

comforts his community with the assurance that God shares the Jewish destiny and suffers infinitely on account of their suffering; indeed, the main target of the enemies of the Jews is God himself. Yet in line with early Hasidic theology, Shapiro teaches that ultimately all is good; God's presence is everywhere, even in evil; and the demonic itself will one day be transmuted into a sacred angel, signifying blessing for Israel.

• Kalonimus Kalmish ben Elimelekh (Shapiro), *Sefer derekh ha-melekh* (Jerusalem, 1990/91); Kalonimus Kalmish ben Elimelekh (Shapiro), *Conscious Community: A Guide to Inner Work*, trans. Andrea Cohen-Kiener (Northvale, N.J., 1996); Mendel Piekarsz, *Hasidut Polin* (Jerusalem, 1990); Nehemia Polen, *The Holy Fire: The Teachings of Rabbi Kalonymos Kalman Shapira, the Rebbe of the Warsaw Ghetto* (Northvale, N.J., 1994).

—NEHEMIA POLEN

SHAPIRO, KONSTANTIN ABBA (1839–1900), Hebrew poet. Konstantin Abba Shapiro was born in Grodno and was raised in a strict and religious home in which his authoritarian father tried to divert him from an interest in secular literature. To discourage Shapiro from following the Haskalah, his parents married him off at the age of 15. Shapiro's marriage was shortly annulled, and in an effort to free himself from his restrictive family environment, he moved briefly to Białystok and Vienna, eventually settling in Saint Petersburg. The first phase of his life there was marked by financial hardship and illness, but he overcame these difficulties with the help of a gentile Russian family, whose daughter he married. It was under these circumstances that he converted to Christianity—a decision that continually tormented and embarrassed him greatly, even though he never repudiated it in practice. Paradoxically, it was his conversion to Christianity that was responsible for the strengthening of his national Jewish identity. He retained fond recollections of Jewish experiences and traditions, so much so that toward the end of his life he described himself as one of the *anusim* (forced converts).

While still in Grodno, Shapiro had studied photography, a field that provided him with both a livelihood and aesthetic satisfaction. In Saint Petersburg he honed his skills, becoming a professional photographer with a flourishing business that attracted many of the city's eminent citizens. His clientele included distinguished Russian writers, high-level

government officials, and even members of the royal family.

At the same time, Shapiro began to make a name for himself as a Hebrew poet. His earliest pieces were published in the 1870s, but his most prolific decade was the 1880s. Shapiro soon became a major voice in contemporary Hebrew poetry, alongside poets such as Menaḥem Mendel Dolitski and Mordekhai Tsevi Mane; some even considered Shapiro to be the natural successor to Yehudah Leib Gordon.

In the 1880s, Shapiro wrote his two poetic masterpieces. The first, the two-part lyrical poem titled *Me-Ḥezyonot bat 'ami* (From the Visions of the Daughter of My People; 1884–1898), recounts episodes from his childhood and intertwines them with stories about ancient Jewish history and biblical heroes that he had learned from his *melamed*. The second, a series titled *Mi-Shire Yeshurun* (From the Poetry of Yeshurun [People of Israel]; collected only in 1911), presents a portrait of the poet as the Jewish community's emissary, entrusted with the mission of lamenting the suffering of his people and voicing its national yearnings. The best-known poem in this anthology is *Ba-Shadmot Bet Leḥem* (In the Cornfields of Bethlehem), which eventually became a popular folk song. In an emotive and melodramatic style, Shapiro would often express his feelings through bitter weeping and outbursts of anger, employing extreme, radical, and rhetorical effects to achieve his ends.

During the 1890s, Shapiro's creativity gradually deteriorated. A new age of young poets, headed by Ḥayim Naḥman Bialik and Sha'ul Tshernichowsky, appeared on the horizon. It is also likely that Shapiro's conversion to Christianity (for which he received forgiveness from many maskilic peers) was judged more harshly by younger writers, who had been raised in an atmosphere of renewed nationalism. During this distressful stage, Shapiro made several unsuccessful attempts to mock the new wave of Hebrew poetry through satire. His last work, *Sedom* (Sodom; 1899), based on the Dreyfus trial, received harsh reviews and embittered his final days. Most of Shapiro's poems were posthumously collected by Ya'akov Fichmann and appeared in book form in 1911.

• Hillel Barzel, *Shirat Ḥibat Tsiyon* (Tel Aviv, 1987), pp. 139–155, 442–445; Jacob Fichman, "K. A. Shapiro," in *Shirim nivḥarim*, by Konstantin A. Shapiro, pp. i–xvi (Warsaw, 1911); Jacob Fichman, *Be-Terem aviv* (Tel Aviv, 1959),

pp. 42–63; Haim Toren, "Aba Konstantin Shapiro," *Moznayim* 17 (1943/44): 41–53, 143–151.

—AVNER HOLTZMAN

Translated from Hebrew by David Fachler

SHAPIRO, MALKAH (1894–1971), Hasidic writer and memoirist. Born Reyzl Malke Hapstein in Kozienice (Kozhnits), Poland, Malkah Shapiro was the daughter of Yerahmi'el Moshe Hapstein (1860–1909), a descendant of the Magid of Kozhenits (ca. 1737–1814), one of the founders of Polish Hasidism. Her mother was Brakha Tsipora Gitl Twersky (1861–1930), a descendant of Menaḥem Naḥum of Chernobil (1730?–1797). In 1908, Shapiro married her first cousin Avraham Elimelekh Shapiro of Grodzisk.

In 1926, Shapiro immigrated to the Land of Israel, living first in Haifa, then in Kfar Hasidim (a settlement near Haifa cofounded by one of her brothers), and finally in Jerusalem. There, in 1934, she began to publish stories, essays, and poems in Hebrew-language journals. Her most mature prose work is the 1969 volume *Mi-din le-raḥamim: Sipurim me-ḥatserot ha-admorim* (From Severity to Mercy: Stories from the Courts of the Hasidic Rebbes; published in English as *The Rebbe's Daughter*), which focuses on her childhood.

Shapiro's coming-of-age memoir is set around the year 1905, when the author was 11 or 12 years old. In it, she presents a rare view of Hasidism through a girl's eye, describing her fears about her biological maturation and her impending marriage at the age of 14; her introduction to the world of Jewish learning, especially textual studies; and her intense curiosity about the mysteries of Hasidic spirituality and Kabbalah. Shapiro paints a vivid picture of her family and of her father's Hasidic court. The atmosphere is ethereal and dreamlike; social and personal relations are mannered and deeply respectful, mediated by governing hierarchies of master-disciple and parent-child.

In Shapiro's account, her entire family is committed to an ethos of integrity and compassion, shaping every waking moment with reverential, meticulous care. While the author's father is certainly a central figure, the women of the family, especially her mother and grandmother, play key roles, and their personal and devotional lives are portrayed with depth and vibrancy. In addition to directing the household and performing acts of kindness and charity, the women are



Malkah Shapiro, Poland, ca. 1910. (Nehemia Polen)

also Torah scholars, transmitters of sacred traditions, spiritual exemplars of deep piety, and leaders who guide the entire Hasidic community, both men and women.

Shapiro describes a domestic scene in which people are seamlessly in touch with their natural and spiritual environment; it is a world of harmonious balance between action and contemplation. The courtyard resounds with *nigunim* (wordless spiritual melodies), Talmud-study chant, and moments of meaningful silence. Flora and fauna are personified as full participants in sacred rhythms and rituals. The air is heavy with fragrances of the forest and the spirits of departed ancestors.

In the memoir, Shapiro also evokes the particular Hasidic style of her Kozhnits lineage: deliberate, reflective, sober, and dignified. Sacred times and ritual practices are not to be rushed through but rather are to be savored—entered into with all one's senses. Her work is an elegy to a type of Hasidism that was to become increasingly rare in the twentieth century, displaced by an urban form that was faster paced, more militant, and politicized. When she finally published the text, it also became a post-Holocaust memorial to the vanished world into which she was born.

• Malkah Shapiro, *Shenenu ba-maganim* (Tel Aviv, 1952); Malkah Shapiro, *Be-Lev hamistorin* (Tel Aviv, 1954/55); Malkah Shapiro, *The Rebbe's Daughter: Memoir of a Hasidic*

Childhood, trans. Nehemia Polen (Philadelphia, 2002).

—NEHEMIA POLEN

SHAPIRO, MOYSHE (1899–1973), Yiddish linguist. Born in Khmelnik, Ukraine, into a religious teacher's family, Moyshe Shapiro received a traditional education but also attended a Russian high school. In 1923 he was appointed director of a Yiddish school, in which he taught Yiddish and Russian language and literature, as well as mathematics. He graduated from the Kiev Pedagogical Institute in the late 1920s, and also received a degree in mathematics via a correspondence course.

Shapiro's first methodological publication appeared in 1928 in the Kharkov Yiddish pedagogical journal *Ratnbildung*. In 1929, he collaborated with Ruvn Lerner (1902–1972) on an orthographic textbook, *Shraybt on grayzn* (Write without Mistakes). Shapiro then studied philology at the Kiev Institute for Jewish Culture between 1933 and 1937 and participated in a project, organized by Elye Spivak, to compile Yiddish mathematical terminology (published in 1935). Shapiro's 1937 dissertation analyzed formalism in studies of Yiddish grammar; this mode, regarded as an ideologically harmful deviation in Soviet linguistics, was ascribed to Ayzik Zaretski's early works.

Between 1936 and 1941, Shapiro published a number of textbooks and studies (notably in the Kiev Institute's philologi-

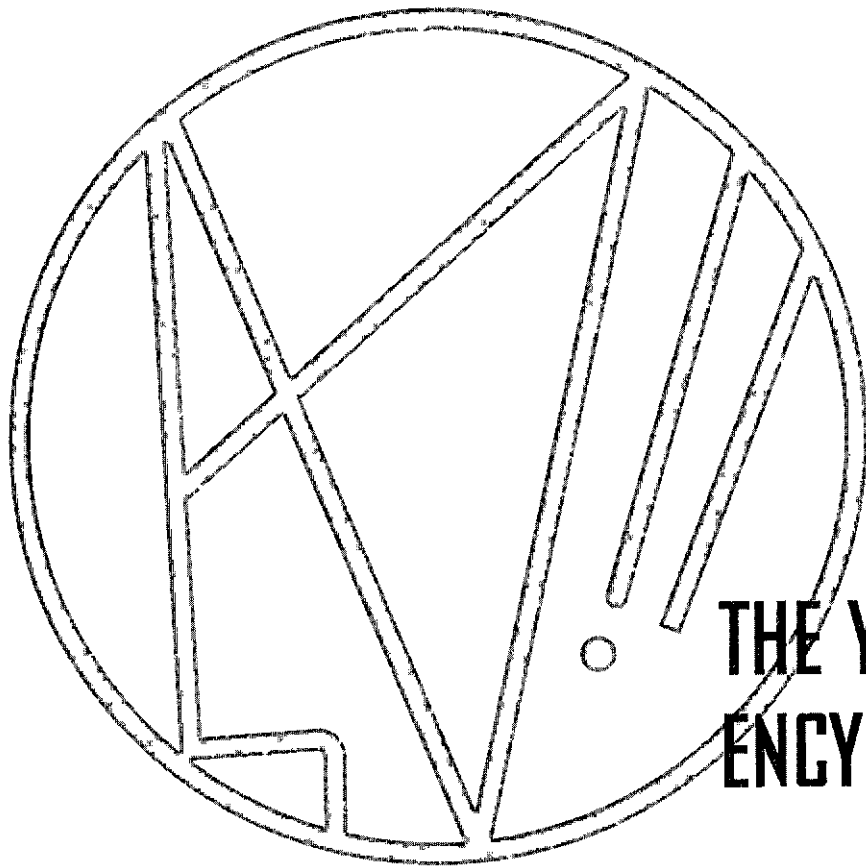
cal journal *Afn shprakhfront* [On the Language Front]), including a study of gender in Yiddish. During World War II, he worked at the Bukhara Pedagogical Institute as a lecturer in linguistics. He returned to Kiev in 1944 and resumed his academic activity at the Institute for Jewish Culture, headed by Spivak. From 1946 he also took part in Spivak's project to compile a Russian–Yiddish dictionary. Following the liquidation of the Kiev Institute in 1949, during the repression of Soviet Jewish intellectuals, Shapiro was arrested and sent to a labor camp.

After his liberation in the mid-1950s, Shapiro worked as a senior lecturer in Russian linguistics at the pedagogical institute in Tiraspol (in the Moldovian Republic). From 1962 he lived in Moscow, where he was an active contributor to *Sovetish heymland* and continued editing the comprehensive *Russko-evreiskii (idish) slovar'* (Russian–Jewish [Yiddish] Dictionary), which appeared posthumously in 1984 and was reprinted in 1989. This dictionary canonized the style used by *Sovetish heymland* and the Moscow publishing house Sovetskii Pisatel'. Although the dictionary is rife with Soviet political terminology, Shapiro and other compilers included numerous idiomatic expressions illustrating the proper usage of words. One such illustration, included in the entry for the word *twelfth*, became a clandestine epitaph to friends who had been killed: this ordinal is illustrated through the phrase “on the twelfth of August”—the day when the most prominent personalities of Soviet Yiddish culture were executed in 1952.

• Gennady Estraiikh, *Soviet Yiddish: Language Planning and Linguistic Development* (Oxford, 1999); Wolf Moskovich, “An Important Event in Soviet Yiddish Cultural Life: The New Russian–Yiddish Dictionary,” *Soviet Jewish Affairs*, 14.3 (1984): 31–49.

—GENNADY ESTRAIKH

SHATZKY, YANKEV (1893–1956), historian and librarian. A native of Warsaw, Yankev Shatzky spent most of his career in the United States, closely associated with the YIVO Institute for Jewish Research. His published works number more than a thousand, including hundreds of scholarly articles, scores of major book reviews, monographs, and book-length studies, in addition numerous anthologies and annuals that he edited. Writing primarily in Yiddish, but also in Polish and Hebrew, Shatzky ranged over the length and breadth of modern Jewish his-



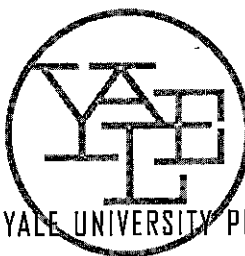
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