



THE *JERUSALEM CROWN* AND ITS EDITORIAL PRINCIPLES

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The *Jerusalem Crown* is based on the text and editorial principles formulated by Rabbi Mordechai Breuer in his research and in his two previous editions of the Hebrew Bible (Breuer 1976, 1977, 1996; all bibliographic references relate to items in the bibliography of the preceding article on “The History and Authority of the Aleppo Codex”). What follows is a survey of the main principles informing the present edition, based on Breuer’s explanation at the end of the Bible volume.



This edition relies on the text and Masoretic notes of the Aleppo Codex (*Keter Aram Zova*) and the following early manuscripts: *Complete Hebrew Bible*: Leningrad Codex, St. Petersburg, Russian National Library EBP I B19A, and Sassoon 1053; as well as the Rabbinic Bible printed in Venice, 1524–25. *Pentateuch*: London, British Library Or. 4445; Jerusalem, Jewish National and University Library 24° 5702 (formerly Sassoon 507); םב (formerly Cairo, Gottheil 14). *Prophets*: Cairo, Gottheil 34. *Writings*: Cambridge, University Library Add. 1753. All the manuscripts were produced in the Near East in the tenth and eleventh centuries, with the exception of the Cambridge manuscript, a Yemenite manuscript which was apparently copied in the fifteenth century.

The Order of the Books

The order in which the books of the Pentateuch and the Former Prophets are arranged is identical in all Hebrew Bibles, but this is not so for the books of the Latter Prophets and Writings. In this edition, the Latter Prophets and the Writings are arranged in the order that has become standard in printed editions: Isaiah precedes Jeremiah and Ezekiel, as in the Aleppo Codex and the Tiberian manuscripts. The Five Scrolls appear in the same order as in the Jewish annual lectionary cycle (Song of Songs on Passover, Ruth on Shavu'ot, Lamentations on the Ninth of Av, Ecclesiastes on Sukkot, and Esther on Purim). Chronicles appears at the end of the Writings.

However, it should be noted that the following order is found in the Aleppo Codex and related manuscripts: Latter Prophets – Isaiah, Jeremiah, Ezekiel, and the twelve Minor Prophets; Writings – Chronicles, Psalms, Job, Proverbs, Ruth, Song of Songs, Ecclesiastes, Lamentations, Esther, Daniel, Ezra (with Ezra and Nehemiah considered one book).

The Sectional Divisions

The design of *The Jerusalem Crown*, with three columns of text on each page as in the Aleppo Codex, made it necessary to give special graphic treatment to the demarcation of sectional divisions, both open (*petuhot*) and closed (*setumot*). This is because the short lines in each column are not justified to their left margins and no graphic techniques have been employed to fill out the line, as is the practice in manuscripts. As a result, a short space at the end of a line cannot be taken to indicate a deliberate sectional division. In this edition, therefore, an open sectional division (*parashah petuhah*) is indicated by a blank line preceding it, and a closed sectional division (*parashah setumah*), by an indentation at the beginning of the new section. This method of marking *petuhot* and *setumot* is used (in some sectional divisions) in the manuscripts, and it is in keeping with Maimonides' ruling on the subject (*Mishneh Torah, Hilkhhot Sefer Torah* 8:1–2). Occasionally, a blank line appears at the very top or bottom of a column to indicate a *parashah petuhah*. In such instances, the letter *nun* appears, with a dot



above it, in the center of the line, lest the reader overlook the existence of the line. A similar notation is used in the Aleppo Codex.

The sectional divisions follow those of Ben Asher in the Aleppo Codex. The divisions for the books of the Pentateuch that did not survive are taken from Maimonides' ruling based on the *Keter* (*Hilkhot Sefer Torah* 8:4). In passages of the Prophets and Writings that are no longer extant, the sectional divisions are taken from the Hebrew Bible of Rabbi Shalom Shakhna Yellin, as copied from the *Keter* in Aleppo by Yellin's son-in-law, Moshe Yehoshua Kimḥi (Ofer 1992b, 310–13, 320–33).

The Biblical Songs, Psalms, Proverbs, and Job

The various “songs” in the Hebrew Bible have been laid out in the *Jerusalem Crown* in a manner that reflects the tradition of the ancient Masoretic manuscripts and is generally congruent with the traditions of the various Jewish communities. The arrangement of the Song at the Sea (Exodus 15) follows that of the Leningrad Codex, where the Song appears as it did in the Aleppo Codex (Penkower 1992, 32). This is the Yemenite tradition as well, while other Jewish communities preserve slightly different traditions for the poem's last lines. The Song of Moses (Deuteronomy 32; *Ha'azinu*) appears here in seventy lines. This arrangement follows MS Jerusalem 24° 5702 (formerly Sassoon 507), which is almost identical to the tradition of most Jewish communities. In the

Aleppo Codex the song is written in sixty-seven lines, which is the accepted tradition of the Yemenite Jewish communities (with the exception of one difference in the placement of two words).

The verses preceding the Song at the Sea and those preceding the Song of Moses are arranged according to Maimonides' ruling (*Hilkhot Sefer Torah* 7:10). This form matches the traditions of Jewish communities, as well as the Aleppo Codex and the Leningrad Codex. The following are the song passages in the Prophets and Writings that follow the arrangement in the Aleppo Codex: the Canaanite kings (Joshua 12), Deborah's song (Judges 5), David's song (2 Samuel 22), the ten sons of Haman (Esther 9), and the song of Asaph (1 Chronicles 16).

In the Aleppo Codex and in the other manuscripts, the books of Psalms, Proverbs, and Job are arranged as poetry, with a space in the middle of each line. Many editions of the Bible have ignored the precedent set by the manuscripts in this regard, laying out these books as prose. In the *Jerusalem Crown*, though, the manuscript model has been adopted. In a sense, the graphic presentation of these three books in the present edition is superior to that of the manuscripts, including the Aleppo Codex, since the Masorah does not establish the placement of the space that divides each line, leaving each scribe free to determine the division of the line. In many cases, the choice of where to leave a gap or which word to place at the end of the line was made without regard for the syntactic division



of the verse or the accentuation marks (*te'amim*). There were various technical reasons for this; for example, scribes seeking to maximize the use of costly materials may have wanted to avoid leaving large gaps in the middle of a line. In the present edition, the division of each line is determined by the syntactic division reflected in the accentuation, and in order to facilitate this, the books of Psalms, Proverbs, and Job are arranged in wide columns, one column to a page.

A different principle, however, applies to the superscriptions to the Psalms. The Masorah is very explicit when it comes to the placement of the superscriptions, treating the spaces between Psalms and those between the superscription and the body of a given Psalm as divisions of open and closed sections (*petuhot* and *setumot*). In this matter, the *Jerusalem Crown* follows the Aleppo Codex. (On the arrangement of the songs and of Psalms, Proverbs, and Job, see also Breuer 1976, 149–89.)

Orthography

Plene (full) and defective spellings have been established through careful study of the manuscripts, with their Masoretic notes, that are the basis for this edition. In this way, it is possible in nearly every instance to know which spelling is true to the Masorah, and it becomes evident that the Aleppo Codex is the best representative of the Masoretic tradition (see Breuer 1976, 3–145).

The preceding statement can be demonstrated quantitatively. In the Prophets section of the

Leningrad Codex, there are more than two hundred and fifty words whose spelling does not accord with the Masorah. In the Cairo manuscript, there are three hundred such words, and in the Prophets section of Sassoon 1053, there are about five hundred such instances. In the Prophets section of the Aleppo Codex, there is but one such conflict between the manuscript and the Masorah, where it is clear that the scribe erred and the Masorete failed to correct his spelling.

There are nine places in the Pentateuch where Jewish communities differ as to orthography. The Yemenite tradition is consistent with the Masorah in each of these nine instances, and the (missing) *Keter* version was similar in at least eight of the nine places (Ofer 1989a, 309–13, 334–37). Therefore, for the Pentateuch the *Jerusalem Crown* corresponds to the Yemenite tradition in all matters of orthography. However, in each of the nine instances in which the tradition of Sephardi and (contemporary) Ashkenazi communities diverges from the Yemenite tradition, that variant spelling is noted in the lower margin, marked as ס"ד (*sefarim aherim* – “other books”).

The orthography in the Prophets and Writings was determined by the method described above and accords with the text of the Aleppo Codex. In passages no longer extant in the Codex (particularly at the end of the Writings), there are some words for which it is difficult to arrive at a conclusive spelling. In those instances, manuscripts in addition to those mentioned above have been consulted.



Vocalization, Accentuation, and Secondary Stresses

The vocalization and accentuation marks have been determined according to the manuscripts on which this edition relies. The Aleppo Codex is the base text, and every divergence from it appears in the list of manuscript variants at the end of the Bible volume. In passages no longer extant in the Aleppo Codex, the text follows the Leningrad Codex. Detailed documentation of the variants, the Masoretic notes, and other factors considered by Rabbi Breuer in establishing the text may be found in the lists of “The Text and Its Sources” at the beginning of each volume of the Hebrew Bible published by Mossad Harav Kook with the commentary *Da’at Mikra* (Jerusalem, 1970–).

Regarding some issues of spelling and accentuation, the underlying principles of the Aleppo Codex have been adopted and applied in places where the *Keter* itself is now incomplete and where only a minority of manuscripts follow its system. (An example of this is the placement of a secondary stress marker – *meteg*, or *ga’ayah* – in a word accentuated with a *zakefkaton*.) On the other hand, in certain matters where the vocalizers differ but the pronunciation is not affected, this edition follows a method different from that of the Aleppo Codex.

Special mention should be made here of the use of a half vowel (*hataf*) under a non-guttural consonant (e.g., אֶכְתִּבְנָה, וְסַעְדָה, וְשָׁבָה, וַיִּבְרַכְהוּ, בָּזוּז, הַמְנַשֵּׂה). The use of half vowels in such cases, where a *sheva mobile*

(*sheva na*) might commonly be expected, is frequent in the Aleppo Codex, but it has not been adopted in the present edition. The reason for this is that present-day pronunciation is different from the pronunciation of the Tiberian Masoretes. Vocalizing a *sheva mobile* as a half vowel is inappropriate for Hebrew as pronounced in our time in most Jewish communities, in which the *sheva mobile* has the quality of an *e* vowel. Such vocalization might well lead a contemporary reader to an incorrect pronunciation. Someone who pronounces a *sheva mobile* represented by a *sheva* differently from one represented by a half vowel is doing something that never crossed the vocalizer’s mind. (This statement does not apply to words such as מְרַדְּכִי, in which the half vowel is meant to indicate the pronunciation of the *sheva* as an “o” vowel and not to indicate its value as *sheva mobile*.)

With regard to the placement of *ga’ayot* (*metagim*) as well, the present edition adopts a method that is not identical to that of the Aleppo Codex. The *ga’ayah*, represented by a vertical line under the letter, indicates a point of secondary stress in addition to the tone-syllable. The Aleppo Codex makes infrequent use of such marks, while later editions of the Hebrew Bible have adopted a system that places many of them in the text, especially in open syllables. The present edition employs two sorts of *ga’ayot*: those which appear in the Aleppo Codex (or, where the Aleppo Codex is no longer extant, in the Leningrad Codex) are indicated by a long line (ֶ), while those inserted in this edition but absent



from the Aleppo Codex are indicated by a short line (⸈). These additional instances of *ga'ayah* are placed where one would expect to find a *ga'ayah* according to the rules at work in the Aleppo Codex or in related manuscripts.

Marginal Notations

The weekly Torah portions (*parashiyot*) of the Jewish reading cycle are a universal custom among Jewish communities today, and the name of each *parashah* appears to the right of the text column. Every *parashah* is divided into seven *aliyot* plus *maftir*, the readings designated for those called up to the Torah; these divisions, too, are indicated to the right of the text, with the word indicating the number of the *aliyah* appearing in the margin to the right of the line on which the first verse begins. The method of division follows the custom practiced in most Jewish communities. In addition, the three shorter sections from the beginning of the weekly *parashah* read on the afternoon of Shabbat and on Monday and Thursday mornings are marked, this time by an asterisk (★) in the margin to the right of the first line of the second and third of these smaller readings. Normally, the third reading on such an occasion concludes where the second *aliyah* of the longer *parashah* begins. In instances where this is not the case, an underlined asterisk (★) is placed to the right of the line where the third weekday reading ends.

Chapter numbers (which do not appear in the manuscripts) are given to the right of the text

columns as well, along with the verse numbering.

To the left of the text column one occasionally finds the letter "ו", indicating the beginning of a new *seder* (section of the triennial reading cycle). These *sedarim* reflect the practice in the land of Israel in late antiquity. One *seder* was read each week, thus completing the entire Pentateuch every three or three and a half years. The similar division of the books of the Prophets and Writings also reflects an early lectionary practice. The *seder* markings appear in the Aleppo Codex and related manuscripts; in the *Jerusalem Crown*, they are noted according to *Kitāb al-Khilaf* (Lipschütz 1965).

The difference between *kere* and *ktiv* (divergences between the tradition of pronunciation and the text as written) is generally indicated only where the letters of the text (*ktiv*) do not match those of the *kere* at all. It is not noted for words such as לְהַלֵּךְ and וַיְ, even though the manuscripts regularly list the *kere* even in such words. A small triangle indicating the *ktiv* appears at the beginning of the word in question and also at the beginning of the line; the words as pronounced (*kere*) appear at the bottom of the column. In nine places in the Pentateuch, the same method is used to cite versions from "other books" (see above).

This Edition vis-à-vis Its Predecessors

The *Jerusalem Crown* differs from other editions of the Hebrew Bible currently in use in several ways.

In the Rabbinic Bible with medieval commentaries, known as *Mikra'ot Gedolot*, printed in



Venice in 1524–25, Ya'akov ben Ḥayyim ibn Adoniyahu made use of Sephardic manuscripts that were considered precise and also included many Masoretic notes. This edition, far more precise than earlier printed editions of the Hebrew Bible, is regarded by Jews as the basis for an authoritative version (*textus receptus*) of the Hebrew Bible. Over the centuries, various scholars have corrected errors they discovered in the Venice Rabbinic Bible. The best-known and most widely accepted of these revisers of the text are Rabbi Menahem de Lonzano, who lived at the end of the sixteenth century and wrote a book (*Or Torah*; Light of Torah) about the text of the Pentateuch, and Rabbi Yediyah Shelomo Norzi, who wrote about the text of the entire Hebrew Bible in his *Goder Perez* (better known as *Minḥat Shai*), published in 1626. Printed editions of *Mikra'ot Gedolot* copied from the Venice edition are in use to this day, and their texts of the Bible hardly differ from their sixteenth-century source – but that version is far removed from the text of the painstakingly accurate Tiberian manuscripts. In the Venice edition of the Book of Joshua alone, for example, eighty-five words are spelled differently from the way they are spelled in the Aleppo Codex (Breuer 1976, 145). In view of the relative size of that book, we may estimate that in the Prophets as a whole there are over one thousand words in the Venice edition whose spelling diverges from that indicated by the Masorah.

Many editions of the Pentateuch and of the entire

Hebrew Bible printed in Europe in the last few centuries follow the text of Ya'akov ben Ḥayyim, but include numerous changes and corrections based on the opinions of more recent scholars of the Masorah. Among these is the Koren Bible (Jerusalem, 1959–62), which was edited “on the basis of opinions expressed by the Masorettes, grammarians, and commentators and on the basis of what is found in most manuscripts and authoritative printed editions.” Its editors gave great weight to the decisions of experts in the Masorah, most especially Wolf Heidenheim and Yediyah Norzi. They were also careful to print the *petuḥot* and *setumot* in the form prescribed by Jewish law, unlike many other editions that left a prominent space before the start of each chapter. (The division into chapters was established by non-Jews in the thirteenth century, long after the Masorettes completed their work.)

Reliance on early manuscripts from the period of the Masorettes constituted a fundamental change of approach to preparing editions of the Hebrew Bible. Since the Aleppo Codex was guarded by Aleppo's Jewish community and there was no opportunity to photograph or copy it, scholars and editors turned instead to the Leningrad Codex from the year 1008, composed according to “the corrected and annotated books made by the learned Aharon ben Moshe ben Asher [who produced the Aleppo Codex].” Three contemporary editions of the Hebrew Bible are based on that manuscript: the later editions of *Biblia Hebraica*, beginning with the



third edition published by Kittel and Kahle (1929–37); the *Adi* edition of Aharon Dotan (Tel Aviv, 1973); and the bilingual *Tanakh* recently published in the United States by the Jewish Publication Society (Philadelphia, 1999).

The Leningrad Codex is quite close to the Aleppo Codex on matters of vocalization and accentuation. In the area of *plene* and defective spellings, though, it is not at all precise, and in many cases its text does not correspond to the Masoretic notes included in the manuscript itself.

Some editions of the Hebrew Bible have as their goal also to document variant readings that differ from the Masoretic Text, such as those found in the Dead Sea Scrolls, ancient versions, biblical quotations within rabbinic literature, and early manuscripts at odds with the Tiberian Masorah. Among these are the various editions of *Biblia Hebraica* (from Leipzig, 1905, on), Christian David Ginsburg's edition (Berlin, 1911–26), and the edition of the Hebrew University Bible Project (1965–). The base text of the Hebrew University Bible is that of the Aleppo Codex, which is supplemented by numerous apparatuses. (See Menahem Ben-Sasson's article in this volume.) So far, Isaiah and Jeremiah have been published by the Bible Project.

The *Jerusalem Crown* presents only the Masoretic Text and, like the previous editions edited by Rabbi Breuer, is based on the Aleppo Codex and related manuscripts. The *Keter* serves as its primary authority in matters such as sectional divisions,

orthography, vocalization, accentuation, and secondary stresses. In certain questions of graphic notation, however, a system has been chosen that is internally consistent but diverges from the practice of the Aleppo Codex. These include the decision to write compound nouns (such as רַב שְׂקֵהָ, קָדָר לְעֹמֶר, רַב שְׂקֵהָ) as one word or two words; oversize and miniature letters; the vocalization of the Tetragrammaton; *kere-ketiv* notation; and the use of half vowels under non-guttural consonants. The considerations involved in determining the system were: the practice in the Aleppo Codex, the decision of Yediyah Norzi, and the accepted custom in our time.

In 1992, the first volume of a new edition of the Rabbinic Bible appeared: *Mikra'ot Gedolot 'Haketer'*, edited by Menahem Cohen and published by Bar-Ilan University Press in Ramat-Gan. To date, Genesis and most of the Prophets have been published. The Bar-Ilan edition attempts to come as close as possible to the text of the Aleppo Codex. Where the text of the *Keter* is no longer extant, the editor reconstructs it using a method which he presents in the introductions to the first volumes of the series. Rabbi Mordechai Breuer has published his critique of that method, as well as his own method of solving these problems (Breuer 1992; Breuer 1995).

Rabbi Breuer produced two editions of the Bible before the *Jerusalem Crown* (Breuer 1977; Breuer 1996). Although all three editions reflect a single approach, they diverge in several regards. In each



one, the books of Psalms, Proverbs, and Job are laid out differently, with the design in the present edition being the most aesthetic and the most accurate. There are also differences with regard to the use of half vowels under non-guttural consonants, the layout of Deuteronomy 32 and of the verses following that song, and the rendition of several words in the Bible (see Breuer 1995). In preparing the *Jerusalem Crown*, other editions of the Hebrew Bible based on the Aleppo Codex and the Leningrad Codex were examined, as a result of which Rabbi Breuer's decisions and his readings of the manuscripts were also reassessed. In a few instances, reason was found to amend his decisions, mainly in the matter of secondary syllable stresses. All such changes were made in

consultation with Rabbi Breuer and with his approval.

The letters of the text in this edition differ in three places from that of Rabbi Breuer's *Horev* edition of the Hebrew Bible (1996–98): 2 Samuel 7:22: בכל; Zechariah 9:15: כזויית; Ecclesiastes 9:11: לגבורים. Furthermore, the Aleppo Codex for Nahum 3:17 includes the word וְנֹדֵד written with defective spelling. In the *Horev* edition, Rabbi Breuer opted for וְנוֹדֵד with *plene* spelling, on the basis of many manuscripts and a Masoretic note. Now, however, it has become clear that the Aleppo Codex finds support in manuscripts and in a Masoretic note, making the defective spelling preferable. For technical reasons, this change was not incorporated into the first printing of the *Jerusalem Crown*.