

prestige of their lineage. The press was identified by *maskilim* as Hasidic, even though works of Hasidism and Kabbalah were not the major part of its output.

Three magnificent editions of the Talmud printed at Slavuta earned particular fame and were highly regarded outside Russia as well. In 1834, Menahem Mann Romm began to publish a rival edition of the Talmud in Vilna, complete with approbations by important Lithuanian rabbis; this edition was soon identified with Misnagdim and their circles. The Slavuta printers considered this edition an infringement on their exclusive right, guaranteed by numerous rabbis, to publish the Talmud for a fixed span of 25 years. Dozens of rabbis and *tsadikim*, from all parts of Eastern Europe, played a part in the great dispute that ensued, and in the mutual recriminations and bans; economic considerations of copyright were involved, as well as ideological and social tensions between Hasidim (who supported the printers of Slavuta) and Misnagdim (who supported the Vilna printers).

In 1835, when the controversy was at its height, the Slavuta printing press was closed down by Russian authorities, after the brothers had been denounced for their part in the death of a bookbinder working for them, who had been found hanged in the town synagogue of Slavuta. Even though it was clear that he committed suicide, the brothers were charged with being responsible for his slaying as an informer. They were arrested, imprisoned in Kiev for three years, and finally condemned to harsh physical punishment and deported to Siberia. After intercessions, their punishments were reduced and they were banished to Moscow, where they lived for about 20 years under difficult conditions. Only in 1855, following the death of Tsar Nicholas I, were they pardoned and permitted to return to the Pale of Settlement. Many popular legends were associated with this event; particularly well known in this connection is Y. L. Peretz's short story "Dray matones" (Three Gifts).

Because of the printers' dispute and the intervention of *maskilim*, all Hebrew printing presses in the Russian Pale of Settlement were closed down in 1836, except for two that the Russian authorities granted a license to print books: one in Vilna and the other in Zhitomir (the press in Warsaw was also permitted). The "presses decree" was abolished only in 1862. In 1845, Hanina Lipa, Aryeh Leib,

and Yehoshu'a Heshel Shapira (sons of the brothers from Slavuta) leased the Zhitomir press, and in 1847 they began to issue books. Observing the family tradition, they refused to print texts of secular knowledge and specialized in religious books, including volumes of Kabbalah and Hasidism.

In 1858, the Shapira press again commenced publication of an edition of the entire Talmud, completing it in 1864. Once more their competitor and rival, the Romm publishing house in Vilna, began to issue its own edition of the Talmud in 1859, completing it in 1866 (under the imprint "the press of the widow and the brothers Romm," which became a well-known logo for the outstanding press).

Another descendant of Shapira's family was Havah (1879–1943), who was born in Slavuta. She was known as a Hebrew writer who published many stories and essays in most of the Hebrew newspapers and periodicals of the time (one of them, "The Brothers of Slavuta," describes the whole affair of her ancestors). She and her husband were killed in Terezín.

[See also the biography of Havah Shapira.]

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—DAVID ASSAF

Translated from Hebrew by David Louvish

**SHAPIRO, KALONYMUS KALMISH BEN ELIMELEKH OF PIASECZNO** (1889–1943), Hasidic master and educational theorist; communal leader of special prominence during the Holocaust. Son of Elimelekh Shapiro of Grodzisk and a descendant of Yisra'el Hapstein (the Magid of Kozhenits [Pol., Kozienice]), Kalonymus Kalmish Shapiro was the rabbi of Piaseczno, a small town just outside Warsaw; he later moved his main residence to Warsaw.

In 1923, Shapiro founded the yeshiva

Da'at Mosheh, which became one of the largest Hasidic yeshivas in Warsaw. In 1932, he published his first educational work, *Hovav ha-talmidim*, (The Students' Obligation). The text, which received an enthusiastic review by Hillel Zeitlin, conveys deep love and respect for children, assuring them of their worth and limitless potential. Young readers are reminded that they are descended from the biblical prophets and are capable of achieving sublime spiritual states. Even beginning students are introduced to the rudiments of Hasidic spirituality and Kabbalah. Works for more advanced students stress the importance of song, music, and dance and introduce meditative techniques such as visualization, guided imagery, and quieting the mind (*hashkalah*).

Shapiro encouraged the formation of small fellowships for Hasidim seriously interested in developing a gentle type of inner spirituality within communities of fellow seekers. He outlined guidelines for such communities in a small work titled *Bene mahashavah tovah* (Fellowship of Positive Thought). Shapiro's system as a whole might be called "Sensitization to Holiness"; in line with the traditions of Polish Hasidism, it stresses the unique path of each individual and the requirement to cultivate one's personal spiritual signature within the larger world of Judaism and Hasidism.

Shapiro ministered to the needs of the Jewish masses as a traditional Hasidic *tsadik*, dispensing blessings along with considerable material support. He was also known for his knowledge of modern medicine, which he apparently learned from Jewish physicians in Warsaw. His followers were proud that his prescriptions were accepted and filled by pharmacies in that city.

Shapiro lost his only son in the bombardment of Warsaw during the first weeks of World War II; his daughter was deported later. Despite personal devastation, Shapiro continued teaching and leading his community during the entire period of the Warsaw ghetto; he composed and buried copies of his discourses shortly before the ghetto was destroyed. Discovered and published after the war under the title *Esh kodesh* (Holy Fire; 1960), these teachings are a remarkable record of spiritual courage and faith. Each discourse is dated according to the weekly Torah portion and can be correlated with contemporaneous events.

The most striking theme in *Esh kodesh* is divine weeping and suffering. Shapiro

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 Shapiro, 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 Menahem Mendel Dolitski and Mordechai 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-Hezyonot 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 Lehem* (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 Hayim Nahman 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 Hibat Tsiyon* (Tel Aviv, 1987), pp. 139–155, 442–445; Jacob Fichman, "K. A. Shapiro," in *Shirim nivharim*, 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 Mosheh 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 Menahem Nahum 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-rahamin: Sipurim me-hatserot 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

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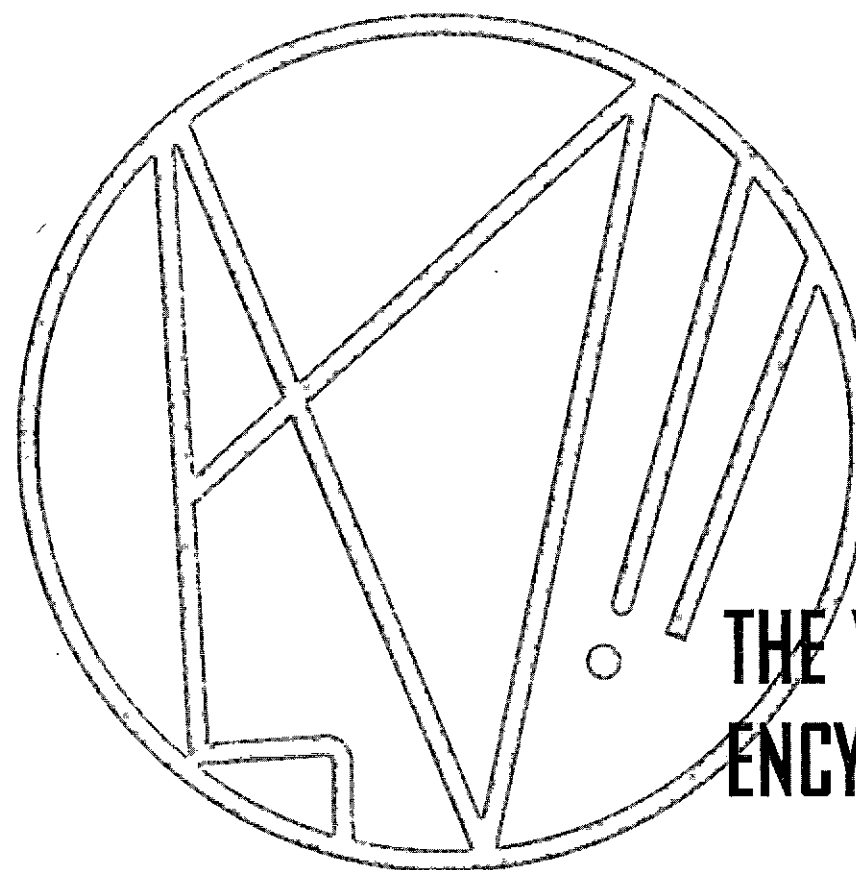
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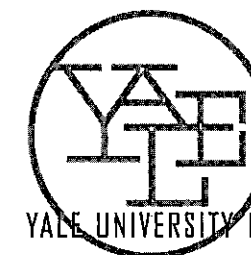
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