first *Zaqeph* segment consists of two clauses. The first is contained in a *Rebia* segment, and the second in a *Pashta* segment.[6]

(#1)
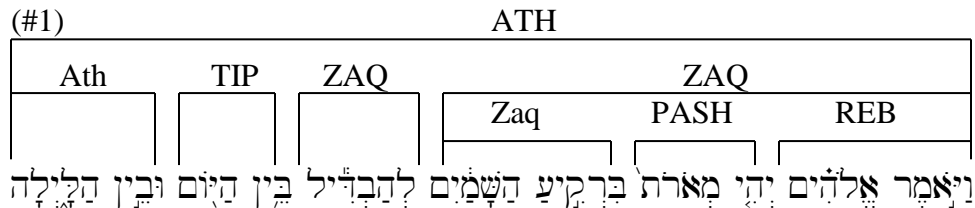
Then God said, "Let there be lights
in the firmament of the heavens /
to divide / the day from the night..." (Gen 1:14)

In (#2) a *Tiphcha* segment contains two clauses: the first introduces the second which has a compound verb phrase. The first clause is contained in a *Rebia* segment, and the second in a *Tebir* segment.[7]

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[5] The *Tiphcha* segment includes the word unit bearing the *Athnach* for the same reason that it included the word unit bearing *Silluq*. See footnote 4.

[6] *Pashta*, being a near disjunctive, its segment includes the word-unit bearing the *Zaqeph*.

[7] *Tebir*, being a near disjunctive, its segment includes the word-unit bearing *Tiphcha*. See further discussion of p. 152-53.

(#2)   ATH
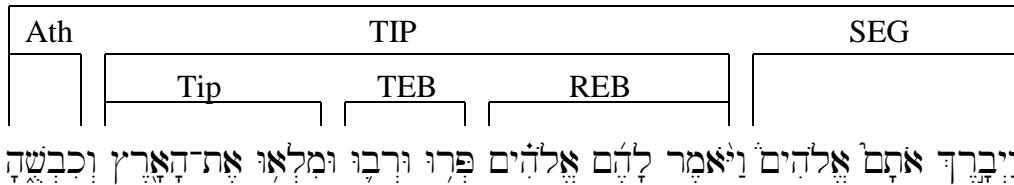
| Ath | TIP | | | SEG |
| | Tip | TEB | REB | |

וַיְבָ֣רֶךְ אֹתָם֮ אֱלֹהִים֒ וַיֹּ֨אמֶר לָהֶ֜ם אֱלֹהִ֗ים פְּר֥וּ וּרְב֛וּ וּמִלְא֥וּ אֶת־הָאָ֖רֶץ וְכִבְשֻׁ֑הָ

Then God blessed them, / and God said to them, /
"Be fruitful, and multiply, and fill the earth / and subdue it; . . ."
(Gen 1:28)

Accents in Hierarchy V

Geresh, *Pazer*, and *Great Telisha* divide the domain of the hierarchy IV accents into subordinate segments. *Pazer* or its substitute *Great Telisha* governs the remote segments. More than one *Pazer* segment may occur. The near segment is governed by *Geresh*. These segments should be regarded as on about equal par syntactically, logically, or rhetorically.

Influences of Poetic Structure

On the other hand, the accentual division of a verse may be determined by poetic meter rather than by purely syntactical considerations. Often poetic structure is dominant (even in so-called prose), so that the primary disjunctives (*Silluq* and *Athnach*) and even the secondary disjunctives (*Zaqeph*, *Segolta*, and *Tiphcha*) may mark the end of poetic lines. This may occur even when the logical or syntactical points of division do not coincide with the ends of the poetic lines.

(#1)

(15:2)	עָזִּ֤י וְזִמְרָת֙ יָ֔הּ	וַֽיְהִי־לִ֖י לִֽישׁוּעָ֑ה
	זֶ֤ה אֵלִי֙ וְאַנְוֵ֔הוּ	אֱלֹהֵ֥י אָבִ֖י וַאֲרֹמְמֶֽנְהוּ׃
(15:3)	יְהוָ֖ה אִ֣ישׁ מִלְחָמָ֑ה	יְהוָ֖ה שְׁמֽוֹ׃
(15:4)	מַרְכְּבֹ֥ת פַּרְעֹ֛ה	וְחֵיל֖וֹ יָרָ֣ה בַיָּ֑ם
	וּמִבְחַ֥ר שָֽׁלִשָׁ֖יו	טֻבְּע֥וּ בְיַם־סֽוּף׃

(2) The LORD is my strength and song, / And He has become my salvation; //
 He is my God, and I will praise Him; / My father's God, and I will exalt Him. //
(3) The LORD is a man of war; // the LORD is His name. //
(4) Pharaoh's chariots and his army   He has cast into the sea; //
His chosen captains also   are drowned in the Red Sea. // (Ex 15:2-4)

In (#1) above, verse two contains two poetic lines each hemistich of which consists of one or two short clauses; the ends of the poetic lines are marked by *Athnach* and *Silluq* and the end of the first hemistich of each line is marked by a *Zaqeph*. Verse three contains only one poetic line, so the ends of the hemistiches are marked by *Athnach* and *Silluq*. Verse four contains two poetic lines, each consisting of a single clause; so the ends of the lines are marked by the same. In this example the poetic lines and accents are in harmony with the syntax of the language. However, the poetic lines, all of about equal syntactic rank, are marked by different accents because the verses do not contain an equal number of poetic lines.

(#2)

עַל־פָּנָיו֙ וַיִּקְרָא֒   וַיַּעֲבֹ֨ר יְהוָ֥ה ׀   (34:6)

אֵ֥ל רַח֖וּם וְחַנּ֑וּן   יְהוָ֣ה ׀ יְהוָ֔ה

וְרַב־חֶ֥סֶד וֶאֱמֶֽת׃   אֶ֥רֶךְ אַפַּ֖יִם

נֹשֵׂ֥א עָוֺ֛ן וָפֶ֖שַׁע וְחַטָּאָ֑ה   נֹצֵ֥ר חֶ֙סֶד֙ לָאֲלָפִ֔ים   (34:7)

                            וְנַקֵּה֙ לֹ֣א יְנַקֶּ֔ה

עַל־בָּנִים֙ וְעַל־בְּנֵ֣י בָנִ֔ים   פֹּקֵ֣ד ׀ עֲוֺ֣ן אָב֗וֹת

                    עַל־שִׁלֵּשִׁ֖ים וְעַל־רִבֵּעִֽים׃

(6) And the LORD passed before him / and proclaimed, //
"The LORD, the LORD, / the merciful and gracious God, //
Longsuffering, / and abounding in kindness and truth, //
(7) Keeping mercy for thousands, /
forgiving iniquity and transgression and sin, //
By no means clearing (the guilty), /
Visiting the iniquity of the fathers
upon the children and the children's children /
To the third and the fourth generation." // (Ex 34:6-7)

The verses of (#2) above, although contained in a so-called prose passage, exhibit poetic structure. Verse six contains three poetic lines. The first line consists of a *Segolta* segment which introduces the declaration of the divine name; the second line consists of an *Athnach* segment; and the third consists of the *Silluq* segment. Each line has two hemistiches. In the second line, the first hemistich (a *Zaqeph* segment) contains a double declaration of the name separated by *Paseq* (in BHK but not BHS); and the second (a *Tiphcha* segment) contains an apposi-

tive with a compound adjectival modifier. The third line contains two additional compound adjectival modifiers, one in each hemistich. Apart from the influence of the poetic structure (which requires an *Athnach* to set off the poetic line), the *Athnach* should be a *Zaqeph* (on purely syntactic grounds), because it is unnatural to have such a strong disjunctive between adjectival phrases in the same syntactic structure.

Verse seven is a quatrain, the first and third lines containing two hemistiches, and the second and fourth containing only one. The first four hemistiches are participle clauses, parallel in thought and grammatical form; and the last two are adverbial phrases, parallel in thought and form, modifying the fourth participle clause. The *Athnach* segment contains the first two hemistiches (which make positive statements), and the *Silluq* segment contains the last two (which make negative statements) along with the two adverbial phrases. Apart from the influence of the poetic structure the *Silluq* segment surely would be divided differently. This example illustrates how poetic structure may determine the placement of the accents rather than purely syntactic relations of the language.

Interpreting Near Disjunctives

The remote disjunctives (*Athnach*, *Zaqeph*, *Segolta*, *Rebia*, *Great Telisha*, and *Pazer*) rest on the last word of the domain they govern. Thus they unambiguously mark a place of division in the verse. The same is not true for the near disjunctives (*Silluq*, *Tiphcha*, *Tebir*, *Pashta*, *Zarqa*, and *Geresh*). Except for *Silluq*, these accents cannot rest on the last word of the domain they govern, because their immediate superior is already there governing the domain of a larger segment that also ends with that word. Therefore, they must of necessity stand one word-unit short of the end of their domain, and then govern their own subordinate segments from that position. From an analytical and syntactical point of view, these disjunctives pose several problems.

Replacing a Conjunctive. One problem is that a near disjunctive accent may occur where a conjunctive accent is expected syntactically. For example, *Silluq* and *Tiphcha* may be served, at the most, by only one conjunctive (*Mereka*); and *Athnach*, *Zaqeph*, and *Segolta* may be served, at the most, by only one conjunctive (*Munach*).[8] Thus when a segment ends with a compound phrase requiring more conjunctive accents than is permitted by the syntax of the accents, the near subordinate disjunctive must occur of necessity where the syntax of the Hebrew language (or logic) expects a conjunctive.

(#1)

<div dir="rtl">

וַיֹּ֤אמֶר יַעֲקֹב֙ אֶל־פַּרְעֹ֔ה
יְמֵי֙ שְׁנֵ֣י מְגוּרַ֔י שְׁלֹשִׁ֥ים וּמְאַ֖ת שָׁנָ֑ה
מְעַ֣ט וְרָעִ֗ים הָיוּ֙ יְמֵי֙ שְׁנֵ֣י חַיַּ֔י
וְלֹ֣א הִשִּׂ֗יגוּ אֶת־יְמֵי֙ שְׁנֵי֙ חַיֵּי֙ אֲבֹתַ֔י
בִּימֵ֖י מְגוּרֵיהֶֽם׃
</div>

And Jacob said th Pharaoh, /
"The days of the years of my pilgrimage
are one hundred and thirty years; //
few and evil have been
the days of the years of my life, /
and they have not attained
to the days of the years of my fathers /
in the days of their pilgrimage." (Gen 47:9)

In (#1) the phrase שְׁלֹשִׁ֥ים וּמְאַ֖ת שָׁנָ֑ה (thirty and a hundred of years) is the near subordinate *Tiphcha* segment of the *Athnach* segment. Syntactically the phrase should be one unit, and particularly the construct מְאַת should be joined with שָׁנָה; but *Tiphcha* divides them. This is because, in the rules of the accents, *Tiphcha* must stand on the first or second word before *Athnach* regardless of linguistic syntax or logic. In interpreting this accentuation, the *Tiphcha* should be understood to close its segment on the same word with *Athnach* (which closes its larger segment with the same word), and to stand in place of a conjunctive accent.

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[8] Two *Munachs* may occur on rare occasions in places where two short words could (and probably should) have been joined by *Maqqeph*.

Also in this verse, the phrases יְמֵי֙ שְׁנֵ֣י מְגוּרַ֔י (the days of the years of my pilgrimage) and יְמֵי֙ שְׁנֵ֣י חַיַּ֔י (the days of the years of my life) are the *Pashta* segments of *Zaqeph* segments. Syntactically the phrases each should be one unit, particularly because the words constitute a string of construct forms which should not be divided, according to the syntax of the language.

But *Pashta* divides the first from the last two. This is because, in the rules of the accents, *Pashta* must stand on the first or second word before *Zaqeph* regardless of linguistic syntax or logic. In interpreting this accentuation, the *Pashta* should be understood to close its segment on the same word with *Zaqeph*, and to stand in place of a conjunctive accent.[9]

(#2) וְאֶת־פַּתְרֻסִ֞ים וְאֶת־כַּסְלֻחִ֗ים אֲשֶׁ֨ר יָצְא֥וּ מִשָּׁ֛ם פְּלִשְׁתִּ֖ים וְאֶת־כַּפְתֹּרִֽים׃

The Pathrusites and Casluhites (from whom come the Philistines and the Caphtorites).
(Gen 10:14)

The verse in (#2) has no verb, but consists of a compound phrase. The entire verse lies in the domain of both *Silluq* and *Tiphcha*, but *Tiphcha* of necessity must rest on the next to last word. Yet syntactically the word should have a conjunctive accent. Otherwise, if a genuine major division were intended here, it should have been marked unambiguously with *Athnach*. Consequently, instead of the *Tiphcha* separating the Chaphtorites from the Philistines, making only the Philistines descendants of the Casluhites (as some interpreters suppose),[10] the

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[9] On the word the *Pashta* governs a *Pashta-B* segment, standing in place of a *Rebia* segment (see discussion on pp. 93-95). On the word in the phrase the *Pashta* is anomalous. It cannot be a *Pashta-B* (in place of *Rebia*) because *Rebia* would never stand on a construct form. The phrase should have a conjunctive with שְׁנֵ֣י or יְמֵי֙, or a *Maqqeph*.

[10] Of course, it is possible that *Tiphcha* stands in place of its own subordinate *Rebia* or its own remote companion *Zaqeph* as explained later. These possibilities would support the alternate view. However, the author could have avoided the ambiguity by alternate word order. So when a conjunctive is possible, that is the better choice.

Tiphcha stands in place of a conjunctive accent and joins the two as common descendants. A corresponding interpretation should be given to any of the near disjunctive accents when they occur where a conjunctive accent is expected syntactically.

Replacing Its Own Subordinate. A second problem is that a near disjunctive accent may occur at a place where its own subordinate is expected syntactically.

For example, in a *Tiphcha* segment (which is a near subordinate segment in the domain of *Silluq* or *Athnach*), if its own near subordinate segment (*Tebir*) is only one word-unit long, then *Tiphcha* must stand where its own remote subordinate disjunctive accent (*Rebia*) is expected syntactically.[11]

(#1)

And the Spirit of God /
was hovering over the face of the waters.
(Gen 1:2)
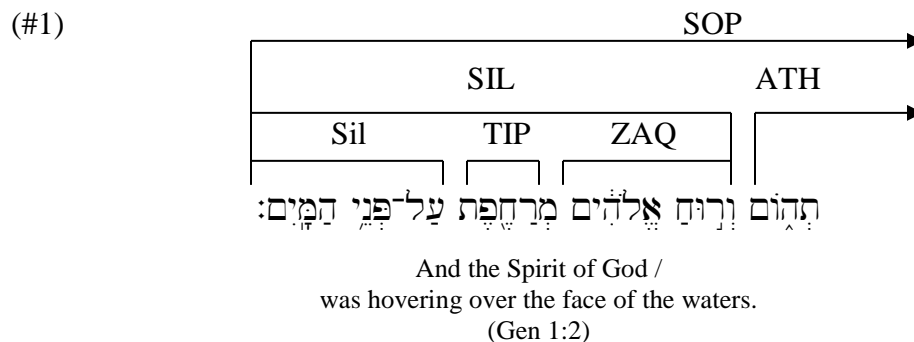
In (#1) *Tiphcha* stands where its own remote subordinate *Rebia* is expected. The entire *Tiphcha* segment (מְרַחֶ֖פֶת עַל־פְּנֵ֥י הַמָּֽיִם) stands in parallel with its companion *Zaqeph* segment (וְר֣וּחַ אֱלֹהִ֔ים), and the accents should be interpreted in this way syntactically.

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[11] *Tiphcha* cannot stand on the same word unit bearing *Silluq* or *Athnach*, so, because its domain consists of only one word unit, it is impossible for *Tiphcha* to stand within the domain which it should govern syntactically.

In (#2) also, *Tiphcha* stands where its own remote subordinate *Rebia* is expected. The entire *Tiphcha* segment (וְלַחֹ֖שֶׁךְ קָ֣רָא לָ֑יְלָה) stands in parallel with its companion *Zaqeph* segment (וַיִּקְרָ֨א אֱלֹהִ֤ים לָאוֹר֙ י֔וֹם), and the accents should be interpreted in this way syntactically.

(#2)

And God called the light Day, /
and the darkness He called Night.
(Gen 1:5)
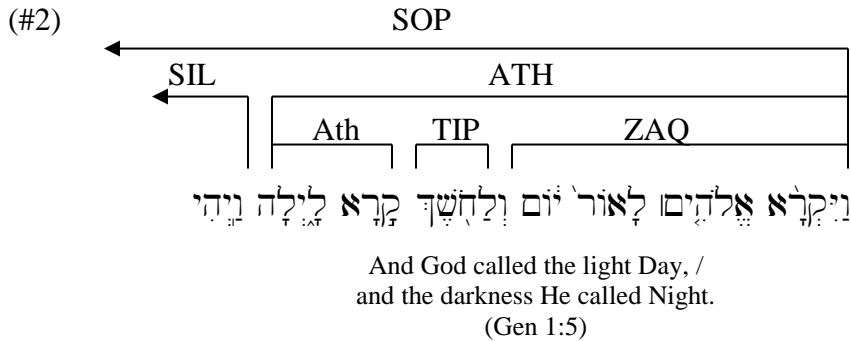
In (#3) *Tiphcha* stands where one of its own subordinates is due to close the third of four parallel segments in the domain of the *Tiphcha*. Thus God's command consists of four imperatives of equal rank syntactically. The *Tiphcha* is there because of demands of the rules of accents, not to grant special emphasis to the last imperative. A corresponding interpretation should be given to any of the near disjunctive accents when they occur where one of its own subordinate accents is expected syntactically.

(#3)

Then God blessed them, /
and God said to them, /
"Be fruitful, and multiply, and fill the earth /
and subdue it; ..." (Gen 1:28)
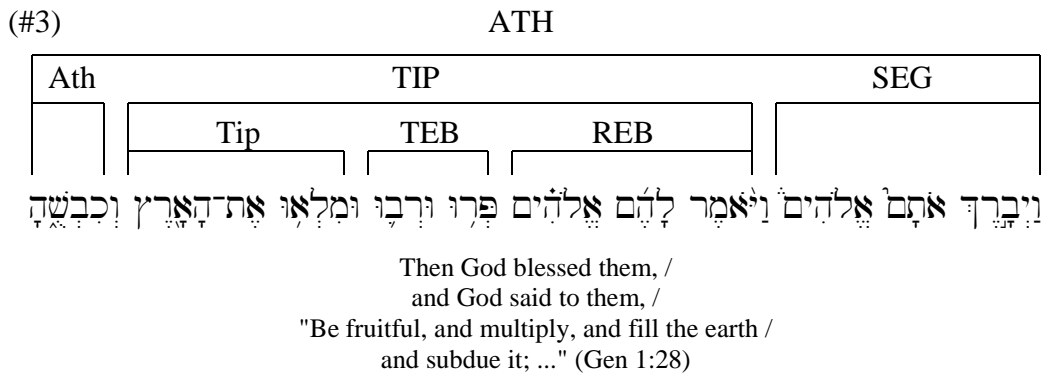
Replacing Its Own Remote Companion. A third problem is that a near disjunctive may occur where its own remote companion is expected syntactically. For example, if a *Tiphcha* segment is short, consisting of only one word-unit, then

the *Tiphcha* must of necessity stand outside its own domain on the word where its remote companion *Zaqeph* is expected.

(#1)   מַרְכְּבֹת פַּרְעֹה וְחֵילוֹ   יָרָה בַיָּם
                              וּמִבְחַר שָׁלִשָׁיו   טֻבְּעוּ בְיַם־סוּף:

Pharaoh's chariots and his army /
He has cast into the sea; //
His chosen captains also /
are drowned in the Red Sea. //
(Ex 15:4)

The verse in (#1) consists of two poetic lines, each with two hemistiches. In both lines, *Tiphcha* marks the end of the first hemistich, but it stands in place of its remote companion *Zaqeph*. In each case the second hemistich belongs to *Tiphcha*, but it is so short that *Tiphcha* must of necessity stand outside its own domain. The accents should be interpreted such that the segment actually closed by *Tiphcha* and the segment following *Tiphcha* are on equal par syntactically. Whenever a near disjunctive accent stands in place of its own remote companion, it governs its own subordinates (if any) from that place. A corresponding interpretation should be given to any of the near disjunctive accents when it occurs where one of its own remote companion accents is expected syntactically.

The Problem of Altered Accentuation

The laws of substitution provide for one accent to substitute for another for musical or rhythmic reasons. In these cases, no syntactic significance should be implied. However, a few exceptions to the common rules of the accents are probably not due to musical considerations. It is likely that the early form of the syntax of the accents was simple and consistent, and that in later times the accentuators deliberately violated the rules for exegetical purposes. It is likely, for example, as previously discussed, that *Shalsheleth* and *Great Pazer* were new substitutes introduced later for exegetical purposes.

(#1) וַתּוֹצֵ֨א הָאָ֜רֶץ דֶּ֗שֶׁא עֵ֚שֶׂב מַזְרִ֣יעַ זֶ֙רַע֙ לְמִינֵ֔הוּ
וְעֵ֧ץ עֹֽשֶׂה־פְּרִ֛י אֲשֶׁ֥ר זַרְעוֹ־ב֖וֹ לְמִינֵ֑הוּ
וַיַּ֥רְא אֱלֹהִ֖ים כִּי־טֽוֹב׃

And the earth brought forth grass,
the herb that yields seed according to its kind,
and the tree that yields fruit according to its kind.
And God saw that it was good. (Gen 1:12)

It is also likely that the occasional transposition of *Geresh* and *Great Telisha* may have been a later exegetical innovation. For example (#1), in Gen 1:12, the word should be accented with *Geresh*. However, this would produce an ambiguity, because *Geresh*, being a near subordinate accent, could be interpreted either disjunctively or conjunctively. Furthermore, the word is ambiguous, being either an absolute or construct form. So the word could be understood to be the head of a construct chain governing עֵ֚שֶׂב מַזְרִ֣יעַ זֶ֙רַע֙, thus indicating that God commanded only two kinds of vegetation rather than three (v. 11). On the other hand, *Geresh* could be functioning disjunctively, in which case דֶּ֗שֶׁא would be an absolute form, standing in parallel with עֵ֚שֶׂב מַזְרִ֣יעַ זֶ֙רַע֙, and indicating that God commanded three kinds of vegetation, in agreement with verse 11. Perhaps, in order to resolve the ambiguity, later accentuators transposed *Geresh* and *Great Telisha*.[12] In those places where such unusual accentuation occurs, is it possible that the accentuators altered the accents for exegetical purposes? Only further study will resolve this question.

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[12] The verse bears evidence of further tampering because the *Tebir* has an anomalous sequence of conjunctives serving it in BHS and BHK. The word before *Tebir* has *Mereka* instead of *Maqqeph* (as in B and M), thus forcing the *Darga* into the anomalous rank II position.

The Problem of Double Accentuation

Besides the problems that have been mentioned, additional problems exist because the Masoretes provided double accentuation in a few places. Double accentuation occurs on single words, on single verses, and on groups of verses. In all these places I selected only one set of accents for computer analysis.

On a Single Word

In Gen 5:29 the Masoretes recorded both *Geresh* and *Great Telisha* on the word זֶ֨ה, possibly for special emphasis. Either accent would be lawful in that place, or both if there were two words. The normal order of the accents on separate words would be *Great Telisha* followed by *Geresh*. But a Masoretic note recorded in B states

<div dir="rtl">

הקורא יטעים הגרש קודם התלשׁא

</div>

The reader should cantillate the *Geresh* before the *Telisha*.

So BHS and BHK record the accents in that order even though it violates the prepositive position of *Telisha*. However, B and MG record them with *Telisha* first, in its normal position. Yeivin recorded four additional places where this same set of accents occurs.[13]

On a Single Verse

In Gen 35:22 the Masoretes recorded two sets of accents: one set is the normal set of accents for a single verse; the other divides the verse into two accentuation units at the word *Israel* for obvious reasons. A dividing occurs between the two parts. Both sets conform to the syntax rules. Translators usually

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[13] Yeivin, "A Unique Combination...," 209; see also 2 Kings 17:13; Ezek 48:10; Zeph 2:15; and Lev 10:4. BHS does not record the *Great Telisha* in Lev 10:4, but it is present in BHK, MG, and B (with the same note as above).

have followed the tradition that divides the verse, but they retain only one verse number.

On the Decalogue

In the two places where the Decalog is recorded (Ex 20:2-17 and Deut 5:6-21) the Masoretes recorded two sets of accents: one for public reading and one for private study.

One set of accents views each traditional verse as a single unit of cantillation. That is the set of accents I used in this analysis. Its accents conform to the syntax rules. The other set of accents clusters several verses together into larger logical units as follows:

(1) Ex 20:2-6	(= Deut 5:6-10):	Commandments 1 and 2
(2) Ex 20:7	(= Deut 5:11):	Commandment 3
(3) Ex 20:8-11	(= Deut 5:12-15):	Commandment 4
(4) Ex 20:12	(= Deut 5:16):	Commandment 5
(5) Ex 20:13-16	(= Deut 5:17-20):	Commandments 6-9
(6) Ex 20:17	(= Deut 5:21):	Commandment 10

These sections are separated by the closed paragraph marker *Samek* (ס) and, in addition, Commandments 6-9 are thus separated. The alternate set of accents seems to conform to the syntax rules except for the following anomalies:

(1) Verses 2 and 5 both end with *Athnach*. If verses 2 through 6 form one complete unit of accentuation, then only one *Athnach* segment is lawful. However, verses 2-3 comprise the traditional First Commandment. Assuming that the Masoretes intended a division between Commandments 1 and 2, then verse 3 should end with *Silluq*; but the MSS and editions record a *Rebia* there. The problem is further complicated because the passage in Deuteronomy (5:6) that is parallel with 20:2, although closed by *Athnach* in BHS and BHK, is closed by *Rebia* in B and MG.

(2) In Deut 5:17, BHS lacks the *Tiphcha* found in BHK, B, and, MG; thus setting off Commandment 6 by itself, apart from 7 through 9. This is contrary to the parallel in Exodus, and is a possible defect in BHS.

Interpreting Problem Texts

The accents are a helpful guide to resolving problem texts, at least for determining the rabbinic interpretation of such problem texts. The following exposition of the difficult text in Eccl 8:10 uses the accents in this manner.

וּבְכֵן רָאִ֫יתִי רְשָׁעִים קְבֻרִים וָבָ֔אוּ
וּמִמְּק֥וֹם קָד֖וֹשׁ יְהַלֵּ֑כוּ
וְיִֽשְׁתַּכְּח֣וּ בָעִ֗יר אֲשֶׁ֥ר כֵּן־עָשׂ֖וּ
גַּם־זֶ֥ה הָֽבֶל׃

Then I saw wicked men
being buried and departing,[14]
And they used to go and come[15]
from the Holy Place;
And it was forgotten[16] in the city
where[17] they had done so:
This too is vanity.

The verse consists of four poetic lines. *Athnach* divides the verse logically at the end of the third line. The first three lines describe the disgusting circumstances that the fourth labels as vanity. *Zaqeph* logically divides the three line description at the end of the second line, so the first two lines relate the frustrating practices that the third laments as forgotten. *Rebia* logically divides the first two

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[14] The passive participle קְבֻרִים expresses durative action. The preacher continually saw wicked men being honorably buried. The perfect וָבָ֫אוּ with Waw consecutive perpetuates the durative aspect of the previous verb.

[15] The verb הלך in the Piel stem suggests traversing in and out, and the imperfect aspect suggests habitual behavior. Note that Zaqeph produces a pausal form here, contrary to the usual practice.

[16] Literally "they were forgotten.

[17] The antecedent of אֲשֶׁר is the preceding noun עִיר.

lines into two parallel conditions that result in the lamentation: (1) wicked men were continually being buried and departing this life with dignity and honor; (2) during their life time these wicked men had regular access in and out of the Temple (the Holy Place). These conditions should have resulted in public outrage but instead were forgotten by a lethargic populace. The preacher regarded such public indifference as a vain frustration.

Most translators and expositors ignore the *Rebia* and divide the first two lines with the *Geresh* at קְבֻרִים. However, the rabbinic interpretation requires that the division take place at the unambiguous *Rebia*. Here ambivalent *Geresh* stands in place of a conjunctive that binds the two verbs together as a compound verb phrase. By following the divisions defined by the accents and by following the regular rules of Hebrew syntax, one is able to derive a meaning from this difficult text that makes good sense (the ultimate test of exposition). Hopefully the reader will be able to successfully interpret other difficult texts with the aid of these laws of the accents and good Hebrew grammar.

PART II

THE SYNTAX OF THE MASORETIC ACCENTS USED IN

THE THREE BOOKS OF POETRY

CHAPTER 10
The Poetic Accents Marks

The Masoretic accentuators provided a separate system of accents for the three so-called books of poetry (Psalms, Job, and Proverbs), also referred to as the Books of Truth, based on the acronym (truth) constructed from the first letters of their Hebrew names (Job), (Proverbs), and (Psalms).[1]

Several of the accent marks used in the books of poetry are the same as those used in the prose books, but their syntactic function is usually different, and for some their names are different. In addition, several of the accent marks used in the prose books are not used in the books of poetry, and instead different marks are employed.

Part II provides a description of each of the accents used in the books of poetry together with a discussion of their laws of accentuation. A commentary on each accent defines its rules of syntactic governance. The rules have been ex-

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[1] Yeivin noted that the accents in the prose sections of Job (1:1-3:2 and 42:7-17) belong to the set used in the prose books, not the books of poetry (*Tiberian Masorah*, 157-8). However, the section of prose in 32:1-6a has the accents of the books of poetry; these verses exhibit minor deviations from the rules of accentuation due to their non-poetic structure. Yeivin devoted comparatively little space (only eleven pages) to the discussion of the accents in the books of poetry. BHS and BHK have the books in the order Psalms, Job, Proverbs; whereas B and MG have the order Psalms, Proverbs, Job. BHS, following L, counts only 149 psalms with the Hebrew numbering system, regarding Psalms 114 and 115 as a single psalm (along with the LXX, the Syriac, Theodotian, Jerome, and many Hebrew mss); but, BHS follows the tradition of B and MG, counting 150 psalms when numbering with Arabic numerals.

haustively tested and tabulated by means of a computer; they have proven to be relatively simple and consistent.

List of Poetic Accents

The following is a list of the accents used in the three so-called books of poetry. They are listed and numbered according to the list provided as a companion to BHK.[2]

Disjunctive Accents

Name[3]	Example
(1) *Soph Pasuq* (סוֹף פָּסוּק)	דָּבָר׃
(2) *Silluq* (סִלּוּק)	דָּבָֽר
(3) *Ole-WeYored* (עוֹלֶה וְיוֹרֵד)	דָּ֫בָ֥ר
(4) *Athnach* (אַתְנַח)	דָּבָ֑ר
(5) *Great Rebia* (רְבִיעַ גָּדוֹל)	דָּבָ֗ר
(6) *Rebia Mugrash* (רְבִיעַ מֻגְרָשׁ)	דָּבָ֝֗ר
(7) *Great Shalsheleth* (שַׁלְשֶׁלֶת גָּדוֹל)	דָּבָ֓ר ׀
(8) *Sinnor* (צִנּוֹר) (postpositive)	דָּבָ֮ר
(9) *Little Rebia* (רְבִיעַ קָטוֹן)	דָּבָ֬ר
(10) *Dechi* (דְּחִי) (prepositive)	דָּ֭בָר
(11) *Pazer* (פָּזֵר)	דָּבָ֡ר
(12) *Mahpak Legarmeh* (מַהְפָּךְ לְגַרְמֵהּ)	דָּבָֽר׀
(13) *Azla Legarmeh* (אַזְלָא לְגַרְמֵהּ)	דָּבָֽר׀

Conjunctive Accents

(14) *Munach* (מוּנַח)	דָּבָ֣ר
(15) *Mereka* (מֵרְכָא)	דָּבָ֥ר
(16) *Illuy* (עִלּוּי)	דָּ֬בָר
(17) *Tarcha* (טַרְחָא)	דָּבָ֖ר
(18) *Galgal* (גַּלְגַּל)	דָּבָ֪ר

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[2] *Erluterung der Accente zu Kittels Biblia Hebraica*, Privileg. Bibelanstalt, Stuttgart. Some authorities have used different names for some of the accents. These are not regarded as important for this work. Consult Wickes for more detail.

[3] Unlike the prose books, in the poetic books *Soph Pasuq* has no part in the syntax of the accents. In the poetic books, *Silluq* governs the domain of the entire verse.

(19) *Mahpak* (מַהְפָּךְ) .... דְּבָ֤ר

(20) *Azla* (אַזְלָא) .... דְּבָ֨ר

(21) *Little Shalsheleth* (שַׁלְשֶׁלֶת קְטַנָּה) .... דְּבָ֓ר

(22) *Sinnorit Mereka* (צִנּוֹרִית מֵרְכָא) .... דְּבָ֘ר

(23) *Sinnorit Mahpak* (צִנּוֹרִית מַהְפָּךְ) .... דְּבָ֘ר

(24) *Paseq* (פָּסֵק) .... דְּבָ֣ר ׀

The following tables list the frequency of occurrence of each of the accents used in the books of poetry. The tables include the secondary accents and the substitutes used for *Metheg*.[4]

TABLE 44
Numerical Summary of the Use of the Accents
in the Books of Poetry

Accent	Psa	Job	Prov	Total
Silluq	2527	1023	915	4465
Ole-WeYored	352	40	29	412
Athnach	2335	977	904	4216
Great Rebia	408	96	76	580
Rebia Mugrash	1828	703	654	3185
Great Shalsheleth	23	6	2	31
Sinnor	219	18	14	251
Little Rebia	153	23	18	194
Dechi	1412	615	657	2684
Pazer	72	8	11	91
Mahpak Legarmeh	197	36	26	259
Azla Legarmeh	252	45	27	324
Munach	3661	1649	1601	6911
Mereka	2297	749	717	3767
Illuy	146	20	14	180
Tarcha	582	288	242	1112
Galgal	195	15	9	219
Mahpak	293	98	60	451
Azla	40	1	6	47
Little Shalsheleth	6	0	2	8

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[4] See the discussion of secondary accents in the Introduction.

Sinnorit Mereka	17	1	0	18
Sinnorit Mahpak	138	23	16	177
Paseq	51	6	5	62

TABLE 45
Numerical Summary of the Use of the Secondary Accents
in the Books of Poetry

Secondary Accent	Psa	Job	Prov	Total
Metheg-Left	1415	497	361	2273
Metheg-Right	72	26	11	109
Metheg-Ultima	28	13	21	62
Total	1515	536	393	2444

TABLE 46
Numerical Summary of the Use of the Metheg Substitutes
in the Books of Poetry

Metheg Substitute	Psa	Job	Prov	Total
Munach	6	4	4	14
Mereka	5	5	1	11
Illuy	5	0	0	5
Tarcha	13	8	5	26
Dechi	2	2	0	4
Galgal	13	2	3	18
Mahpak	25	2	4	31
Total	69	23	17	109

CHAPTER 11
The Laws of Poetic Accentuation

The use of the accents in the Hebrew Bible is governed by strict well-behaved rules. They have their own laws of grammar and syntax, which are in turn in approximate harmony with the grammar and syntax of Biblical Hebrew.

The Laws of Hierarchic Governance

The early authorities recognized a hierarchic order among the disjunctive accents, referring to the various ranks in terms of European nobility. Wickes noted a hierarchic order among the accents, but he avoided specific categories and terms of nobility. Evident differences in the classification of the accents demonstrate the lack of agreement among the authorities. My own research supports the existence of hierarchic order among the accents in the poetical books, but with the following hierarchic ranks:

Hierarchy	Disjunctive Accents
I	*Silluq*[1]
II	*Rebia Mugrash*, *Athnach*, *Ole-WeYored*
III	*Dechi*, *Sinnor*, *Great Rebia*
IV	*Pazer*, *Legarmeh*

The disjunctive accents used in the poetical books observe rules of governance similar to those used in the prose books with minor differences. These

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[1] Unlike the accents of the prose books, *Soph Pasuq* does not govern its own segments. In the poetical books *Silluq* governs the entire verse.

differences are noted in the commentary on the individual accents. The following lists the governance of each disjunctive accent.

Hierarchy	Disjunctive	Defined Subordinate	
		Near	Remote
I	*Silluq*	*Rebia Mugrash*	*Athnach/Ole-WeYored*[2]
II	*Rebia Mugrash*	*Dechi*	*Great Rebia*
	Athnach	*Dechi*	*Great Rebia*
	Ole-WeYored	*Sinnor*	*Great Rebia*
III	*Dechi*	*Legarmeh*	*Pazer*
	Sinnor	*Legarmeh*	*Pazer*
	Great Rebia	*Legarmeh*	*Pazer*
IV	*Pazer*	*Legarmeh*	Empty
	Legarmeh	*Legarmeh*	Empty

The distinguishing characteristic of each hierarchic rank is that it embraces the segments of the next lower rank in its domain. Thus in hierarchy II, both *Rebia Mugrash* and *Athnach* have *Dechi* as the near subordinate segment in their domain, and both they and *Ole-WeYored* have *Great Rebia* as the principal remote segment. In hierarchy III, *Dechi*, *Sinnor*, and *Great Rebia* all have *Legarmeh* in their domain as the near subordinate segment, and each has *Pazer* as the remote subordinate segment from hierarchy IV.[3] I propose that this governance determines how the division of a verse is decided, contrary to Wickes.

The Law of Substitution

Some of the disjunctive accents do not appear in the laws of hierarchic governance, but serve the role of designated substitutes for some of the accents in

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[2] In the domain of *Silluq*, only one Athnach/*Ole-WeYored* segment may occur. If two are required, the first is an *Ole-WeYored* segment and the second is an *Athnach* segment. In this case Wickes (I, 31-32) would regard *Ole-WeYored* to mark the principle division and *Athnach* to mark a minor division. However, the division of the verse is more complex than this. According to the governance of the accents, *Ole-WeYored*, *Athnach* and *Rebia Mugrash* have equal rank. This disagreement with Wickes is discussed in a later section.

[3] Note that the hierarchy breaks down in hierarchy IV in that *Pazer* and *Legarmeh* may govern a near subordinate *Legarmeh*.

those laws. In most cases substitution takes place when the regular segment is empty and the associated disjunctive accent has no preceding conjunctives. More specific conditions for substitution are given in the commentaries on the individual accents. The following is a list of the substitute segments and the segments which they replace:

Regular Segment	Substitute Segment
Rebia Mugrash	*Great Shalsheleth*
Sinnor	*Little Rebia*

The Law of Conjunctives

A sequence of words closely related grammatically and syntactically is joined together by conjunctive accents; that is, the first and any intermediate words in the sequence have conjunctive accents, and the last word has a disjunctive accent. As far as the governance of the disjunctive accents is concerned, such a conjoined sequence of words functions as a single word (or word-unit); that is, the presence of conjunctive accents has little or no effect on the syntax of the disjunctive accents.[4] On the other hand, a given disjunctive accent determines the number and kind of conjunctive accents that may appear on the words conjoined preceding it. The following is a list of the number and kind of conjunctive accents that may precede each of the disjunctives:[5]

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[4] Conjunctive accents have influence on the operation of some of the rules of substitution.

[5] Minor deviations from these general rules are discussed in the later commentary on the individual accents. Where alternatives are given, the choice is determined by musical (rhythmic) laws. In some cases, when a disjunctive becomes virtual it governs a different conjunctive.

Disjunctive Accent	Number and Kind of Permitted Conjunctive Accents
Silluq	0-1 *Munach/Mereka/Illuy*
Rebia Mugrash	0-1 *Mereka*
Great Shalsheleth	0-1 *Mereka*
Athnach	0-1 *Munach/Mereka*
Ole-WeYored	0-1 *Galgal/Mahpak*
Dechi	0-1 *Munach*
Sinnor	0-1 *Munach/Mereka*
Little Rebia	0-1 *Mereka*
Great Rebia	0-1 *Illuy/Mahpak/Sinnorit-Mahpak*
Pazer	0-1 *Galgal*
Azla Legarmeh	0-1 *Illuy/Mahpak/Sinnorit-Mahpak*
Mahpak-Legarmeh	None

The law of conjunctives allows only one conjunctive to serve a given disjunctive. If more that two words occur in a close syntactical relationship, then *Maqqeph* is employed to limit the sequence to two phonetic-units. In some cases this required *Maqqeph* is lacking (usually after a monosyllabic particle); in such instances *Mereka* or *Mahpak* is used in lieu of the expected *Maqqeph*. This may result in two conjunctives before a given disjunctive in apparent violation of this law. But the law regards this use of *Mereka* and *Mahpak* as the equivalent of the *Maqqeph* for which they stand.

Under appropriate musical conditions, the law of transformation converts certain disjunctives into their virtual form, in which case a conjunctive stands in place of the virtual disjunctive. Such transformations may produce sequences of two or more conjunctives before a given disjunctive in apparent violation of the law of conjunctives. However, any conjunctive accent that stands in place of a virtual disjunctive is regarded by this law as the equivalent of the disjunctive for which it stands.

The Law of Transformation

Wickes documented the musical restraints that govern the proximity of certain accents.[6] In the prose books, for musical reasons, *Geresh* cannot stand very close to the disjunctive that governs it without being transformed into a *Virtual Geresh* which has a conjunctive standing in its place. In such cases the transformed *Geresh* functions musically as a conjunctive, while continuing to function syntactically as a disjunctive. A similar musical restraint causes *Rebia* to transform into *Pashta* under certain conditions. In the books of poetry, three of the near subordinate disjunctives (*Rebia Mugrash*, *Dechi*, and *Legarmeh*) are subject to a similar transformation. Wickes recorded the first two and alluded to the third.[7] The transformation of all three has been confirmed to be simple and quite consistent, even when they occur in sequence. He also noted a similar musical restraint that causes *Great Rebia* to transform into *Sinnor*.[8] Although few instances exist, this too has been confirmed.

The Law of Continuous Dichotomy

The law of continuous dichotomy is discussed in the section on the accentuation of the prose books. What is said there also applies for the books of poetry. However, one serious difficulty must be addressed. According to Wickes,[9] when both *Ole-WeYored* and *Athnach* occur in a verse, the *Ole-WeYored* marks the primary division, and *Athnach* marks the secondary division between the *Ole-WeYored* and *Silluq*. This is commonly accepted by scholars. Gesenius stated:

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[6] Wickes, II, 117.

[7] Wickes, I, 60, 62, 74, 83.

[8] Wickes, I, 56.

[9] Wickes, I, 30-35.

> In shorter verses 'Athnâh suffices as principal distinctive; in longer verses *'Olè weyôrêd* serves as such, and is then mostly followed by 'Athnâh as the principal disjunctive of the second half of the verse.[10]

Yeivin echoed the same rule:

> If the verse is long, and the main division is distant from *silluq*, it is marked by `*oleh we-yored*. . . . If the verse is short, and the main division is relatively close to *silluq*, it is marked by *atnah*. . . . *Atnah* in the Three Books has the same form as in the twenty-one books [sic], and a similar use, but its pausal value is less than that of `*oleh we-yored* and similar to that of *zaqef* in the Twenty-One Books.[11]

However, there are several reasons why *Ole-WeYored* and *Athnach* should be regarded as having equal disjunctive rank:

(1) Both govern hierarchy III disjunctives in their domain; and both evoke pausal forms, even in the same verse (Psa 1:1), although the pausal form fails with *Athnach* at times.

(2) When the verse is short, either may mark the principal division: *Athnach* marks it when it falls near the end of the verse, *Ole-WeYored* when remote from the end; this must be a musical not a grammatical restraint. In the mid-range (neither near nor far), either one may occur, evidently on the basis of arbitrary choice.

(3) An *Ole-WeYored* segment (the alleged first half of the verse) is not divided by *Athnach* (as supposed for the second half), but by *Great Rebia*, the same disjunctive that marks the major division of the *Athnach* and *Rebia Mugrash* segments; thus *Athnach* does not parallel the use of *Zaqeph* in the prose books, as Yeivin suggested.

(4) Frequently *Ole-WeYored* and *Athnach* mark the divisions between triplets of equal syntactic and poetic value as in the following examples:

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[10] E. Kautzsch, ed., *Gesenius' Hebrew Grammar,* 2nd ed. Revised by A. E. Cowley (London: Oxford Press, 1910), § 15h.

[11] Yeivin, *Tiberian Masorah*, 265-67; capitalization (and lack of it) his.

(#1)

תּוֹדִיעֵ֫נִי֮ אֹ֤רַח חַ֫יִּ֥ים

שֹׂ֣בַע שְׂ֭מָחוֹת אֶת־פָּנֶ֑יךָ

נְעִמ֖וֹת בִּימִינְךָ֣ נֶֽצַח׃

You will show me the path of life;
In Your presence is fullness of joy;
At Your right hand are pleasures forevermore.
(Psa 16:11)

(#2)

הָאֵל֮ תָּמִ֪ים דַּ֫רְכּ֥וֹ

אִמְרַת־יְהוָ֥ה צְרוּפָ֑ה

מָגֵ֥ן ה֝֗וּא לְכֹ֤ל ׀ הַחֹסִ֬ים בּֽוֹ׃

As for God, His way is perfect;
The word of the LORD is proven;
He is a shield to all who trust in Him.
(Psa 18:31)

(#3)

הַֽמְקָרֶ֬ה בַמַּ֙יִם֙ עֲ‍ֽלִיּוֹתָ֥יו
הַשָּׂם־עָבִ֥ים רְכוּבֹ֑ו
הַֽמְהַלֵּ֗ךְ עַל־כַּנְפֵי־רֽוּחַ׃

Who lays the beams of His upper chambers in the waters,
Who makes the clouds His chariot,
Who walks on the wings of the wind.
(Psa 104:3)

(#4)

זֶ֤ה ׀ הַיָּ֣ם גָּדוֹל֮ וּרְחַ֪ב יָ֫דָ֥יִם
שָֽׁם־רֶ֭מֶשׂ וְאֵ֣ין מִסְפָּ֑ר
חַיּ֥וֹת קְ֝טַנּ֗וֹת עִם־גְּדֹלֽוֹת׃

This great and wide sea,
In which are innumerable teeming things,
Living things both small and great.
(Psa 104:25)

Examples of such triplets abound when one is free to view the two accents
as of equal rank.[12] At times the triplets consist of three pairs of parallel lines (a
hexastich) as in the following examples:

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[12] The determination of syntactic and poetic equality is somewhat subjective, but the fol-
lowing verses seem to exhibit three parallel clauses in three poetic lines: Psa 2:7; 9:7; 14:4 (=

(#1)   רַבּוּ מִשַּׂעֲרוֹת רֹאשִׁי שֹׂנְאַי חִנָּם

אֲשֶׁר לֹא־גָזַלְתִּי אָז אָשִׁיב׃   עָצְמוּ מַצְמִיתַי אֹיְבַי שֶׁקֶר

> Those who hate me without a cause
> Are more than the hairs of my head;
> They are mighty who would destroy me,
> Being my enemies wrongfully;
> Though I have stolen nothing,
> I still must restore it. (Psa 69:5)

(#2)   יְהוָה מָלָךְ גֵּאוּת לָבֵשׁ לָבֵשׁ

יְהוָה עֹז הִתְאַזָּר

אַף־תִּכּוֹן תֵּבֵל בַּל־תִּמּוֹט׃

> The LORD reigns,
> He is clothed with majesty;
> The LORD is clothed,
> He has girded Himself with strength.
> Surely the world is established,
> So that it cannot be moved.
> (Psa 93:1)

(5) In addition, there are many poetic triplets in which the lines are not syntactically equal, but are comparable according to the criteria provided for division in the prose books, that is, besides clauses paralleling clauses, dependent clauses may parallel independent clauses,[13] phrases (subject, predicate, verb, ob-

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53:5); 16:4, 11; 18:31, 36, 44, 49; 21:10; 22:17; 24:4; 27:14; 29:3; 30:12; 35:8, 21; 36:5; 46:10; 50:3; 52:7; 56:9; 60:8; 63:12; 66:12; 68:17, 35; 69:21; 72:15, 16; 74:9; 77:3, 7; 78:7, 50; 80:15; 81:8; 84:12; 86:16; 88:9, 10; 90:17; 97:10; 99:8; 102:27; 104:3, 29; 115:12; 135:7; 138:8; 139:14; 144:14; Job 3:4, 6, 9; 7:11; 10:1; 11:20; 20:26; 24:13; 30:12, 13, 15; 31:7; 34:20; Prov 1:11; 3:3; 23:7; 30:15, 20. In addition, the following verses have three clauses in three poetic lines, except that one clause has an elided element: Psa 35:17; 68:14; 140:11; 142:6; Job 36:11; Prov 7:22.

[13] All the following verses have three poetic lines the first of which is closed by *Ole-WeYored* and the second by *Athnach*. The following have one or two dependent clauses: Psa 14:7 (= 53:7); 31:8, 24; 67:5; 73:28; 79:8; 106:43; 130:7; 138:7; 139:15; Job 14:7, 14; 21:33; 32:12; 38:41; Prov 1:22, 23; 23:5; 24:14; 25:8; 30:20. In the following verses the first poetic line contains two short clauses, and the next two lines each contain a clause that expounds on one of the first two: Psa 6:3; 68:3; Job 14:12; Prov 23:31. It is true that *Ole-WeYored* often sets off the independent clause; but since dependent and independent clauses may stand in parallel in a doublet (e.g., Psa 45:8, 12), then they may stand in parallel in a triplet.

ject, adverb, or vocative) may parallel a clause,[14] and phrase may parallel phrase.[15] In the case of triplets, it appears that the accents are setting off parallel poetic lines without strict regard for their relative syntactic rank, but with greater regard for poetic and musical meter as in the following examples:

(#1)

אִם־תִּשְׁכְּבוּן֮ בֵּ֤ין שְׁפַ֫תָּ֥יִם

כַּנְפֵ֣י י֭וֹנָה נֶחְפָּ֣ה בַכֶּ֑סֶף

וְ֝אֶבְרוֹתֶ֗יהָ בִּירַקְרַ֥ק חָרֽוּץ׃

Though you lie down among the sheepfolds,
Yet you will be like the wings of a dove
covered with silver,
And her feathers with yellow gold.
(Psa 68:14)

(#2)

וַאֲנִ֤י ׀ קִֽרֲבַ֥ת אֱלֹהִ֗ים לִ֫י־ט֥וֹב

שַׁתִּ֤י ׀ בַּאדֹנָ֣י יְהֹוִ֣ה מַחְסִ֑י

לְ֝סַפֵּ֗ר כָּל־מַלְאֲכוֹתֶֽיךָ׃

But it is good for me to draw near to God;
I have put my trust in the Lord GOD,
That I may declare all Your works. (Psa 73:28)

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[14] All the following verses have three poetic lines the first of which is closed by *Ole-WeYored*, the second by *Athnach*. The following contain two clauses followed by a parallel phrase: Psa 7:9; 25:7; 27:11; 32:9; 35:20; 37:7, 25; 42:7; 45:6; 59:14; 84:11; 86:2; 100:3; 109:18; 118:27; 125:2; 128:5; Job 29:25; 42:3; Prov 8:30; 25:7. The following verses contain a clause followed by a phrase followed by another clause: Psa 24:10; 79:11; 87:4; 110:3. The following verses contain one clause followed by two parallel phrases: Psa 4:9; 11:5; 12:7; 32:8, 10; 10:18; 18:3; 24:8; 45:15; 50:23; 51:19; 68:29; 71:13; 78:19, 71; 107:3; 116:8; 130:2; 135:6; 140:12; 144:11; Job 30:3; Prov 8:34. The following verses have a phrase (*casus pendens*) followed by two clauses to which the phrase applies: Job 18:4 (vocative); Prov 24:24 (accusative). It is true that *Ole-WeYored* usually separates an independent clause from a dependent clause, and the phrase usually modifies the dependent clause; but in some verses both clauses are independent (Psa 100:3), and the phrase may modify both (Psa 128:2). Again, since a clause and a phrase may stand in parallel in a doublet (e. g., Psa 31:19), they may stand in parallel in a triplet.

[15] All the following verses have three poetic lines, each containing only phrases: Psa 71:20; 103:20; 104:25; 123:4; 137:8; Prov 30:16.

(6) In at least one place, *Ole-WeYored* and *Athnach* mark equal segments, and the last segment of the verse consists of a musical notation, as in the following example:

(#1)   נֽוֹדַ֤ע ׀ יְהֹוָה֙ מִשְׁפָּ֣ט עָשָׂ֔ה

בְּפֹ֣עַל כַּפָּ֗יו נוֹקֵ֥שׁ רָשָׁ֑ע

הִגָּי֥וֹן סֶֽלָה׃

The LORD is known by the judgment He executes;
The wicked is snared in the work of his own hands.
Meditation.   Selah
(Psa 9:17)

(7) In addition to the poetic triplets, most of which support the thesis that *Ole-WeYored* and *Athnach* have equal disjunctive rank, numerous verses with four poetic lines have three parallel clauses, one consisting of two lines, and the other two consisting of one line each. Usually the first two lines constitute a long clause closed by *Ole-WeYored*,[16] but one verse has the long clause in the last two lines.[17] These also suggest that *Ole-WeYored* and *Athnach* are of equal rank, as in the following examples:

(#1)   אַל־תַּסְתֵּ֬ר פָּנֶ֨יךָ ׀ מִמֶּנִּי֮

בְּי֪וֹם צַ֫ר לִ֥י הַטֵּֽה־אֵלַ֥י אׇזְנֶ֑ךָ

בְּי֥וֹם אֶ֝קְרָ֗א מַהֵ֥ר עֲנֵֽנִי׃

Do not hide Your face from me
in the day of my trouble;
Incline Your ear to me;
In the day that I call, answer me speedily.
(Psa 102:3)

(3-3/2/4) Three clauses,
one is two lines with *Ole-WeYored*.

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[16] Psa 1:1; 27:5; 28:4; 30:10; 40:4; 42:3; 52:9; 55:20; 78:8; 101:3; 102:3; 127:5.

[17] Psa 99:4.

(#2)

וַיֹּ֗אמֶר לְהַשְׁמִידָ֑ם

לוּלֵ֡י מֹשֶׁ֤ה בְחִירוֹ֙

עָמַ֣ד בַּפֶּ֣רֶץ לְפָנָ֑יו

לְהָשִׁ֥יב חֲמָת֗וֹ מֵֽהַשְׁחִֽית׃

Therefore He said that He would destroy them,
Had not Moses His chosen one
stood before Him in the breach,
To turn away His wrath, lest He destroy them.
(Psa 106:23)

(2/3-3/3) Four clauses, the one with *Athnach* is two lines,
two short clauses in the last line.

(8) In addition to the poetic triplets, there are numerous places where *Ole-WeYored* sets off an auxiliary element of the verse, obviously not the principal division. In these cases *Athnach* marks the principle syntactic division. These consist of (a) setting off a short title,[18] (b) setting off an introduction to a quotation,[19] and setting off an initial refrain.[20] Also there are several places where *Ole-WeYored* with *Athnach* appears in prose sections of the poetic books.[21] None of these instances prove the superiority of *Ole-WeYored* over *Athnach*. Instead they suggest an equality of rank similar to that of *Zaqeph* and *Segolta* in the prose books.

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[18] The title usually consists of only two words: לַמְנַצֵּ֥חַ לְדָוִ֑ד (Psa 11:1; 14:1); מִזְמ֥וֹר לְאָסָ֑ף (15:1; 29:1; 50:1; 141:1; 143:1); לְדָוִ֥ד מִזְמ֑וֹר (24:1; 101:1; 110:1); מִזְמ֥וֹר לְדָוִ֑ד (145:1); תְּהִלָּ֥ה לְדָוִ֑ד (17:1; 86:1); תְּפִלָּ֥ה לְדָוִ֑ד (74:1; 78:1); מַשְׂכִּ֥יל לְאָסָ֑ף (79:1; 82:1); מִשְׁלֵ֥י שְׁלֹמֹ֑ה (Prov 10:1); the Songs of Ascents שִׁ֥יר הַֽמַּעֲל֑וֹת (Psa 120:1; 121:1; 123:1; 125:1; 126:1; 128:1; 129:1; 132:1; 133:1; 134:1); a few consist of three words: שִׁ֥יר הַמַּעֲל֖וֹת לְדָוִ֑ד (122:1; 124:1; 131:1; 133:1); שִׁ֥יר הַֽמַּעֲל֖וֹת לִשְׁלֹמֹ֑ה (127:1); one consists of four words דִּבְרֵ֤י ׀ אָג֥וּר בִּן־יָקֶ֗ה הַמַּשָּׂ֫א (Prov 30:1).

[19] Job 32:6; such introductions are not usually set off by a major disjunctive.

[20] Psa 104:1.

[21] They appear in five prose titles of the Psalms (Psa 18:1; 52:2; 59:1; 60:2; 88:1), and in two prose verses of Job (32:2, 3).

(9) Finally, there are several places where syntactically *Athnach* seems to mark the principal division of the verse, and *Ole-WeYored* to mark the division of the first half of the verse.[22] Contrary to Wickes' proposed dichotomy, these instances suggest that *Athnach* is of superior rank to *Ole-WeYored*. It seems better, however, to understand that these verses have been divided on the basis of poetic parallelism rather than strict syntactic function, and that the two accents are of equal rank, as in the following examples:

(#1)   מִנֹּגַהּ נֶגְדּוֹ

עָבָיו עָבְרוּ

בָּרָד וְגַחֲלֵי־אֵשׁ׃

From the brightness before Him
His thick cloud passed by,
With hailstones and coals of fire.
(Psa 18:13)

(#2)   מֵאִתְּךָ תְהִלָּתִי בְּקָהָל רָב

נְדָרַי אֲשַׁלֵּם נֶגֶד יְרֵאָיו׃

My praise shall be of You
in the great assembly;
I will pay my vows
before those who fear Him.
(Psa 22:26)

In all, about 238 examples are cited above which suggest that the two accents are of equal rank. This constitutes approximately 65% of all the occurrences of *Ole-WeYored* and *Athnach* together. It remains to consider those places where *Ole*-WeYored seems to mark the principal division.

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[22] See Psa 5:13; 18:13; 22:26; 37:40; 48:3: 56:5; 59:13: 64:8; 71:19; 85:9; 86:17; 115:1; 116:16; 139:12; 143:12; Job 36:7; Prov 5:19; 9:15; 12:6.

When the number of poetic lines is three or a multiple of three, *Ole-WeYored* and *Athnach* nearly always divide the verse into thirds: for three poetic lines the meter would be something like 3/3/3, 4/3/3, etc.; for six lines it would be something like 2-2/2-2/2-2, or 2-3/3-2/2-2, etc. But when the verse has four or five poetic lines, there is no way of indicating this kind of quadruple or pentuple parallelism, because *Ole-WeYored* and *Athnach* cannot be repeated, and they are the accents of highest rank.[23] Therefore, one or the other (or both) must govern more than one poetic line, and *Great Rebia* must be used to mark the end of the lines not marked by *Athnach* or *Ole-WeYored*.

Usually when there are four poetic lines containing four parallel clauses, *Ole-WeYored* governs two, *Athnach* one, and *Rebia Mugrash* one.[24] But occasionally the situation reverses,[25] as (#1) demonstrates. These forty-one instances add to the previous 238 that suggest that the two accents are of equal rank, raising the percentage to 76%.[26]

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[23] This is one of the deficiencies of the simple accent grammar that make it inadequate for reflecting the more complex poetic structure of long verses.

[24] The following verses have four poetic lines and four parallel clauses of approximately equal syntactic rank, and are accented in this manner: Psa 5:10; 10:14; 11:4; 18:7; 22:15; 31:11; 40:18; 57:7; 62:5; 70:6; 72:17; 78:38; 139:16; 142:5. The following have four lines and four clauses some of which are dependent but poetically parallel: Psa 5:11; 13:6; 14:3 (= 53:4); 19:10; 27:3; 28:1, 7; 31:14; 39:2; 53:13; 57:2; 62:10, 11; 69:4; 142:7, 8; 143:7, 8, 10; Job 7:20, 21; Prov 23:35; 30:9. Since independent and dependent clauses may stand parallel in doublets and triplets, then they may do so in quatrains.

[25] The following verses have four poetic lines and four parallel clauses of approximately equal syntactic rank, and have *Athnach* setting off the middle two: Psa 35:15; Job 16:4; Prov 24:12.

[26] This, of course, is fully consistent with the fact that both accents govern *Dechi* (or *Sinnor*) and *Great Rebia* as their immediate subordinates.

(#1)   גַּם ׀ אָנֹכִי֘ כָּכֶ֪ם אֲדַ֫בֵּ֥רָה

לוּ־יֵ֤שׁ נַפְשְׁכֶ֗ם תַּ֣חַת נַפְשִׁ֑י

אַחְבִּ֣ירָה עֲלֵיכֶ֣ם בְּמִלִּ֑ים

וְאָנִ֘יעָה עֲלֵיכֶ֥ם בְּמוֹ רֹאשִֽׁי׃

I also could speak as you do.
If your soul were in my soul's place,
I could heap up words against you,
And shake my head at you.
(Job 16:4)

(4/4-3/4) Four clauses, two with *Athnach*

The remaining instances of four-line verses may more easily be interpreted to support Wickes' law. They consist of intermixtures of clauses and phrases in various combinations that often lead to a logical division of the verse at the end of the second line (usually marked with *Ole-WeYored*). These combinations include clause-clause/clause/phrase,[27] clause-clause/phrase/clause,[28] clause-phrase/clause/phrase,[29] clause-phrase/phrase/clause,[30] clause-clause/phrase/ phrase,[31] phrase-clause/phrase/clause,[32] clause-phrase/phrase/phrase,[33] and phrase-phrase/phrase/phrase.[34] But in view of the previous evidence that the use of the two accents may

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[27] Psa 20:7; 57:19; 65:5; 69:9; 71:18; 96:13; 137:6.

[28] Psa 29:9; 142:4.

[29] Psa 14:2 (= 53:3); 69:7; 71:22; 98:9; 126:6; 128:3; 133:3; 144:12.

[30] Psa 101:6.

[31] Psa 15:5; 18:16; 32:7; 35:10; 37:14; 56:14; 57:5; 62:4; 78:5; 79:10; 106:47; 131:2; 132:11; 144:7 (*Athnach* sets off two lines in this last one).

[32] Psa 8:3; 101:5.

[33] Psa 28:3; 31:20; 79:6; 98:3; 106:23 (*Athnach* sets off two lines); 132:12; Prov 30:14.

[34] Psa 27:2; 32:4; 35:4, 26; 40:15, 17; 68:21, 22, 24; 70:3, 5; 79:13; 84:3; 101:7; 137:7; 144:2; Job 30:1; Prov 6:26; 30:17.

be governed by musical considerations related to setting off parallel poetic lines, and that clauses and phrases appear in poetic parallelism, it is possible to explain the accents in these verses on that basis. Such an explanation is just as reasonable as Wickes' attempt to impose a dogmatic dichotomy on 76% of the cases. The same reasoning may apply to those few verses containing five lines[35] and six lines.[36]

A few doublets remain for discussion. The use of both *Ole-WeYored* and *Athnach* in a two-line verse is rare and unexpected in view of what has been seen of their use. However, even some doublets support the equal rank of the accents. In four instances the accents set off three clauses.[37] In three instances *Athnach* closes the first line, with *Ole-WeYored* dividing it, at least according to the editors of BHS.[38] In only three instances do the verses have two clauses in which *Athnach* divides the second into phrases.[39] These can be regarded as within the flexibility of the above considerations.

The results of this statistical study support the thesis that *Ole-WeYored* and *Athnach* are of equal disjunctive rank. This is in harmony with the manner in which they govern similar subordinate segments. The evidence suggests that, particularly in the books of poetry, the use of the major accents is determined as much by the musical and rhythmic elements of poetry as it is by the linguistic syntax of the verses themselves.

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[35] Psa 1:3; 17:4; 27:9; 32:6; 35:27; 39:13; 42:12; 43:5; 53:6; 75:9; 78:20; 84:4; 88:6; 126:2.

[36] Psa 27:4; 31:12; 40:6; 69:5; 93:1; 123:2.

[37] Psa 3:6; 9:21; Job 27:5; 33:9.

[38] Psa 5:13; 18:13; 22:26.

[39] Psa 12:3; 76:12; 140:4.

In the vast majority of cases, *Athnach* and *Ole-WeYored* occur at the end of poetic lines, even when a major syntactic division fails to coincide with the end of a poetic line. Wickes himself noted this fact:

> 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 moved forwards or backwards to where a convenient resting-place is found for it.[40]

All his examples show the major accent conveniently resting at the end of a poetic line. In fact, almost all the problems of dichotomy that Wickes noted in the books of poetry can be explained in this way. This is as common sense would dictate: when reading poetry, major pauses occur at the end of poetic lines; and when major syntactic divisions fail to coincide with the end of poetic lines, they necessarily require secondary pause. Short verses having neither *Athnach* nor *Ole-WeYored* should be regarded as containing only one poetic line. This is in agreement with the conclusion of Revell who argued that the ends of poetic lines are marked by pausal forms.[41] Wilfred G. E. Watson, a contemporary authority on Hebrew poetry, observed that "a guide to marking off lines in Hebrew [poetry] is the occurrence of pausal forms."[42] Thus it is necessary to differ with Wickes' Law of Continuous Dichotomy. It may seem presumptuous to dispute such a widely accepted principle formulated by such a highly competent authority, but it has been done only after careful thought and with deep respect. Most of Wickes' other laws have been rigorously confirmed.

This chapter has described the general laws that govern the use of the accents in the books of poetry. It has defended a law of hierarchic governance that

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[40] Wickes, I, 29; emphasis his.

[41] E. J. Revell, "Pausal Forms."

[42] W. G. E. Watson, *Classical Hebrew Poetry*, Journal for the Study of the Old Testament, Supplement Series 26 (Sheffield, England: JSOT Press, 1984), 14.

differs somewhat from Wickes' law of continuous dichotomy. The chapters that follow define the governance of the individual accents according to their hierarchic rank.

CHAPTER 12
The Poetic Accents in Hierarchy I

This chapter and those that follow discuss each of the accents used in the books of poetry, giving an exhaustive account of their conformity to the laws of hierarchic governance, substitution, conjunctives, and transformation. Any deviations from these laws are noted, examples are given, problems are discussed, and a count is given of the number of times each alternative is used. The accents are discussed in the order of their hierarchic rank rather than the order in which they are presented on the BHK list. This facilitates clarity.

Hierarchy I contains only one accent, *Silluq*. Unlike the use of *Silluq* in the prose books where it governs only the second half of the verse, in the books of poetry *Silluq* governs the entire verse. This is equivalent to the function of *Soph Pasuq* in the prose books. In the books of poetry, however, *Soph Pasuq* has no independent function in the syntax of the accents, but rather is wholly redundant with *Silluq*.

Silluq

The name *Silluq* means "separation." Like the *Silluq* used in the prose books, the accent mark consists of a small vertical bar placed below the first letter of the stressed syllable in the last word of the verse and to the left of the vowel there. It is the unfailing companion of *Soph Pasuq*.[1] It has no substitute segment. *Silluq*

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[1] In Psa 59:5, 78:41, and Prov 8:28, BHS lacks a *Silluq*; whereas BHK, B, and MG have it (BHS has a note in Prov 8:28 acknowledging that L is defective there). I regard *Silluq* to be correct in these places.

evokes the pausal forms of the words upon which it appears. The domain of *Silluq* is

$$\text{(Rule 1a)} \quad \text{SIL} = \left\{ \begin{array}{l} \text{Sil} + \text{RMUG} \\ \text{Sil} + \text{[LEG]} + \text{RMUG} + \text{ATH/OLE} \\ \text{Sil} + \text{[LEG]} + \text{RMUG} + \text{ATH} + \text{OLE} \end{array} \right\}$$

where "SIL" represents the domain of *Silluq*, "Sil" represents the word-unit bearing the accent *Silluq*, "RMUG" represents the domain of a *Rebia Mugrash* near subordinate segment or its substitute *Great Shalsheleth*, and "ATH" represents the domain of an *Athnach* remote subordinate segment,[2] "OLE" represents the domain of an *Ole-WeYored* alternate remote subordinate segment, and "LEG" represents the domain of an optional *Legarmeh* (#3, #6) segment which may be merely virtual.[3] SIL is never empty, but must have at least a RMUG segment (#1);[4] or it may be full, having Sil + RMUG + ATH (#2, #3) or OLE (#4) or both (#5, #6). The segments of the verse may not repeat.[5] If the verse requires three divisions, the first segment must be OLE and the second ATH (#5, #6).

According to Wickes,

Probably the musical relation between 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*.[6]

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[2] In Job 22:21, on the word BHS has *Athnach*, leaving the word without a vowel and accent, with a note indicating that L is defective here. On the word BHK, B, and MG have *Athnach* and on the word , *Munach*. I accept this latter reading as correct here.

[3] See the discussion under *Virtual Legarmeh*. LEG has an auxiliary function here and is not regarded as being in Hierarchy II.

[4] RMUG is obligatory, but may be only Virtual-RMUG. See the discussion under *Virtual Rebia Mugrash*.

[5] In Psa 53:2, on BHS and BHK have *Rebia Mugrash*, whereas B has *Tarcha* and MG has *Mereka*. This results in a repeated *Rebia Mugrash* in BHS and BHK contrary to the rule.

[6] Wickes, I, 74; emphasis his.

That is, when *Athnach* precedes, RMUG is always empty. This is true musically except for two cases.[7] However, syntactically RMUG is not always empty following *Athnach*. A V-RMUG segment may be fractional following *Athnach*, having a virtual *Dechi* near subordinate segment,[8] or a real *Dechi* near subordinate segment.[9] Also a RMUG segment may be fractional following *Athnach*, having a virtual *Dechi* near subordinate segment.[10] Usually a long RMUG segment stands alone, or is preceded by *Ole-WeYored*.[11]

If the main syntactic division of the verse is strong then SIL usually has both RMUG and ATH/OLE subordinate segments. If on rare occasions the main division fails to coincide with the ends of a poetic line, then *Athnach* and *Ole-WeYored* are usually moved to the end of the poetic lines; and from these positions they govern their subordinate segments. If the verse contains more that three poetic lines, then *Athnach* or *Ole-WeYored* (or both) must govern more than one poetic line, and *Great Rebia* must mark the end of the intermediate lines in the domain of *Athnach* or *Ole-WeYored*. If the main division is weak, then the near subordinate segment RMUG may define the structure. If either major segment of SIL has at least one subordinate segment with minor divisions that extend to a depth involving accents in Hierarchy IV, then the domain of SIL must include an

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[7] In Psa 14:1 *Great Rebia* intervenes between *Athnach* and *Rebia Mugrash*; however, the *Rebia Mugrash* is defective in BHK and BHS (but not in B and MG), lacking the *Geresh*. In Psa 53:2 BHK and BHS have a *Rebia Mugrash* intervening between *Athnach* and *Rebia Mugrash*, but compare B and MG.

[8] Psa 3:5; 4:8; etc.

[9] Psa 104:1; 112:2; 115:3, 8; 119:16; 135:18.

[10] Psa 8:2; 18:1; 19:8; etc.

[11] According to Wickes (I, 30-31), if the main division of the verse occurs on the sixth word-unit from the end of the verse or earlier, the division must be marked by *Ole-WeYored*; but on the fourth or fifth word-unit from the end, it may be marked by either *Athnach* or *Ole-WeYored*. I found no instances of *Ole-WeYored* on the third word-unit from the end. It occurs seventeen times on the fourth word, twenty times on the fifth word, ten times on the sixth word, four times on the seventh word, never on the eighth word, and twice on the ninth word.

ATH or OLE segment–all the lower ranks are employed, thus demanding the governance of Hierarchy II accents. If this major division would be on the first word-unit before Sil, and the restraints of poetic structure do not overrule, then RMUG (or V-RMUG) must replace ATH,[12] because the syntax of the accents demand that Rmug (or at least V-Rmug) must precede Sil. Table 47 provides a numerical summary of the structures of the *Silluq* segment.

(#1)

SIL

Sil	RMUG	
	Rmug	DECH

לוּלֵ֗א הֶ֭אֱמַנְתִּי לִרְא֣וֹת בְּטוּב־יְהֹוָ֗ה בְּאֶ֣רֶץ חַיִּֽים׃
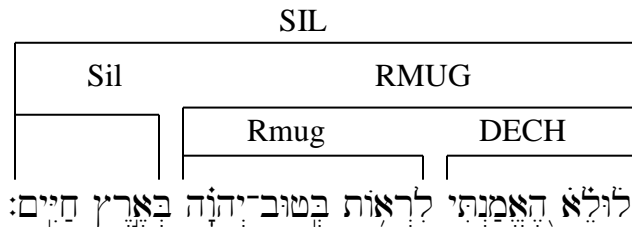
(Fractional SIL: RMUG only) (Psa 27:13)

(#2)

SIL

Sil	RMUG	ATH

לֹא־כֵ֥ן הָרְשָׁעִ֑ים כִּ֥י אִם־כַּמֹּ֗ץ אֲשֶׁר־תִּדְּפֶ֥נּוּ רֽוּחַ׃
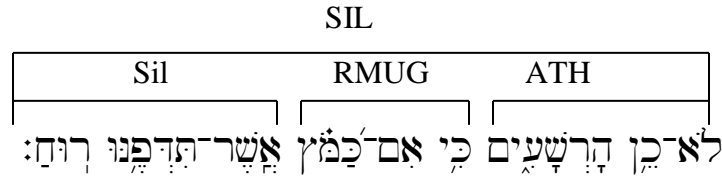
(Full SIL: Sil + RMUG + ATH) (Psa 1:4)

(#3)

SIL

Sil	LEG	RMUG	ATH

מִזְמ֣וֹר לְדָוִ֑ד בְּ֝בׇרְח֗וֹ מִפְּנֵ֤י ׀ אַבְשָׁל֬וֹם בְּנֽוֹ׃

(Full SIL: Sil + LEG + RMUG + ATH) (Psa 3:1)

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[12] This seldom happens, but in such cases *Rebia Mugrash* evokes a pausal form whenever the *Athnach* it replaces would do so (Wickes, I, 74). See Psa 37:23; 52:6.

(#4)

	SIL		
Sil	RMUG	OLE	

כִּי אִם בְּתוֹרַת יְהֹוָה חֶפְצוֹ וּבְתוֹרָתוֹ יֶהְגֶּה יוֹמָם וָלָיְלָה׃

(Full SIL: Sil + RMUG + OLE) (Psa 1:2)

(#5)

	SIL			
Sil	RMUG	ATH	OLE	

וְהָיָה . . . מַיִם אֲשֶׁר פִּרְיוֹ יִתֵּן בְּעִתּוֹ וְעָלֵהוּ לֹא־יִבּוֹל וְכֹל אֲשֶׁר־יַעֲשֶׂה יַצְלִיחַ׃

(Full SIL: Sil + RMUG + ATH + OLE) (Psa 1:3)

(#6)

	SIL				
Sil	LEG	RMUG	ATH	OLE	

רָאִתָה . . . לָתֵת בְּיָדֶךָ עָלֶיךָ יַעֲזֹב חֵלֶכָה יָתוֹם אַתָּה ׀ הָיִיתָ עוֹזֵר׃

(Full SIL: Sil + LEG + RMUG + ATH + OLE) (Psa 10:14)
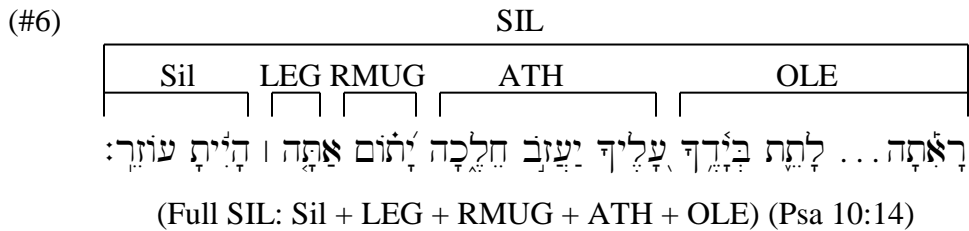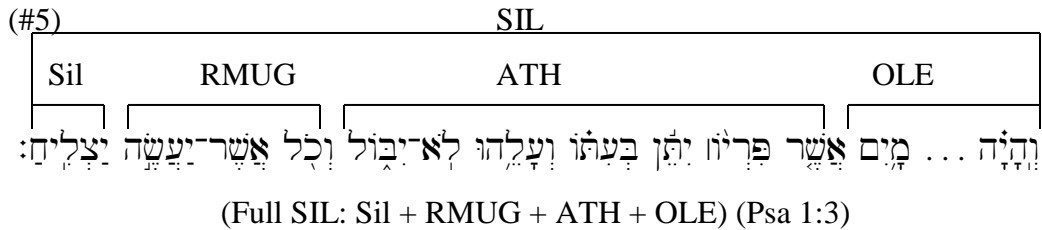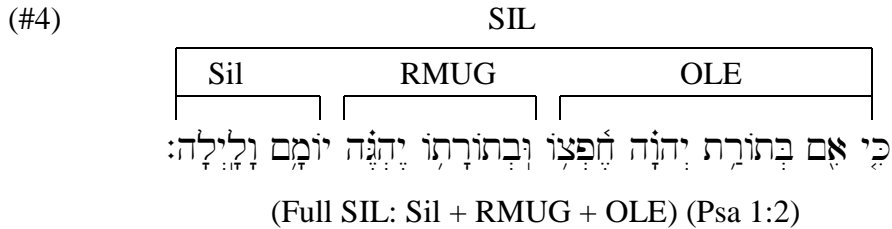
The conjunctives that serve *Silluq* are determined by the sequences of conjunctives that occur between *Silluq* and the various disjunctives that lawfully precede it: *Rebia Mugrash* (or its substitute *Great Shalsheleth*), or *Mahpak-Legarmeh*.[13] Table 48 lists the sequences of conjunctives that occur between *Silluq* and *Rebia Mugrash* or its substitute *Great Shalsheleth*.

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[13] Other disjunctives are found before *Silluq*, but these always involve the presence of *Virtual* Rebia *Mugrash*, and may also involve the presence of *Virtual Dechi* and even *Virtual Legarmeh*.

TABLE 47
Numerical Summary of the Structures
of the *Silluq* Segment

	Psalms	Job	Prov	Total
Empty	0	0	0	0[14]
Sil + RMUG	132	42	9	183[15]
Sil + V-RMUG	13	0	0	13[16]
Sil + RMUG + ATH	1990	930	872	3792
Sil + LEG + RMUG + ATH	16	5	3	24[17]
Sil + V-LEG + RMUG + ATH	3	0	0	3[18]
Sil + V-LEG + GSHAL + ATH	21	5	2	28
Sil + RMUG + OLE	47	4	2	53[19]
Sil + RMUG + ATH + OLE	298	36	27	361
Sil +LEG +RMUG +ATH+OLE	5	0	0	5[20]
Sil+V-LEG+GSHAL+ATH+OLE	2	1	0	3[21]
Total	2527	1023	915	4465

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[14] In eleven titles of the Psalms, *Silluq* is the only disjunctive of the verse (36:1; 38:1; 44:1; 47:1; 49:1; 61:1; 69:1; 81:1; 83:1; 85:1; and 108:1). Such short titles are not representative of the accentuation of the regular verses of the poetical books, having unusual sequences of conjunctives. It is assumed in this study that these verses have virtual segments in accordance with the regular rules.

[15] Nearly always with defective Rmug. Exceptions are in Psa 25:1; 40:1; 70:1; 89:1, 53; 137:9; 146:1; Prov 1:10. These monocolons include numerous short titles of psalms and short introductions to speeches in Job.

[16] Psa 18:2; 30:1; 36:1; 38:1; 44:1; 47:1; 49:1; 61:1; 69:1; 81:1; 83:1; 85:1; 108:1.

[17] Psa 3:1; 20:2; 45:2; 47:9; 56:8; 68:19; 73:20; 74:2; 88:11; 98:6; 102:20; 104:8; 105:3; 119:69, 104; 148:4; Prov 19:10; 21:29; 25:1; Job 3:13; 15:24; 21:28; 36:28; 37:14.

[18] Psa 46:8, 12; 66:3.

[19] Psa 1:2; 3:3; 4:5, 7; 5:7; 7:10; 11:6; 18:51; 30:6, 8; 31:3, 6, 16, 19, 21, 23; 32:1; 40:3; 42:5, 6, 10; 43:2, 4; 44:4; 45:8; 47:10; 49:15; 51:6; 55:22, 23; 58:3; 64:10; 68:5, 20, 35; 72:19; 73:1, 26; 90:1; 92:12; 109:16, 28; 124:7; 125:3; 144:10, 13; 145:21; Job 11:6; 20:25; 24:16; 34:10; Prov 1:21; 8:13. In BHS and BHK, in most instances defective *Rebia Mugrash* follows *Ole-WeYored*; the following have *Virtual Rebia Mugrash* instead: Psa 3:3; 4:7; 109:16; 125:3; and Prov 8:13. Only twice does a normal *Rebia Mugrash* follow *Ole-WeYored*: Psa 58:3; and Job 11:6.

[20] Psa 10:14; 18:7, 31; 99:4; 127:1.

[21] Psa 67:5; 131:1; Job 32:6.

TABLE 48
Summary of the Conjunctives
Serving *Silluq*

	Psalms	Job	Prov	Total
Sil + mun + Rmug	349	187	183	719
Sil + mer + Rmug	768	271	283	1322
Sil + ill + Leg-M + Rmug	21	5	3	29
Sil + mun + tar + Rmug	3	0	0	3[22]
Sil + mun + tar + Gshal	22	6	2	30[23]
Sil + sin-mer + Rmug	6	1	0	7[24]

The evidence indicates that *Silluq* may be served by one conjunctive:[25] It may be *Munach*[26] or *Mereka*[27] after *Rebia Mugrash*, and *Illuy*[28] after *Mahpak-*

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[22] Psa 46:8, 12; 66:3.

[23] In Psa 146:3, BHS and BHK have *Mahpak* with *Metheg-Ultima* on the word שִׁאיֹן; whereas B and MG have *Mahpak-Metheg* with the expected *Tarcha*. I accept the latter reading as correct here.

[24] Psa 18:20; 22:9; 118:25; Job 20:27. Psa 41:14; 72:19; 89:53; note that these last three occur on the double Amen at the end of sections of the Psalter.

[25] In Prov 25:28 (in BHS and BHK), *Silluq* has three conjunctives between it and *Rebia Mugrash* (*Mahpak*, *Tarcha*, and *Munach*), the Rank III conjunctive being *Mahpak*; however, B and MG have *Mahpak-Legarmeh* there. This is a strange case. If B and MG are accepted, this would be the only instance of *Mahpak-Legarmeh* before *Silluq* with *Tarcha* and *Munach* intervening; all other cases have only *Illuy* intervening. This suggests the possibility of V-Leg following Leg-M. This does occur in other places. Otherwise, the *Mahpak* must be understood to replace *Maqqeph* here.

[26] According to Wickes (I, 69-70), *Munach* is used when the stress is on the first syllable of the word. I have not verified this statement. It is also used after *Tarcha* almost always, that is, when it represents V-Leg.

[27] According to Wickes (I, 69-70), *Mereka* is used when the stress is not on the first syllable of the word, or when the word is followed by *Paseq*. I have not verified the first part of this statement, but the last part is not true in Psa 58:7; 61:9; and 66:18. In a few places *Sinnorit-Mereka* replaces *Mereka* (Psa 5:7; 10:3; 18:20; 22:9; 41:14; 70:4; 72:19; 89:53; 118:25; Job 20:27); in all but the last two cases, *Paseq* intervenes or the word has a *Metheg* on the ultima. In BHS and BHK in Job 12:15; 19:14; 34:21; and Prov 17:14 *Tarcha* replaces *Mereka*, but B and MG have *Mereka*.

Legarmeh. In Hebrew order the rule is

(Rule 1b)   Sil = $\left\{ \begin{array}{l} \text{sil} \\ \\ \text{sil + mun/mer/ill} \end{array} \right\}$

Regarding the conjunctives serving *Silluq*, Wickes declared:

> Indeed, in *all* cases, in which Silluq has two or more servi, the servus adjoining
> Silluq stands, by transformation, for R'bhîa mugrash. . . . Without the law of
> transformation, Silluq would--as in the prose system--*never have more that one
> servus.*[29]

But unless he meant that *Virtual Rebia Mugrash* may stand after regular
Rebia Mugrash or after *Great Shalsheleth*, this statement must be modified. In-
deed, two conjunctives occasionally stand between *Silluq* and *Rebia Mugrash*,
and always between *Silluq* and *Great Shalsheleth*. Wickes regarded these cases to
be instances of *Virtual Legarmeh.*[30] In light of this evidence, Wickes' law should
be revised to state:

> Following *Rebia Mugrash* or *Great Shalsheleth*, if more than one con-
> junctive intervenes between *Silluq* and *Rebia Mugrash* or *Great Shalsheleth*, the
> conjunctive immediately preceding *Silluq* (usually *Munach*) stands in place of
> *Virtual Legarmeh*; and the other conjunctive (usually *Tarcha*) serves the *Virtual
> Legarmeh*.

> In the absence of *Rebia Mugrash* or *Great Shalsheleth*, the conjunctive
> adjoining *Silluq* is a *Virtual Rebia Mugrash*, having been transformed from a

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[28] In Psa 3:3 and in eight short titles (Psa 36:1; 44:1; 47:1; 49:1; 61:1; 69:1; 81:1; 85:1) it
is *Illuy* after *Illuy*; in Psa 4:7; 109:16; 125:3; and Prov 8:13, it is *Illuy* after *Azla*; in Psa 68:20, it is
Illuy after *Sinnorit-Mahpak*.

[29] Wickes, I, 70; emphasis his

[30] Wickes, I, 67. For musical reasons *Legarmeh* may not stand on the first word before
Silluq. When it is called for in that place, it becomes virtual, being replaced by *Munach*, but retain-
ing the *Tarcha* that serves it. *Virtual Legarmeh* served by *Tarcha* occurs after *Great Shalsheleth* in
the following verses: Psa 7:6; 10:2; 12:8; 13:2, 3; 20:8; 29:11; 33:12; 41:8; 44:9; 49:14; 50:6;
52:5; 66:7; 67:5; 77:4; 89:2, 3; 94:17; 131:1; 143:6, 11; Job 5:19; 15:23; 16:9; 32:6; 37:12; 40:23;
Prov 6:10; 24:33. It occurs after *Rebia Mugrash* in the following verses: Psa 46:8, 12; 66:3; Prov
14:13. It occurs in short titles in the following verses: Psa 38:1; 83:1; 108:1. In Psa 146:3, in BHS
and BHK, the word has *Mahpak* following *Great Shalsheleth*, and its ultima has *Metheg*; whereas
in B and MG the word has *Tarcha* and *Mahpak-Metheg* according to expectation; B19a is proba-
bly defective here, having confused *Tarcha* for *Metheg*. However, if B and MG are correct, this
would be a rare instance where *Munach* failed to follow *Tarcha*.

Rebia Mugrash that would stand too close to *Silluq*. The conjunctive bearing *Virtual Rebia Mugrash* is nearly always *Munach* or *Mereka*.[31]

This must further be modified to state:

When the context expects it, *Virtual Dechi* is borne by the conjunctive adjoining *Virtual Rebia Mugrash*,[32] and *Virtual Legarmeh* is borne by the conjunctive adjoining *Virtual Dechi*.[33]

Table 49 provides a numerical summary of the conjunctives serving *Silluq*.

TABLE 49
Numerical Summary of the Conjunctives
Serving *Silluq*

	Psalms	Job	Prov	Total
Munach	899	467	424	1790
Mereka	900	310	303	1513
Sinnorit-Mereka	9	1	0	10[34]
Illuy	34	5	4	43
Tarcha	0	3	1	4[35]
None	685	237	183	1105
Total	2527	1023	915	4465

---

[31] It is *Munach* after *Dechi* or *Tarcha*, and it is *Mereka* after *Athnach* with no intervening conjunctive. *Illuy* bears *Virtual Rebia Mugrash* in Psa 3:5; 4:7; 68:20; 109:16; 125:3; Prov 8:13.

[32] See discussion under *Virtual Dechi*. For examples see Psa 18:2; 30:1; 68:1.

[33] See Wickes (I, 85), also the discussion under *Virtual Legarmeh*. For an example see Psa 42:2.

[34] Psa 18:20; 22:9; 118:25; Job 20:27.

[35] Job 12:15; 19:14; 34:21; Prov 17:14; but B and MG have *Mereka* or *Maqqeph* in these cases.

CHAPTER 13
Poetic Accents in Hierarchy II

The accents in Hierarchy II consist of *Rebia Mugrash* (and its substitute *Great Shalsheleth*), *Athnach*, and *Ole-WeYored*. The segments governed by these accents function in the domain of *Silluq*. The *Rebia Mugrash* segment functions as the near subordinate segment of *Silluq,* and the *Athnach* and *Ole-WeYored* segments function as its remote subordinate segments. The accents of Hierarchy II govern segments in Hierarchy III. All three (*Rebia Mugrash*, *Athnach*, and *Ole-WeYored*) govern a *Great Rebia* remote subordinate segment; *Rebia Mugrash* and *Athnach* govern a *Dechi* near subordinate segment; and *Ole-WeYored* governs a *Sinnor* near subordinate segment.

Rebia Mugrash

The accent mark consists of a prominent diamond-shaped dot placed above the first consonant of the stressed syllable of the word (like the *Rebia* used in the prose books), together with a stroke resembling a *Geresh* placed above the first letter of the word. The name *Rebia* means "quarter" or "resting" and the word *Mugrash* means "bearing *Geresh*." Wickes regarded this name to be

> quite inappropriate, for Geresh is altogether unknown in the accentuation of the three books. Rabinical writers term our accent תִּפְחָה, because it occupies the same position before Silluq, as Tiphcha does in the prose accentuation. Nay more, the stroke over the first letter is, no doubt, *the Tiphcha-sign itself*, transferred from below.[1]

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[1] Wickes, I, 15-16; emphasis his.

But *Tiphcha* likewise is unknown in the accentuation of the books of poetry, and *Rebia Mugrash* has no comparable position before *Athnach* as *Tiphcha* does in the prose books. So the resemblance of the stroke with *Geresh* is just as appropriate as with *Tiphcha*, especially since *Geresh* appears above the word, and *Tiphcha* would have to reverse its inclination on being moved from bottom to top. *Rebia Mugrash* governs the near subordinate segment of *Silluq*, and its segment is required in every verse, whether real or virtual. Its companion remote subordinate segment is *Athnach* or *Ole WeYored*. The domain of *Rebia Mugrash* is

$$
\text{(Rule 2a)} \qquad \text{RMUG} = \left\{ \begin{array}{l} \text{RMug/GShal} \\ \text{RMug} + \text{LEG} \\ \\ \text{RMug} + \text{DECH} \\ \text{RMug} + \text{DECH} + \text{(GREB)} \end{array} \right\}
$$

where "RMUG" represents the domain of the *Rebia Mugrash* segment; "RMug" represents the word-unit bearing the accent *Rebia Mugrash*; "GShal" represents the word-unit bearing the accent *Great Shalsheleth*, the substitute for RMug; "LEG" represents an auxiliary *Legarmeh* segment that may occur before RMug at times;[2] "DECH" represents the domain of the near subordinate *Dechi* segment; and "GREB" represents the domain of the remote subordinate *Great Rebia* segment. The parentheses indicate that GREB may repeat. RMug (or its substitute GShal) is mandatory, but RMug may be merely virtual.[3] When RMug is virtual, I refer to the segment as a *Virtual Rebia Mugrash* segment (V-RMUG). RMUG is often empty, having only one word-unit (RMug or GShal); it may be fractional, having only RMug + DECH (#1); or it may be full, having RMug + DECH + GREB (#2). On rare occasions, GREB may repeat (#3). If RMUG is not empty,

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[2] In two instances, LEG occurs before RMug in an otherwise empty segment. In both instances rmug is defective (see later discussion of defective rmug). This rare phenomenon may not warrant being included in the rule, but note a similar rare auxiliary use of LEG in the domain of *Athnach*.

[3] See the discussion of *Virtual Rebia Mugrash* that follows.

then DECH is mandatory, but it too may be only a *Virtual Dechi* segment.[4] If the main syntactic division of RMUG is strong, then it usually has both DECH and GREB subordinate segments. If the main division is weak, then the near subordinate segment DECH may define the structure. If either major segment of RMUG has at least one subordinate segment with minor divisions that extend to a depth involving accents in Hierarchy IV, then the domain of RMUG must include a GREB; otherwise, the division may be defined by DECH only. If this major division occurs on the first word-unit before RMug, then DECH replaces GREB; because the syntax of the accents demands that *Dechi* must precede *Rebia Mugrash* unless RMUG is empty. Table 50 provides a numerical summary of the structures of RMUG.

(#1)

(Fractional RMUG: RMug + DECH) (Psa 4:5)

(#2)

(Full RMUG: RMug + DECH + GREB) (Psa 27:13)[5]

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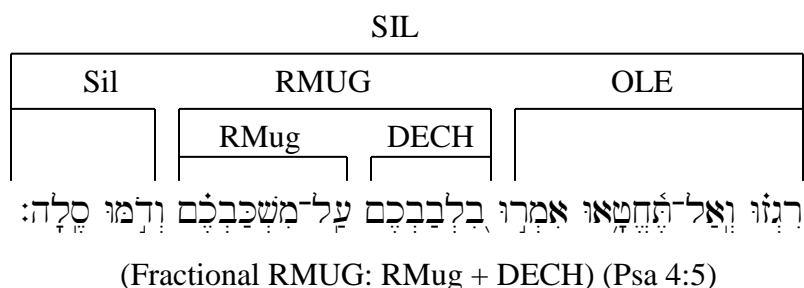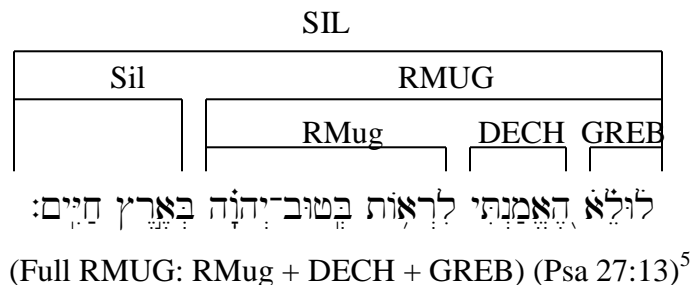
[4] See the discussion under *Virtual Dechi*. Wickes seems to deny that DECH is mandatory (I, 58), but I found no instance where it is lacking, at least as V-DECH. It is better to understand that *Dechi* (or at least *Virtual Dechi*) must follow its remote companion segment (GREB), just as all other near subordinate accents must follow their remote companion segments. *Rebia Mugrash* occurs on the first word of the title of fourteen psalms: Psa 13:1; 19:1; 20:1; 21:1; 31:1; 40:1; 41:1; 42:1; 51:1; 52:1; 64:1; 70:1; 89:1; 140:1. It also occurs on the first word of Job 9:1.

[5] Note that לוּלֵא is marked with *Niqqudoth*. BHS has *Great Rebia* with לוּלֵא, whereas B and MG have *Munach*, and BHK has *Zaqeph*(!).

(#3) SIL

Sil	RMUG		
	RMug	DECH	GREB	GREB

וַיַּרְא אֱלִיהוּא כִּי אֵין מַעֲנֶה בְּפִי שְׁלֹשֶׁת הָאֲנָשִׁים וַיִּחַר אַפּֽוֹ׃

(Full RMUG: RMug + DECH + 2-GREB) (Job 32:5)
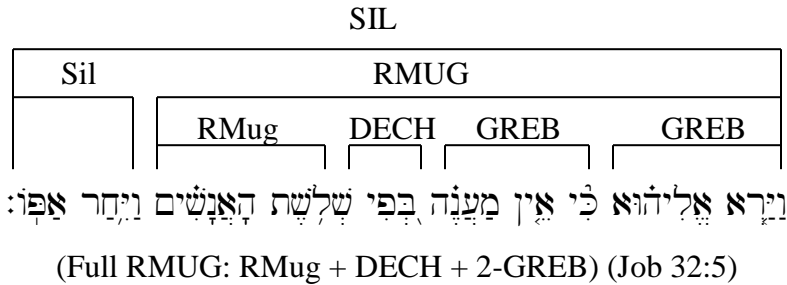
TABLE 50
Numerical Summary of the Structures
of the *Rebia Mugrash* Segment

	Psalms	Job	Prov	Total
RMug alone	1680	666	636	2982
RMug + LEG	2	0	0	2[6]
RMug + DECH	58	19	5	82
RMug + V-DECH	63	13	12	88
RMug + DECH + GREB	15	1	0	16[7]
RMug + V-DECH + GREB	12	1	1	14[8]
RMug + DECH + 2-GREB	0	3	0	3[9]
Total	1830	703	654	3187

According to Wickes, under certain circumstances *Rebia Mugrash* functions as a substitute for *Athnach* and governs the ATH segment as though *Athnach* were present. He declared:

> If Athnach be *not* present it is because R'bhîa mugrash has, by the law of transformation, taken its place in the first or second word before Silluq. Athnach's clause has in consequence 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. . . . In short, R'bhîa mugrash is the complete representative of the Athnach it has displaced. *The*

[6] Psa 71:21; 109:28 (both defective rmug, see later discussion).

[7] Psa 27:13; 31:23; 41:14; 49:15; 55:7; 57:9; 68:4, 36; 90:1; 99:5; 104:35; 119:48; 146:10; 148:14; 149:9; and Job 10:22 (all defective rmug).

[8] Psa 14:1; 18:51; 76:8; 79:3; 106:48; 113:9; 115:18; 116:19; 117:2; 121:6; 135:21; 147:20; Job 24:19; and Prov 7:7 (all defective rmug).

[9] Job 32:5; 33:24, 27 (all defective rmug); note that no words intervene between the two GREB's.

rules for the dichotomy of its clause are, in consequence, . . . strictly carried out.[10]

This is true under very special conditions. For musical reasons *Rebia Mugrash* must occur before *Silluq* without fail, so whenever a major division of a verse occurs on the first or second word-unit before *Silluq*, then *Rebia Mugrash* must replace the *Athnach* that would otherwise be expected there. This is the case where the near subordinate RMUG segment is both empty and too short to contain the accent that governs it. But this special circumstance must not be construed to indicate that *Rebia Mugrash* does not govern its own segment. Although the syntax of the RMUG segment and the ATH segment are the same, several facts confirm that *Rebia Mugrash* governs its own segment:

(1) A full or fractional RMUG segment may follow an ATH segment (Psa 14:1; 104:1; 112:2; 115:3,8; 119:16; 135:18); an empty RMUG frequently stands after ATH; and RMUG (or at least V-RMUG) is never lacking in a verse.

(2) The *Rebia Mugrash* accent has its own substitute, *Great Shalsheleth*.

(3) *Rebia Mugrash* governs different conjunctives than *Athnach* and governs them under different circumstances. This is true whether RMug is an alleged "transformed" Ath or not.

(4) *Rebia Mugrash* undergoes transformation to V- RMug, whereas *Athnach* does not become virtual. It is begging the question to assert that Ath transforms to V-RMug on the first word before *Silluq*. It could just as easily be explained that OLE is used instead of ATH when RMUG is long.

(5) *Athnach* never occurs without a following RMUG (or V-RMUG) segment. *Rebia Mugrash* may be served by only one conjunctive, and that is nearly always *Mereka*. In Hebrew order the rule is:

(Rule 2b)   RMug = rmug + [mer]

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[10] Wickes, I, 74-75; emphasis his.

When rmug has more than one conjunctive, it is due to the presence of *Virtual Dechi* with its residual conjunctive. In these cases, *Virtual Dechi* is borne by the *Mereka* serving rmug, and any conjunctives preceding the *Mereka* must be regarded as serving V-Dech.[11] Table 51 provides a numerical summary of the conjunctives that serve *Rebia Mugrash*.

TABLE 51
Numerical Summary of the Conjunctives
Serving *Rebia Mugrash*

	Psalms	Job	Prov	Total
None	1144	458	399	2001
Mereka	675	245	252	1172
Other	9	0	3	12[12]
Total	1828	703	654	3185

Defective Rebia Mugrash

Frequently *Rebia Mugrash* is written defectively in BHK and BHS, appearing as *Rebia* without the accompanying *Geresh*. I interpret every *Rebia* on the first or second word-unit before *Silluq* as *Rebia Mugrash*. Defective *Rebia Mugrash* is used in BHS and BHK almost always (less often in B and MG) when SIL is fractional, that is, when RMUG is its only segment.[13] Likewise, it is used

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[11] *Dechi* is normally served by *Munach*, but *Virtual Dechi* before RMug is served by *Mereka* or *Tarcha*, or on rare occasions by *Sinnorit-Mereka* (Psa 18:1). See the discussion under *Virtual Dechi*.

[12] *Rebia Mugrash* is never served by *Munach* (as Ath may be), but on rare occasions it is served by a substitute: *Sinnorit-Mereka* (Psa 31:22; 66:20), but B and MG have *Mereka*; *Mahpak* (Prov 27:1, 19), but these replace *Maqqeph*; or *Sinnorit-Mahpak* (Psa 31:16; 34:8; 68:15; 79:3; 116:19; 135:21; Prov 7:7). On one occasion it is served by *Illuy* with *Little Shalsheleth* (Psa 137:9); see discussion under *Little Shalsheleth*.

[13] It occurs thus in BHS, BHK, B, and MG in the following titles: Psa 4:1; 5:1; 8:1; 9:1; 13:1; 19:1; 20:1; 21:1; 31:1; 42:1; 51:1; 52:1; 53:1; 54:1; 55:1; 58:1; 64:1; 65:1; 92:1; and 140:1; also before a final *Hallelujah* in Psa 113:9; 117:2; 135:21: and 150:6; also in the following introductions to a speech: Job 3:2 (= 3:1 in MG); 6:1; 9:1; 11:1; 12:1; 15:1; 16:1; 18:1; 19:1; 20:1; 21:1; 22:1; 23:1; 25:1; 26:1; 27:1; 29:1; 34:1; 35:1; 1; 38:1; 40:1, 3, 6; and 42:1. It also occurs in the following additional places: Psa 48:4; 50:2; 57:9; 59:7, 15; 68:15; 69:32; 71:21; 76:5; 79:3; 83:18; 92:9; 102:24; 106:6, 37; 119: 4, 5, 12, 14, 17, 24, 26, 33, 36, 44, 47, 48, 54, 64, 68, 103,

almost always when an RMUG segment follows an OLE segment with no inter-
vening ATH.[14] Defective *Rebia Mugrash* occurs only five other times (following
Athnach).[15]

Wickes did not regard this use of defective *Rebia Mugrash* to have origi-
nated with the original accentuators, but to have been a later innovation intro-
duced to mark places where *Rebia Mugrash* supposedly replaces *Athnach*. He ar-
gued that

> 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

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112, 124, 140, 144; 121:6; 126:5; 128:4; 129:7; 137:5; 143:9; Job 3:26 (= 3:25 in MG); 10:22;
14:4; 24:19; 32:5; 33:24, 27; 34:26, 30, 31; Prov 7:7; 8:33; 24:10; 26:18.

It occurs in BHS, BHK, and MG (where B has normal *Rebia Mugrash*) in the following
titles: Psa 41:1; and 68:1; and before a final *Hallelujah* in Psa 149:9; also in the following addi-
tional places: Psa 34:8; 73:4; 86:7, 8; 99:3. It occurs in BHS, BHK, and MG (where B has *Ath-
nach*) in Job 9:21; and Prov 2:11.

It occurs in BHS, BHK, and B (where MG has normal *Rebia Mugrash*) in the following
titles: 39:1 (MG lacks an accent here); 62:1; and 67:1; before a final *Hallelujah* in Psa 104:35;
115:18; 116:19; and 148:14. It occurs in these three in the following additional places: Psa 29:7;
68:4; 76:8; 108:3; 119:57, 130 (MG lacks an accent here); 120:3; Job 9:9; and Prov 8:23. Also it
occurs in BHS, BHK, and B (where MG has *Athnach*) in the following places: Psa 49:9; 52:8;
83:7; and 119:34.

It occurs in BHS and BHK (where B and MG have normal *Rebia Mugrash*) in the follow-
ing titles: Psa 6:1; 12:1; 22:1; and 77:1; also before a final *Hallelujah* in Psa 105:45; 106:48;
146:10; and 147:20; and also in an introduction to a speech: Job 4:1; and 8:1. It occurs also in the
following additional places: Psa 27:7, 13; 35:24; 37:23; 45:13; 47:8; 52:6; 65:8; 84:2; 99:5 (MG
has *Geresh* without *Rebia*); 109:4; 119:46, 52, 145; Job 17:1; Prov 3:28; and 6:7.

It occurs in BHS and BHK (where B and MG have *Athnach*) in the following places: Psa
5:2; 26:11; 35:12; 37:27; 41:14; 55:7, 21; 63:4; 91:3; 119:2; 126:3; Job 30:27.

Nine exceptions occur. In the following places, normal *Rebia Mugrash* is used instead of
the expected defective one: Psa 25:1; 40:1; 48:1 [*Geresh* without *Rebia*]; 70:1; 89:1, 53; 137:9;
146:1; and Prov 1:10.

[14] It occcurs in BHS, BHK, B, and MG following an *Ole-WeYored* in Psa 30:6; 31:6;
47:10; 55:22, 23; 64:10; 144:10. It occurs in BHS, BHK, and MG (where B has normal *Rebia
Mugrash*) following an *Ole-WeYored* in Psa 7:10; 109:28; and Job 20:25. It occurs in BHS, BHK,
and B (where MG has normal *Rebia Mugrash*) following an *Ole-WeYored* in Psa 4:5; 31:21;
42:10; 49:15. It occurs in BHS and BHK (where B and MG have normal *Rebia Mugrash*) follow-
ing an *Ole-WeYored* in Psa 1:2; 5:7; 11:6; 18:51; 30:8; 31:3, 10, 19, 23; 32:1; 40:3; 42:5; 43:2, 4;
44:4; 45:8; 51:6; 68:5, 36; 72:19; 73:1, 26; 90:1; 92:12; 124:7; 144:13; 145:21; Job 34:10; Prov
1:21. It occurs in BHS and BHK (where B and MG have *Athnach*) following an *Ole-WeYored* in
Psa 42:6; and Job 24:16.

Only two exceptions occur where normal *Rebia Mugrash* is used instead of the expected
defective one: Psa 58:3 and Job 11:6.

[15] Psa 14:1; 44:19; 61:9; 88:4; Job 9:10.

have designedly represented--in the short verses of the three Books--three *differ-
ent accents by one and the same sign*.[16]

He noted that, although the defective *Rebia Mugrash* is found in the oldest manu-
scripts, and is sanctioned by the Masorah, yet many writers and accentuators re-
garded it as awkward, and preferred the use of the normal sign. He seems to have
agreed with this preference by concluding:

> No doubt we have a *different kind* of R'bhîa mugrash . . . (just as we have two
> different kinds of *Rh'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.[17]

It is doubtful that there are really two different kinds of *Rebia Mugrash*. The
analogy with *Little Rebia* and *Great Rebia* does not apply, because (as is demon-
strated later) *Little Rebia* and *Great Rebia* occupy two different syntactic posi-
tions and govern different sets of conjunctives, thus demonstrating their essential
difference; but, no such differences exist between the supposed two kinds of *Re-
bia Mugrash*. As the data cited above indicates, much confusion exists amng the
editions over the use of the defective sign, and BHS itself exhibits some incon-
sistency. Therefore, perspicuity would be served, were all the defective signs to
be restored to their normal form. There is another way in which *Rebia Mugrash*
frequently is defective in BHS. It appears as *Geresh* without *Rebia* (nearly always
with a note indicating that BHS is defective).[18] The irregularity is much less fre-

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[16] Wickes, I, 75; emphasis his.

[17] Wickes, I, 76; emphasis his.

[18] This irregular *Rebia Mugrash* occurs forty-eight times in Psalms, thirteen times in Job,
and fourteen times in Proverbs. It occurs in the following places each with a note that L is defec-
tive: Psa 2:2; 8:7; 14:2; 18:15, 38; 21:6, 9; 24:3, 9; 28:6; 30:11; 31:5; 35:9, 20, 28; 46:8, 12; 47:3;
48:1; 49:17; 63:5; 66:1; 68:34; 73:20; 78:35, 38; 94:16; 97:7; 105:15, 24; 107:9; 109:9; 113:1;
118:15, 16, 19; 119:21, 42, 155; 129:1, 2; 132:1; 134:2; 135:1, 7; 139:17; 143:8; 147:1; Job 5:10,
24; 8:2; 12:9; 22:10; 24:18; 26:4; 28:12; 29:3; 31:20 [note missing in the bottom apparatus]; Prov
7:25; 10:14; 15:13; 16:24; 17:4; 19:22; 22:24, 29 [note it is defective]; 26:27; 27:4; 28:22; 31:2, 5,
6. It occurs in the following places without a note: Job 17:2; 29:8; and 39:25. [note continued on
next page.]
    In Prov 14:13, BHS has a *Tarcha* with *Geresh*, whereas BHK, B, and MG have *Rebia
Mugrash*; L must be defective here. In Psa 124:1, BHS has the *Rebia* before the *Geresh*, whereas

quent in BHK, B, and MG. I found no apparent reason for the irregularity, and assume that L is seriously defective in this instance. I also interpret these as *Rebia Mugrash*.

Virtual Rebia Mugrash

According to Wickes,[19] for musical reasons *Rebia Mugrash* cannot stand on the first word before *Silluq* if the word bearing *Silluq* is short.[20] *Rebia Mugrash* may stand if at least two syllables precede the *Silluq*; and if only two, the first must have a full vowel. If the word is short, *Rebia Mugrash* must transform into the appropriate conjunctive that serves *Silluq*.[21] The transformed accent functions musically as a conjunctive, but syntactically as a disjunctive–that is, the transformed accent continues to govern its segment as though it were still *Rebia Mugrash*. The conjunctive accents that serve it remain in place, and any subordi-

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BHK, B, and MG have the correct order; L is probably defective here. In Job 31:15, BHS has a superfluous *Geresh* on the first word, whereas BHK, B, and MG do not have it; I regard L to be defective here.

In Job 5:1, BHS and BHK have double accents on the word , *Rebia* with *Munach*; whereas B and MG have only *Munach*. Either one would be correct, but not both--*Rebia* for defective *Rebia Mugrash*, or *Munach* for *Virtual Rebia Mugrash*. The preceding *Tarcha* favors the *Munach*, which I accept as correct here. L must have been recording two traditions.

In Psa 53:2 (cf. 14:1), BHS and BHK have two *Rebia Mugrashim* contrary to law; whereas B has *Tarcha* for the first, MG has *Mereka*, and 14:1 has *Great Rebia*. Either *Tarcha* or *Great Rebia* would be acceptable; I regard *Tarcha* as correct here.

[19] Wickes, I, 69.

[20] Rmug stands on the first word before *Silluq* 685 times in Psalms, 237 times in Job, and 181 times in Proverbs. I have not checked every instance, but I suspect that the transformation occurs at times even when the word is long (see Psa 18:14; 27:10; 119:175; Job 6:4; 30:18; Prov 29:4). In fact, it is right to assume that *Dechi* has transformed whenever it fails to follow *Great Rebia* (its remote companion), *Legarmeh* or *Pazer* (its own subordinate segments), or whenever *Rebia Mugrash* has more than one conjunctive, regardless of whether logic or syntax call for a division, or whether the word bearing *Rebia Mugrash* is long or short. It is the law of the accent grammar that a near subordinate accent must be present if the domain of the disjunctive that governs it is not empty.

[21] *Rebia Mugrash* is transformed into *Mereka* immediately after *Athnach* (the only exceptions being in Job 12:19 and Prov 18:10). It is transformed into *Munach* when V-RMug has its own conjunctive or is immediately preceded by *Dechi* (real or virtual): Psa 104:1; 112:2; 115:3, 8; 119:16; 135:18. It is transformed into *Illuy* when RMug has a conjunctive after *Dechi* (Psa 4:7; 109:6; Prov 8:13), or after *Virtual Dechi* with a preceding *Great Rebia* (Psa 68:20), or after the beginning of the verse in short titles (eight times), and in two other cases (Psa 3:3 and 125:3).

nate segments function as though it were still there. I refer to this transformed RMug as "*Virtual Rebia Mugrash*" (V-RMug), and the segment governed by V-RMug as a *Virtual Rebia Mugrash* segment (V-RMUG). A V-RMUG segment usually is empty, but occasionally has a near subordinate *Dechi* segment, and on one occasion has a remote subordinate *Great Rebia* segment (Psa 68:20). Table 52 provides a numerical summary of the conjunctives to which *Rebia Mugrash* transforms.

TABLE 52
Numerical Summary of the Conjunctives
to which *Rebia Mugrash* Transforms

	Psalms	Job	Prov	Total
Mereka	137	38	20	195
Munach	525	276	238	1039
Illuy	14	0	1	15
Total	676	314	259	1249

The syntactic structure of V-RMUG is the same as RMUG except that GShal does not substitute, LEG does not occur in the structure, and the conjunctives that serve V-RMug differ. V-RMUG is often empty, consisting of V-RMug only; it may be fractional, consisting of V-RMug + DECH (#1) or V-DECH (#2); or it may be full, consisting of V-RMug + V-DECH + GREB (#3). Table 53 provides a numerical summary of the structures of V-RMUG. In Hebrew order, the rule is

$$
\text{(Rule 2c)} \qquad \text{V-RMUG} = \left\{ \begin{array}{l} \text{V-RMug} \\ \text{V-RMug} + \text{DECH} \\ \text{V-RMug} + \text{DECH} + \text{GREB} \end{array} \right\}
$$

where v-rmug is one of the conjunctives that normally serve *Silluq*. Table 54 provides a numerical summary of the conjunctives serving *Virtual Rebia Mugrash*.

TABLE 53
Numerical Summary of the Structures of the
***Virtual Rebia Mugrash* Segment**

	Psalms	Job	Prov	Total
V-RMug alone	608	300	255	1163
V-RMug + DECH	8	0	1	9[22]
V-RMug + V-DECH	57	14	3	74[23]
V-RMug + V-DECH + GREB	1	0	0	1[24]
Total	674	314	259	1247

(#1)
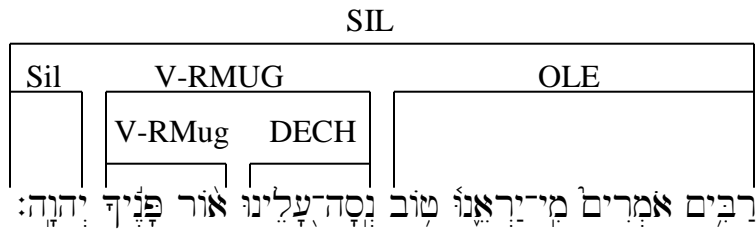
(Fractional V-RMUG: V-RMug + DECH) (Psa 4:7)

(#2)
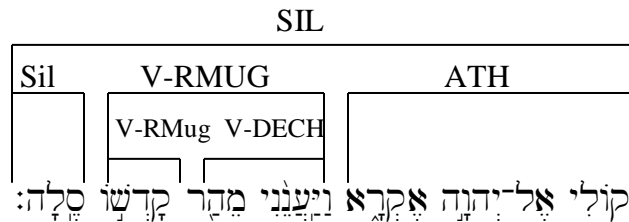
(Fractional V-RMUG: V-RMug + V-DECH) (Psa 3:5)

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[22] Psa 4:7; 104:1; 109:16; 112:2; 115:3, 8; 119:16; 135:18; Prov 8:13.

[23] Psa 3:5; 4:8; 9:11; 18:2; 24:6, 10; 25:8, 15; 28:8; 30:1; 32:5; 33:21; 39:12; 41:12; 42:2; 45:3; 47:5; 48:9; 51:21; 52:7; 54:5, 8; 55:10; 56:1, 3; 59:6; 61:5; 62:13; 65:9; 66:15; 67:2; 68:11, 25, 30; 69:2; 71:15; 73:15; 74:10; 75:4; 76:4; 78:25; 79:12; 81:8; 83:9; 84:9; 89:5, 46, 49; 94:13; 106:34; 119:84; 125:3; 127:2; 143:2 145:15, 18; 148:5; Job 8:9; 11:7; 12:6; 14:3, 13; 20:4; 21:9; 22:12; 27:8; 32:1, 4; 36:2; 38:5, 36; Prov 3:27; 26:1, 25.

[24] Psa 68:20; note that the accents of this verse have several peculiarities.

(#3)   SIL

Sil	V-RMUG	OLE

| | V-RMug | V-DECH | GREB | |

בָּרֶ֥וּךְ אֲדֹנָ֗י י֤וֹם׀ י֨וֹם יַעֲמָס־לָ֗נוּ הָ֘אֵ֤ל יְֽשׁוּעָתֵ֬נוּ סֶֽלָה׃

(Full V-RMUG: V-RMug + V-DECH + GREB) (Psa 68:20)

TABLE 54
Numerical Summary of the Conjunctives
Serving *Virtual Rebia Mugrash*

	Psalms	Job	Prov	Total
None	163	46	26	235
Tarcha	498	268	232	998
Illuy	9	0	0	9[25]
Azla	3	0	1	4[26]
Sinnorit-Mahpak	1	0	0	1[27]
Total	674	314	259	1247

Virtual Rebia Mugrash may be served by one conjunctive, but the conjunctives that serve it differ from those that serve real RMug. Usually V-RMug is served by *Tarcha*, but by *Azla* after real *Dechi*, by *Sinnorit-Mahpak* after *Great Rebia*, and by *Illuy* after the beginning of the verse. The rule is

(Rule 2d)   V-RMug = v-rmug + [tar/azl/sin-mah/ill]

Great Shalsheleth

The name *Shalsheleth* means "triplet" or "chain." Like its counterpart in the prose books, the accent mark consists of a vertical, three-stepped zigzag line placed above the first consonant of the stressed syllable, together with a vertical stroke like a *Paseq* immediately following the word. In the poetic books, *Great*

---

[25] Psa 3:3 (after *Little Shalsheleth*); 1; 44:1; 47:1; 49:1; 61:1; 69:1; 81:1; 85:1; all but the first instance are short titles, where v-rmug = *Illuy*.

[26] Psa 4:7; 109:16: 125:3 (before *Dechi*); Prov 8:13.

[27] Psa 68:20.

Shalsheleth is a musical substitute for *Rebia Mugrash*. Substitution takes place under the following conditions:

(1) The RMUG segment is empty, or at the most with a *Virtual Dechi* (#1).[28]

(2) *Silluq* has a *Virtual Legarmeh* intervening with *Tarcha* serving it.[29]

(3) *Athnach* immediately precedes GShal and the conjunctives serving it.

Table 55 provides a numerical summary of the structures of the *Great Shalsheleth* segment.

(#1)   SIL

... יְשִׁישִׁים עַל־כֵּן זָחַלְתִּי וָאִירָא ׀ מֵחַוֺּת דֵּעִי אֶתְכֶם׃

(Fractional GSHAL: Gshal + V-DECH) (Job 32:6)
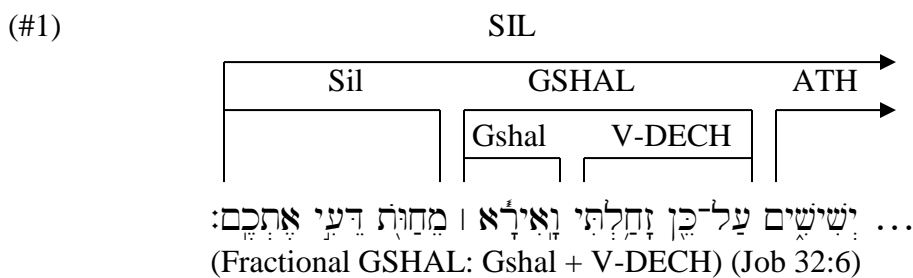
TABLE 55
Numerical Summary of the Structures
of the *Great Shalsheleth* Segment

	Psalms	Job	Prov	Total
Gshal alone	23	4	2	29[30]
Gshal + V-Dech	0	2	0	2[31]
Total	23	6	2	31

---

[28] See Job 32:6; 37:12.

[29] Wickes (I, 67) stated that for musical reasons *Rebia Mugrash* cannot precede *Tarcha*, thus substitution must occur. There are a few exceptions: Psa 46:8, 12; 66:3 (note that BHS and BHK have defective Rmug in 46:8, 12, consisting of *Geresh* only). In Prov 14:13, BHS alone has a defective accent, consisting of *Geresh* with *Tarcha* instead of *Rebia*; this gives the appearance of Rmug before *Tarcha*.

[30] Psa 7:6; 10:2; 12:8; 13:2, 3; 20:8; 29:11; 33:12; 41:8; 44:9; 49:14; 50:6; 52:5; 66:7; 67:5; 77:4; 89:2, 3; 94:17; 131:1; 143:6, 11; 146:3; Job 5:19; 15:23; 16:9; 40:23; Prov 6:10; 24:33.

[31] Job 32:6; 37:12; V-DECH is empty in both.

Although seldom used, *Great Shalsheleth* has the same conjunctive serv-
ing it (*Mereka*) as serves *Rebia Mugrash* for which it substitutes. The evidence is
found in Psa 89:2; Job 32:6; 37:12. Table 56 provides a numerical summary of the
conjunctives used with GShal. In Hebrew order, the rule is:

(Rule 3)   Gshal = gshal + [mer]

TABLE 56
Numerical Summary of the Conjunctives
Serving *Great Shalsheleth*

	Psalms	Job	Prov	Total
None	22	4	2	28
Mereka	1	2	0	3
Total	23	6	2	31

Athnach

The name *Athnach* means "rest." The accent mark, like the *Athnach* used
in the prose books, consists of two strokes joined at the top to form an inverted
"V" (˄). It is placed below the first letter of the stressed syllable and to the left of
any vowel there. *Athnach*, like *Silluq* and *Ole-WeYored*, evokes the pausal form
of a word.[32] It usually governs the first principal segment of a verse, the remote
subordinate segment in the domain of *Silluq*. An *Athnach* segment is never re-
peated, never occurs without its companion RMUG segment, is seldom omitted
(see under *Silluq*), and has no substitute segment. The domain of *Athnach* is like
that of *Rebia Mugrash*, except that it does not become virtual.

$$
\text{(Rule 4a)} \qquad \text{ATH} = \left\{ \begin{array}{l} \text{Ath} + [\text{LEG}] \\ \text{Ath} + [\text{LEG}] + \text{DECH} \\ \text{Ath} + \text{DECH} + (\text{GREB}) \end{array} \right\}
$$

---

[32] Cf. Psa 1:1; some instances of *Athnach* do not have the expected pausal form (Psa 9:7).

where "ATH" represents the domain of the *Athnach* segment, "Ath" represents the word-unit bearing the accent *Athnach*, "DECH" represents the domain of a *Dechi* near subordinate segment, "GREB" represents the domain of a *Great Rebia* remote subordinate segment,[33] "LEG" represents an optional *Legarmeh* segment, and the parentheses indicate repetition. ATH is often empty, having only one word-unit, Ath (#1 disregarding LEG); it may be fractional, having Ath + DECH only (#2, #3); or it may be full, having Ath + DECH + GREB (#4). A DECH segment must intervene between Ath and GREB (if any). GREB may repeat (#5), and an optional LEG may precede Ath on rare occasions (#1 ,#2). If ATH is not empty (neglecting a rare LEG before Ath), then DECH is mandatory, but it may be only a *Virtual Dechi* segment.[34] According to Wickes, *Athnach* may not appear on the first word of a verse; however, this rare phenomenon does occur in Psa 102:28.[35] Table 57 provides a numerical summary of the structures of the *Athnach* segment.

(#1)   SIL

Sil	V-RMUG	ATH	OLE
		Ath	LEG	

אַל־תִּבְטְח֣וּ בְעֹ֡שֶׁק וּבְגָזֵ֗ל אַל־תֶּ֫הְבָּ֥לוּ   חַ֤יִל ׀ כִּֽי־יָנ֗וּב אַל־תָּשִׁ֥יתוּ לֵֽב׃

(Empty ATH: Ath + LEG only) (Psa 62:11)

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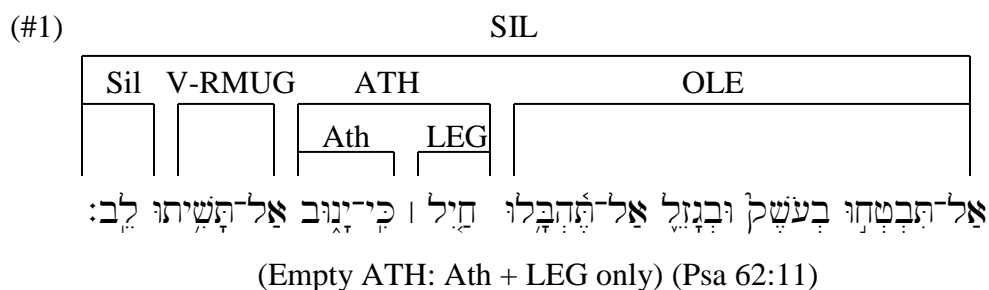
[33] In Psa 40:11 on the word , BHS lacks *Great Rebia*, whereas BHK, B, and MG correctly have *Great Rebia*; L is probably defective here. I regard *Great Rebia* to be there for the sake of statistics.

[34] See the discussion in the section on *Virtual Dechi*. Wickes denied that DECH is mandatory (I, 58), but I found no instance where the rule failed, at least as V-DECH. The problem is that he did not admit division with only two words in a clause (I, 38) and his musical context for transforming to *Virtual Dechi* was too restrictive. See the discussion under *Rebia Mugrash*.

[35] This is true in BHS, BHK, and B; but to Wickes' credit, MG does not have Athnach.

TABLE 57
Numerical Summary of the Structures
of the *Athnach* Segment

	Psalms	Job	Prov	Total
Ath alone	381	128	99	608
Ath + LEG	1	0	1	2[36]
Ath + LEG + DECH	1	0	2	3[37]
Ath + DECH	1165	544	604	2313
Ath + V-DECH	465	220	126	811
Ath + DECH + GREB	159	46	44	249
Ath + V-DECH + GREB	148	36	26	210
Ath + DECH + 2-GREB	6	1	1	8[38]
Ath + V-DECH + 2-GREB	9	2	1	12[39]
Total	2335	977	904	4216

(#2)   SIL

(Fractional ATH: Ath + LEG + DECH) (Psa 137:7)

---

[36] Psa 62:11; Prov 16:10. Wickes would correct the text to remove *Legarmeh* in these cases (I, 60).

[37] Psa 137:7; Prov 8:30, 34; these may be *Mahpak* with *Paseq*, where the *Paseq* marks the redundant text, but *Mahpak* does not serve *Athnach*.

[38] Psa 32:5; 78:4; 89:20; 97:5; 102:25; 140:6; Job 7:4; Prov 27:10.

[39] Psa 17:1; 41:7; 46:5; 50:21; 59:6; 71:3; 95:10; 105:11; 133:2; Job 24:24; 33:23; Prov 4:4. Wickes (I, 59) regarded the second *Rebia* to be a substitute for *Dechi*. But *Virtual Dechi* is present in every case, and *Rebia* never substitutes for *Dechi* anywhere else. 77:8, 116:1, Job 27:9, 35:13, and Prov 15:25; but it fails in Psa 35:1 and 74:18. In the following places BHS has *Mereka* immediately after *Dechi*: Psa 1:1; 3:7; 7:5; 10:11; 15:2; 73:15; 74:16; 84:6; 89:12; 90:17; 106:32; Job 5:12; 15:16; 33:33; Prov 2:14; 11:24; 25:11; 28:16--in every case MG has *Munach* and B mostly so. In Psa 118:25, *Sinnorit-Mereka* replaces *Munach* in this context. Wickes also noted that whenever *Paseq* follows V-Dech, the accent bearing V-Dech is *Mereka* and the conjunctive serving V-Dech is *Tarcha*; this is true in every instance but one: Psa 10:13; 18:50; 44:24; 57:10; 59:2; 66:8; 67:4, 6; 78:65; 89:9, 50, 52; 94:3; 108:4; 113:4; 119:156; 139:19, 21; Job 27:13; 40:9; Prov 6:9; 8:21; the exception is Job 33:31 (but cf. B and MG).

(#3)

SIL			
Sil	RMUG	ATH	
		Ath	DECH

עַל־כֵּ֤ן ׀ לֹא־יָקֻ֣מוּ רְ֭שָׁעִים בַּמִּשְׁפָּ֑ט וְ֝חַטָּאִ֗ים בַּעֲדַ֥ת צַדִּיקִֽים׃

(Fractional ATH: Ath + DECH) (Psa 1:5)

(#4)

SIL				
Sil	RMUG	ATH		
		Ath	DECH	GREB
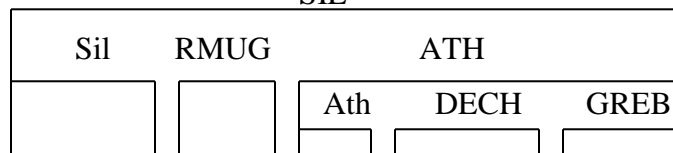
שְׁאַ֤ל מִמֶּ֗נִּי וְאֶתְּנָ֣ה ג֭וֹיִם נַחֲלָתֶ֑ךָ וַ֝אֲחֻזָּתְךָ֗ אַפְסֵי־אָֽרֶץ׃

(Full ATH: Ath + DECH + GREB) (Psa 2:8)

(#5)

ATH			
Ath	DECH	GREB	GREB

חַטָּאתִ֨י אוֹדִֽיעֲךָ֜ וַעֲוֺנִ֣י לֹֽא־כִסִּ֗יתִי אָמַ֗רְתִּי אוֹדֶ֤ה עֲלֵ֣י פְ֭שָׁעַי לַֽיהוָ֑ה

(full ATH: Ath + DECH + 2-GREB) (Psa 32:5)

Athnach may have only one conjunctive serving it: either *Munach* or *Mereka*. The conjunctive is nearly always *Munach* immediately after *Dechi*, or *Virtual Dechi*,[40] and nearly always *Mereka* after any other preceding disjunctive or the beginning of the verse.[41] Table 58 provides a numerical summary of the conjunctives that serve *Athnach*. In Hebrew order the rule is:

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[40] So about 1947 times after *Dechi*, and 651 times after *Virtual Dechi* in BHS. According to Wickes (I, 61) *Munach* becomes *Mereka* in this context when *Paseq* follows; this is true in Psa

[41] So about 718 times in BHS. In BHS and BHK, *Munach* intervenes between Ath and a preceding disjunctive (other than *Dechi* in Psa 14:5; 18:16; 93:4; 104:7; and Prov 31:6. In all cases but the last, either MG or B, or both have *Mereka*. In Prov 31:6, B and MG have *Dechi* rather than *Munach*. In Job 22:21, BHS and BHK have *Munach* intervening between Ath and the beginning of the verse; however, L is defective here, having no accent on ; cf. B and MG. : In Prov 3:12, *Ath-*

(Rule 4b)   Ath = ath + [mun/mer]

TABLE 58
Numerical Summary of the Conjunctives
Serving *Athnach*

	Psalms	Job	Prov	Total
None	349	135	131	615
Munach	1476	685	646	2807
Mereka	506	157	123	786
Other	4	0	4	8[42]
Total	2335	977	904	4216

If more than one conjunctive precedes *Athnach*, a *Virtual Dechi* is present. The conjunctive adjacent to Ath bears the V-Dech and the remaining conjunctives serve the V-Dech. See the discussion of V-Dech in a subsequent section. The conjunctive bearing V-Dech before Ath is *Munach* when V-Dech has a *Munach* serving it; and it is *Mereka* under all other conditions–that is, when V-Dech has no conjunctive after another disjunctive or the beginning of the verse, or when V-Dech is served by *Tarcha* or *Mereka*.

Ole-WeYored

The name *Ole-WeYored* means "ascending and descending." The accent consists of two separate marks: a sign like *Mahpak* (<) above the word and before the stressed syllable (which sign I refer to as *Ole*), and a sign like *Mereka* (/) below the first letter of the stressed syllable and to the left of any vowel there (which

---

nach has five conjunctives serving it--more than can be explained on the basis of Ath + V-Dech + V-Leg + Conjunction. B and MG have only four by using *Maqqeph* with one word; the first *Mahpak* may be understood to replace *Maqqeph* on a monosyllabic particle. In Psa 5:5, 65:2, and 72:3, *Sinnorit-Mereka* replaces *Mereka* in this context. In Prov 6:3, *Sinnorit-Mahpak* replaces *Mereka* in this context. In Prov 3:4, BHS and BHK have *Tarcha* serving Ath after the beginning of the verse; whereas MG has *Mereka* as expected, and is accentuated according to the presence of *Virtual Dechi*. In Psa 14:3 (= 53:4) BHS and BHK have *Mahpak* serving *Athnach* whereas B and MG have the expected *Mereka*; note the strange double accent in MG (14:3 only) where Dechi and *Rebia Mugrash* occur on the same word. In Prov 24:29 BHS and BHK have *Mahpak* serving *Athnach*, whereas B and MG have the expected *Munach*.

[42] *Sinnorit-Mereka* in Psa 5:5; 65:2; 72:3; and 118:25; *Illuy* after *Little Shalshelleth* in Prov 1:9 and 6:27; *Tarcha* in Prov 3:4; and *Sinnorit-Mahpak* in Prov 6:3.

sign I refer to as "*Yored*"). In BHS and BHK, if the word bearing this accent has the primary stress on its first syllable, then the *Ole* (<) appears on the preceding word.[43] Usually the preceding word has a construct form without *Maqqeph*[44] and any accent of its own. Occasionally the preceding word has a conjunctive accent of its own marking secondary stress in place of *Metheg*, usually *Galgal*,[45] but once *Mahpak*.[46] Occasionally *Ole-WeYored* is written defectively in BHS, having the *Yored* (/), but lacking the *Ole* (<);[47] in all these cases (except Psa 86:2) the condition is as described above, but the *Ole* failed to be placed on the preceding word; yet the accent must be *Ole-WeYored* and not *Mereka* because of a preceding *Sinnor* which always anticipates an *Ole-WeYored*.

Ole-WeYored, like *Silluq* and *Athnach*, evokes the pausal form of the word bearing it. It governs the first principal segment of a verse (the remote subordinate segment in the domain of *Silluq*) if the division is distant from the end of the verse, or if the verse has more than one principal division. An *Ole-WeYored* segment is never repeated, never occurs without its companion *Rebia Mugrash* segment, and has no substitute segment. The domain of *Ole-WeYored* is like that of

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[43] Psa 1:3; 6:3; 8:3; 14:4; 18:44; 28:3; 30:8; 31:19, 21; 37:7; 40:18; 44:4; 45:8; 53:3, 5, 6; 56:9; 62:10; 88:1, 10; 97:10; 102:3; 115:1; 142:7; 144:2; Job 3:4, 6; 7:11; 21:33; 32:2; 33:9; 34:10; 37:6; 42:3; Prov 1:22; 6:26; 8:13, 34; 24:12; 25:7; 30:16, 19. In Psa 53:3 (cf. 14:2) and 142:7 the phenomenon occurs even when the stress is not on the first syllable.

[44] Wickes (I, 54) suggested that *Maqqeph* is not necessary in this case, that is, the *Ole* replaces *Maqqeph*.

[45] Psa 8:3; 14:4; 18:44; 28:3; 37:7; 44:4; 53:6; 56:9; 142:7; Job 3:6; 32:2; Prov 8:34; 24:12; 30:16. In Prov 8:34, BHS has a superfluous *Metheg* on the same word with *Yored* and *Galgal*.

[46] Psa 53:5; but B and MG have *Galgal* as expected (cf. 14:4).

[47] Psa 30:12; 42:3; 55:20; 68:20; 78:21; 86:2; 118:27; 125:2; Job 8:6; 29:25; 34:20; Prov 24:24; 30:15. Yeivin (*Tiberian Masorah*, 266) explained that this occurs when the preceding word is stressed on the ultima or is marked with *Rebia*. This is true for all the above instances except Psa 118:27. In nearly all these instances, B and MG have the expected *Ole*. In Psa 130:7 and Prov 30:14, BHS has an *Ole* without *Yored*; whereas BHK, B, and MG have both (MG has *Yored* without *Ole* in Psa 130:7).

Rebia Mugrash and *Athnach* except that it has a *Sinnor* segment or a *Little Rebia* segment as its near subordinate segment. In Hebrew order, the rule is

$$
\text{(Rule 5a)} \qquad \text{OLE} = \left\{ \begin{array}{l} \text{Ole + SIN/LREB} \\[2ex] \text{Ole + SIN/LREB + (GREB)} \end{array} \right\}
$$

where "OLE" represents the domain of the *Ole-WeYored* segment, "Ole" represents the word-unit bearing the accent *Ole-WeYored*; "SIN" represents the domain of a *Sinnor* near subordinate segment; "LREB" represents the domain of a *Little Rebia* segment, the substitute for SIN;[48] and "GREB" represents a *Great Rebia* remote subordinate segment. OLE is never empty, but always has at least Ole + SIN or LREB (#1, #2); and it may be full, having Ole + SIN (or LREB) + GREB (#4, #5). A SIN (or LREB) segment must intervene between Ole and GREB (if any).

GREB may repeat, but not SIN or LREB. According to Wickes,[49] for musical reasons, in the poetic books a *Little Rebia* may not follow *Great Rebia* without at least two words intervening. If this is not the case, then *Sinnor* replaces the *Great Rebia* (#3). Likewise, a *Great Rebia* may not follow another *Great* Rebia without at least two words intervening. If this is not the case, then *Sinnor* replaces the second *Great Rebia* (#6). I refer to this substitute as GREB-B. Such substitution produces the apparent sequence of LREB + SIN (= GREB-B) (#7), or SIN + SIN (= GREB-B) (#6). However, this restriction is true only in the domain of *Ole-WeYored*, and not in the domain of *Athnach* or *Rebia Mugrash*. Table 59 provides a numerical summary of the structures of the *Ole-WeYored* segment.

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[48] According to Wickes (I, 55) LREB is used when Ole has no conjunctive serving it, and SIN is used when it does. This is true except for five minor instances (see the actual evidence that follows).

[49] Wickes I, 56.

TABLE 59
Numerical Summary of the Structures
of the *Ole-WeYored* Segment

	Psa	Job	Prov	Total
Ole only	0	0	0	0
Ole + SIN	164	18	10	192
Ole + LREB	129	21	15	165
Ole + LREB + GREB-B	18	1	3	22[50]
Ole + SIN + GREB	35	0	1	36
Ole + LREB + GREB	4	0	0	4[51]
Ole+SIN+GREB-B+GREB	1	0	0	1[52]
Ole+LREB+GREB-B+GREB	1	0	0	1[53]
Total	352	40	29	421

(#1)
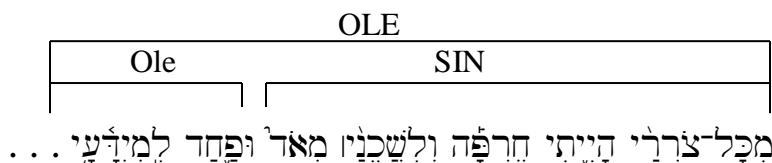
(Fractional OLE: Ole + SIN) (Psa 31:12)

(#2)
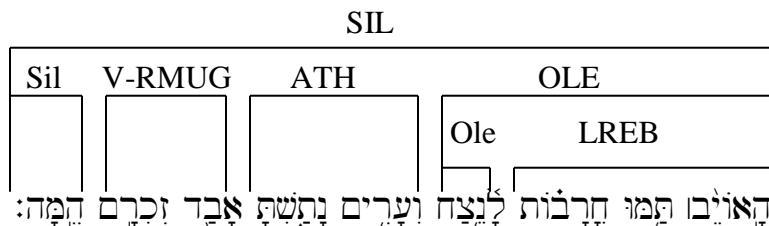
(Fractional OLE: Ole + LREB) (Psa 9:7)

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[50] Psa 13:6; 15:1; 22:15; 27:9; 28:7; 32:4; 35:10; 39:13; 40:6, 15; 51:6; 55:20; 56:14; 59:17; 69:7; 79:13; 132:12; 144:13; Job 30:1; Prov 23:35; 30:9, 19. In all instances less than two words intervene between *Sinnor* (= GREB-B) and *Little Rebia* except Psa 28:7 where two short words (three syllables) intervene.

[51] Psa 20:7; 52:9; 127:5; 139:14; in all these instances at least two words intervene between *Great Rebia* and *Little Rebia*. Psa 133:2 may be a violation of the rule if a defective *Ole-WeYored* is understood in the verse, but this is unlikely.

[52] Psa 17:14; only one word intervenes between *Great Rebia* and *Sinnor* (= GREB-B).

[53] Psa 42:5; no words intervene between *Sinnor* (= GREB-B) and *Little Rebia*.

(#3)

OLE		
Ole	LREB	GREB-B (= SIN)

וַאֲנִ֤י ׀ בְּחַסְדְּךָ֣ בָטַ֗חְתִּי יָגֵ֣ל לִבִּי֮ בִּישׁוּעָתֶ֥ךָ . . .
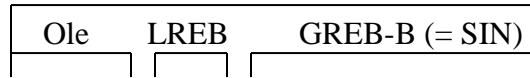
(Full OLE: Ole + LREB + GREB-B) (Psa 13:6)

(#4)

OLE		
Ole	SIN	GREB
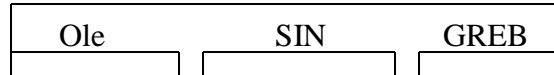
אַ֥שְֽׁרֵי־הָאִ֗ישׁ אֲשֶׁ֤ר ׀ לֹ֥א הָלַךְ֮ בַּעֲצַ֪ת רְשָׁ֫עִ֥ים . . .

(Full OLE: Ole + SIN + GREB) (Psa 1:1)

(#5)

OLE		
Ole	LREB	GREB

עַתָּ֤ה יָדַ֗עְתִּי כִּ֤י הוֹשִׁ֥יעַ ׀ יְהֹוָ֗ה מְשִׁ֫יח֥וֹ . . .

(Full OLE: Ole + LREB + GREB) (Psa 20:7)

(#6)

OLE			
Ole	SIN	GREB-B (= SIN)	GREB
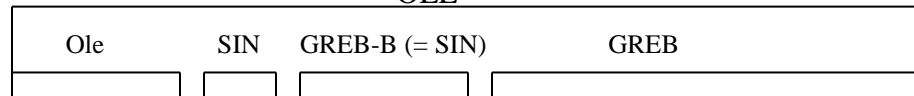
מְֽמְתִ֥ים יָדְךָ֨ ׀ יְהֹוָ֡ה מִֽמְתִ֬ים מֵחֶ֗לֶד חֶלְקָ֥ם בַּֽחַיִּים֮ וּֽצְפוּנְךָ֮ תְּמַלֵּ֪א בִ֫טְנָ֥ם . . .

(Full OLE: Ole + SIN + GREB-B + GREB) (Psa 17:14)

(#7)

OLE			
Ole	LREB	GREB-B(= SIN)	GREB
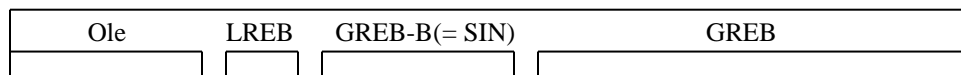
אֵ֤לֶּה אֶזְכְּרָ֨ה ׀ וְאֶשְׁפְּכָ֥ה עָלַ֨י ׀ נַפְשִׁ֗י כִּ֤י אֶֽעֱבֹר֮ בַּסָּךְ֮ אֶדַּדֵּ֗ם עַד־בֵּ֥ית אֱלֹהִ֗ים . . .

(Full OLE: Ole + LREB + GREB-B + GREB) (Psa 42:5)

     The conjunctives that may serve *Ole-WeYored* are determined by the con-
junctives that occur between it and *Sinnor* or *Little Rebia*, because it never occurs

without one or the other preceding it. Table 60 provides a numerical summary of the sequences that occur.

The evidence indicates that *Ole-WeYored* may be served by only one conjunctive, by either *Galgal* or *Mahpak*[54] after *Sinnor*. Wickes[55] suggested that *Mahpak* is used when *Paseq* intervenes, but I found no instances of this in BHS. Instead, *Mahpak* is used when the principal stress is on the first syllable, and *Galgal* otherwise.[56] In Hebrew order, the rule is

(Rule 5b)   Ole = ole + [gal/mah]

---

[54] In Psa 68:20 *Ole-WeYored* appears to have a preceding *Mahpak-Legarmeh*. However, this should be understood as a regular *Mahpak*. The Paseq that follows is not for marking *Legarmeh*, but for calling attention to the redundancy of the text.

[55] Wickes I, 57.

[56] The only exceptions are in Psa 51:19; 68:14; and Prov 23:31.

TABLE 60
Numerical Summary of the Conjunctives
Serving *Ole-WeYored*

	Psa	Job	Prov	Total
Ole + Sin	21	3	5	29[57]
Ole + gal + Sin	164	13	5	182
Ole + mah + Sin	14	1	1	16[58]
Ole + Lreb	149	23	17	189
Ole + mer + Lreb	4	0	1	5[59]
Total	352	40	29	421

---

[57] Psa 55:22; 80:15; 104:29; 106:47; 140:4; Job 24:13. The following verses have a word intervening between Ole and Sin which has no accent of its own: Psa 31:21; 45:8; Prov 1:22; and 8:13. In the following verses, the word bearing *Ole-WeYored* also has *Galgal* marking secondary stress in place of *Metheg*: Psa 5:11 and 29:9. In the following verses, a word intervenes between Sin and Ole, but the word bearing *Ole-WeYored* is stressed on the first syllable, so the *Ole* marks the principal stress of the intervening word which also has a *Galgal* marking its secondary stress in place of *Metheg*: Psa 8:3; 14:4 (=53:5 except that *Mahpak* marks the secondary stress); 18:44; 28:3; 37:7; 44:4; 53:6; 56:9; 142:7; Job 3:6; 32:2; Prov 8:34; 24:12. In the following verses, BHS and BHK have an intervening negative attached by *Maqqeph* with no accent of its own, but in B and MG the negative is a separate intervening word with *Galgal*: Psa 35:8 and 78:38.

[58] Psa 6:3; 12:3; 16:11; 24:8, 10; 31:10; 32:9; 49:15; 68:20, 21, 22; 78:5; 100:3; 137:7; Job 7:11; Prov 30:15; in each case the principal stress is on the first syllable of the word.

[59] Psa 15:5; 35:10; 42:5; 74:9; Prov 30:9; in each case the word bearing *Mereka* is a monosyllabic particle that could (and probably should) be joined by *Maqqeph* to the word bearing Ole. BHS often uses *Mereka* to accent such words when *Maqqeph* is lacking. These are the only instances where a conjunctive accent follows *Little Rebia*.

CHAPTER 14
The Poetic Accents in Hierarchy III

The disjunctive accents in Hierarchy III govern the immediately subordinate segments in the domain of those in Hierarchy II. Thus they mark divisions of secondary significance. They are *Dechi*, *Sinnor* (and its alternate *Little Rebia*), and *Great Rebia*. They all have essentially the same syntactic structure as far as their subordinate segments are concerned.

Dechi

The first accent mark, *Dechi*, consists of a single diagonal stroke with its top inclined to the left similar to the English back-slash (\) and like the *Tiphcha* used in the prose books; in some printed editions it has a slight downward curvature. It is prepositive, being placed below the line and to the right of the first letter of the word bearing it. Thus, it does not mark the stressed syllable of the word, so the stress must be determined by the conventional rules of Hebrew phonology. Many manuscripts repeat the sign on the stressed syllable if the stress is not on the first syllable and the location of the stress may not be certain.[1] If the word-unit bearing it consists of a string of two or more words joined by *Maqqeph*, then *Dechi* is placed before the first letter of the last word in the string.

---

[1] Something similar occurs several times in BHS and BHK; in Psa 86:7, 118:5, and 139:7 the stressed syllable is marked with *Mereka*; in Job 19:26 the stress is marked by *Metheg*. In Psa 7:10, 89:29, and Job 11:13, BHS has *Rebia* marking the stressed syllable, whereas BHK, B, and MG have only *Dechi*.

When the word is stressed on the first syllable and the vowel of the stressed syllable is not below the line, then *Dechi* may be confused as *Tarcha*, the conjunctive accent of similar shape. Actually, *Dechi* should precede the first letter, whereas *Tarcha* should be under the first letter. But the printed editions do not always make this distinction. In this case, the identity must be determined by the syntax rules of the accents.[2]

A *Dechi* segment, like a *Tiphcha* segment in the prose books, serves as the near subordinate segment in the domain of *Athnach*; and it also serves the same role in the domain of *Rebia Mugrash*. Its companion remote segment (if any) is *Great Rebia*. A *Dechi* segment never is repeated. In Hebrew order the domain of *Dechi* is

$$(\text{Rule 6a}) \qquad \text{DECH} = \left\{ \begin{array}{l} \text{Dech} \\ \text{Dech} + (\text{LEG}) \\ \text{Dech} + (\text{LEG}) + \text{PAZ} \end{array} \right\}$$

where "Dech" represents the word-unit bearing the accent *Dechi* or *Virtual Dechi*, "LEG" represents the domain of the near subordinate *Legarmeh* segment, and "PAZ" represents the domain of the remote subordinate *Pazer* segment. DECH is very often empty, having only one word-unit (Dech);[3] it is frequently fractional, having only Dech + LEG (#1); and it is occasionally full, having Dech + LEG + PAZ (#2). A LEG segment should intervene between Dech and PAZ (if any), but

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[2] *Dechi* occurs where a syntactic division is required, and *Tarcha* where a syntactic connection is required. The following are places where *Dechi* may be confused as *Tarcha* (but should be *Dechi*): Psa 5:4; 22:3; 24:2; 25:3; 29:11; 33:3; 41:10; 42:8; 44:27; 45:16; 46:7; 68:36; 77:18; 78:17; 94:9, 13; 97:10, 11; 105:2; 109:12, 19; 110:3; 112:; Job 3:3; 8:16; 13:1; 18:6; 19:26; 20:23; 22:14; 23:6; 28:24; 30:18, 22, 30; 31:26, 28; 34:3, 19, 22; 37:20, 21; 39:11, 12; 40:19, 20, 29; Prov 7:13; 10:25; 11:4, 27; 13:11, 15; 18:10; 20:19; 22:21, 22; 24:2. The following are places where *Tarcha* may be confused as *Dechi* (but should be *Tarcha*): Psa 73:1; 148:5; Job 22:12. In Psa 73:15, on the word (a construct) BHS and BHK erroneously have *Dechi*; whereas B and MG correctly have *Tarcha* here.

[3] *Dechi* appears as the first disjunctive in a verse 480 times in Psalms, 311 times in Job, and 217 times in Proverbs.

it fails in some instances (#4) and repeats rarely (#1); and LEG may be only vir-
tual (#3).[4] PAZ never repeats. *Dechi* may be only virtual (see next section). The
current discussion includes only those segments with real *Dechi*. Table 61 pro-
vides a numerical summary of the context in which *Dechi* is used, and Table 62
summarizes the structures of the *Dechi* segment.

TABLE 61
Numerical Summary of the Context
in Which *Dechi* Is Used

Segment:	Psa	Job	Prov	Total
RMUG	73	23	5	101
V-RMUG	8	0	1	9
ATH	1331	592	651	2574
Total	1412	615	657	2684

(#1)

(Fractional DECH: Dech + 2-LEG) (Psa 27:1)

(#2)

(Full DECH: Dech + LEG + PAZ) (Psa 98:1)

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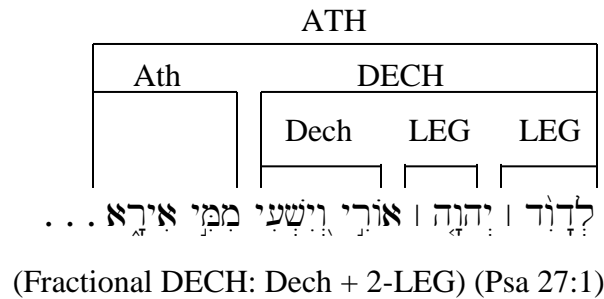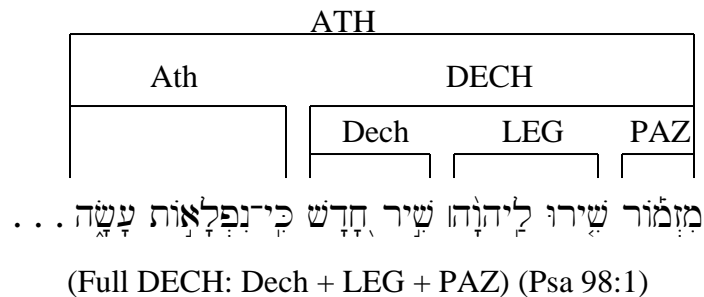
[4] According to Wickes (I, 83), *Legarmeh* cannot stand on the first word before *Dechi*. In
such cases it is transformed into the conjunctive accent that would normally serve *Dechi*. I refer to
such a transformed *Legarmeh* as *Virtual Legarmeh* (V-LEG).

(#3)   ATH

Ath	DECH		
	Dech	V-LEG	PAZ
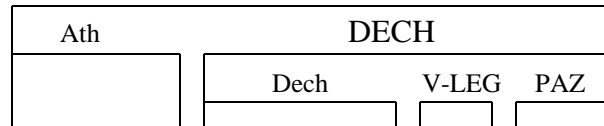
בְּנֵי אִישׁ עַד־מֶה כְבוֹדִי לִכְלִמָּה תֶּאֱהָבוּן רֵיק . . .

(Full DECH: Dech + V-LEG + PAZ) (Psa 4:3)

(#4)   ATH

Ath	DECH	
	Dech	PAZ
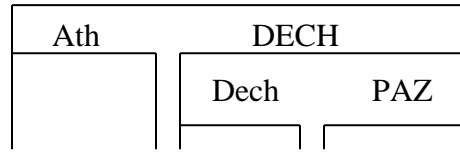
כִּי פִי רָשָׁע וּפִי־מִרְמָה עָלַי פָּתָחוּ . . .

(Defective DECH: Dech + PAZ--Missing LEG) (Psa 109:2)

TABLE 62
Numerical Summary of the Structures
of the *Dechi* Segment

	Psa	Job	Prov	Total
Dech only	1304	586	629	2519
Dech + LEG	47	1	7	55
Dech + V-LEG	47	25	20	92
Dech + 2-LEG	1	0	0	1[5]
Dech + V-LEG + LEG	2	1	0	3[6]
Dech + LEG + PAZ	1	0	0	1[7]
Dech + V-LEG + PAZ		2	1	10[8]
Dech + PAZ	3	0	0	3[9]
Total	1412	615	657	2684

---

[5] Psa 27:1, a title.

[6] Psa 23:6; 56:1; Job 24:15; cf. Psa 56:10 in B and MG--BHS has two V-Legs.

[7] Psa 98:1.

[8] Psa 4:3; 5:12; 28:5; 44:3; 45:8; 68:5; 109:16; Job 3:5; 32:1; Prov 27:22.

[9] Psa 109:2; 122:4; 137:3.

Dechi is used to mark a secondary stress on rare occasions where Metheg would be expected.[10] The phenomenon occurs at times by attraction when a disjunctive accent governs an empty segment; the conjunctive accent that would naturally serve the given accent is drawn into the word-unit to replace Metheg. Here a disjunctive accent is drawn into the same function by analogy; Dechi is drawn into a word-unit governed by Virtual Rebia Mugrash to replace Metheg, because Dechi naturally precedes this accent. Dechi may have only one conjunctive serving it, and that must be Munach.[11] Whenever Dechi has more than one conjunctive serving it, those preceding Munach are due to the presence of Virtual Legarmeh.[12] When Legarmeh becomes virtual before Dechi it transforms into Munach. Table 63 provides a numerical summary of the conjunctives that may serve Dechi. In Hebrew order the rule is

(Rule 6b)   Dech = dech + [mun]

---

[10] Psa 25:4; 109:26; Job 10:6; 30:16. Actually the Dechi cannot replace Metheg, because Dechi is prepositive and does not mark the syllable receiving secondary stress. Nevertheless, in these verses Dechi stands on the same word bearing Virtual Rebia Mugrash.

[11] GDechi appears to be served by Mereka in Psa 78:21; 125:2; Job 8:6; and 29:25; but these are instances of defective Ole-WeYored where the Ole is lacking.

[12] This is verified by the fact that the conjunctives that precede Munach are either Illuy, Mahpak, or Sinnorit-Mahpak--the conjunctives that normally serve Legarmeh. Wickes (I, 86) suggested that LEG sometimes transforms into the second conjunctive before Dechi; but Dechi is served by only one conjunctive, therefore a Rank II conjunctive before Dechi must, of necessity, belong to Virtual Legarmeh. In Psa 31:2, Dechi is served by Tarcha and Munach in BHS and BHK; but Tarcha does not serve Legarmeh. However, B and MG have Maqqeph joining the two words with no Tarcha. At times BHS employs Mereka in places where Maqqeph is lacking.

TABLE 63
Numerical Summary of the Conjunctives
Serving *Dechi*

	Psa	Job	Prov	Total
None	679	358	261	1298
Munach	733	257	395	1385
Other	0	0	1	1[13]
Total	1412	615	657	2684

Virtual Dechi

According to Wickes,[14] *Dechi* may not stand on the first word before *Rebia Mug-rash* or *Athnach* when the word bearing either of these accents is short. *Dechi* may stand when two or more syllables intervene, and, if only two, the first sylla-ble has a full vowel. If the word is short, then the *Dechi* is transformed into the conjunctive accent that normally would serve the *Rebia Mugrash* or *Athnach*. However, the content of the DECH segment governed by such a transformed *Dechi* remains intact, including the conjunctive that may have been serving the *Dechi* before it was transformed. I refer to such a transformed *Dechi* as *Virtual Dechi* (v-dech) and to the segment governed by v-dech as a *Virtual Dechi* seg-ment (V-DECH). Musically v-dech functions as a conjunctive in cantillation, but syntactically it functions as a disjunctive governing a near subordinate segment. Usually V-DECH is empty, but occasionally it is found with a fractional or full domain. The syntax of the domain of *Virtual Dechi* is the same as that of real *Dechi* given above. Table 64 provides a numerical summary of the use of *Virtual Dechi*, and Table 65 summarizes the structures of *Virtual Dechi*.

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[13] In Prov 10:10 the word has two accents, the expected *Munach* and an extra *Mereka*, placing *Mereka* before *Dechi* contrary to expectation. In Psa 86:7, 118:5, and 139:7 *Mereka* ap-pears in the same word with *Dechi*.

[14] Wickes, I, 60, 75.

TABLE 64
Numerical Summary of the Use of
Virtual Dechi

Segment:	Psa	Job	Prov	Total
RMUG	75	14	13	102
V-RMUG	58	14	3	75
GSHAL	0	2	0	2
ATH	622	257	153	1032
Total	755	287	169	1211

TABLE 65
Numerical Summary of the Structures
of the *Virtual Dechi* Segment

	Psa	Job	Prov	Total
V-Dech only	652	246	141	1039
V-Dech + LEG	26	12	3	41
V-Dech + V-LEG	70	27	23	120
V-Dech + V-LEG + LEG	0	0	1	2[15]
V-Dech + V-LEG + PAZ	2	1	0	3[16]
V-Dech + PAZ	5	0	1	6[17]
Total	755	287	169	1211

Before *Rebia Mugrash*, *Virtual Dechi* is transformed into *Mereka* nearly always.[18] Before *Virtual Rebia Mugrash* it is transformed into *Tarcha* nearly always;[19] and before *Athnach* it is transformed into Munach nearly always.[20]

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[15] Job 12:3; Prov 1:9. In Job 12:3 the *Azla* should be *Azla-Legarmeh*, producing a double *Legarmeh*; however, B and MG have *Great Rebia* instead of *Azla*.

[16] Psa 19:15; 125:3; Job 11:6.

[17] Psa 18:2; 25:1; 30:1; 58:3; 146:1; Prov 1:10.

[18] About 153 times, but into *Illuy* (Psa 137:9) after *Little Shalsheleth* according to the rules of LShal; into *Sinnorit-Mereka* (Psa 31:22 and 66:20) probably for special meaning; and into *Sinnorit-Mahpak* (Psa 31:16; 34:8; 68:15; 79:3; 116:19; 135:21; and Prov 7:7).

[19] But also into *Illuy* (Psa 3:3; 68:20); into *Azla* (Psa 89:20; 125:3); and into *Sinnorit-Mahpak* (Psa 68:20).

The conjunctives that may serve *Virtual Dechi* are varied. In an ATH segment, the conjunctive is *Munach* when v-dech is *Munach*; it is *Tarcha* when v-dech is *Mereka* followed by *Paseq*; and it is *Mereka* or *Sinnorit-Mereka* when v-dech is otherwise *Mereka*.[21] In a RMUG segment, the conjunctive is *Mereka* after *Athnach* or *Pazer*;[22] and it is *Tarcha* otherwise.[23] In a V-RMUG segment, the conjunctive is Illuy when the stress is on the second syllable after an open syllable with a full vowel (not vocal *Shewa*);[24] it is *Mahpak* when the stress is on the first syllable;[25] it is *Sinnorit-Mahpak* when the stress is on the third syllable following an open syllable with a full vowel;[26] and it is *Azla* otherwise (i.e., after a closed syllable or an open syllable with vocal *Shewa*).[27] This is significantly different from real *Dechi* which admits only *Munach*. Table 66 provides a numerical summary of the conjunctives that serve *Virtual Dechi*. In Hebrew order, the rule is

(Rule 6c)   Dech = v-dech + [mun/mer/ill/tar/mah/azl/sin-mah]

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[20] But also into *Mereka* immediately after *Great Rebia*.

[21] It is *Mereka* in Psa 39:2; 109:8; Job 9:22; it is *Sinnorit-Mereka* in Psa 2:7; otherwise it is *Mahpak* in Psa 5:5; and it is *Little Shalsheleth* in Psa 65:2; 72:3; and Prov 1:9.

[22] Exceptions are found in Psa 23:5; 27:12; 42:11; 52:11; 53:2; and 74:3 where *Tarcha* appears after *Athnach*.

[23] Exceptions are found in Psa 18:1 (*Sinnorit-Mereka*); Psa 34:8; 68:15; 137:9 (all *Little Shalsheleth*).

[24] Psa 4:8; 76:4; 78:25; 119:84.

[25] Job 8:9; 11:7; 14:13; 21:9; 27:8; 32:1, 4; 36:2; 38:5, 36; Prov 26:1, 25. Note exceptions in Psa 12:6; 20:4; and 22:12.

[26] Psa 28:8; 48:9; 68:25; 74:10; 79:12; Job 14:3; but note an exception in Psa 32:5 where *Illuy* is expected.

[27] Psa 3:5; 24:6; 42:2; 47:5; 52:7; 54:5; 55:10; 56:1, 3; 59:6; 61:5; 62:13; 75:4; 81:8; 84:9; 89:46, 49; Prov 3:27; but note an exception in Psa 89:5 where *Sinnorit-Mahpak* is expected. Four times it is *Mereka* where strange or double accents occur (Psa 66:15; 67:2; 68:11; 83:9); and once it is *Little Shalsheleth* (Psa 3:3).

TABLE 66
Numerical Summary of the Conjunctives
Serving *Virtual Dechi*

In ATH Segment:

	Psa	Job	Prov	Total
Munach	494	231	129	854
Tarcha	19	3	2	23
Mereka	2	1	0	3[28]
Other	4	0	1	5[29]

In RMUG Segment:

	Psa	Job	Prov	Total
Mereka	22	6	6	34
Tarcha	36	7	3	46
Other	4	0	0	4[30]

In V-RMUG Segment:

	Psa	Job	Prov	Total
Mereka	4	0	0	4[31]
Illuy	4	0	0	4[32]
Mahpak	22	13	3	38
Sinnorit-Mahpak	6	1	0	7[33]
Azla	18	0	1	19
Other	2	0	0	2[34]

---

[28] Psa 39:2; 108:8; Job 9:22.

[29] *Sinnorit-Mereka* in Psa 2:7; *Mahpak* in Psa 5:5 (replaces *Maqqeph*); *Little Shalsheleth* in Psa 65:2; 72:3; and Prov 1:9.

[30] *Sinnorit-Mereka* in Psa 18:1; *Little Shalsheleth* in Psa 34:8; 68:15; and 137:9.

[31] Psa 66:15 (note that BHS has *Mereka* and *Metheg* transposed); 67:2; 68:11; 83:9 (note that the last three have *Mahpak-Metheg* as well).

[32] Psa 4:8; 76:4; 78:25; 119:84.

[33] Psa 28:8; 32:5; 48:9; 68:25; 74:10; 79:12; Job 14:3.

[34] *Little Shalsheleth* in Psa 3:3; *Tarcha* in Psa 125:3.

Sinnor

The name *Sinnor* means a "canal" or "water-channel." The accent mark, like the *Zarqa* used in the prose books, consists of a vertical stroke with its top bent sharply toward the left to form the appearance of a walking cane. In some printed editions it has the appearance of a backwards English "S" reclining on its back (~). The accent is postpositive, being placed above the last letter of a word regardless of which syllable is stressed. Thus the stress must be determined by the ordinary rules of Hebrew phonology. In some manuscripts, the mark is repeated above the stressed syllable when the location of the stress might be uncertain. The shape of the mark is the same as that for the conjunctive *Sinnorit* which is distinguished from this one by its position above the beginning or middle of the word.

A *Sinnor* segment is the near subordinate segment in the domain of *Ole-WeYored* and is subject to replacement by its lawful substitute *Little Rebia*. Its companion remote segment is *Great Rebia*. The syntax of the *Sinnor* segment is similar to that of a *Dechi* segment except that it does not transform *Legarmeh* into *Virtual Legarmeh*. In Hebrew order, the syntax of the segment is

$$
\text{(Rule 7a)} \qquad \text{SIN} = \left\{ \begin{array}{l} \text{Sin} \\ \text{Sin} + \text{(LEG)} \\ \text{Sin} + \text{(LEG)} + \text{PAZ} \end{array} \right\}
$$

where "Sin" represents the word-unit bearing the accent *Sinnor*, "LEG" represents the domain of the near subordinate segment *Legarmeh*, and "PAZ" represents the domain of the remote subordinate segment *Pazer*. SIN is often empty, having only one word-unit (Sin); it may be fractional, having only Sin + LEG (#3); or it may be full, having Zaq + LEG + PAZ (#1). A LEG segment usually intervenes between Sin and PAZ (#1), but is lacking occasionally (#2).[35] LEG repeats at times

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[35] In five places *Legarmeh* is lacking between *Pazer* and *Sinnor* with no intervening conjunctive that may be regarded as v-leg (Psa 5:10; 31:11; 56:14; 126:2; 132:11).

(#3, #4). Table 67 provides a numerical summary of the structures of the *Sinnor* segment.

(#1)

(Full SIN: Sin + LEG + PAZ) (Psa 31:12)

(#2)

(Fractional SIN: LEG missing) (Psa 5:10)

(#3)

(Fractional SIN: Sin + 2-LEG) (Psa 40:6)

(#4)
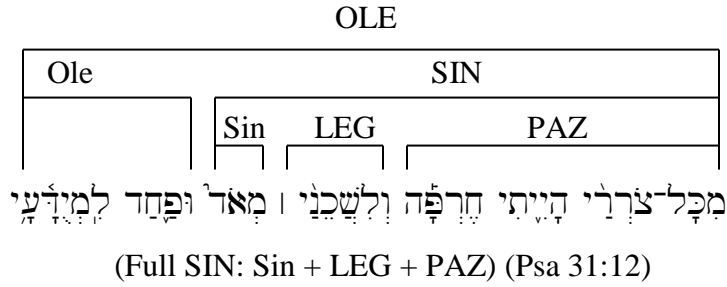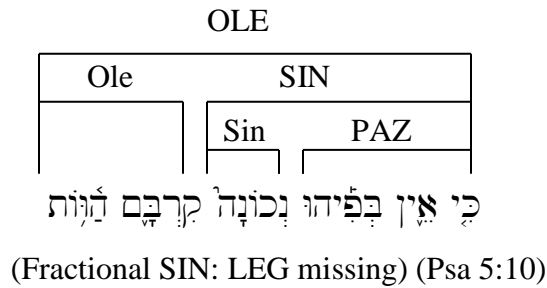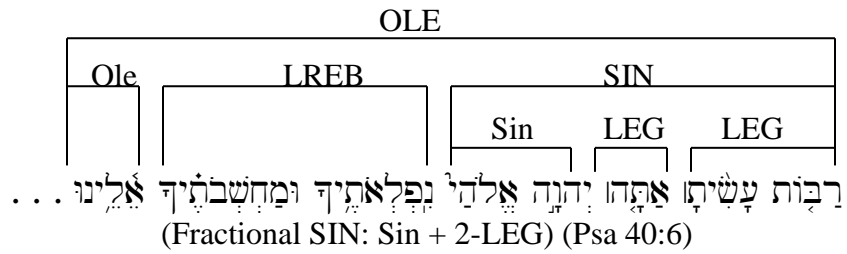
(Full SIN: Sin + 2-LEG + PAZ) (Psa 10:14)
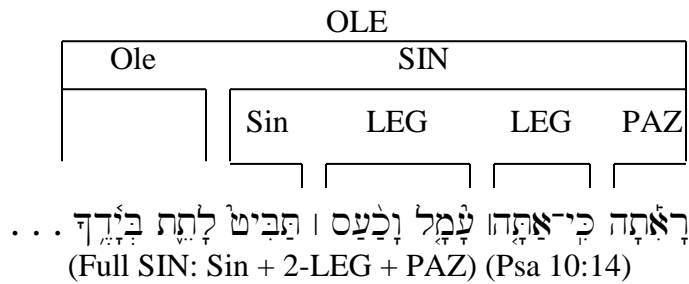
TABLE 67
Numerical Summary of the Structures
of the *Sinnor* Segment

	Psa	Job	Prov	Total
Sin only	118	10	8	136
Sin + LEG	88	7	6	101
Sin + 2-LEG	2	0	0	2[36]
Sin + LEG + PAZ	5	1	0	6[37]
Sin + PAZ	5	0	0	5[38]
Sin + 2-LEG + PAZ	1	0	0	1[39]
Total	219	18	14	251

Sinnor may have only one conjunctive serving it, and it must always be *Munach* or *Mereka*.[40] In a few places *Sinnor* has two conjunctives,[41] but the second one is understood to replace an expected *Maqqeph*. These are not regarded as instances of *Virtual Legarmeh*. In fact, *Virtual Legarmeh* does not occur in a *Sinnor* segment. In Hebrew order, the rule is

(Rule 7b)   Sin = sin + [mun/mer]

According to Wickes[42] the conjunctive is *Mereka* when the stress is on the first syllable of the word, or when the first letter of the stressed syllable has a *Daggesh*; and it is *Munach* otherwise. This is true with the following exceptions:

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[36] Psa 40:6; 55:20.

[37] Psa 31:12; 32:6; 39:13; 75:9; 84:4; Job 7:20.

[38] Psa 5:10; 31:11; 56:14; 126:2; 132:11.

[39] Psa 10:14.

[40] In Psa 79:6, BHS and BHK have an *Azla* serving *Sinnor*, whereas B and MG have *Azla-Legarmeh* as expected. L is probably defective here. In Psa 31:20, BHS and BHK have a *Mahpak* serving *Sinnor* contrary to expectation, whereas B has *Mereka* and MG has *Munach*.

[41] Psa 14:7 (= 53:7); 24:10; 60:2; 79:6; Job 31:7; 32:2.

[42] Wickes, I, 81-82.

(1) it is *Mereka* when the stress is on the second syllable and the first syllable has vocal *Shewa*;[43] (2) it is *Munach* rather that *Mereka* when a monosyllabic particle precedes the word even though not joined by *Maqqeph*;[44] (3) in a few instances, *Munach* occurs under a letter with *Daggesh*.[45] In addition, Wickes stated that *Munach* becomes *Mahpak* when *Paseq* follows. But this is not confirmed in BHS, because the only instances of *Paseq* before *Sinnor* (Psa 68:21 and Prov 1:22) have *Munach* serving *Sinnor*. Table 68 provides a numerical summary of the conjunctives that serve *Sinnor*.

TABLE 68
Numerical Summary of the Conjunctives
Serving *Sinnor*

	Psa	Job	Prov	Total
Sin + mun	59	8	4	71
Sin + mer	46	1	4	51
Exceptions	2	0	0	2[46]
Total	107	9	8	124

Little Rebia

The name *Little Rebia* means "little quarter or resting." The accent mark consists of a prominent diamond-shaped dot placed above the first letter of the stressed syllable of the word (like the *Rebia* used in the prose books). The same mark is used with *Rebia Mugrash* and for *Great Rebia*. However, *Little Rebia* is distinguished from *Great Rebia* by its unique syntactic position and conjunctive that

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[43] So in Psa 14:4 (= 53:5); 31:21; 32:9; 42:10; 48:3; 57:5; 77:3; 79:13; 99:4; 101:7; 128:3; 144:11. In addition, *Mereka* replaces *Munach* in Psa 17:4; but this is an instance where *Sinnor* replaces *Great Rebia*, and the *Mereka* serves the displaced *Great Rebia* as though it were still there (see discussion under *Great Rebia*).

[44] Psa 24:10; 60:20.

[45] Psa 14:7 (= 53:7); 59:1; 116:16; Job 7:21; 31:7.

[46] In Psa 31:20 *Mahpak* serves *Sinnor*, but it likely replaces *Maqqeph*. In Psa 79:6 *Azla* serves *Sinnor*, but B and MG have *Azla-Legarmeh* as expected.

serves it: *Little Rebia* appears immediately before *Ole-WeYored*, governing its near subordinate segment, and having *Mereka* as the conjunctive that serves it; whereas *Great Rebia* governs remote subordinate segments in the domain of *Rebia Mugrash*, *Athnach*, and *Ole-WeYored*,[47] and it has its own set of conjunctives that serve it (which does not normally include *Mereka*).

A *Little Rebia* segment is the alternative for a *Sinnor* segment, the near subordinate segment in the domain of *Ole-WeYored*. A *Little Rebia* segment substitutes for a *Sinnor* segment when the *Ole-WeYored* that governs it has no conjunctive serving it.[48] The syntax of the *Little Rebia* segment is the same as that of the *Sinnor* segment except that *Little Rebia* never actually governs a remote subordinate *Pazer* segment, and the conjunctives serving *Little Rebia* are not exactly the same as those serving *Sinnor*. In Hebrew order the syntax of the segment is

(Rule 8a)   LREB = LReb + [LEG]

where "LReb" represents the word-unit bearing the accent *Little Rebia*, and LEG represents an optional near subordinate *Legarmeh* segment. LREB is usually empty, consisting only of the word-unit bearing the accent *Little Rebia*. Occasionally LREB is fractional, consisting of LReb + LEG (#1), but it is never full. Table 69 provides a numerical summary of the structures of the LREB segment.

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[47] Wickes (I, 77, n. 1) regarded *Little Rebia* and *Great Rebia* to be the same except for their relative disjunctive force. Thus he discussed their dichotomy and conjunctives in the same chapter. But many of the exceptions to his rules of conjunctives are due to the uniqueness of *Little Rebia* in this area.

[48] In five instances (Psa 15:5; 35:10; 42:5; 79:4; Prov 30:9) *Mereka* intervenes between *Little Rebia* and *Ole-WeYored*, but these all are places where *Mereka* replaces an expected *Maqqeph*.

(#1)   SIL

Sil	V-RMUG	ATH	OLE

			Ole	LREB

				LReb	LEG

הָאוֹיֵב ׀ תַּ֣מּוּ חֳרָב֣וֹת לָנֶ֗צַח וְעָרִ֣ים נָתַ֑שְׁתָּ אָבַ֥ד זִכְרָ֖ם הֵֽמָּה׃
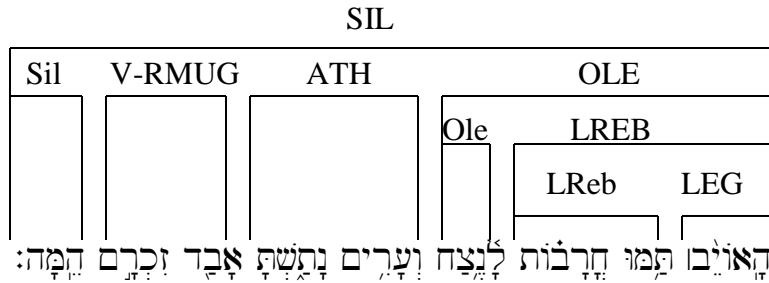
(Fractional LREB: LReb + LEG) (Psa 9:7)

TABLE 69
Numerical Summary of the Structure
of the *Little Rebia* Segment

	Psa	Job	Prov	Total
LReb only	131	19	14	164
LReb + LEG	22	4	4	30
Total	153	23	18	194

Little Rebia may have only one conjunctive serving it and that must be *Mereka* (unlike the conjunctives that serve *Great Rebia*). In a few instances a second conjunctive (*Mahpak*) is found, but in every case the *Mahpak* marks a monosyllabic particle that could (and probably should) be joined to the following word by *Maqqeph*.[49] These are not regarded as instances of *Virtual Legarmeh*. In fact, *Virtual Legarmeh* does not occur in a LREB segment. Table 70 provides a numerical summary of the conjunctives serving *Little Rebia*. In Hebrew order the rule is

(Rule 8b)   LReb = lreb + [mer]

---

[49] Psa 1:2; 20:7; 28:7; 35:20; 52:9; 55:13; 84:11; 90:17; 115:1; 116:8; 127:5; 135:6; 139:14; Job 14:7; 38:41; Prov 6:26; 23:5; 25:7.

TABLE 70
Numerical Summary of Conjunctives
Serving *Little Rebia*

	Psa	Job	Prov	Total
lreb + mer	93	17	14	124
Exceptions	1	1	0	2[50]
Total	94	18	14	126

Great Rebia

The name *Great Rebia* means "large quarter or resting." The accent mark consists of a prominent diamond-shaped dot placed above the first consonant of the stressed syllable of the word (like the *Rebia* used in the prose books). The same mark is used with *Rebia Mugrash* and for *Little Rebia*. *Great Rebia* is distinguished from *Little Rebia* by its unique syntactic position and the conjunctives that serve it: Great *Rebia* governs the remote subordinate segments in the domain of *Rebia Mugrash*, *Athnach*, and *Ole-WeYored*, and it has its own set of conjunctives that serve it; whereas *Little Rebia* governs the near subordinate segment of *Ole-WeYored* only, as a substitute for a *Sinnor* segment, and it is served only by *Mereka*, a conjunctive that rarely serves *Great Rebia*.

The companion near subordinate segment of *Great Rebia* is a *Dechi* segment in the domain of *Rebia Mugrash* and *Athnach*; and it is a *Sinnor* or *Little Rebia* segment in the domain of *Ole-WeYored*. *Great Rebia* never occurs without its companion near segment *Dechi* or *Sinnor* (or its substitute *Little Rebia*). It is

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[50] In Job 32:6, *Little Rebia* is served by *Tarcha* and *Mereka*, providing a possible instance of *Virtual Legarmeh*. But this verse is part of a prose section in Job, and this phrase embraces a long proper name. In BHS and BHK, Psa 1:2 has three conjunctives serving *Little Rebia* (*Mahpak*, *Tarcha*, and *Mereka*). The monosyllabic particles כִּי אִם, which usually function as an adversative conjunctive and are followed by *Maqqeph*, are marked here by both *Mahpak* and *Tarcha*. Here *Tarcha* stands in place of the expected *Maqqeph*. Note that B and MG have marked the word כִּי with *Mahpak-Legarmeh*, suggesting that the two words function separately, not as an adversative but as introducing an explanatory conditional: "For if he delights . . ., he will be like a tree .. ."

repeated occasionally (see under *Athnach* and *Ole-WeYored*), and has no substi-
tute. In Hebrew order the domain of *Great Rebia* is

$$
\text{(Rule 9a)} \qquad \text{GREB} = \left\{ \begin{array}{l} \text{GReb} \\ \text{GReb} + \text{(LEG)} \\ \text{GReb} + \text{[LEG]} + \text{(PAZ)} \end{array} \right\}
$$

where "GREB" represents the domain of the *Great Rebia* segment, "GReb" repre-
sents the word-unit bearing the accent *Great Rebia*, "LEG" represents the near
subordinate segment *Legarmeh* or *Virtual-Legarmeh*, and "PAZ" represents a
Pazer segment. GREB is often empty, consisting only of GReb. It may be frac-
tional, consisting of GReb + LEG (#1) or V-LEG (#3). It may be full, consisting
of GReb + LEG + PAZ (#2). On rare occasions LEG may repeat (#1), and PAZ
may repeat (#4). At times LEG is lacking. Table 71 provides a numerical sum-
mary of the structures of the GREB segment.

(#1)   GREB

GReb	LEG	LEG

. . . אֵ֣לֶּה אֶזְכְּרָה֮ וְאֶשְׁפְּכָ֣ה עָלַ֨י ׀ נַפְשִׁ֗י

(Fractional GREB: GReb + 2-LEG) (Psa 42:5)

(#2)   GREB

GReb	LEG	PAZ

. . . נַשְּׁקוּ־בַ֡ר פֶּן־יֶאֱנַ֤ף ׀ וְתֹ֬אבְדוּ דֶ֗רֶךְ
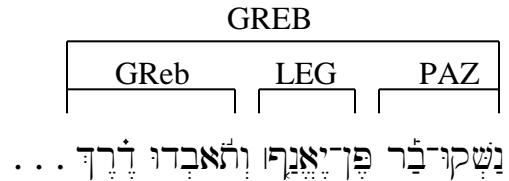
(Full GREB: GReb + LEG + PAZ) (Psa 2:12)

TABLE 71
Numerical Summary of the Structures
of the *Great Rebia* Segment

	Psa	Job	Prov	Total
GReb only	172	43	50	265
GReb + LEG	186	49	18	253
GReb + 2-LEG	4	0	0	4[51]
GReb + V-LEG + LEG	1	0	0	1[52]
GReb + LEG + PAZ	9	0	2	11[53]
GReb + V-LEG + PAZ	22	3	2	27[54]
GReb + LEG + 2-PAZ	0	0	1	1[55]
GReb + PAZ	12	1	3	16[56]
Total	406	96	76	578

(#3)   GREB

(Full GREB: GReb + V-LEG + PAZ) (Psa 11:2)

(#4)   GREB
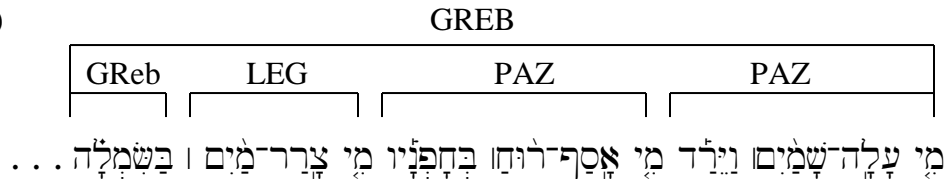
(Full GREB: GReb + LEG + 2-PAZ) (Prov 30:4)

---

[51] Psa 42:5, 9; 68:7; 144:1.

[52] Psa 55:24 (cf. B and MG).

[53] Psa 2:12; 4:2; 28:1; 68:31; 79:1; 90:10; 104:35; 106:48; 141:4; Prov 22:29; 23:29.

[54] Psa 11:2; 17:14; 22:25; 23:4; 27:6; 32:5; 35:13; 40:13; 44:4; 45:3; 59:6; 65:10; 69:14; 79:2; 99:5, 9; 106:23, 38; 123:2; 125:3; 138:2; 148:14; Job 10:15; 16:4; 24:14; Prov 30:8, 33.

[55] Prov 30:4.

[56] Psa 7:6; 13:3; 50:1; 59:4; 68:28; 71:3 (cf. B); 89:20; 90:4; 92:10; 127:2; 140:6; 141:5; Job 6:4; Prov 6:3; 7:23; 27:10.

Great Rebia may be served by only one conjunctive,[57] either *Illuy*, *Mahpak*, or *Sinnorit-Mahpak*.[58] Table 72 provides a numerical summary of the conjunctives that serve *Great Rebia*. In Hebrew order the rule is:

$$
\text{(Rule 9b)} \qquad \text{GReb} = \left\{ \begin{array}{l} \text{greb} \\[1em] \text{greb} + \left\{ \begin{array}{l} \text{ill} \\ \text{mah} \\ \text{sin-mah} \end{array} \right\} \end{array} \right\}
$$

TABLE 72
Numerical Summary of Conjunctives
Serving *Great Rebia*

	Psa	Job	Prov	Total
None	255	67	60	382
greb + ill	52	8	5	65
greb + mah	34	5	2	41
greb + sin-mah	51	11	3	65
greb + mer	16	5	6	27
Total	408	96	76	580

According to Wickes,[59] the conjunctive usually is *Illuy* when *Legarmeh* or *Pazer* precedes, but *Sinnorit-Mahpak* if an open syllable immediately precedes the stressed syllable. This rule must be revised to state:

When *Legarmeh* or *Pazer* precedes:

(1) The conjunctive is *Illuy* if the stress is on the second syllable or later not following an open syllable with a full vowel.[60]

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[57] Job 37:21 appears to have two conjunctives between *Legarmeh* and *Great Rebia*, but this is an instance of defective *Sinnorit-Mahpak* discussed in that section. In Psa 72:17 BHS and BHK have *Azla* serving *Great Rebia*, but this probably should be *Azla-Legarmeh* as in B and MG. In Job 32:11 and 34:33 *Great Rebia* has two conjunctives before it (*Mahpak* or *Illuy*, and *Azla*), but the *Azla* should be *Azla-Legarmeh* (cf. B and MG).

[58] *Mahpak*, *Sinnorit-Mahpak*, and *Illuy* function as musical variants depending on the phonology of the word bearing the accent. This same pattern operates with the conjunctives serving *Legarmeh* and *Virtual Legarmeh*. *Mereka* substitutes under special conditions.

[59] Wickes, I, 79-80.

(2) The conjunctive is *Sinnorit-Mahpak* if an open syllable (with a full vowel) immediately precedes the stressed syllable.[61]

(3) The conjunctive is *Mahpak* if the word is stressed on the first syllable.[62]

Also according to Wickes, the conjunctive usually is *Mahpak* when *Legarmeh* or *Pazer* do not precede (that is, at the beginning of the verse)[63] or when an accent of equal or higher rank precedes[64] (that is, when GREB is empty). This is true with few exceptions.[65] Furthermore, Wickes stated that the conjunctive is *Mereka* when another *Rebia* precedes. This is true in four of the five instances where this happens.[66] Several additional places exist where *Mereka* appears to

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[60] The only exceptions are found in Psa 60:10 (= 108:10), and 96:13, where *Mahpak* is expected. *Illuy* is used even when the preceding syllable is joined by means of *Maqqeph* (Psa 40:13: 97:7; 148:13). In Psa 40:11, on the word BHS is lacking the required *Great Rebia*; whereas BHK, B, and MG have it.

[61] Note the interesting cases where the open syllable occurs as a short monosyllabic particle which might (and probably should) be joined by *Maqqeph*: Psa 95:7; Job 32:5; 37:21. B and MG have *Maqqeph* in Psa 95:7 and Job 37:21. Job 32:5 is a prose section on which poetic accents are imposed.

[62] Psa 48:9; 54:5; 69:14; 93:4; 104:35; 108:9; 116:19; 125:3; 135:11; Job 16:4; 28:3. In Psa 41:7; 123:2 *Mahpak* appears on the first syllable, but a word is joined with *Maqqeph* where *Illuy* would be expected. In Psa 26:1, *Mahpak* appears where *Illuy* would be expected, but the preceding *Legarmeh* is on the short title; here the accentuation is as would be expected at the beginning of the verse, that is, as though the title were ignored. In Psa 148:14, *Mahpak* appears where *Illuy* is expected.

[63] A few exceptions are found at Psa 9:14 (*Illuy* but cf. B); 95:7 (*Sinnorit-Mahpak*); and 1:1, 32:2, 40:5, and Job 8:6 (all *Mereka*).

[64] Only once does *Athnach* precede *Great Rebia* (Psa 14:1), but *Great Rebia* has no conjunctive serving it there. *Ole-WeYored* appears only twice (Psa 60:2; 68:36).

[65] In Psa 9:14 BHS has *Illuy* serving *Great Rebia* after the beginning of the verse; whereas B and MG have *Azla-Legarmeh* instead of *Great Rebia*. In Psa 95:7 *Sinnorit-Mahpak* serves *Great Rebia* after the beginning of the verse, but note that this is an instance of an unusual *Sinnorit-Mahpak*.

[66] Psa 17:1; 78:4; Prov 4:4; 27:10. In Job 32:5 *Sinnorit-Mahpak* serves *Great Rebia* after another *Great Rebia*, but note that this occurs in a prose section with poetic accents imposed. Wickes corrected the text in these cases.

serve *Great Rebia*, but most are explained as *Mereka* standing in place of *Metheg* where a *Maqqeph* is expected but lacking.[67] A few others are explained as *Mereka* standing in place of *Metheg* in a verb, where the primary accent is lacking.[68] In five places *Mereka* serves *Great Rebia* contrary to expectation or explanation.[69]

In the few instances (cf. Psa 27:6) where more than one conjunctive precedes greb, the remote one is due to the presence of *Virtual Legarmeh*. When only one conjunctive stands between *Pazer* and *Great Rebia*, the conjunctive is a transformed *Virtual Legarmeh* with no conjunctives of its own. When such transformation occurs, *Legarmeh* is transformed into the conjunctive that would normally serve *Great Rebia*, that is, into *Mahpak*, *Sinnorit-Mahpak*, or *Illuy*. *Virtual Legarmeh* occurs only after *Pazer* or another *Legarmeh*. Table 73 provides a numerical summary of *Virtual Legarmeh* used with *Great Rebia*.

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[67] Psa 1:1; 18:16; 32:2; 40:5; 76:8; 82:5; 86:9; 88:6; 92:8; 110:4; Job 10:22; 34:19, 29; Prov 23:29; 28:10. In Psa 68:20, *Mereka* appears to serve *Great Rebia*, but here the *Mereka* is part of a defective *Ole-WeYored*.

[68] Psa 44:4; Job 14:9; 31:40.

[69] Psa 78:21 where *Sinnorit-Mahpak* is expected; Psa 108:8, where *Illuy* is expected; and Job 8:6, Prov 22:17 (cf. B and MG), and 28:22 where *Mahpak* is expected.

TABLE 73
Numerical Summary of *Virtual Legarmeh*
With *Great Rebia*

V-LEG transforms to:	Psa	Job	Prov	Total
Illuy	10	1	1	12[70]
Mahpak	4	1	0	5[71]
Sinnorit-Mahpak	8	1	1	10[72]
Mereka	1	0	0	1[73]
Total	23	3	2	28

---

[70] Psa 11:2; 17:14; 22:25; 27:6; 35:13; 40:13; 45:3; 55:24; 65:10; 79:2; Job 10:15; Prov 30:8.

[71] Psa 69:4; 123:2; 125:3; 148:14; Job 16:4.

[72] Psa 23:4; 32:5; 59:6; 99:5, 9; 106:23, 38; 138:2; Job 24:14; Prov 30:33.

[73] Psa 44:4; note that in this strange accentuation *Mereka* replaces both *Maqqeph* and *Metheg*, and the normally stressed syllable is not marked. The rules of accentuation require an accent here to bear *Virtual Legarmeh*.

CHAPTER 15
Poetic Accents in Hierarchy IV

Hierarchy IV contains two disjunctives, *Legarmeh* and *Pazer*. *Legarmeh* governs the near subordinate segment in the domains of *Dechi*, *Sinnor*, and *Great Rebia*. Its companion remote subordinate segment in each of these domains is *Pazer*. Also included in this chapter is a discussion of *Paseq*.

Pazer

The name *Pazer* means "scattering." The accent mark, like the *Pazer* used in the prose books, consists of a vertical stroke with a horizontal arm midway on the right (|-); in some printed editions the arm is bent upward at the elbow (|-|). It is placed above the first consonant of the stressed syllable of the word. The domain of Pazer is limited to a near subordinate segment only. The depth of division of the verses in the poetic books is sufficiently limited so that a remote subordinate segment in the domain of *Pazer* is never required. In Hebrew order the domain is

(Rule 10a)   PAZ = Paz + [LEG]

where "Paz" represents the word-unit bearing the accent *Pazer* and "LEG" represents an optional near subordinate *Legarmeh* segment. *Pazer* is not used very frequently, only 91 times in the poetic books. It is used most often in a Great *Rebia* segment, and it is used most often as the initial disjunctive of a verse. Table 74 provides a numerical summary of the structures of the *Pazer* segment, and Table

75 a summary of the use of PAZ in the domains of the various disjunctives that govern it. Table 76 provides a numerical summary of the use of *Pazer* in the initial and non-initial position.

TABLE 74
Numerical Summary of the Structures
of the *Pazer* Segment

	Psa	Job	Prov	Total
Paz only	23	7	2	32
Paz + LEG-M	4	0	2	6
Paz + LEG-A	16	0	3	19
Paz + V-LEG	29	1	4	34
Total	72	8	11	91

TABLE 75
Numerical Summary of the Use of
***Pazer* in its Various Segments**

	Psa	Job	Prov	Total
in DECH	11	2	1	14
n V-DECH	7	1	1	9
in SIN	11	1	0	12
in GREB	43	4	9	56
Total	72	8	11	91

TABLE 76
Numerical Summary of the Use of
***Pazer* in its Verse Position**

	Psa	Job	Prov	Total
Initial	46	6	6	58
Non-initial	26	2	5	33
Total	72	8	11	91

Pazer may be served by only one conjunctive, always *Galgal*.[1] However, *Pazer* rarely has a conjunctive serving it when it follows a disjunctive of higher

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[1] In Psa 4:3, 59:6, and 71:3, *Mereka* serves *Pazer* (but cf. B and MG); in Psa 89:20, *Mahpak* serves Pazer%H but I suspect that it should be *Mahpak-Legarmeh* (note also that *Mereka* replaces *Metheg* here); in Psa 32:5, *Azla* serves *Pazer*, but *Galgal* replaces *Metheg* in the same

rank[2] or *Mahpak-Legarmeh*. The same is usually true following Azla-*Legarmeh*.[3] In Hebrew order, the rule is

(Rule 10b)   Paz = paz + [gal]

Occasionally more than one conjunctive serves *Pazer*; However, those before *Galgal* are due to the presence of *Virtual Legarmeh*. For musical reasons, *Legarmeh* cannot stand on the first word before *Pazer*. When *Legarmeh* would be due there, it is transformed into *Galgal*, the conjunctive that normally serves *Pazer*. Table 77 provides a numerical summary of the conjunctives that normally serve *Pazer*.

TABLE 77
Numerical Summary of Conjunctives
Serving *Pazer*

	Psa	Job	Prov	Total
None	37	6	7	50
Galgal	31	2	4	37
Other	4	0	0	4[4]
Total	408	96	76	580

Legarmeh

The name *Legarmeh* means "break" or "to itself." *Legarmeh* appears in two forms: *Azla-Legarmeh* and *Mahpak-Legarmeh*. The accent is represented by two marks: (1) a mark like *Azla* or *Mahpak* on the stressed syllable of the word, and (2) a vertical stroke like *Paseq* immediately following the word. It is as

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word with *Pazer*; I suspect that the accent should be *Azla-Legarmeh*, or Virtual *Legarmeh*, as the parallel clause suggests. In Psa 11:2 and 28:5 BHS and BHK have *Mahpak* serving *Pazer*, whereas B and MG have *Galgal* as expected.

[2] In Job 16:4, *Galgal* serves *Pazer* after *Ole-WeYored*; this is the only such occurrence.

[3] Three times *Pazer* is served by *Galgal* after *Azla-Legarmeh* (Psa 84:4; 127:2; Prov 27:10).

[4] *Mereka* in Psa 4:3, but here it replaces *Maqqeph* (cf. B); also in Psa 71:3 (MG has *Galgal*); *Mahpak* in Psa 11:2, 28:5, and 89:20, but B and MG have *Galgal* in all three; *Azla* in Psa 32:5, but *Galgal-Metheg* is present on the same word (B and MG have *Mahpak-Metheg*).

though the *Paseq* transforms the conjunctive *Azla* or *Mahpak* into a weak disjunctive.

Wickes[5] regarded the two forms to be musical variants of the same disjunctive. *Azla-Legarmeh* is used whenever the disjunctive is served by a conjunctive. When no conjunctive is present, then *Mahpak-Legarmeh* is used if the stress is on the first or second syllable, and *Azla-Legarmeh* is used if the stress is later in the word than the second syllable. Furthermore, *Mahpak-Legarmeh* is always used when called for before *Silluq*.

There are no disjunctives subordinate to *Legarmeh*. Therefore *Legarmeh* has no domain of its own; its segment is always empty. *Legarmeh* governs the near subordinate segment in the domains of *Dechi*, *Sinnor*, *Little Rebia*, and *Great Rebia*; and contrary to the usual expectation of the rules of hierarchic governance, *Legarmeh* also serves this role in the domain of *Pazer*. It also has an auxiliary function before *Silluq*, *Athnach*, and *Rebia Mugrash*.[6] The rule is

$$(\text{Rule 11a}) \qquad \text{LEG} = \left\{ \begin{array}{c} \text{Leg-M} \\ \\ \text{Leg-A} \end{array} \right\}$$

where "Leg-M" represents *Mahpak-Legarmeh*, and "Leg-A" represents *Azla-Legarmeh*.

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[5] Wickes, I, 92-93.

[6] *Mahpak-Legarmeh* appears to precede *Ole-WeYored* in Psa 68:20; however, this must be understood to be regular *Mahpak* followed by *Paseq*. The *Paseq* does not mark *Legarmeh*, but calls attention to the redundancy in the text. The same is true in Prov 30:15; the *Paseq* calls attention to a diminutive letter and redundancy.

Mahpak-Legarmeh

Mahpak-Legarmeh is used before every disjunctive accent in the books of poetry except *Ole-WeYored* and *Great Shalsheleth*. Table 78 provides a numerical summary of the contexts in which Mahpak-*Legarmeh* is used.

TABLE 78
Numerical Summary of the Use of
Mahpak-Legarmeh

BEFORE:	Psa	Job	Prov	Total
Dechi	26	1	2	29
V-DECH in ATH	21	7	3	31[7]
V-DECH in RMUG	1	0	0	1[8]
Sinnor	44	5	2	51
Little Rebia	14	2	4	20
Great Rebia	57	16	7	80
Pazer	4	0	2	6
Azla-Legarmeh	4	0	0	4
Silluq	21	5	3	29
Athnach	3	0	3	6[9]
Rebia Mugrash	2	0	0	2[10]
Total	197	36	26	259

Mahpak-Legarmeh never has a conjunctive serving it.[11] Thus the rule is

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[7] Psa 5:5; 10:13; 16:10; 18:50; 24:4; 31:15; 44:24; 51:18; 73:8, 10, 28; 85:10; 86:9; 88:14; 89:50; 94:12, 14; 96:5; 109:25; 119:128; 127:1; Job 5:6; 11:15; 13:14; 18:2; 20:20; 27:13; 31:2; Prov 1:9; 22:3; 24:20.

[8] Psa 137:9.

[9] Psa 14:5; 62:11; 137:7; Prov 8:30, 34; 16:10.

[10] Psa 71:21; 109:28.

[11] In Prov 6:3, according to BHS and BHK, Leg-M has two conjunctives serving it, *Azla* followed by *Mereka*. However, B and MG have Leg-A followed by Leg-M. This verse has other peculiar cantillation.

(Rule 11b)   Leg-M = $\left\{ \begin{array}{c} \text{leg-m} \\ \\ \text{V-Leg} \end{array} \right\}$

where "leg-m" represents the word-unit bearing the accent *Mahpak-Legarmeh* and "V-Leg" represents *Virtual Legarmeh*.[12]

Azla-Legarmeh

Azla-Legarmeh is used before most of the disjunctives of the books of poetry: *Dechi*, *Virtual Dechi*, *Sinnor*, *Little Rebia*, *Great Rebia*, *Pazer*, and *Legarmeh*. Table 79 provides a numerical summary of the use of *Azla-Legarmeh* in various contexts.

TABLE 79
Numerical Summary of the Use of
Azla-*Legarmeh*

BEFORE:	Psa	Job	Prov	Total
Dechi	24	1	5	30
Sinnor	52	3	4	59
Little Rebia	8	2	0	10
Great Rebia	143	33	14	190
Pazer	16	0	4	20
Mahpak-Legarmeh	2	0	0	2
Azla-Legarmeh	2	0	0	2
V-DECH in ATH	5	4	1	1[13]
V-DECH in RMUG	0	2	0	2[14]
Total	251	45	28	324

Azla-Legarmeh may be served by only one conjunctive,[15] either *Mahpak*, *Sinnorit-Mahpak*, or *Illuy*,[16] depending on the musical (rhythmic) context. Ac-

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[12] See discussion in a later section.

[13] Psa 37:1; 106:1; 122:5; 138:1; 150:1; Job 4:5; 12:3; 24:17; 37:12; Prov 24:15.

[14] Job 3:26; 38:2.

cording to Wickes,[17] the conjunctive is *Mahpak* when the stress is on the first syl-

lable, or on the second syllable following a closed syllable or a vocal *Shewa*.[18] It

is Sinnorit-*Mahpak* when an open syllable (with a full vowel, not *Shewa*) pre-

cedes the stressed syllable, even when the stress is on the third syllable or later.[19]

It is *Illuy* when the stress is on the third syllable or later not following an open

syllable with a full vowel.[20] Table 80 provides a numerical summary of the con-

junctives that serve Azla-*Legarmeh*. In Hebrew order the rule is

$$\text{(Rule 11c)} \qquad \text{Leg-A} = \begin{Bmatrix} \text{leg-a} \\ \text{V-Leg} \end{Bmatrix} + \begin{Bmatrix} \text{mah} \\ \text{sin-mah} \\ \text{ill} \end{Bmatrix}$$

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[15] On rare occasions Leg-A has an apparent second conjunctive. In Psa 117:2 and 143:3, *Mereka* precedes *Sinnorit-Mahpak* serving Leg-A; however, in these instances *Mereka* stands in place of a missing *Maqqeph*. In Prov 24:31, *Azla* precedes *Sinnorit-Mahpak* serving Leg-A; this probably should be *Azla-Legarmeh*.

[16] BHS has nineteen instances where *Mereka* serves Leg-A. Most of these are cases where *Mereka* stands in place of a missing *Maqqeph*: Psa 111:1; 112:1; 113:1; 135:1; 147:1; 148:1; 149:1; 150:1; all of these involve where the word is divided into in BHS and BHK, where *Mereka* replaces *Maqqeph* and *Metheg*. B and MG have only one word with *Azla-Legarmeh* and *Metheg*. In addition see Psa 19:15; 35:10; 65:10; 137:1; Job 14:5; Prov 19:7; 25:20; 27:22; 30:9. In two cases *Mereka* accents a word with unusual vocalization: Psa 7:6; 17:14 (so noted by Wickes).

[17] Wickes, I, 92.

[18] This is true in every instance. However, Wickes erroneously assigned the case following vocal *Shewa* to *Illuy*. In a few instances, *Mahpak* is found where *Illuy* is expected: Psa 48:9; 55:24; 69:14; 79:13; 103:22; 149:9; and once where *Sinnorit-Mahpak* is expected: Psa 146:7.

[19] This is true in every instance.

[20] This is true in every instance.

TABLE 80
Numerical Summary of Conjunctives
Serving *Azla-Legarmeh*

	Psa	Job	Prov	Total
None	53	3	6	62
Mahpak	112	33	10	155
Sinnorit Mahpak	47	5	7	59
Illuy	26	3	0	29
Mereka	14	1	4	19
Total	252	45	27	324

Virtual Legarmeh

According to Wickes[21] *Legarmeh* cannot stand on the first word before *Dechi* for musical reasons. In such cases *Legarmeh* is transformed into the conjunctive that would normally serve in that context. I refer to such a "transformed" *Legarmeh* as *Virtual Legarmeh*. *Legarmeh* also seems to transform in a similar fashion before *Silluq*, *Great Rebia*, and *Pazer*. Table 81 provides a numerical summary of the contexts in which *Virtual Legarmeh* is used.

TABLE 81
Numerical Summary of the Use of
Virtual Legarmeh

BEFORE:	Psa	Job	Prov	Total
Dechi	56	28	21	105
V-Dechi	72	29	24	125
Great Rebia	23	3	2	28
Pazer	29	1	4	34
Silluq	26	6	3	35
Total	206	67	54	327

Before *Silluq*, *Dechi*, or *Virtual Dechi*, *Virtual Legarmeh* is transformed into *Munach*. Before *Great Rebia*, it is transformed into *Illuy*, *Mahpak*, or *Sin-*

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[21] Wickes, I, 83.

norit-Mahpak, depending on the musical (rhythmic) context. Before *Pazer*, it is transformed into *Galgal*. Table 82 provides a numerical summary of the conjunctives to which *Virtual Legarmeh* is transformed in various contexts.

TABLE 82
Numerical Summary of the Conjunctives to Which
***Virtual Legarmeh* Is Transformed**

	Psa	ob	Prov	Total
Sil + mun	25	6	3	34
Dech + mun	56	28	21	105
Paz + gal	29	1	4	34
Greb + ill	10	1	1	12[22]
Greb + mah	4	1	0	5[23]
Greb + sin-mah	8	1	1	10[24]
Greb + mer	1	0	0	1[25]
Ath + V-Dech + mun	58	28	22	108
Rmug + V-Dech + tar	4	0	0	4[26]
V-Rmug + V-Dech +mun	3	0	0	3[27]
V-Dech + other	8	0	0	8[28]

[22] Psa 11:2; 17:14; 22:25; 27:6; 35:13; 40:13; 45:3; 55:24; 65:10; 79:2; Job 10:15; Prov 30:8.

[23] Psa 69:14; 123:2; 125:3; 148:14; Job 16:4.

[24] Psa 23:4; 32:5; 59:6; 99:5, 9; 106:23, 38; 138:2; Job 24:14; Prov 30:33.

[25] It transforms into *Mereka* in the strange case of Psa 44:4, where *Mereka* replaces both *Maqqeph* and *Metheg*, and bears *Virtual-Legarmeh*. The word on which it stands has no accent on its stressed syllable, as though *Maqqeph* were present.

[26] Psa 47:8; 73:4; 119:52; 129:7.

[27] Psa 42:2; 47:5; 54:5.

[28] In an ATH segment it is *Little Shalsheleth* in Psa 65:2 and Prov 1:9; and it is *Tarcha* in Psa 89:52. In a RMUG segment, it is *Mereka* in Job 11:6, and *Sinnorit-Mereka* in Psa 18:1; and it is *Little Shalsheleth* in Psa 34:8 and 68:15. In a V-RMUG segment it is *Tarcha* in Psa 125:3 and *Little Shalsheleth* in Psa 3:3. Once before *Silluq* it is *Mereka* in Psa 146:3, but cf. B and MG.

The conjunctives that may serve *Virtual Legarmeh* are the same as those that serve *Azla-Legarmeh*, and for the same reasons.[29] The exception is that when V-Leg is transformed into *Galgal* before *Pazer*, then the conjunctive serving it is *Azla*; and *Virtual Legarmeh* is served by *Tarcha* before *Silluq*. Table 83 provides a numerical summary of the conjunctives that serve *Virtual Legarmeh*.

TABLE 83
Numerical Summary of Conjunctives
Serving *Virtual Legarmeh*

	Psa	Job	Prov	Total
V-Leg + mah	103	46	42	191[30]
V-Leg + sin-mah	27	6	4	37
V-Leg + ill	20	4	3	27
V-Leg + azl	16	1	1	18[31]
V-Leg + mer	5	3	1	9[32]
V-Leg + tar	26	7	3	36
V-Leg + other	1	1	1	3[33]
Total	171	82	52	305

Paseq

The name *Paseq* means "cutting off" or "interrupter." The accent mark consists of a vertical stroke (|) immediately following a word, or, perhaps more accurately, immediately preceding the word to which it refers. *Paseq* is used to transform *Shalsheleth*, *Azla*, and *Mahpak* into their corresponding disjunctive accents *Great Shalsheleth*, *Azla-Legarmeh*, and *Mahpak-Legarmeh* respectively. In

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[29] In Job 34:37, V-Leg has two conjunctives, *Mereka* and *Sinnorit-Mahpak*, but here the *Mereka* replaces *Maqqeph* as fixed by the Masorah (Wickes, I, 87).

[30] Sometimes the *Mahpak* may be replacing *Maqqeph*.

[31] Usually before *Pazer*, but twice before *Virtual Dechi* (Psa 32:5; Job 12:3).

[32] Psa 14:7 (= 53:7); 47:5; 60:2; 90:10; Job 11:6; 31:7; 40:10; Prov 23:29. Sometimes the *Mereka* may be replacing *Maqqeph*.

[33] Tarcha (Psa 31:2); and *Munach* (Job 32:2--a prose section; Prov 3:12--five conjunctives before *Athnach*).

these contexts *Paseq* loses its independent function and becomes a part of the disjunctive mark itself. In other contexts it functions independently of the accents that precede or follow it. As an independent mark, *Paseq* is an auxiliary accent in that it does not affect the laws of hierarchic governance; the syntax of Hebrew accents completely ignores the presence of *Paseq*.[34] However, *Paseq* does affect cantillation in that it requires a short pause between the words it separates, without affecting the melody. *Paseq* has no domain; it governs no words with or without accents, and consequently is not served by conjunctives. Wickes[35] suggested that *Paseq* has three functions in the books of poetry:

(1) The *Paseq* of euphemism "which occurs before or after the Divine Name, to prevent its being joined, in reading, to a word, which –in the opinion of the accentuators–it was not seemly."

(2) The *Paseq* of euphony which was used "to insure distinct pronunciation, when one word ends, and the next word begins, with the *same letter*."

(3) The *Paseq* of emphasis.

It is interesting to note that *Paseq* always stands immediately before a disjunctive accent except where it separates two *Illuys*. Table 84 provides a numerical summary of the use of *Paseq*.

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[34] *Paseq* does affect the choice of musical alternatives in a few cases.

[35] Wickes, I, 96-98.

TABLE 84
Numerical Summary of the Use of
Paseq

BEFORE:	Psa	Job	Prov	Total
Silluq	10	0	0	10^{36}
Rebia Mugrash	4	2	0	6^{37}
Athnach	23	4	3	30^{38}
Ole-WeYored	2	0	1	3^{39}
Great Rebia	1	0	0	1^{40}
Little Rebia	1	0	0	1^{41}
Sinnor	1	0	1	2^{42}
Pazer	2	0	0	2^{43}
Illuy	7	0	0	7^{44}
Total	51	6	5	62

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[36] Psa 5:7; 10:3; 40:16; 41:14; 58:7; 61:9; 66:18; 70:4; 72:19; 89:53.

[37] Psa 5:2; 86:8; 119:52; 143:9; Job 38:1; 40:6.

[38] Psa 5:5; 10:13; 18:50; 35:21; 44:24; 57:10; 59:2; 66:8; 67:4, 6; 74:18; 77:8; 78:65; 89:9, 50, 52; 94:3; 108:4; 113:4; 116:1; 119:156; 139:19, 21; Job 27:9, 13; 35:13; 40:9; Prov 6:9; 8:21; 15:25.

[39] Psa 68:20; 85:9; Prov 30:15.

[40] Psa 92:10.

[41] Psa 20:7.

[42] Psa 68:21; Prov 1:22.

[43] Psa 59:6; 141:4.

[44] Psa 36:1; 47:1; 49:1; 61:1; 81:1; 85:1 (all titles); also 55:24.

CHAPTER 16
The Poetic Conjunctive Accents

There are ten conjunctive accents, some of which serve a number of different disjunctives, and some of which are dedicated to the service of only a few. Unlike the disjunctives used in the prose books, the disjunctives used in the poetic books may have only one conjunctive serving them. Several of the conjunctives function as musical alternatives for one another.

Munach

The name *Munach* means "sustained." Like the *Munach* used in the prose books, the accent mark consists of a vertical and a horizontal stroke joined to form a right angle with the corner at the lower right like a reversed English "L" (_|); it is placed below the first letter of the stressed syllable of the word and immediately to the left of any vowel there. *Munach* is used more often than any other accent in the books of poetry. It may serve *Silluq*, *Athnach*, *Sinnor*, *Dechi*, *Virtual Dechi*, or *Legarmeh*:

>(1) It serves *Silluq* when the stress is on the first syllable, or when it represents *Virtual Legarmeh* (that is, following *Tarcha*); when the stress in not on the first syllable the musical alternate conjunctive is *Mereka*, but it is always *Illuy* after *Legarmeh*.

>(2) It serves *Athnach* following *Dechi*; the alternative is *Mereka*.

>(3) It serves *Dechi* exclusively with no alternative.

>4) In an *Athnach* segment, it serves *Virtual Dechi* almost exclusively, with *Tarcha* or *Mereka* substituting in rare occasions.

(5) It serves *Sinnor* when the stress is not on the first syllable of the word, and when the first letter of the stressed syllable does not have a *Daggesh*; in the other conditions, the musical alternate is *Mereka*.

(6) Twice it serves Virtual *Legarmeh*: Job 32:2 (a prose section), and Prov 3:12 (an unusually long string of five conjunctives).

(7) It replaces *Metheg* in a few instances where it could have served as a conjunctive if one were needed.[1] Table 85 provides a numerical summary of the use of *Munach*.

Mereka

The name *Mereka* means "prolonged." Like the *Mereka* used in the prose books, the accent mark consists of a diagonal stroke with its top inclined to the right like an English slash (/); in some printed editions it has a slight downward curvature. It is placed below the first letter of the stressed syllable of the word and immediately to the left of any vowel there.

TABLE 85
Numerical Summary of the Use of
Munach

SERVING:	Psa	Job	Prov	Total
Silluq	899	467	426	1792
Athnach	1476	685	646	2807
Dechi	733	257	395	1385
Virtual Dechi	494	231	129	854
Sinnor	59	8	4	71
Virtual Legarmeh	0	1	1	2
Total	3661	1649	1601	6911

Mereka serves most of the disjunctives: *Silluq*, *Rebia Mugrash*, *Great Shalsheleth*, *Athnach*, *Sinnor*, *Little Rebia*, *Great Rebia*, and *Virtual Dechi*. It ap-

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[1] Psa 10:11; 18:16; 22:27; 60:3; 71:23; 104:7; Job 22:4; 27:7; 28:22; 39:26; Prov 7:13; 10:10; 14:31; 25:7.

pears to serve the others, but these cases are best explained by other reasons.[2] For further details see the discussions under the individual accents.

(1) It serves *Silluq* when the stress is not on the first syllable, or when *Paseq* follows; when the stress is otherwise, the musical alternate is *Munach* with rare exceptions.

(2) It serves Rebia *Mugrash* with no alternative.

(3) It serves *Great Shalsheleth* on rare occasions with no alternative.

(4) It serves *Athnach* as an alternative to *Munach* when not following *Dechi*.

(5) It serves *Virtual Dechi* in an ATH segment when v-dech is *Mereka*; and in a RMUG segment, it serves *Virtual Dechi* after *Athnach* or *Pazer*.

(6) It serves *Sinnor* when the stress is on the first syllable, or when the letter under which it rests has a *Daggesh*, or when the stress is on the second syllable and the first syllable is open with vocal *Shewa*; when the stress is otherwise, the musical alternate is *Munach*.

(7) It serves *Little Rebia* with no alternative.

(8) It serves *Great Rebia* after another *Rebia* in those few places where this occurs.[3]

(9) In still other places it replaces *Maqqeph* before the conjunctive serving *Legarmeh* or *Virtual Legarmeh*: Psa 55:20; 96:4; 117:2; 143:3; Job 34:27. In these places the law of conjunctives may be apparently violated in that more than one conjunctive may be found standing

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[2] It appears to serve *Dechi* in Psa 78:21; 125:2; Job 8:6; and 29:25; but these are instances of defective *Ole-WeYored* where the *Ole* is lacking. In Prov 10:10 it also appears serve *Dechi*, but the word bearing it has two accents, the expected *Munach* and the unusual *Mereka*.

[3] (Psa 17:1; 78:4; Prov 4:4; 27:10); an exception occurs in Job 32:5, a prose verse. In Psa 78:21 it serves where *Sinnorit-Mahpak* is expected; in Psa 108:8 where *Illuy* is expected; and in Job 8:6, Prov 22:17 and 28:22 where *Mahpak* is expected. It appears to serve *Great Rebia* in Psa 1:1; 18:16; 32:2; 40:5; 76:8; 82:5; 86:9; 88:6; 92:8; 110:4; Job 10:22; 34:19, 29; Prov 23:29; 28:10; but these are explained as *Mereka* replacing *Maqqeph*. It also appears to serve *Great Rebia* in Psa 68:20, but here the *Mereka* is part of a defective *Ole-WeYored*.

before a disjunctive; but the law views this use of *Mereka* as the equivalent of the *Maqqeph* for which it stands.

(10) At times in BHS *Mereka* may be confused with a defective *Ole-WeYored*, where the *Ole* is missing and only the *Yored* (which looks like *Mereka*) is present.[4]

(11) It replaces *Metheg* in a few instances where it could otherwise serve as a conjunctive if one were needed.[5] Table 86 provides a numerical summary of the use of *Mereka*, and Table 87 summarizes the places where *Mereka* replaces *Maqqeph*.

TABLE 86
Numerical Summary of the Use of
Mereka

SERVING:	Psa	Job	Prov	Total
Silluq	900	310	303	1513
Rebia Mugrash	675	245	252	1172
Great Shalsheleth	1	2	0	3
Athnach	506	157	123	786
Virtual Dechi	28	7	6	41
Sinnor	46	1	4	51
Little Rebia	94	18	14	126
Replace Maqqeph	40	9	12	61
Other	7	0	3	10[6]
Total	2297	749	717	3863

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[4] Psa 30:12; 42:3; 55:20; 68:20; 78:21; 86:2; 118:27; 125:2; Job 8:6; 29:25; 34:20; Prov 24:24; 30:15; see discussion under *Ole-WeYored* for further details.

[5] Psa 39:13; 40:13; 44:13; 89:20; 137:6; Job 21:2; 35:14; 36:21; 37:19; 38:11; Prov 26:7.

[6] In Prov 6:3 *Mereka* erroneously appears before *Mahpak-Legarmeh* (cf. B and MG). It serves *Azla-Legarmeh* in Psa 7:6 and 17:14 (where the words have unusual vocalization); also in 19:15; 65:10. In Psa 90:10 and Prov 23:29 it serves *Virtual Legarmeh*. In Psa 86:7, 118:5, 139:7, and Prov 10:10, it erroneously serves *Dechi*.

TABLE 87
Numerical Summary of Places Where *Mereka*
Replaces *Maqqeph*

BEFORE:	Psa	Job	Prov	Total
Ole-WeYored	4	0	1	5[7]
Great Rebia	16	5	6	27
Pazer	2	0	0	2[8]
Azla Legarmeh	10	1	4	15[9]
Virtual Legarmeh	4	2	0	6[10]
(V)-Leg + Conj.	4	1	1	6[11]
Total	40	9	12	61

Illuy

The name *Illuy* means "above." The accent mark is like a *Munach* but it is placed above the stressed syllable rather than below. It has no correspondence in the prose books. It may serve *Silluq*, *Great Rebia*, *Azla-Legarmeh*, and *Virtual Legarmeh*:[12]

> (1) It serves *Silluq* after *Mahpak-Legarmeh*; it bears *Virtual Rebia Mugrash* when Rmug has a conjunctive after *Dechi*, or after *Virtual Dechi* with a preceding *Great Rebia*, or after the beginning of the verse in short titles.

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[7] Psa 15:5; 35:10; 42:5; 74:9; Prov 30:9.

[8] Psa 4:3; 59:6; 71:3.

[9] Psa 111:1; 112:1; 113:1; 135:1; 147:1; 148:1; 149:1; 150:1 (all with Hallelujah); also 35:10; 137:1; Job 14:5; Prov 19:7; 25:20; 27:22; 30:9.

[10] Psa 14:7 (= 53:7); 47:5; 60:2; Job 31:7; 40:10--these may be understood to be merely the conjunctive serving another accent rather than a *Virtual Legarmeh*.

[11] Psa 55:20 (on *selah*); 96:4; 117:2; 143:3; Job 34:37; Prov 3:12.

[12] For further details see the discussion under the individual accents.

(2) It serves *Great Rebia* after *Pazer* or *Legarmeh* if a closed syllable or an open syllable with *Shewa* precedes the stressed syllable. It has *Mahpak* or *Sinnorit-Mahpak* as musical alternatives.

(3) It serves *Azla-Legarmeh* when the stress is on the second or later syllable and not preceded by an open syllable. It has *Mahpak* or *Sinnorit-Mahpak* as musical alternatives.

(4) It serves *Virtual Legarmeh* under the same conditions as it serves *Azla-Legarmeh*.

(5) It replaces *Metheg* in a few instances where it could otherwise serve as a conjunctive if one were needed.[13]

Table 88 provides a numerical summary of the use of *Illuy*.

TABLE 88
Numerical Summary of the Use of *Illuy*

SERVING:	Psa	Job	Prov	Total
Silluq	34	5	4	43
Great Rebia	52	8	5	65
Azla Legarmeh	26	3	0	29
Virtual Legarmeh	20	4	3	27
Other	14	0	2	16[14]
Total	146	20	14	180

Tarcha

The name *Tarcha* means "laboring, heavy, slow." Like the *Tiphcha* used in the prose books, the accent mark consists of a diagonal stroke with its top inclined to the left (\). In some printed editions, it has a slight downward curvature.

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[13] Psa 42:6, 12; 43:5; 45:5; 126:6; except for the last verse, it occurs in the same word with *Azla-Legarmeh*, a disjunctive it regularly serves.

[14] It serves *Rebia Mugrash* in Psa 137:9, *Virtual Rebia Mugrash* in Psa 3:3, and *Athnach* in Prov 1:9 and 6:27--all after *Little Shalsheleth* according to the rule of *Little Shalsheleth*. It serves *Virtual Rebia Mugrash* in eight short titles (Psa 36:1; 44:1; 47:1; 49:1; 61:1; 69:1; 81:1; 85:1) where v-rmug = *Illuy*. It serves *Virtual Dechi* in a *Virtual Rebia Mugrash* segment immediately after *Athnach* when the stress is on the second syllable after an open syllable with a full vowel (Psa 4:8; 76:4; 78:25; 119:84).

It is placed under the first consonant of the stressed syllable and to the left of any vowel in that position. *Tarcha* may be confused with *Dechi* when the stress is on the first syllable of a word. Actually *Dechi* should appear before the first letter of the word, and *Tarcha* should appear under it, but the printed editions are not consistent in this regard. In doubtful places the context must decide. *Tarcha* serves as a conjunctive for *Virtual Rebia Mugrash*, *Virtual Dechi*, and *Virtual Legarmeh*:

(1) *Tarcha* serves *Virtual Rebia Mugrash* with few exceptions.

(2) It serves *Virtual Dechi* when *Virtual Dechi* has been transformed into *Mereka* in an *Athnach* segment.[15]

(3) It serves *Virtual Legarmeh* before *Silluq* exclusively.

(4) In some instances, *Tarcha* replaces *Metheg* where it could otherwise serve as a conjunctive if one were needed.[16]

Table 89 provides a numerical summary of the use of *Tarcha*.

TABLE 89
Numerical Summary of the Use of
Tarcha

SERVING:	Psa	Job	Prov	Total
V. Rebia Mugrash	499	268	232	999
Virtual Dechi	56 1	0	5	71
Virtual Legarmeh	26	7	3	36
Other	1	3	2	6[17]
Total	579	288	242	1112

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[15] In one instance it serves when v-dech = *Azla* (Psa 125:3).

[16] Psa 31:17; 32:7; 45:15; 51:11; 76:3; 77:13; 104:23; 105:9; 107:14; 116:5; 118:13; 138:7; 145:4; Job 7:21; 8:16; 17:11; 28:17; 29:5; 31:12; 33:16; 37:8; Prov 1:31; 3:17; 8:21; 22:20; 30:1. In all instances it appears in the same word with a *Munach* serving *Silluq* after *Rebia Mugrash*. This may suggest that *Virtual Legarmeh* is present in these places.

[17] In BHS it serves *Silluq* four times (Job 12:15; 19:14; 34:21; Prov 17:14); whereas B and MG have *Mereka* or *Maqqeph* as expected. In BHS it serves *Athnach* in Prov 3:4; whereas in B and MG it serves *Virtual Dechi* as expected. In Psa 31:2 *Tarcha* replaces *Maqqeph* (cf. B and MG).

Galgal

The name *Galgal* means "wheel." Like the *Galgal* used in the prose books, the accent mark consists of two diagonal strokes joined at the bottom to form a small angle like an English "v." It is placed below the first consonant of the stressed syllable and immediately to the left of any vowel in that place. *Galgal* may serve either *Ole-WeYored* or *Pazer*. Yeivin noted that early manuscripts distinguished between the *Galgal* that serves *Ole-WeYored* and the one that serves *Pazer*; whereas later manuscripts tended to confuse them, and printed editions make no distinction.[18]

(1) *Galgal* serves *Ole-WeYored* when the stress is on the second or later syllable; it has *Mahpak* as an alternative.

(2) It serves *Pazer* with no alternative.

(3) At times *Galgal* replaces *Metheg* where it could otherwise serve as a conjunctive if one were needed.[19]

Table 90 provides a numerical summary of the use of *Galgal*.

TABLE 90
Numerical Summary of the Use of
Galgal

SERVING:	Psa	Job	Prov	Total
Ole-WeYored	164	13	5	182
Pazer	31	2	4	37
Total	195	15	9	219

Mahpak

The name *Mahpak* means "inverted." Like the *Mahpak* used in the prose books, the accent mark consists of two diagonal strokes joined at the left (<). It is placed below the first consonant of the stressed syllable and immediately to the

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[18] Yeivin, *Tiberian Masorah*, 266.

[19] Psa 5:11; 14:4; 28:3; 29:9; 32:5; 37:7; 44:4; 53:6; 65:10; 142:7.

left of any vowel that may be there. *Mahpak* may serve *Ole-WeYored*, *Great Rebia*, *Azla-Legarmeh*, and *Virtual Legarmeh*:

(1) *Mahpak* serves *Ole-WeYored* when the stress is on the first syllable; it has *Galgal* as an alternative.

(2) It serves *Great Rebia* when the stress is on the first syllable of the word whenever *Pazer* or *Legarmeh* precedes; and it usually serves when the stress is anywhere in the word if *Pazer* or *Legarmeh* does not precede.

(3) It serves *Virtual Dechi* in a *Virtual Rebia Mugrash* segment when the stress is on the first syllable.

(4) It serves *Azla-Legarmeh* or *Virtual Legarmeh* when the stress is on the first syllable, or on the second syllable following a closed syllable or a vocal *Shewa*.

(5) It occasionally accents a monosyllabic particle with which a *Maqqeph* is expected but lacking. In these places the law of conjunctives may be apparently violated in that more than one conjunctive may be found standing before a disjunctive; but the law views this use of *Mahpak* as the equivalent of the *Maqqeph* for which it stands.

(6) It occasionally stands in place of *Metheg* where it could otherwise serve as a conjunctive if one were needed.[20]

Table 91 provides a numerical summary of the use of *Mahpak*.

Azla

The name *Azla* means "proceeding." Like the *Azla* used in the prose books, the accent mark consists of a diagonal stroke with its top inclined to the left like an English back-slash (\); in some printed editions it has a slight upward curvature. It is placed above the first consonant of the stressed syllable of a word.

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[20] Psa 9:17; 13:6; 18:16; 27:11; 36:7; 43:1; 50:3, 16; 53:5; 55:20; 65:6, 9; 67:2; 68:11, 20, 21, 36; 79:11, 13; 83:9; 106:48 (twice); 146:5; Job 16:4; Prov 7:22; 9:7; 24:24; 29:13; also note the strange case at Psa 146:3.

Azla is a rather rare conjunctive that serves only the virtual disjunctives:[21] *Virtual Rebia Mugrash*, *Virtual Dechi*, and *Virtual Legarmeh*:

TABLE 91
Numerical Summary of the Use of
Mahpak

SERVING:	Psa	Job	Prov	Total
Ole-WeYored	14	1	1	16
Great Rebia	34	5	2	41
Virtual Dechi	22	13	3	38
Azla-Legarmeh	112	33	10	155
Virtual Legarmeh	90	44	38	172
Sub. for Maqqeph	21	2	6	28[22]
Total	293	98	60	451

(1) *Azla* serves *Virtual Rebia Mugrash* following real *Dechi*.

(2) It serves *Virtual Dechi* in a *Virtual Rebia Mugrash* segment when the stress is on the second syllable or later following a closed syllable or an open syllable with vocal *Shewa*.

(3) It serves *Virtual Legarmeh* before *Pazer*.

(4) It occasionally accents a monosyllabic particle with which a *Maqqeph* is expected but lacking. In these places the law of conjunctives may be apparently violated in that more than one conjunctive may be found standing before a disjunctive; but the law views this use of *Azla* as the equivalent of the *Maqqeph* for which it stands.

Table 92 provides a numerical summary of the use of *Azla*.

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[21] In several instances it probably should be *Azla-Legarmeh*: Psa 13:3; 22:25; 23:4; 27:6; 31:12; 32:5; 56:3, 10; 62:13; 72:17; 75:4; 79:6; 90:10; 106:48; 125:3; 137:3; 138:2; 141:4; Job 12:3; 32:11; 34:33; Prov 6:3; 24:31; 27:10 (cf. B and MG); this is also possible in Psa 5:12; 14:3; 106:38; 122:4; 123:2.

[22] Before *Rebia Mugrash* (Prov 27:1, 19); before *Sinnor* (Psa 31:20); before *Little Rebia* (Psa 1:2; 20:7; 27:6; 28:7; 35:20; 52:9; 55:13; 84:11; 90:17; 115:1; 116:8; 127:5; 135:6; 139:4; Job 14:7; 38:41; Prov 6:26; 23:5; 25:7); before Pazer%H (Psa 89:20); before *Virtual Legarmeh* + a conjunctive (Psa 22:25; 23:4; 32:2; 65:2; 137:3; Prov 3:12). Note that other instances of *Mahpak* may also be substitutes for *Maqqeph*.

TABLE 92
Numerical Summary of the Use of
Azla

SERVING:	Psa	Job	Prov	Total
V-Rebia Mugrash	3	0	1	4[23]
Virtual Dechi	18	0	1	19[24]
Virtual Legarmeh	14	1	0	15[25]
Other	5	0	4	9[26]
Total	40	1	6	47

Little Shalsheleth

The name *Little Shalsheleth* means "small triplet or chain." Like the disjunctive accent *Great Shalsheleth*, the accent mark consists of a vertical, three-stepped zigzag line placed above the first consonant of the stressed syllable, but without the following *Paseq*. *Little Shalsheleth* is very rare, occurring only eight times in the entire Hebrew Bible.[27] It always serves *Virtual Dechi*, and always functions as *Virtual Legarmeh*. It affects changes in the accents that follow it, and is served by the conjunctives that normally serve *Azla-Legarmeh*.[28] It probably is

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[23] Psa 4:7; 109:16; 125:3; Prov 8:13.

[24] Psa 3:5; 24:6; 42:2; 47:5; 52:7; 54:5; 55:10; 56:1, 3; 59:6; 61:5; 62:13; 75:4; 81:8; 84:9; 89:5, 36, 49; Prov 3:27.

[25] Psa 5:12; 13:3; 22:25; 23:4; 27:6; 31:12; 68:31; 106:38, 48; 122:4; 123:2; 137:3; 138:2; 141:4; Job 12:3.

[26] Before *Mahpak-Legarmeh* + conj.: Prov 6:3; here *Azla* with *Mereka* stands in place of *Maqqeph* with *Azla-Legarmeh* (cf. B and MG); this is the only place in BHS and BHK where *Mahpak-Legarmeh* has a conjunctive; L is probably defective here. Before *Azla-Legarmeh* + conj.: Prov 24:31; before *Virtual Legarmeh* + conj.: Psa 56:10; 90:10; Prov 23:29; before *Pazer* + conj.: Prov 27:10 (all five of these probably should be *Azla-Legarmeh*). In BHS it serves *Sinnor* in Psa 79:6; but here it should be *Azla-Legarmeh* (cf. B and MG). In Psa 32:5 it serves *Pazer*, but this too should be *Azla-Legarmeh*. Note that the word with *Pazer* has a *Galgal* instead of *Metheg*, suggesting the same conclusion; else why should not the *Azla* be the expected *Galgal*? In Psa 72:17, BHS and BHK have it serving *Great Rebia*, but this too probably should be *Azla-Legarmeh* (cf. B and MG).

[27] Psa 3:3; 34:8; 65:2; 68:15; 72:3; 137:9; Prov 1:9; 6:27.

[28] An exception is found in Psa 34:8 where *Sinnorit-Mahpak* is expected (cf. B and MG); in Prov 6:7 the interrogative prefix is ignored, otherwise *Illuy* is expected.

used to attach some special meaning to the passage in which it occurs, because in every instance it stands where another conjunctive is expected.

It affects the conjunctive after it bearing *Virtual Dechi* as follows:

(1) If the stressed syllable follows an open syllable with a full vowel, then the conjunctive becomes *Sinnorit-Mahpak* in a RMUG segment (Psa 34:8; 68:15), and it becomes *Sinnorit-Mereka* in an ATH segment (Psa 65:2; 72:3).

(2) Otherwise the conjunctive becomes *Illuy* (Psa 3:3; 137:9; Prov 1:9; 6:26).

Sinnorit

The name *Sinnorit* means "canal or water channel." Like the disjunctive accent *Sinnor* and like *Zarqa* used in the prose books, the accent mark consists of a vertical stroke with its top bent sharply toward the left to form the appearance of a walking cane. In some printed editions it has the appearance of a backwards English "S" reclining on its back (~). But differing from the similar disjunctive accents, *Sinnorit* is prepositive, being placed above and before the first letter of the word; whereas the others are postpositive. *Sinnorit* also differs in that it is not a separate accent, but rather augments another conjunctive, either *Mereka* or *Mahpak*. When the *Sinnorit* augment is required on a word with the stress on its first syllable and the preceding word is joined by *Maqqeph*, the *Sinnorit* rests on the word joined by *Maqqeph* and the *Maqqeph* is dropped. Wickes stated the rule:

> Two words joined by Maqqeph are regarded for the purposes of accentuation as *one* word. If, now, Sinnorth falls on the first of two such words, the Maqqeph is dropped. . . . Sinnorth joins the words so closely together, that Maqqeph is no longer needed.[29]

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[29] Wickes, I, 23; emphasis his.

Sinnorit-Mereka

Sinnorit augments *Mereka* eighteen times in the books of poetry. It augments *Mereka* eleven times when it is preceded by an open syllable with a full vowel.[30] It does so twice even when *Mereka* is on the first syllable and *Sinnorit* is on a preceding monosyllabic particle where *Maqqeph* is expected but lacking.[31] Five times BHS and BHK have *Mereka* on one word and *Sinnorit* on the preceding word, whereas B and MG have different accents.[32] The augmentation is not consistent throughout the text, but occurs in only these few instances, suggesting that the *Sinnorit* in these cases may attach some special meaning to the passage.

Sinnorit-Mereka serves *Silluq*, *Athnach*, *Rebia Mugrash*, and *Virtual Dechi*. Table 93 provides a numerical summary of the use of *Sinnorit-Mereka*.

TABLE 93
Numerical Summary of the Use of
Sinnorit-Mereka

SERVING:	Psa	Job	Prov	Total
Silluq	9	1	0	10^{33}
Athnach	4	0	0	4^{34}
Rebia Mugrash	2	0	0	2^{35}
Virtual Dechi	2	0	0	2^{36}
Total	17	1	0	18

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[30] Psa 41:14, 72:19, and 89:53 (after the double amens%H that close the first three books of the Psalms); 65:2 and 72:3 (both follow *Little Shalsheleth* with its special meaning); also Psa 5:7; 10:3; 70:4; 118:25 (twice); Job 20:27.

[31] Psa 18:20 and 22:9 (both have a similar expression of deliverance).

[32] Psa 2:7; 5:5; 18:1; 31:22; 66:20.

[33] Psa 5:7; 10:3; 18:20; 22:9; 41:14; 70:4; 72:19; 89:53; 118:25; Job 20:27.

[34] Psa 5:5; 65:2; 72:3; 118:25.

[35] Psa 31:22; 66:20.

[36] Psa 2:7; 18:1.

Sinnorit-Mahpak

Sinnorit augments *Mahpak* whenever the stressed syllable is preceded by an open syllable with a full vowel; this is true even when the stress falls on the third or later syllable.[37] Thus *Sinnorit-Mahpak* serves essentially the same disjunctives as *Mahpak*:[38]

> (1) *Sinnorit* augments *Mahpak* serving *Virtual Dechi* in a *Virtual Rebia Mugrash* segment.
>
> (2) It augments *Mahpak* serving *Great Rebia*.
>
> (3) It augments *Mahpak* serving *Azla-Legarmeh* or *Virtual Legarmeh*.
>
> (4) It augments *Mahpak* following *Little Shalsheleth* according to musical context.

Table 94 provides a numerical summary of the use of *Sinnorit-Mahpak*.

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[37] I have checked every instance of *Sinnorit-Mahpak*. In six instances in BHS and BHK, *Mahpak* appears on the first syllable of a word and *Sinnorit* appears on a preceding monosyllabic particle with no other accent mark of its own where *Maqqeph* is expected but lacking: Psa 95:7; 147:20; Job 18:19; 32:5; 37:21; Prov 6:3; in most of these cases B and MG have the expected *Maqqeph*. In Psa 42:9 and 62:9 the same phenomenon occurs with a preceding multi-syllabic word having no other accent of its own where *Maqqeph* is expected but missing. In Psa 68:20 *Sinnorit-Mahpak* seems to serve defective *Ole-WeYored*; however, this should be regarded as *Sinnor* followed by *Mahpak* with *Paseq*. The *Paseq* marks redundancy in the text.

[38] Twice *Sinnorit-Mahpak* occurs on the same word with *Great Rebia* (Psa 20:6; Job 6:10), and once it occurs together with a *Metheg* on the ultima (Job 31:35).

TABLE 94
Numerical Summary of the Use of
Sinnorit-Mahpak

SERVING:	Psa	Job	Prov	Total
Virtual Dechi	6	1	0	7[39]
Great Rebia	51	11	3	65
Azla Legarmeh	47	5	7	59
Virtual Legarmeh	27	6	4	37
Other	7	0	2	9[40]
Total	138	22	16	176

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[39] Psa 28:8; 32:5; 48:7; 68:25; 74:10; 79:12; Job 14:3.

[40] It serves *Rebia Mugrash* in Psa 31:16: 34:8; 68:15; 79:3; 116:14; 135:21; Prov 7:7. It serves *Virtual Rebia Mugrash* in Psa 68:20. It serves *Athnach* in Prov 6:3. In all these cases, it is bearing *Virtual Dechi*. It is possible that these unusual instances of *Sinnorit-Mahpak* may attach some special meaning to the text as in the case of *Sinnorit-Mereka*.

CHAPTER 17
Interpreting the Poetic Accents

In the books of poetry the use of the accents is more greatly influenced by poetic structure than in the prose books. This is particularly true for the disjunctives in hierarchy II (*Athnach* and *Ole-WeYored*). These high-ranking accents are found most often marking the end of poetic lines. In long verses containing numerous poetic lines the remote disjunctive (Rebia) is used to mark the end of some lines. When disjunctives in hierarchies II and III both are used to mark poetic structure, their segments may be of equal par syntactically, logically, or rhetorically; although the hierarchy II disjunctives sometimes may mark breaks of some greater significance.

Interpreting Poetic Structure

In poetry, grammatical syntax and poetic structure are usually in harmony. So the accents can usually be expected to reflect the syntactic relationships as well as poetic structure. However, whenever grammatical syntax and poetic structure fail to harmonize, the accents usually agree with the poetry rather than the syntax. The interpreter must keep this in mind when struggling with difficult passages. Interpretation should always agree with the syntax of the Hebrew language whenever the poetic structure is in disharmony. The poetic structure supplies literary nuances in such cases.

Interpreting the Disjunctives

As in the prose books, the remote poetic disjunctives (*Ole-WeYored*, *Athnach*, *Great Rebia*, and *Pazer*) unambiguously mark the end of the segments they govern. Again this is not true for the near disjunctives (*Rebia Mugrash*, *Dechi*, *Sinnor*, *Little Rebia*, and *Legarmeh*). As in the case of the near disjunctives of the prose books, these accents may be found standing in place of (1) an expected conjunctive accent, (2) its own subordinate, (3) or its own remote companion accent. The interpreter should be careful not to attribute greater disjunctive value to the near disjunctives than their context allows.

Interpreting Virtual Disjunctives

Three near disjunctive accents (*Rebia Mugrash*, *Dechi*, and *Legarmeh*) are subject to transformation as described above. Whenever a disjunctive accent is served by more than one conjunctive accent, the condition can be explained by the law of transformation, or by the substitution of a conjunctive for *Maqqeph* with a monosyllabic particle. Whenever the laws of hierarchic governance expect the presence of a near disjunctive, it will be there virtually (as a transformed conjunctive). The interpreter should be mindful of these facts when struggling with apparent difficulties. Virtual disjunctives should be interpreted as though they were the corresponding real disjunctive.

Interpreting the Conjunctives

Except for those conjunctives that may be representing a virtual disjunctive, all conjunctives are of equal conjoining value. There is no hierarchy among the poetic conjunctives. Also there are no ordered ranks among the poetic conjunctives. The poetic disjunctives may be served by only one conjunctive at the most. If more than one conjunctive accent precedes a given disjunctive, it is due to the presence of a virtual disjunctive or a substitute for *Maqqeph* as explained above.

The author sincerely hopes that the present exposition of the syntax of the Masoretic accents will be of benefit to the reader in his efforts to determine the rabbinic interpretation of Hebrew Scripture. Such an interpretation has its roots in the recesses of antiquity and should not be lightly ignored. Only in those places where the evidence indicates that the ancient accentuation has been altered should an expositor entertain other explanations.

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