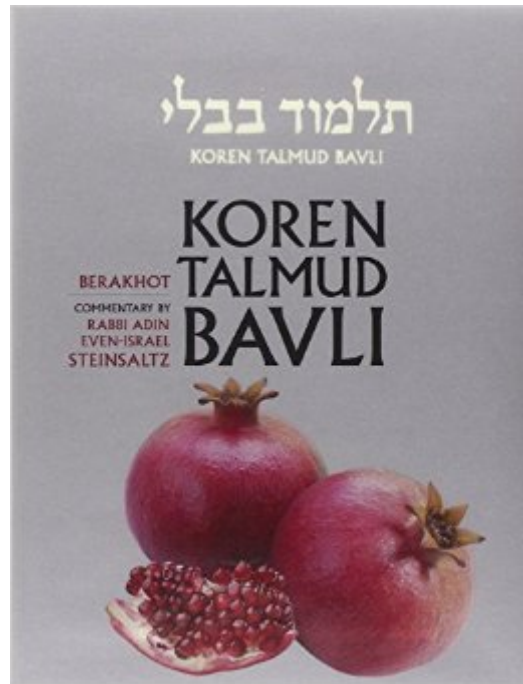


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Koren Talmud Bavli, Vol.1: Berakhot, Hebrew/English, Standard (Color) (English And Hebrew Edition)



Synopsis

The Koren Talmud Bavli is a groundbreaking edition of the Talmud that fuses the innovative design of Koren Publishers Jerusalem with the incomparable scholarship of Rabbi Adin Steinsaltz. The Koren Talmud Bavli Standard Edition is a full-size, full-color edition that presents an enhanced Vilna page, a side-by-side English translation, photographs and illustrations, a brilliant commentary, and a multitude of learning aids to help the beginning and advanced student alike actively participate in the dynamic process of Talmud study.

Book Information

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Customer Reviews

I admire both Rabbi Steinsaltz and Koren Publications greatly. I am very pleased to report that this project blew me away, exceeding my expectations. Although I'm sure acquiring the entire set won't come inexpensively, I will find some way to afford to buy these as they come out. They're that amazing. [Disclaimer: Although Koren has been sending me review copies of some of their books, this review is based on a copy that I borrowed for a few days from my rabbi.]Some background, for those who have not tried learning Talmud in English before.Until now, the student of Talmud who needed English help had, realistically, two sources. First was the Soncino translation, done nearly a century ago. It's dry, academic, and literal. It doesn't give you any extra help understanding the text. Second, over the last two decades, Artscroll/Mesorah has published the Schottenstein edition, which goes too far in the other direction. Overwhelming the reader with help, it's extremely useful for beginners but its extensive mix of discursions can get in the way and bog the reader down.Meanwhile, Rabbi Steinsaltz has spent the past forty years creating a rendition of the Talmud into modern Hebrew. Part translation, part explication, he interpolates just enough background and

explanatory material to fill in the gaps, without handholding the reader all the way. His marginalia are masterful: some summarize the practical halacha, some explain the archaeological or biological realia, some provide capsule biographies of personalities mentioned in the Talmud. His vowelization of the main Gemara text imposes grammatical rigor on what, for most readers, is usually an incoherent hodge-podge of Hebrew, Aramaic, Yiddish, and Yeshivish.

Scholars have contended for some time that the Bible and Talmud translations and commentaries by ArtScroll are flawed because they are composed to reflect the ideology of the extreme right-wing of Judaism. They point out that ArtScroll changes the meaning of Bible and Talmud words and inserts its own frequently incorrect summary of what Bible and Talmud commentators wrote about Bible and Talmud passages. They recognize that ArtScroll certainly has a right to their view. However they should not distort Scripture and Talmuds to cause readers to believe that these works say what they, ArtScroll, believe. What is tragic, they say, is that many Orthodox synagogues use the ArtScroll siddur (prayer book) and many Jews who study the Talmud use the ArtScroll translations and commentaries to the Talmud because these books are artistically produced. Rabbis who know of the distortions think the problem is not so ubiquitous and harmful because they have failed to study how wide-spread the ArtScroll changes are and how contrary they are to the truth of the texts. One of many methods ArtScroll uses to accomplish its ideological mission, beside the distortion of the texts and commentaries, is the deletion of views that it opposes. Dr. Marc B. Shapiro, a brilliant Orthodox scholar, has written an insightful discussion on the subject of ArtScroll's deletion of a commentary by Rashbam (1085-1174), the grandson of Rashi, "ArtScroll's Response and My Comments" in Seforim Blog: feedblitz@mail.feedblitz.com. Rashbam states that the simple meaning of the biblical text in Genesis chapter one is that in the early biblical period, if not until much later, the day began in the morning, not at sunset as is the practice today.

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