

sophical premises and the clash in the French Revolution. The political and ideological currents since 1800 are seen as variations of these types. Modern revolutionary movements including Marxism and its offshoots are thus presented as expressions of political messianism which still dominates a large part of the world. In another work, *Romanticism and Revolt* (1967), Talmon portrays the age of Romanticism. He delineates the movement of the forces released by the revolution of 1789 toward the tragic clash and denouement of 1848. *The Unique and the Universal* (1965) is a collection of essays designed to bring out the significantly modern tensions between those developments – technological, social, and ideological – which lead to universal uniformity on the one hand and the self-assertion of racial and national peculiarities on the other. In these essays the Jewish phenomenon is highlighted as the outstanding sample of this dilemma, “ultimately a sample of the great human condition.”

In his books as well as in numerous essays, articles, and public debates, Talmon proved himself an outstanding interpreter of Zionism in a changing world context. His exchange with Toynbee attracted the attention of the intellectual world. Talmon took an active and determined stand on topical questions of Jewish life such as the Arab-Israel conflict, religion and state, Jewish and Israel identity, continuity and innovation, and Jews and revolution. He showed himself a confirmed believer in the principles of political liberty, freedom of conscience, religious toleration, self-determination, and mutual respect among nations.

After the \*Six-Day War (1967) Talmon resolutely advocated a compromise solution of the conflict based on territorial concessions and primarily on the mutual recognition of the Jewish and Palestinian-Arab right of self-determination. Talmon received the Israel Prize for social sciences and law in 1956. He was a member of the Israel Academy of Sciences and Humanities.

**TALMON (Zalmonovitch), SHEMARYAHU** (1920– ), Bible scholar. Born in Skierniowice, Poland, Talmon received his primary and high school education at the Jüdisches Reform-Real Gymnasium in Breslau, Germany. He immigrated to Palestine in 1939, after being interned for three months in Buchenwald concentration camp.

Talmon obtained his doctorate from the Hebrew University in Jerusalem in 1946, focusing in his doctoral thesis on the text and versions of the Hebrew Bible and in particular on “double meanings” in biblical texts. He refined and supplemented these studies over the years, contributing to many areas of biblical study, applying text-critical procedures to the cultural and literary history of ancient Israel.

His sociological approach to text history advanced the understanding of various aspects of the biblical text, especially with regard to the Qumran scrolls found in the Judean Desert. His interests in the texts found in Qumran and in sociological research were combined in the study of the nature and history of the Qumran monastery.

Talmon was active in the field of biblical education both in Israel and elsewhere. He held the position of director for educational institutions in the “Illegal” Immigration Camps in Cyprus (1947–48). He taught at the major Israeli universities and served as a visiting professor at many institutions throughout the world. He was the dean at Haifa University and of the Faculty of Humanities at the Hebrew University and rector of the Institute of Judaic Studies in Heidelberg.

Talmon was also involved in forging cultural and intellectual links with the World Council of Churches and the Vatican and was prominent in international Jewish-Christian dialogue.

He held various editorial positions, published hundreds of articles, and edited numerous books, including *Qumran and the History of the Biblical Text* (1975). His books include *King, Cult, and Calendar* (1986), *Gesellschaft und Literatur in der Hebräischen Bibel* (1988), and *The World of Qumran from Within* (1989). A Festschrift written in his honor, *Sha'arei Talmon*, appeared in 1990.

[Elaine Hoter]

**TALMON, ZVI** (1922– ), *hazzan*, composer, conductor. Born in Jerusalem, Talmon obtained his basic cantorial education in the *Shirat Israel* choir there with Cantor Solomon Zalman \*Rivlin. He studied at the Eẓ Ḥayyim yeshivah and at the Miz-rachi teachers' seminar, both in Jerusalem. He learned composition and conducting at the Jerusalem Institute of Music and at the Academy of Music. He set to music scores of selections from the prayers, biblical passages, Hebrew songs and also arranged the music for the Yad Vashem memorial services for *Yom ha-Shoah* (Holocaust Remembrance Day). He led synagogue choirs, including that of the Hekhal Shelomo synagogue in Jerusalem. His melodies for Sabbath prayers appeared in the *Rinat ha-Heikhal* anthology published by the Cantors Assembly in America. These works are based on traditional chants for prayers and cantillations for Torah reading interwoven with original Israeli tunes. Among his publications are *La-Menaẓeiah Mizmor*, biblical songs, and *Mizmorei Shem ve-Yefet*, Israeli, Jewish, and Italian songs for choirs, and an additional volume of his works for the Sabbath and the Festivals. He has written linguistic studies on the Hebrew and Aramaic languages for which he received his academic degree. Talmon served as an instructor in cantorial music and texts of the prayers at the cantorial school affiliated to the Great Synagogue in Jerusalem.

[Akiva Zimmerman]

**TALMUD** (Heb. תַּלְמוּד). The word “Talmud” means primarily “study” or “learning” and is employed in various senses. One refers to the opinions and teachings which disciples acquire from their predecessors in order to expound and explain them (*Seder Tanna'im ve-Amora'im*; cf. Rashi to Suk. 28b; BM 32a–b, et al.). Another sense comprises the whole body of one's learning; e.g., “He from whom one has acquired the greater part of his Talmud is to be regarded as one's teacher” (BM 33a). A third meaning is in the technical phrase *talmud lomar*, which

is used to indicate a teaching derived from the exegesis of a biblical text. A fourth meaning is the analytical aspect of the commandment of Torah study (cf. Maim., Yad, The Laws of Torah Study 1:11). The word “Talmud” is most commonly used, however, to denote the bodies of teaching consisting largely of the traditions and discussions of the *amoraim* organized around the text of the \*Mishnah of R. \*Judah ha-Nasi (see \*Talmud, Babylonian, and \*Talmud, Jerusalem).

In popular parlance two other phrases are used as alternative names for the Talmud. The first is \**Shas*, an abbreviation consisting of the initial letters of *Shishah Sidrei* (Mishnah), i.e., the “Six Orders” (of the Mishnah) which serve as the literary foundation for the *talmudim*. The second is \**Gemara* (for a full discussion see Albeck, *Mevo ha-Talmud* (1969), ch. 1).

[Eliezer Berkovits / Stephen G. Wald (2<sup>nd</sup> ed.)]

**TALMUD, BABYLONIAN** (Heb. תַּלְמוּד בְּבִלְיָא), a literary work of monumental proportions (5,894 folio pages in the standard printed editions), which draws upon the totality of the spiritual, intellectual, ethical, historical, and legal traditions produced in rabbinic circles from the time of the destruction of the Second Temple in the first century until the Muslim conquest at the beginning of the seventh century. The Babylonian Talmud (Bavli) is often described as being a commentary to the \*Mishnah of Rabbi \*Judah ha-Nasi, but the actual relationship between these two works is far more complex. The external form of the Bavli is indeed organized in the shape of a vast literary superstructure which rests on the firm foundation of the Mishnah (see \*Mishnah, The Mishnah as a Literary Work) – or more precisely on four of the six orders of the Mishnah: *Mo'ed*, *Nashim*, *Nezikin*, and *Kodashim*, there being no Talmud Bavli to the first order of the Mishnah, *Zera'im* (with the exception of *Berakhot*), or to the sixth order of the Mishnah, *Tohorot* (with the exception of *Niddah*). Moreover, the long dialectical arguments called *sugyot*, which make up much of the literature of the Bavli, often take the text of the Mishnah as their starting point. On the other hand, the Bavli includes and discusses two additional bodies of rabbinic sources: (1) *baraitot* – tannaitic sources which were not incorporated in the Mishnah of Rabbi Judah ha-Nasi, deriving for the most part from the same tannaitic period as the sources of the Mishnah (1<sup>st</sup>–2<sup>nd</sup> centuries), and almost equal to them in authority (see \**Baraita*); (2) the teachings of all the generations of the \**amoraim* (3<sup>rd</sup>–5<sup>th</sup> centuries), both Babylonian and Palestinian. The Bavli cites and discusses these sources for their own sake, and not merely insofar as they enlighten some obscure point in the Mishnah. The inclusion of these different strata of authoritative religious sources in the Bavli, together with the anonymous and largely post-amoraic editorial literary level of the Bavli – the so called *setam ha-talmud* – make the Bavli into an autonomous and comprehensive work of *halakhah* and *aggadah* (see: Mishnah, *Halakhah* in the Mishnah, *Aggadah* in the Mishnah). In effect, the Bavli incorporates both of the fundamental levels of rabbinic tradition which are represented in the two similar works of talmudic litera-

ture which were redacted in Erez Israel – the \**Tosefta* and the \**Jerusalem Talmud* (Yerushalmi) – and in so doing both comprehends and transcends these earlier works.

The Talmud Bavli represents the crowning literary achievement of this entire period of Jewish history – which is in fact often simply referred to as the “talmudic period.” It was ultimately accepted as the uniquely authoritative canonical work of post-biblical Jewish religion (see: \*Talmud, Jerusalem – Acceptance of the two Talmuds), providing the foundation for all subsequent developments in the fields of *halakhah* and *aggadah*, up to the time of the Shulhan Arukh (16<sup>th</sup> century) and beyond. Despite manifest difficulties of language and content, the study of the Bavli has also achieved an unparalleled place in the popular religious culture of the Jewish people. It has served as the primary vehicle for the education of countless Jews over the centuries, professional scholars and laypeople alike. Recently it has even filled sports arenas both in the United States and in Israel with devotees, celebrating the conclusion of the 7-year cycle in which the study of the entire Bavli is regularly completed.

#### The Bavli as a Literary Work

The literary form which is most characteristic of the Bavli as it stands before us today is the *sugya*. The *sugya* is a kind of free-wheeling dialectical argument, conducted in a dialect of Eastern Aramaic, in which various tannaitic and amoraic sources are brought and analyzed, and other similar sources are cited in order to prove some point which came up in the course of the discussion. The Aramaic language of the *sugya* is often long-winded and repetitive. It weaves its way in-between these various well defined literary sources, joining them together into an interconnected series of questions, objections, answers and justifications. The resulting literary structure is a continuous dialectical chain of reasoning in which the distinct literary components imbedded within it often lose their individual identities. The anonymous literary level of the Bavli – the *stam ha-talmud* – favors discursive language and even abstract conceptual formulations. The *sugya* often engages in far-reaching comparisons and analogies between issues and concepts drawn from widely disparate and often apparently unrelated areas of *halakhah*. As they stand, the *sugyot* of the Bavli represent the absolute antithesis of the Mishnah in virtually every respect. The *halakhot* and *aggadot* of the Mishnah are expressed in succinct and concrete language. They are arranged as a series of discrete statements, and organized neatly by topic into chapters and tractates. The *sugya* in its final form, on the other hand, is discursive and abstract, continuous and associative, jumping from topic to topic, as the flow of the argument dictates. As antithetical as these two literary forms may seem, the roots of the full-blown Babylonian *sugya* lie deep within earlier forms of rabbinic discourse, and the transition from the one to the other was in all likelihood a gradual one.

#### The Sugya as a Literary Construct

The *sugyot* of the Bavli are often described as records of discussions and debates between the *amoraim* which took place