

The Layout of the Song of Moses (Deut 32) in Masoretic Manuscripts and *Biblia Hebraica Quinta*

Sarah Lind

Translation Resources Manager, United Bible Societies, U.S.A.

The Bible Translator

64(2) 159–172

© The Author(s) 2013

Reprints and permissions:

sagepub.co.uk/journalsPermissions.nav

DOI: 10.1177/2051677013491870

tbt.sagepub.com



Abstract

Illustrating with the Song of Moses, Dominique Barthélemy argued the importance, in the preparation of a critical edition, of distinguishing the work of the copyist from that of the Masorete in Masoretic manuscripts. This article reviews the argument and considers its application in the layout of the Song in *Biblia Hebraica Quinta*.

Keywords

Masoretic manuscripts; *Biblia Hebraica Quinta*; Deuteronomy 32; Aleppo Codex; Leningrad B19A

It has been a privilege and also great fun to work with Roger Omanson over the years and to learn from him through his scholarship, humor, and personal warmth. I count Roger's friendship as one of the significant rewards of working in the United Bible Societies. Our most recent collaboration before his retirement was the final preparation of *Studies in the Text of the Old Testament: An Introduction to the Hebrew Old Testament Text Project* (Barthélemy 2012). A long time brewing, this book is an English translation of the substantial introductions from the first three volumes of Dominique Barthélemy's final report on the Hebrew Old Testament Text Project (HOTTP), *Critique textuelle de l'Ancien Testament* (1982, 1986, 1992a).¹

¹ Volume 4 (Barthélemy 2005) on the Psalms was published after Barthélemy's death in 2002, and was edited by Stephen Ryan and Adrian Schenker from Barthélemy's notes. For a description of HOTTP, see James Sanders's introduction in Barthélemy 2012, xv–xxviii. The project of translating the volumes was managed by Harold P. Scanlin until his retirement, when Roger took over.

Why translate the introductions?

In the final report, written in French, Barthélemy applies his considerable erudition to richly detailed discussions of the text-critical decisions reported in telegraphic form in the five-volume *Preliminary and Interim Report on the Hebrew Old Testament Text Project* published by UBS (1973–1980).² An early initiative to translate the final report in its entirety into English was abandoned in favor of abridged English editions that excerpted from Barthélemy’s work the treatments of text-critical issues relating to individual biblical books. The idea of abridgment was to make the fairly dense material more accessible to translation advisers and translators. Jan de Waard is carrying out this ongoing work, and has so far completed three volumes in the series *Textual Criticism and the Translator*—*A Handbook on Isaiah* (1997), *A Handbook on Jeremiah* (2003), and *A Handbook on the Psalms* (forthcoming, Eisenbrauns).

For anyone who has been frustrated by the brevity of the *Interim Report*, this translation of the introductions is not a solution, since it does not include the commentary on individual issues. For that commentary one must still turn to Barthélemy’s final reports in French or the handbooks just mentioned. What the introductions do provide is a wide-ranging discussion of the textual criticism of the Hebrew Bible. They hold an important place in Old Testament textual criticism and can stand on their own, apart from the detailed treatments of the textual problems. Part one surveys the history of Old Testament textual criticism “from its origins to J. D. Michaelis” and presents the HOTTP and its goals. Part two describes in detail the background of the modern versions that the HOTTP took into account in its work. Part three, the most extensive section, discusses the textual witnesses—the different forms of the Hebrew text and the contribution of the ancient versions.

Medieval manuscripts

Barthélemy had a particular interest in the ways medieval Masoretic manuscripts contribute to the study of the biblical text. In his third introduction he devotes almost 150 pages, a monograph in itself, to the place of medieval manuscripts in textual criticism of the Hebrew Bible. One point he argues in considerable detail with regard to the classical Tiberian Masoretic manuscripts is the importance of making a distinction between the scribal

² The decisions from the *Preliminary Report* are now also part of the Source Language Tools in the Paratext software, indicated by a red superscript “t” beside the relevant word or words in the SLT Hebrew text.

contribution to a manuscript and the Masoretic contribution. He makes his argument by an examination of the layout of the Song of Moses (Deut 32), or “Ha’azinu” (from the first word of the poem), in those manuscripts. My intention in this article is to present Barthélemy’s argument, and ultimately to relate it to the *Biblia Hebraica Quinta* (BHQ) edition of Deuteronomy edited by Carmel McCarthy (2007).

Ha’azinu

The scribes of classical Tiberian Masoretic codices in which Deut 32 is extant (Aleppo [A], Leningrad [L], Damascus Pentateuch [DP], B10, B17) were careful to write Deut 32.1–43 in a way that distinguished it from the surrounding prose. The special layout in Masoretic manuscripts is a scribal reflex of halakhic instructions for the layout of a number of poems in the Bible, and—specific to a Torah scroll—the layout of the Song of the Sea (Exod 15) and Ha’azinu. The sources of the instructions are several: the Talmud (though not for Ha’azinu); the *Massekhet Soferim*, one of the minor tractates independent of the Talmud, frequently dated to the eighth or ninth century but made up of several parts, some of which are later; the *Mishneh Torah* of Maimonides (1135–1204); the (non-Tiberian) masorahs of later medieval manuscripts; the comments of Abulafia (ca. 1170–1244) in his *Masoret Siyag la-Torah*; and reports of early traditions from Menahem di Lonzano in his *Shtei Yadot* (1618).

While there are some differences among these sources, the tradition of writing Deut 32 in three parts whose formats are prescribed is universally followed in Torah scrolls—there is a group of prose lines, the poem itself, then another group of prose lines. It is important to keep in mind that the copying of a Torah scroll (*Sefer Torah*) for reading in the services is highly prescribed, in contrast to the copying of the rest of the books and manuscripts (including all Masoretic manuscripts) for study or personal use.

In a Torah scroll, the first group of prose lines before Ha’azinu should begin at the top of the column with the word וַאֲעִידָהּ of 31.28bβ; this is the last word in the *siman*, or mnemonic, בִּיה שְׁמוּ, for six words that should begin columns in various places in the Torah. This *siman* can be found in later masorahs of Sephardi and Yemenite manuscripts, most of them placing the relevant word at the beginning of a page or at least a column (Barthélemy 2012, 316). Other manuscripts indicate that the decision of the scribes applies “to the *Sefer Torah*,” in other words, it is a *halakhah* for a Torah scroll (but not necessary for a codex, or manuscript written for study and personal use).

For the six lines of prose (Deut 31.28bβ–30) that begin the column in a Torah scroll, the *siman* וַאֲעִידָהּ בִּלְק indicates what the first word of each line

should be (קהל, להכעיסו, באחרית, הדרך, אחרי, ואעידה). This can be found in the masorahs of a number of later medieval manuscripts, one of which specifies that the requirement applies to a *Sefer Torah*. Abulafia, Maimonides, and Lonzo also list these words (Barthélemy 2012, 317–18).

For the lines of prose that follow the poem (Deut 32.44–47a), the first words of six lines are given in later masorahs of a number of medieval manuscripts. One of those, in the margin by these six words, indicates that they comply with the *halakhah*, and a number of them give the *siman* ויהי (ויבא, וההלאה) and specify that the sixth line is to conclude with הייכם (v. 47a). In one case this masorah contradicts the scribe of the same manuscript, who lengthened the lines of the prose section so that there are only five lines. Another manuscript polemicizes against this five-line tradition, stating that “the *siman* of the six lines at the end of the song האזינו is ויהי. There is someone who gives another *siman*. Do not heed him, and be aware that the correct ending is הייכם” (Barthélemy 2012, 319).

Interestingly, one of those “someones” was no less than Maimonides, who designated the number of lines after Ha’azinu as five, with the beginning words of each line as they are found in A.³ Lonzo reports Abulafia as saying about Maimonides’s list, “I wonder if this was not a copying error. For my part, in my *Sefer*, I did not write this, but wrote what is found in all the careful early *sefarim* that one finds in these countries, that is: ויהי (v. 44aa), העם (v. 44aβ), הדברים (v. 45bβ), לבבכם (v. 46aα), אשר (v. 46bα), and התורה (v. 46bγ).” And Lonzo adds, “This is also the custom in all the Sephardi manuscripts. . . . And that is the principle, and the sixth line ends with the word הייכם” (cited in Barthélemy 2012, 323).

About these matters, *Massekhet Soferim* has nothing to say, in spite of McCarthy’s implication that its instructions include all the specifications of the layout (2007, 5*). It is only on the question of the lines of the poem itself that *Soferim* has an instruction, and that is to specify the first word in each line. Perhaps this is why Maimonides said that in the matter of the *prose lines*, a scroll is not disqualified from use in the service if it doesn’t follow the *halakhah* (*Sefer Torah* 7.11). At the same time, Maimonides did not follow the *halakhah* of *Soferim*, which lists seventy line beginnings for the poem, but as is well known, he followed the model offered by A, where the poem is written in sixty-seven lines. Similarly, he adopts the five-line prose epilogue and line beginnings of A.

Soferim also specifies that there should be a blank line before and after the poem, making a total of seventy-two lines for the poem in its layout.

³ It is well established that Maimonides used the Aleppo Codex as his model for his *Sefer Torah*. See Goshen-Gottstein 1960.

With the additional six lines each of the prose envelope, the total number of lines is eighty-four, which neatly fits in two columns of a Torah scroll that is written with forty-two lines. As Barthélemy notes (2012, 319), a masorah in Cambridge Add 465 (thirteenth- to fourteenth-century Sephardi manuscript) indicates that the Song of the Sea has forty-two lines and gives the *siman* בם (=42). Then it states that Ha'azinu has eighty-four lines. This is why the *soferim* (scribes) allot one column to Sea in the *Sefer Torah* and two columns to Ha'azinu.

A's consonantal layout "in ruins"!

Both Barthélemy and McCarthy (2005) hold up as a nearly perfect realization of the entire scheme *in codex form* a manuscript copied by the scribe Solomon ben Buya'a (see Fig. 1). In contrast, for Barthélemy, not only is A, copied by this very same scribe, an imperfect realization of this scheme, but a series of errors and adaptations made "a shambles" of the layout (1992b; 2012—the following material is presented on pages 323–26). For the *first error*, which had a domino effect, Barthélemy speculates that while Ben Buya'a copied his Pentateuch (B17) from a model, for his codex of the whole Bible where he had to fit much more text on the pages, he had no pre-existing models. The list of beginning words that he used must have accidentally omitted the words for the beginning of the 11th, 18th, 41st, and 42nd lines of the poem, with the consequence that the poem has sixty-seven lines instead of seventy. Because he was left with longer lines in these places, Ben Buya'a had to widen the column. In spite of the fact that there are sixty-seven lines, A has a large *ayin* (=70) in the line before the poem, just as B17 does (Fig. 1).

Then, because of the wider columns for the poem, Ben Buya'a had to ignore the specifications for the epilogue prose (*first adjustment*). Thus a new tradition was born, and codified by Maimonides, of five lines beginning with ויבא, לדבר, אשר, הזאת, אשר. The tradition did not gain many exact adherents, in spite of Maimonides's authority.⁴

In a *second adjustment*, again to accommodate to the wider column, Ben Buya'a used filler marks (which were not necessary in B17) in the first six lines of the prose prologue. L shows that it depends on A in this instance—it appears to be the single other manuscript to have elongated the prose lines (Fig. 2).

⁴ L also has five lines, but with different line beginnings. In both of her articles on this question (2002, 2005), McCarthy mistakenly describes L as having five lines running over into a sixth by one word. She appears to have remembered the one-word run-over from the Damascus Pentateuch, which, however, has six lines, plus the last word of the verse in a seventh line.

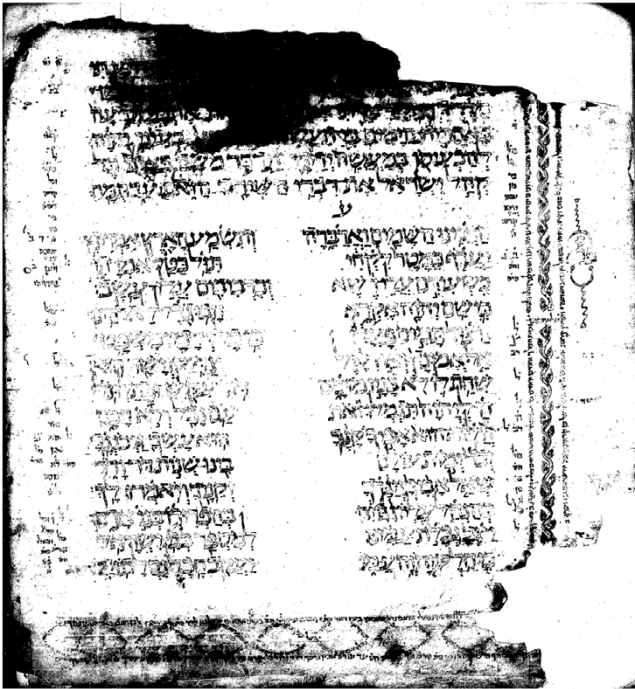


Figure 1. B17, at the beginning of Ha'azinu, shows the six prose lines preceding the song, a blank line setting off the song, with an *ayin* (=70) indicating that there are 70 lines in the poem.

The *second and third errors* in A have to do with line divisions that go against the accents in vv. 14 and 25. A is alone in the v. 25 error, but the error in v. 14 was reproduced and corrected several times in various branches of the textual tradition. According to *Soferim*, line 23 (21 in A) should begin with ואילים but begins with בני in A, B17, and others, resulting in the previous line ending with a conjunctive accent (*mahpak*) while including a disjunctive (*geresh*). All the accents for this verse and v. 25 are straightforward; in the case of v. 14a β , however, Barthélemy speculates that the paraphrase of *Targum Onqelos* may have misled the scribe of A, as well as others:

He gave them the plunder of their kings and rulers,
together with the wealth of their nobles (עם הלב כרים) and their mighty ones
(אילים),
the people of their territories (בני בשן), their possessions (ועתודים)...



Figure 2. L, with filler marks in the prose, and a placement of blank spaces in the song that seems to have little to do with the sense, but creates a zigzag pattern.

so that the scribe cut the line after **וְאִילִים**, instead of after **כָּרִים**. This error is found in many manuscripts, though many also avoid it.

Barthélemy's interest in these differing layouts of Ha'azinu really lies in demonstrating the separate aims of the scribes and the Masoretes: the scribes "would copy a model manuscript as accurately as possible, taking into account oral traditions concerning the arrangement of the consonantal text" (Barthélemy 2012, 313), especially with regard to open and closed sections, full and defective orthography, layout of the songs, and the beginnings of the six pages/columns of the Torah represented in the *siman* ביה שמו 1053. Even though they weren't bound by the norms for the *Sefer Torah* in the writing of a codex, those rules still influenced them to a greater or lesser degree. It is the greater or lesser degree that resulted in the situation where "the division of the poem into lines and the division of each line into its two components is different in each" of the important Masoretic manuscripts where the poem appears (A, L, B17, DP, Sassoon 1053) (Breuer 1992, xi).

And so for A,

the aspect of the manuscript that interested Maimonides (who was concerned with finding norms to guide the copyists of the *Sefer Torah* in the arrangement of the Song of the Sea and the Song of Moses) was not at all the same aspect that makes the manuscript of exceptional interest as a principal witness of the classical Tiberian text. (Barthélemy 2012, 315)

The Masorete “Aaron ben Moshe ben Asher was concerned with getting the reading tradition down for an entire Bible and was scarcely interested in the page layout of the consonantal text, not being preoccupied with the halakic norms for a *sefer torah*” (1992b, 37).

That is why Barthélemy indulges in a little hyperbole (the “ruins” of the A layout) when making the point about the separation of the scribal and the Masoretic traditions. Maimonides apparently did not make that distinction—the reputation of the Masoretic work in A was enough for him to use the scribal work as his model, even though it was not a *Sefer Torah* that he had in front of him. From that we can gather either that it was understood/assumed that scribes of codices faithfully followed the *halakhah* for a *Sefer Torah*, and/or there was a great deal of variation among the *Sifre Torah* themselves. And as is well known, in *Hilkot Sefer Torah*, Maimonides states that he had “seen great confusion about these matters in all the scrolls” he had encountered (8.4), using the same word (ספר) both for scrolls and for the “book” upon which he based his corrections of the tradition, i.e., the codex A.

L is erratic!

If A is “in ruins” vis-à-vis the Torah scroll tradition, it’s hard to find words for the desperate state of L. McCarthy calls L “very free and quite erratic” with “a token following of the halakah tradition” (2005, 23 n. 9), Barthélemy remarks that L “completely disregarded the tradition bearing on the beginnings of the lines of [Ha’azinu]” (2012, 327), and Breuer speaks of L as having “no system at all” (1992, xiii). Breuer’s monograph examines L^M, whose scribe was Ben Yaakov, also the scribe of L, so he finds it of special interest that “one scribe wrote both the bad form of [L] and the excellent form of [L^M]” (1992, xiii).

But considering the variety found among the Masoretic manuscripts, L shows an ingenious response to the scribal traditions similar to the ingenuity Breuer found for the same scribe in L^M. Ben Yaaqov, like Ben Buya’a, needed to compress his text to accommodate the project that covered the entire Bible. So without following the scribal tradition in the *Sefer Torah*,

he extrapolated and reworked a few of the principles of that tradition. (1) He begins the six preceding prose lines at the top of the page, and each line begins with the traditional word, even though it meant using quite a few fillers. (2) As in the *Sefer Torah*, Ben Yaaqov manages to get the whole poem in two columns on facing pages, with blank lines before and after. The number of lines is completely wrong (thirty-seven), and there is very little correspondence between the *Massekhet Soferim* list of first words and those of Ben Yaaqov. However, a look at the beginnings of half-lines (either at the beginning of the line or at the middle) shows an interesting correspondence to the traditional layout: there is agreement in thirty-five half-lines, exactly half of the total number of lines in *Soferim*, and most of those come after the middle gap, which is the more important sense division (that is, more important than the end of the line; Breuer 1976). So while L is far from what may have been the model layout of a *Sefer Torah*, it is not without a system.

System or no system, for an immediate grasp of the sense of the text, the sixty-seven- or seventy-line layout (without the division errors) is far better than that of L. The placement of the middle gaps and the awkward line divisions of L are very little help, and mostly a hindrance, in the proper reading and interpretation of the poem.

The gaps

The most obvious feature of the arrangement of Ha'azinu was put into practice long before Maimonides, but appears not to have been specified in any halakhic writing until his *Mishneh Torah*. That feature is the gap in the middle of each line of the poem.⁵ While the early Masoretic manuscripts vary greatly as to where the gaps come in the verse, it seems fairly clear that the gap was originally meant to come at sense divisions in the poetic line, in much the same way that the spaces that delineate open and closed sections come at perceived discourse divisions. This is a practice that can be seen already in at least one Qumran manuscript of the Psalms,⁶ where the gaps divide the verse, for the most part, in the same place the later Masoretic half-verse marker (*atnah*) would appear.

This is the way the *אמ"נ* books⁷ were to be written, with a gap after the *atnah*, generally speaking. *Soferim* 13.1 says of the Song of David

⁵ This is not the "brick over brick" or columnar arrangement of the lists of Canaanite kings (Josh 12.9–24) and Haman's sons (Est 9.7–9), as Breuer has shown (1976, 180).

⁶ See Tatu (2007, 103) for citation of the sources.

⁷ The first letters of Job (איוב), Proverbs (משלי), and Psalms (תהילים) form the acronym אמנ "truth."

(2 Sam 22 and Ps 18), “the Sages have not prescribed an instruction; but a skilled scribe spaces them out symmetrically according to the beginnings, the middle pauses, and the endings of the verses, and the same applies throughout Psalms, Proverbs, and Job.”⁸ It seems that Ha’azinu, while not considered among the “songs” that received a special layout,⁹ was to be written in the same way as the ת”א books—one verse to a line, with a gap dividing the verse in two. At the time this section of *Soferim* was written, there was evidently quite a range of skill in scribal practice. Many, or even most, scribes of medieval manuscripts show an awareness of the requirement of a gap, but not knowledge of where it should be placed.

Breuer (1976) concludes that for the layout of the ת”א books and Ha’azinu in medieval manuscripts, the inner-columnar gaps did not serve the discourse purpose of the *petuhot* and *setumot*, nor the prosodic purpose of the gaps, that is, to help in the reading or chanting of the poem, that are found in the true “songs” mentioned in the Talmud.¹⁰ The “skilled scribe” will put the gaps at the places that, as Breuer puts it, express the poem’s beauty, in other words, in places that aid interpretation, but in scribal practice, for the ת”א books and Ha’azinu the gaps were put in “to adorn” the poem—to make a visual pattern—and exactly where they divided the text was not a primary concern.

A *halakhah* in *Shulhan Arukh* (*Yoreh De’ah* 275.3) rules that

If [the scribe] wrote the poem like other writing or wrote other writing like a poem, [the scroll] is invalid; but this holds only if he wrote the poem like other writing, without spreading it out; but if he changed the spread [i.e., the placement of the gaps] from the customary, it is not invalid.

This ruling appears to accommodate a prevailing scribal practice that no longer saw the gaps as serving a prosodic (or interpretive) purpose.

⁸ לא נתנו חכמים שיעור אבל לבלר מובהק מצרפן בפתיחות באתנחיא ובסוף פסוק

⁹ I.e., Song of the Sea, Song of Deborah (Judg 5), Canaanite kings, and Haman’s sons (see n. 5).

¹⁰ Although a highly structured format has developed for Ha’azinu in the Torah scroll, Breuer (1976, 180–81) points to a number of indicators that Ha’azinu was not regarded as a “song,” among them a ruling in *Soferim* 1.11: “If Ha’azinu was arranged like a שירה or if a שירה was arranged like Ha’azinu . . . the scroll may not be used for the reading” (האזינו שעשאו שירה שירה שעשאה האזינו . . . אל יקרא בו) שירה is sometimes interpreted here as “Song of the Sea,” although there is no article. It seems more likely that it refers to all the songs mentioned in the Talmud.

Masoretic intention?

The great Masoretes were not interested in the layout of Ha'azinu, as is indicated by the fact that none of their masorahs seem to be concerned with layout, in contrast to the several masorahs on that matter from much later Yemenite and Sephardi manuscripts,¹¹ and by the fact that the important Masoretic codices are not uniform in their presentation of Ha'azinu. Nonetheless, at the beginning of an article that is all about the special layout of Ha'azinu, McCarthy summarizes her decision about Ha'azinu for BHQ Deuteronomy:

Although *BHQ* is intended as a diplomatic edition of L, in view of the antiquity of the *halakah* rubrics for this special presentation of the Song, and given the erratic presentation of the Song in L, the *BHQ* format envisaged for the Song will be that which best represents the Masoretic intention as a whole, and not a diplomatic rendering. (2005, 26)

Breuer argues that for the four songs mentioned in the Talmud, their arrangements can be said to be according to the Masorah, because of their uniformity among the classical Masoretic manuscripts, in spite of the fact that there are no Tiberian masorahs relating to the arrangements, only relative scribal uniformity. But, in any case, Ha'azinu is not one of those songs, nor is there uniformity in its arrangement. For the arrangement of poems that are not treated in the Talmud, there is no Tiberian Masorah. So one cannot really speak of "Masoretic intention" as McCarthy does when she says "the *BHQ* format envisaged for the Song will be that which best represents the Masoretic intention as a whole."

To conclude

McCarthy was a student of Dominique Barthélemy, and her argument for following halakhic guidelines is for the most part taken from Barthélemy's

¹¹ According to Barthélemy (2012, 330), those manuscripts did not inherit their traditions concerning layout from the Masoretes. Those traditions most likely came from Sura, indirectly for the Sephardi and more directly for the Yemenite, even though many of those claim in their dedications to have depended directly on Maimonides's model (=A). Goshen-Gottstein (1962, 48 n. 20) considers the dedications an attempt to establish the authenticity of the manuscripts. Many take a phrase about A directly from the *Mishneh Torah*, which is an indication that the Yemenite manuscripts in question drew from Maimonides rather than an actual viewing of the model. Support for this is that while they share errors with A, they do not contain an error which is unique in A (the division error in v. 25). They appear to have applied an "intelligent interpretation" of Maimonides's list of line beginnings.

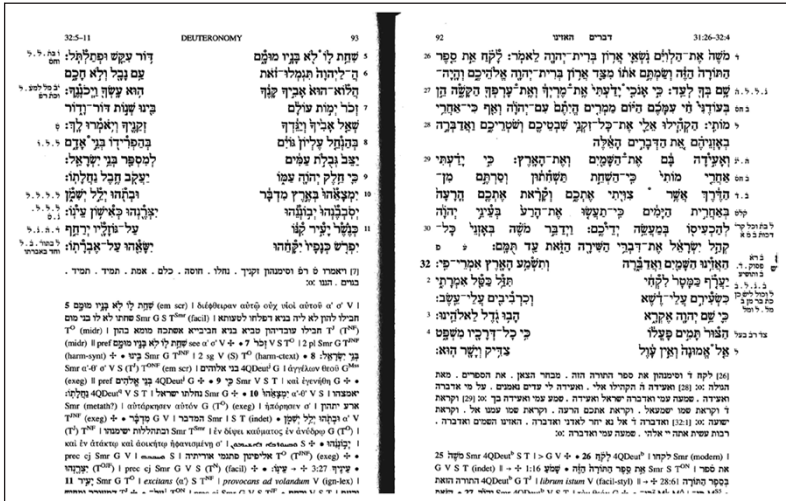


Figure 3. BHQ Deut 32 follows to a large extent the scribal tradition concerning the layout of the poem in a Torah scroll.

work (even to the extent of reproducing a typo that also found its way into the English translation in the word הא'azinu for Ha'azinu for BHO, McCarthy took seriously Barthélemy's conclusion that an editor of a critical edition would "do well not to choose the same manuscript as a model both for the arrangement of the consonantal text (page layout of the songs and division into sections) and for what falls in the province of the Masoretes (correction, pointing, and Masorah)" (2012, 331). She chose to follow the tradition represented in the aggregate of rulings and later masorahs, which is the tradition in use today in Torah scrolls and printed editions (see Fig. 3).

What difference does it make for the translator or interpreter? Since one does not have to do with a Masoretic tradition in the layout, it could be argued that the editor is somewhat freer to pick and choose the most helpful arrangement, and in fact, even if one wished to follow L, reproducing its long lines would be typographically challenging.

With regard to the prose preceding and following the poem, there would seem to be little reason to follow a special arrangement of rulings and words out as in BHO certainly does not enhance understanding or give clues to sense divisions; instead it impedes readability. Nonetheless, setting off the six preceding and following prose lines does serve to announce and highlight the poem.

More important, implementing the scribal tradition for the poem itself—as long as one is a skilled scribe and gets the breaks at the correct places—does express the beauty of the poem, enhancing its proper reading and interpretation. Put another way in Barthélemy's words, "when it is a matter of the internal divisions of the song, the authenticity of the arrangement has its value, since the authentic arrangement is rigorously based on the syntactic structure of the song" and can have "consequences for literary criticism of the text" (2012, 331). It should be clear that "authentic" refers to a tradition at least as old as the Qumran texts, but one that evolved, was at times lost, then regained and reformed, so that it might be more accurate to speak of the "received arrangement" at the end of an extended process of elaboration, correction, and standardizing.

References

- Barthélemy, Dominique. 1982. *Critique textuelle de l'Ancien Testament*. Vol. 1. *Josué, Juges, Ruth, Samuel, Rois, Chroniques, Esdras, Néhémie, Ester*. Fribourg/Suisse: Éditions Universitaires; Göttingen: Vandenhoeck & Ruprecht.
- . 1986. *Critique textuelle de l'Ancien Testament*. Vol. 2. *Isaïe, Jérémie, Lamentations*. Fribourg/Suisse: Éditions Universitaires; Göttingen: Vandenhoeck & Ruprecht.
- . 1992a. *Critique textuelle de l'Ancien Testament*. Vol. 3. *Ézéchiel, Daniel et les 12 Prophètes*. Fribourg/Suisse: Éditions universitaires; Göttingen: Vandenhoeck & Ruprecht.
- . 1992b. "Les ruines de la tradition des soferim dans la manuscrit d'Alep: la gageure de Shelomoh ben Buyâ'a." *Revue Biblique* 99: 7–39.
- . 2005. *Critique textuelle de l'Ancien Testament*. Vol. 4. *Psalms*. Edited by Stephen Ryan and Adrian Schenker. Fribourg/Suisse: Éditions Universitaires; Göttingen: Vandenhoeck & Ruprecht.
- . 2012. *Studies in the Text of the Old Testament: An Introduction to the Hebrew Old Testament Text Project*. Winona Lake: Eisenbrauns.
- Blank, Debra Reed. 1999. "It's Time to Take Another Look at 'Our Little Sister' Soferim: A Bibliographical Essay." *Jewish Quarterly Review* 90/1–2: 1–26.
- Breuer, Mordechai. 1976. *The Aleppo Codex and the Accepted Text of the Bible—כתר ארם צובא והנוסח המקובל של המקרא*. Jerusalem: Mosad Harav Kook.
- . 1992. *The Masorah Magna to the Pentateuch by Shemuel Ben Ya'aqov (Ms. L^M)*. New York: Lehmann Foundation.
- Goshen-Gottstein, Moshe. 1960. "The Authenticity of the Aleppo Codex." *Textus* 1: 17–58.
- . 1962. "Biblical Manuscripts in the United States." *Textus* 2: 28–59.
- McCarthy, Carmel. 2002. "Masoretic Undertones in the Song of Moses." *Proceedings of the Irish Biblical Association 2002*: 29–44.
- . 2005. "A Diplomatic Dilemma in Deuteronomy 32." *Proceedings of the Irish Biblical Association 27*: 22–32.

- McCarthy, Carmel, ed. 2007. *Deuteronomy*. Biblia Hebraica Quinta 5. Stuttgart: Deutsche Bibelgesellschaft.
- Ofer, Yosef. 2004. "The History and Authority of the Aleppo Codex." Karger Family Fund; N. Ben-Zvi Printing Enterprises.
- Penkower, Jordan. 1981. "Maimonides and the Aleppo Codex." *Textus* 9: 39–128.
- . 1992. *New Evidence for the Pentateuch Text in the Aleppo Codex—נוסח גוטס* התורה בכתר ארם צובה, מקורות ומחקרים. Ramat-Gan: Bar-Ilan University Press.
- Sanders, Paul. 1996. *The Provenance of Deuteronomy* 32. Leiden: Brill.
- Tatu, Silviu. 2007. "Graphic Devices Used by the Editors of Ancient and Mediaeval Manuscripts to Mark Verse-Lines in Classical Hebrew Poetry." Pages 92–140 in *Method in Unit Delimitation*. Edited by Marjo C. A. Korpel, Josef M. Oesch, and Stanley E. Porter. Leiden: Brill.
- Tov, Emanuel. 2004. *Scribal Practices and Approaches Reflected in the Texts Found in the Judean Desert*. Atlanta: SBL.