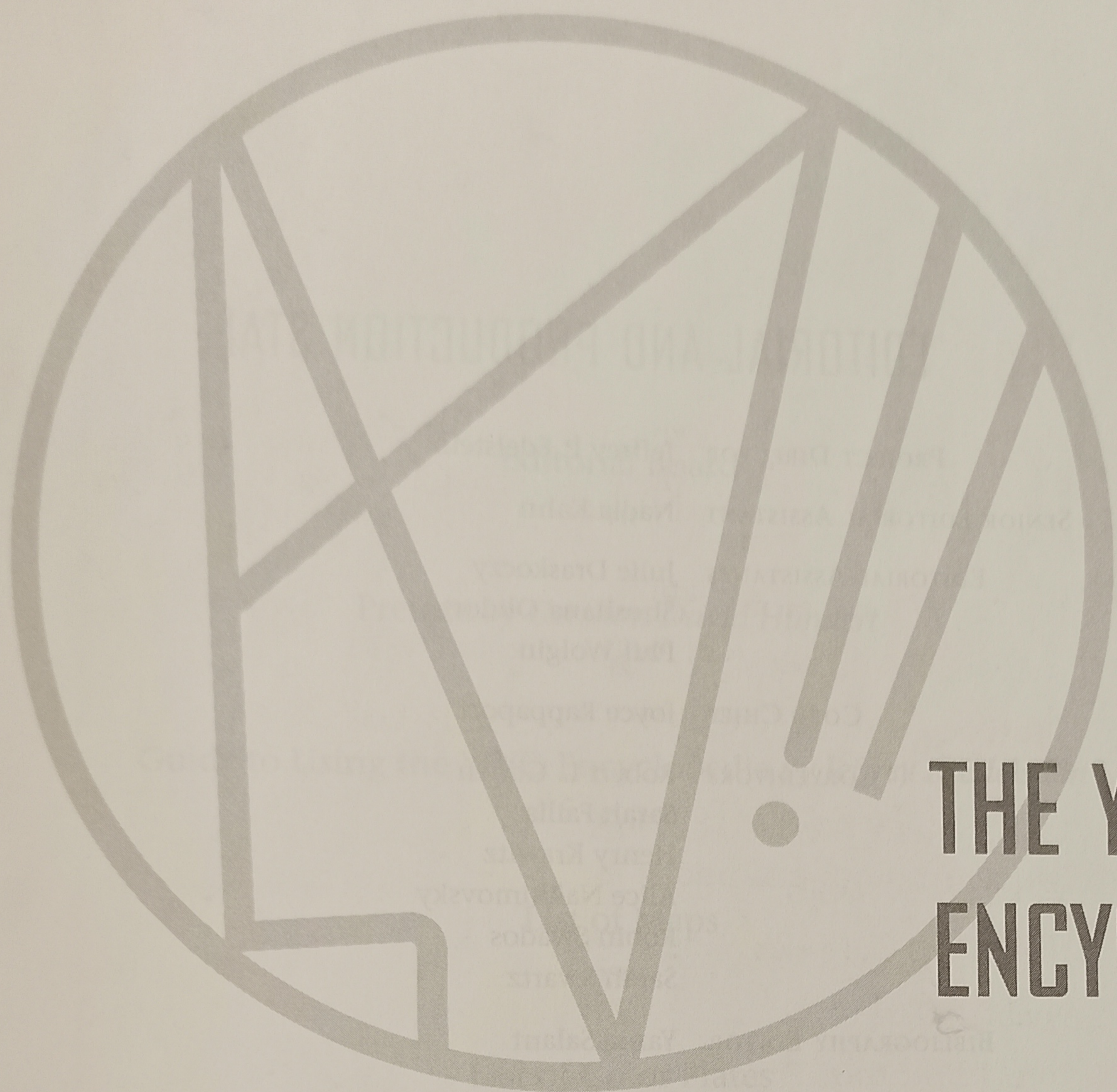


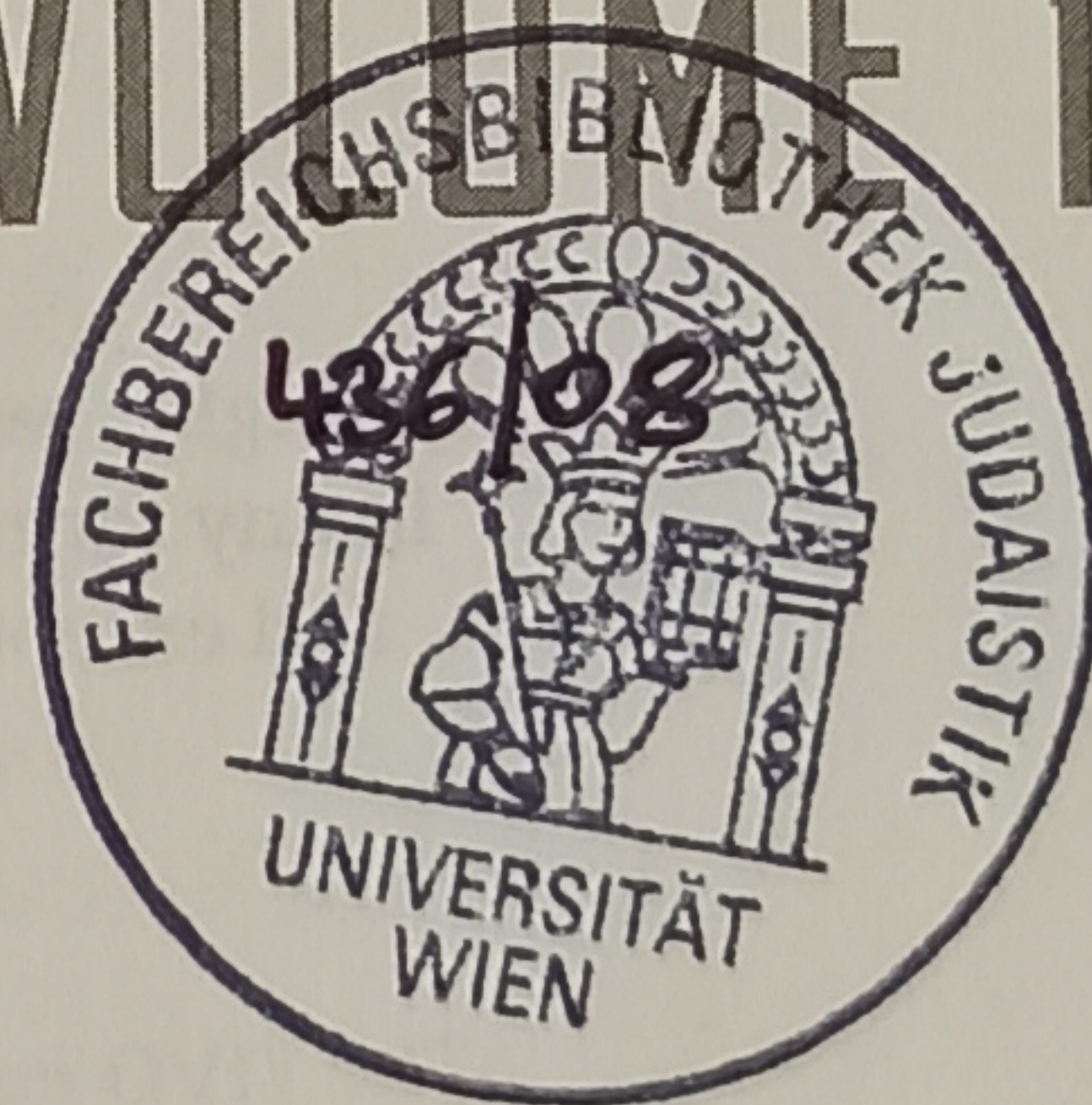


THE YIVO ENCYCLOPEDIA OF Jews in Eastern Europe

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EDITOR IN CHIEF

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Table 1. Forms of Common Jewish Personal Names

<i>English</i>	<i>Hebrew</i>	<i>Yiddish</i>	<i>Russian</i>	<i>Polish</i>	<i>Czech</i>	<i>Romanian</i>	<i>Hungarian</i>
Aaron	Aharon	Arn	Aron	Aron			
Abraham	Avraham	Avrom	Avraam	Abraham	Abraham		Ábrahám
Benjamin	Binyamin	Benyomen	Veniamin			Beniamin	
Chaim	Ḥayim	Khayem		Chaim			
Deborah	Devorah	Dvoyre					Debóra
Eliezer	Eli'ezer	Elieyzer					
Eve	Ḥavah	Khavē	Eva	Ewa	Eva		
Hannah	Ḥanah	Khane		Hanna			
Isaac	Yitshak	Yitskhok	Isaak	Izaak		Isac	
Isaiah	Yesha'yahu	Ishaye	Isay				
Jacob	Ya'akov	Yankev	Iakov	Jakub	Jakob	Iakov	
Joseph	Yosef	Yoysef	Iosif/Osip	Józef	Josef	Iosif	József
Joshua	Yehoshu'a	Yoshue					
Judith	Yehudit	Yudis		Judyta	Judita		
Michael	Mikha'el	Mikhl	Mikhail	Michał	Michal	Mihai/Mihail	Mihaly
Miriam	Miryam	Miryem					
Moses	Mosheh	Moyshe	Moisei	Mojżesz/Mozes	Mojžíš		Mózes
Nathan	Natan	Nosn					
Noah	Noah	Noyekh					
Rachel	Raḥel	Rokhl				Rahela	
Rebecca	Rivkah	Rivke					
Samuel	Shemu'el	Shmuel	Samuil	Samuel			
Simon	Shim'on	Shimen	Semen	Szymon	Šimon		
Solomon	Shelomoh	Shloyme		Salomon			Salamon

names of rabbinic scholars, Hasidic rebbes, or Hasidic dynasties, we have generally used the Yiddish form of the town's name (except for major cities such as Vilna or Prague), for example, Simḥah Bunem of Pshiskhe rather than Przysucha and Yisra'el ben Shabetai of Kozhenits rather than Kozienice.

Gumpertz, Aharon Zalman, 2112
Gumplowicz, Abraham, 640
Gumplowicz, Ludwik, 640–641, 838
Gumplowicz, Maksymilian Ernest, 640, 641
Gumplowicz, Władysław, 640, 641
Gumplowicz family, **640–641**
Gumprecht of Szczebrzeszyn, 1488, 2060
Günsburg, Ya'akov, 1905
Günsburg family. *See* Gintsburg family
Gunst, Péter, 1129
Günther, Hans, 817
Günzberg. *See* Gintsburg
Gur, Mikha'el, 168
Gur aryeh (Maharal), 1456, 2045, 2050
Gur Aryeh Yehudah (Te'omim), 1856
Gurevich, Boris, 1798
Gurevich, Lev, 1656
Gurevich, Sofia, 72
Gurevitsh, Aliza, 632

Gur Hasidic dynasty. See Gur Hasidic dynasty

Gyömrö
Gyöngy
Gyöngy
182
GyOSz
See
Sz
Gypsi
Gyula
Gyur
Gyur
Gzey
"Gze
U
Gzey
gzey

of works of socialist realism. Indeed, the same subject line was used by Russian playwright Nikolai Pogodin (*Aristokraty* [The Aristocrats]; 1935) and Belorussian prose writer Mikhas Lynkov (*Baian* [Accordion]; 1935). Six years later, Gildin himself vanished in the gulag; rumors claimed that he had criticized Soviet generals responsible for failures during the Soviet-Finland War in 1939-1940.

• Gennady Estraiikh, "A Touchstone of Socialist Realism: The 1934 Almanac of Soviet Yiddish Writers," *Jews in Eastern Europe* 37 [3] (1998): 24-37; Gennady Estraiikh, "Yiddish Literary Life in Soviet Moscow, 1918-1924," *Jews in Eastern Europe* 42 [2] (2000): 25-55.

—GENNADY ESTRAIKH

GINTSBURG, ARYEH LEIB BEN ASHER (1695/96-1785), better known as Sha'agat Aryeh (or by his French name, Lion Asser; his surname also spelled Günzberg), Talmudic scholar. Born in Lithuania to a father who was the rabbi of Minsk, Gintsburg was teaching in that city's yeshiva by 1733. Though he was well respected for his learning, Gintsburg's severe criticisms of some decisions of his peers were not well received. His debate with Yehi'el Heilprin, the rabbi of Minsk and head of the yeshiva, on the role of *pilpul* (dialectical reasoning) in the teaching of Talmud—Gintsburg practiced it, but refused to mention it in his writings—probably resulted in his having to give up his position in Minsk in 1742.

Gintsburg seems to have officiated as rabbi of Volozhin between 1750 and 1755, but he had an uneasy relationship with communal leaders. There he put the final touches on his volume of responsa titled *Sha'agat Aryeh* (The Roar of the Lion; 1755). The work brought him lasting recognition and has been republished at least 40 times since; it is still considered to be an essential text of rabbinic learning. *Sha'agat Aryeh* rejected the use of *pilpul* he had once indulged in and insisted on a direct approach of the Talmudic text with no special attention given to the contributions of the sixteenth-eighteenth-century authors. He wanted to pursue the works of the *ri'shonim* (rabbinic scholars of earlier generations) and to establish the halakhic decision as a necessary product of the commentary.

After 1755, Gintsburg spent some time in Frankfurt and Berlin but ultimately returned to Volozhin, where Hayim of Volozhin was his student. Gintsburg remained there under strained conditions until 1764 and then moved from city to city—including Vilna, where he met the

Gaon and thereafter returned to Germany. In 1766, he was invited to serve in Metz, then one of the largest and most prosperous Jewish communities in Europe, known for the excellence of its rabbis. The French king authorized his appointment as rabbi, and his contract with the community guaranteed him 12 years of service.

Soon a bitter dispute arose when Gintsburg challenged the placement of the Akdamut prayer during the Torah reading service on Shavu'ot. The community did not want to change its pattern, but Gintsburg refused to accept their decision, considering the congregation's refusal to accept his ruling an infringement on his authority. Subsequently, he attended services in the main synagogue only to deliver the five yearly sermons stipulated in his contract. He regularly prayed instead in the chapel next to the community-supported yeshiva where he taught, even in his old age when he was blind. After a time, the community accepted this situation and renewed his contract.

Gintsburg was highly regarded by his contemporaries, who turned to him with halakhic questions. He published his novellae on the Talmudic tractates *Rosh ha-Shanah*, *Hagigah*, and *Megilah* (*Ture even*; 1781), along with a prayer for rain and a number of occasional prayers composed for French national celebrations. Although some of his writings were lost, *Gevurat Ari*, his novellae on *Ta'anit* (1862) and on *Yoma* and *Makot* (1907), and a second volume of responsa, *Sha'agat Aryeh ha-hadashot* (1874), were published; all have often been reprinted.

According to his eulogy recorded in the Metz *Memorbuch*, Gintsburg was adept in Lurianic Kabbalah. His son, Asher ben Aryeh (Lion Asser), held different rabbinic positions in Germany and refused an offer to succeed Chief Rabbi Yosef David Sinzheim in the French Central Consistory in 1812. The celebrated French historian Marc Bloch was Gintsburg's great-great-grandson.

• Étienne Bloch, *Marc Bloch, 1886-1944* (Limoges, Fr., 1997), pp. 25-26; Abraham Cahen, *Le rabbinat de Metz pendant la période française, 1567-1871* (Paris, 1886), pp. 294-296; David Maggid, *Toldot mishpehot Gintsburg* (St. Petersburg, 1899), pp. 35-52; Nathan Netter, *Vingt siècles d'histoire d'une communauté juive: Metz et son grand passé* (Paris, 1938), pp. 121-133; Mordechai Nadav, *Pinsk: Sefer 'edut ve-zikaron le-kehilat Pinsk-Karlin*, vol. 1, pt. 1 *Toldot kehilat Pinsk-Karlin, 1506-1880*, pp. 181-182 (Tel Aviv, 1973); Simon Schwarzfuchs, "Tena'e ha-rabanut shel ha-

Sha'agat Aryeh bi-K. K. Mets," *Moriyah* 15.1-2 (1986): 81-90; Zosa Szajkowski, *France, Judaica: An Analytical Bibliography of Books, Pamphlets, Decrees, Briefs and Other Printed Documents Pertaining to the Jews in France, 1500-1788* (New York, 1962), p. 136, nos. 1653-1658.

—SIMON SCHWARZFUCHS

GINTSBURG, IL'IA IAKOVLEVICH (1859-1939), sculptor. A child prodigy, Gintsburg was born in Grodno; he became a student of Mark Antokolskii, who took him to Saint Petersburg in 1870. Gintsburg entered the Russian Academy in 1878 and received the official title of "academician" or professor in 1911. In the formative years of his career, he enjoyed a high degree of commercial success, concentrating in portraiture and small, highly detailed narrative sculptures. He was known primarily for his rendering of contemporary cultural figures "at work." These included his portraits of the painter Vasilii Vereshchagin, the chemist Dmitrii Mendeleev, the writer Leo Tolstoy, and the composer and conductor Anton Rubinstein, most of whom he knew personally and described in his memoirs.

Among his colleagues in the world of Russian art, Gintsburg was largely dismissed as too conservative; for the same reason, he would be embraced by Soviet cultural authorities in the aftermath of the official return to realism. Following the Russian Revolution, Gintsburg was appointed professor of sculpture at the Free Art Studios (SvoMas) in Petrograd. In 1923, he joined the Asosiatsia Khudoznikov Revoliutsionnoi Rossii (Association of Artists of Revolutionary Russia; AKhRR), a group that promoted the rejection of avant-garde formalism in favor of a return to realism, a move that explicitly invoked the style and politics of the Wanderers, with whom Gintsburg had exhibited in 1895. His professional life was dedicated almost exclusively to teaching; he also produced a number of portraits of Russian revolutionaries including Lenin (1924, 1927) and Georgii Plekhanov (1925) as well as heroic hortatory sculptures such as *In the Days of October* (1926) and *Listening to an Orator in 1917* (1937).

Although none of his work is devoted to Jewish themes, Gintsburg participated personally in the cultural revival associated with the quest for a modern Jewish art in the era of the revolution, as a lecturer, teacher, and administrator. In 1916 he joined the newly established Jewish Society for the Encouragement of the Arts

and in the course of its brief existence served as its president. Gintsburg called for the establishment of a Jewish art museum, lectured on the achievements of his teacher, Antokol'skii, and attempted to mount a one-man show of his work in Moscow under the auspices of the JSEA, a project that never materialized. His only solo exhibition was sponsored by the Petrograd Academy of Art in 1918. Most of his work is currently housed in the Tretyakov Gallery in Moscow.

• John E. Bowlit, "From the Pale of Settlement to the Reconstruction of the World," in *Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912-1928*, ed. Ruth Apter-Gabriel, pp. 43-60 (Jerusalem, 1987); *Katalog vystavki skul'ptury akademika I. Ia. Gintsburga* (Petrograd, 1918); E. N. Maslova, ed., *Skul'ptor Il'ia Gintsburg: Vospominaniia, stat'i, pis'ma* (Leningrad, 1964).

—OLGA LITVAK

GINTSBURG, MORDEKHAI AHARON

(1795-1846), Hebrew writer, translator, and educator; a leader of the Haskalah movement in Lithuania. Born in the provincial town of Salantai (near Kovno), Lithuania, Gintsburg was first educated at his parents' home. His father, who wrote articles on Hebrew grammar and mathematics, influenced his predilection for the Hebrew language and the Bible. When he was 14, Gintsburg married a considerably older woman and moved into his father-in-law's home in the town of Shavli, north of Kovno. There he broadened his general education, studied German, and developed a keen interest in classical and contemporary German literature.

Gintsburg's outlook was influenced by Moses Mendelssohn's *Jerusalem*: he was guided by an intellectual liberalism and an openness to general cultural values combined with traditional observance. Gintsburg objected to extreme opinions, both those of Orthodox Jews and of militant *maskilim*. He reasoned that free thought was not intended to oppose religious faith, but rather was to cleanse it of superstition. His moderate approach notwithstanding, he did not shun satiric criticism of flaws in Jewish society. In this vein, he wrote a rhymed poem, "Tikun Lavan ha-Arami": Shir sipuri neged ha-hasidim," about a *badkhn* (jester) who had posed as a *ba'al shem* (miracle worker) only to have his deceit exposed publicly. Published after Gintsburg's death (in Vilna, 1864), the piece influenced Haskalah authors in Russia.

Gintsburg never aspired to start an intellectual revolution, and was well aware



Frontispiece of a book (title unknown) with portrait of Mordekhai Aharon Gintsburg. Engraving by Avner Grilivish. Gintsburg's birth and death dates are noted. (YIVO)

that the Haskalah in Germany had accelerated the process of assimilation. He sought only to broaden the horizons of the Jewish public. To this end, he devoted most of his time to translating historical works into Hebrew and Yiddish. In 1823, Gintsburg published *Gelot ha-arets ha-hadashah* (Discovery of the New World) in Vilna. According to some researchers, the text is a Hebrew translation and reworking of *Entdeckung von America* (Discovery of America; 1781/82) by Joachim Heinrich Campe, and according to others, it is a reworking of the book *Tsofnas paneakh* (Revealer of Secrets) by Khayim Khaykl Hurwitz of Uman. In 1824, Gintsburg published a Yiddish translation of the book.

Gintsburg continued to publish translations of historical studies as well as his own works. In 1839, he produced *Itote Rusyah* (A Concise History of Russia), followed in 1842 by *Ha-Tsarfatim be-Rusyah* (The French in Russia) on the French invasion of 1812. *Hamat Damesek* (The Wrath of Damascus), about the Damascus blood libel, was published in 1860.

Gintsburg's translations are characterized by their clear and fluent style. Though he borrowed material and ideas, he made them his own. His popular history books and *igronim* (models of epistolary style), including his *Kiryat sefer*

(1835) and *Devir* (1844) clearly reflect his intention to enrich modern Hebrew literary styles.

Gintsburg's most important original literary work was his autobiography *Avi'ezer*, written over many years but remaining incomplete; it was published in Warsaw in 1863, after his death. Influenced by *The Confessions* of St. Augustine and those of Jean-Jacques Rousseau, Gintsburg's work describes the shortcomings of the old-style Jewish educational system without exhibiting the hostility that was a hallmark of many contemporary *maskilim*. Unlike his predecessors, he did not restrict himself exclusively to the language of the Bible, and was among the first to utilize the verbal expressions of the Mishnah and Midrash. In doing so, Gintsburg became a pathfinder for modern Hebrew prose, as later developed in the works of Mosheh Leib Lilienblum, Yehudah Leib Gordon, and Mendele Moykher-Sforim.

Gintsburg was also a pioneer in the field of modern Jewish education. In 1841, he and his friend, poet Shelomoh Salkind (d. 1868), founded the first secular Jewish school in Lithuania, which Gintsburg headed in Vilna for five years, until his death.

• Israel Bartal, "Mordecai Aaron Günzberg: A Lithuanian Maskil Faces Modernity," in *From East and West: Jews in a Changing Europe, 1750-1870*, ed. Frances Malino and David Sorkin, pp. 126-147 (Oxford, 1991); Joseph Klausner, *Historyah shel ha-sifrut ha-'ivrit ha-hadashah*, vol. 3, pp. 120-170 (Jerusalem, 1953); Alan Mintz, "Günzberg, Lilienblum and the Shape of Haskalah Autobiography," *AJS Review* 4 (1979): 71-110.

—YEHUDA FRIEDLANDER

Translated from Hebrew by Rami Hann

GINTSBURG FAMILY, Russian Jewish financiers, communal activists, and philanthropists. The three most prominent members of the Gintsburg (sometimes Günzburg or Guenzburg) family were Evzel' Gavriilovich (1812-1878), Goratsii (Horace) Osipovich (1833-1909), and David Goratsievich (1857-1910).

Rise of the Family

The Gintsburg family fortune derived from profits generated by farming the lucrative state monopoly on the production and sale of distilled spirits and from provisioning the Russian army during the 1840s and 1850s. The capital thus acquired made possible the founding in Saint Petersburg of the I. E. Gintsburg Bank, which was one of the first private banks in Russia, in 1859. The bank had

connections to the leading Jewish financial institutions of Europe. The Russian government was a major client. The House of Gintzburg invested in railway construction, as well as in the development of sugar beet cultivation and processing in Ukraine, where the Gintzburgs possessed landed estates. The bank's activities included financing Russia's railroad construction and creating insurance companies and local joint stock banks. The firm was heavily involved in mining, especially the development of the ill-fated Lena Gold Fields, scene of a notorious strike and massacre of miners in 1912.

The I. E. Gintzburg Bank went into receivership in 1892, when the Russian government refused to assist it during the economic crisis of that year. Nonetheless, all demands of the bank's creditors were satisfied. Thereafter, the Gintzburgs concentrated on nonbanking entrepreneurial activities, especially their investments in the Siberian gold mines.

For financial services to the archduke of Hesse-Darmstadt, Goratsii and Evzel' were made baronets (in 1871 and 1874, respectively). Alexander II recognized their title within the Russian Empire and made it hereditary. Nicholas II, on the other hand, denied them entry into the hereditary nobility of the Russian Empire. The Gintzburgs served on numerous state commissions devoted to both Jewish and general state affairs. Despite their close ties to the Russian autocracy, they supported moderate liberal politics.

The Gintzburgs became the *de facto* leaders and spokesmen for the Jews of the Russian Empire. They gathered around them a group of employees, business associates, attorneys, and writers, including Emmanuil Levin, Yehudah Leib Gordon, Avraam Zak, Samuil Poliakov, and Genrikh Sliozberg. This group can be characterized as the "Gintzburg Circle." The Circle repeatedly intervened with the Russian government to extend or defend the rights of the Jews within the empire. It supported acculturation, integration, and economic diversification as solutions to the Jewish Question. Evzel' was the founder of the Society for the Promotion of Culture among the Jews of Russia (OPE) in 1863, which promoted the linguistic and social integration of the Jews into Russian society. The family contributed to the Society for Handicraft and Agricultural Work among the Jews of Russia (ORT). They also supported the Jewish Colonization Association (ICA), which sought to expedite Jewish emigration

from the Russian Empire. The Gintzburgs supported virtually every prominent Jewish philanthropy in the Russian Empire. They were also active in times of emergency, as in 1881 and 1882, when they were heavily involved in channeling aid to Jewish pogrom victims. Goratsii served on the Rabbinic Commission of 1879, which discussed matters of Jewish marriage and divorce. With other members of the Circle, he was active in submitting memoranda to the High Commission for the Review of Current Legislation on the Jews of the Russian Empire (the Palen Commission), which met from 1883 to 1888.

The Gintzburgs were also the leaders of the St. Petersburg Jewish religious community. In this capacity, Goratsii oversaw the convoluted negotiations that secured permission for the community to construct the St. Petersburg Choral Synagogue. The design of the synagogue was overseen by the art critic Vladimir Stasov, a personal friend of Goratsii. The Gintzburgs provided significant funding for the construction of the synagogue, which was dedicated in 1893. The charitable activities of the St. Petersburg Jewish community were the special preserve of Gintzburg wives and daughters. Baroness A. G. Gintzburg, the wife of Goratsii, was the founder of the St. Petersburg Jewish Orphanage.

The Gintzburgs supported Jewish and non-Jewish artists in Russia, and the Gintzburg family archive, now located in the manuscript division of the National Library of Russia in St. Petersburg, is filled with appeals from almost every prominent Jewish artist in prerevolutionary Russia. The family had close personal ties with the art critic Vladimir Stasov, the composer Anton Rubinshtein, the writer Ivan Turgenev, the painter Ivan Kramskoi, and the sculptors Mark Antokol'skii and Il'ia Gintzburg (no relation). They subsidized a wide range of scholarship on Jewish topics, including Sergei Bershadskii's major study of the Jews of Lithuania, *Litovskie evrei* (Jews of Lithuania; 1883), and sponsored a republication of Daniil Khvol'son's study of the ritual murder charge in response to the blood libel trial in Kutais, Georgia, in 1879. The Gintzburg Circle helped fund the legal defense team that secured the acquittal of the accused Jews in Kutais.

Evzel' Gintzburg

Following his success as a vodka tax farmer and military contractor with high-level connections in the 1840s and 1850s,

Evzel' Gintzburg opened the I. E. Gintzburg Bank in St. Petersburg in 1859. The bank had a branch in Paris, and the Gintzburgs divided their time between the French and Russian capitals. In 1858, Evzel' led a group of merchants who petitioned the government to allow Jewish merchants to live outside the Pale of Settlement. This and subsequent petitions resulted in the extension of residence rights for Jews enrolled in the merchant guilds (1859), university graduates (1865), master craftsmen (1865), and army veterans (1867). Evzel' and Goratsii campaigned successfully for equal treatment for Jews under the reformed military recruitment law of 1874. He was the prime mover behind the activities of the OPE. Evzel' served as the head of the St. Petersburg Jewish religious community and was succeeded in this position by his son Goratsii.

Goratsii Gintzburg

Like his father, Goratsii was an active campaigner for the rights of Russian Jews. After the financial crisis of 1892 led to the liquidation of the Gintzburg Bank, the firm continued to invest in various enterprises, especially gold mining. Goratsii funded relief operations for Jewish victims of the pogroms of 1881 and 1882, and headed two meetings of Jewish communal representatives who sought to deal with the ensuing crisis. Goratsii led a sophisticated lobbying campaign that helped weaken the Temporary Regulations of 1882 (the so-called May Laws), which sought to restrict Jewish economic and residential rights. He also served as a consultant to the Palen Commission. From 1893 until his death, he served as the chairman of the Central Committee of the Jewish Colonization Association (ICA) in Russia.

David Gintzburg

A communal leader and scholar, David was involved in the OPE, ICA, and ORT as well as the St. Petersburg Jewish religious community. He was better known, however, as a scholar with a special interest in medieval Arabic and Hebrew poetry. In collaboration with the Russian art critic Vladimir Stasov, he published *L'Ornement hébreu* (Hebrew Ornament; 1903), a handsomely illustrated book devoted to Jewish illuminated manuscripts. He was one of the editors of the Russian-language Jewish encyclopedia (*Evreiskaia entsiklopediia*), which remains a fundamental source of information about East European Jewry up to World War I. David also amassed a significant collection of manu-

scripts and books, including incunabula. An attempted sale of the collection to the nascent Hebrew University of Jerusalem was thwarted when it was seized by the Soviet government before it could be moved to Jerusalem. The collection is now housed in a special section of the Russian State Library (formerly the Lenin Library) in Moscow. After great effort, he received official permission in 1908 to create a "Jewish Academy," which was named, for political reasons, the Higher Courses on Oriental Studies. Opinions on the academic quality of this institution are mixed, but it unquestionably helped to establish Jewish Studies as an academic field in Russia, and trained a number of young scholars who went on to have brilliant careers. The "Jewish Academy" did not long outlive its founder, and closed in 1916.

The Gintsburg Circle and the Legal Position of Russian Jewry

The members of the Gintsburg Circle were key figures in the struggle for Jewish legal equality within the Russian Empire. Their activities have been viewed in sharply contrasting ways both by their contemporaries and by later scholars. They have been seen as practitioners of old-fashioned *shtadlones*, or intervention with the higher authorities by persons with chance ties to the court and the government. They have been viewed as proponents of "selective integration," who encouraged the Russian government to extend the rights of "useful" categories of Jews. Critics such as Simon Dubnow condemned the Gintsburgs for seeking rights and privileges only for people like themselves. He decried their appeal to the government to "separate the wheat from the chaff" in dispensing legal privileges. Partisans of the "new politics" that emerged in the wake of the pogroms of 1881 and 1882 castigated members of Gintsburg Circle as traitors to the Jewish people because of their hostility to emigration from Russia in general, and to Palestine in particular. The claim has been advanced that, after the promulgation of the May Laws in 1882, even the Gintsburgs recognized the futility of their intercessionist policies, and abandoned the possibility of cooperating with the Russian state. Instead, they turned their attention to working within Russia's reformed legal system to defend the position of the Jews. These activities included legal suits against misapplication of the May Laws, and efforts to uphold the Makov Circular of 1880, which had legalized the position

of Jews who were illegally resident outside the Pale of Settlement. The Gintsburg Circle cooperated with liberal politicians within the Russian Dumas.

A contrary view attributes a higher level of consistency to the Gintsburg Circle, and emphasizes the political sophistication of its members. Far from being chance *shtadlonim*, they acquired their position as spokesmen for Russian Jewry on a de facto basis, exemplified by their appointment as members or consultants to virtually every committee that dealt with Jewish matters. They took their role as spokesmen seriously. In this view, the petition campaigns conducted from the 1850s onward were not just a reflection of self-interest, but a pragmatic recognition of the categories of Jews the Russian government was willing to emancipate. Implicit in the activities of the Gintsburg Circle was the goal of securing equal rights within their social estate for all Russian Jews, either by convincing the government of the utility of such an action, or by improving the economic and social status of the Jewish masses.

The Gintsburg Circle repeatedly displayed its ability to operate within the confines of the Russian bureaucracy. In 1866 the governor-general of the Northwest convoked a special commission charged with investigating the claim of the Jewish renegade, Iakov Brafman, that the Jews maintained a "secret, municipal Talmudic republic" in the form of the *kahal*. The Gintsburg Circle succeeded in gaining the appointment of one of their members, Emmanuil Levin, as head of the Jewish delegation to the commission. Levin oversaw a positive outcome, including the commission's recommendation that the Pale of Settlement be abolished.

In 1882, the Gintsburg Circle conducted a sophisticated political campaign against the judeophobic policies of Nikolai Ignat'ev, and succeeded in weakening the worst excesses of the May Laws as they appeared in the original draft. They were active consultants and lobbyists during the activities of the Palen Commission. They fought against the efforts of Viacheslav Plehve to implement new restrictions on Jews in the early 1890s.

Even before 1881, the Gintsburgs were supportive of liberal politics in the Russian Empire, through their support of the publisher Mikhail Stasiulevich, editor of the liberal political-literary magazine *Vestnik Evropy* and the short-lived newspaper *Poriadok*, both of which took pro-

gressive stands on the Jewish Question. The circle swiftly adapted to the changing political situation of the empire after the Revolution of 1905, by supporting the liberal parties and politicians who sought to improve the legal status of Russian Jewry. They also worked to ensure that Jews would be able to participate in elections to the Dumas, as both electors and candidates.

- Jonathan Frankel, *Prophecy and Politics: Socialism, Nationalism, and the Russian Jews, 1862-1917* (Cambridge and New York, 1981); John Doyle Klier, *Imperial Russia's Jewish Question, 1855-1881* (Cambridge and New York, 1995); Eli Lederhendler, *The Road to Modern Jewish Politics: Political Tradition and Political Reconstruction in the Jewish Community of Tsarist Russia* (New York, 1989); Benjamin Nathans, *Beyond the Pale: The Jewish Encounter with Late Imperial Russia* (Berkeley and Los Angeles, 2002).

—JOHN KLIER

GINZBERG, ASHER HIRSCH. See Ahad Ha-Am.

GINZBURG, ALEKSANDR IL'ICH (sometimes spelled Gintsburg; 1907-1972), Soviet cinematographer and cinema director. Born into a traditional Jewish family, Aleksandr Ginzburg took up photography, and then cinematography, at an early age. After moving to Leningrad, he began at the age of 18 to film popular science movies. In 1927 he graduated from the Camera Department of the Leningrad Technical School of Cinematography, becoming a cameraman at the Sovkino (later, Lenfil'm) Movie Studio. In 1934 he received a bachelor's degree from the Leningrad Electrotechnical Institute.

Ginzburg's technical mastery, his impeccable taste, and his ability to realize ideas in visual form attracted the most famous Soviet directors. He filmed Semen Timoshenko's *Dva bronevika* (Two Armored Cars; 1928, together with Leonid Paltis), Aleksandr Ivanov's *Transport ognia* (Transport of Fire; 1930), Fridrikh Ermler and Sergei Iutkevich's *Vstrechnyi* (Counter Plan; 1932), Ermler's *Krest'iane* (Peasants; 1935), Sergei Gerasimov's *Komsomol'sk* (1938), Aleksandr Zarkhi and Iosif Kheifits's *Chlen pravitel'stva* (Member of the Government; 1940), and Mikhail Kalatozov's *Valerii Chkalov* (1941).

Ginzburg's cinematography was noted for the graphic softness of his frames and his subtly selected light effects; the com-

bination provided warmth and expression to compensate for the aridity of ideas characteristic of the period. His background scenes followed the conventions of the heroic genre in early Soviet filmmaking, but his close-ups demonstrated great craftsmanship. Character depiction in Ginzburg's first works was quite vague. However, in *Komsomol'sk* and *Chlen pravitel'stva*, his camera presented the characters in greater detail. In *Valerii Chkalov*, Ginzburg's talent for vivid characterization is apparent in the heroic pilot, while his landscape compositions play an important role in the construction of the film. Working with Kalatozov helped Ginzburg define more precisely his own principles of restrained poetic style, making him a leading Soviet film director in the 1950s.

In 1941 Ginzburg was evacuated to Tashkent, where he worked until 1943. The film *Dva boitsa* (Two Fighters; 1943), directed by Leonid Lukov, was shot in Tashkent, far from Moscow censors; perhaps because of this, it represents the height of Soviet cinematography during World War II. Films produced afterward were repetitive propaganda movies. *Dva boitsa* did not have a traditional plot—the love story is not consummated. The unity of visual style provided by the cinematographer gives the movie its integrity. The conciseness of the landscapes and the close-ups produce a restrained lyricism, which corresponded to the mood of the audience at that tense moment during the war.

After the war, Ginzburg shot Lukov's film *Riadovoi Aleksandr Matrosov* (Private Aleksandr Matrosov; 1948), Aleksandr Faintsimmer and Vladimir Korsh-Sablin's *Konstantin Zaslavov* (1949), and Faintsimmer's *U nikh est' rodina* (They Have a Motherland; 1950). The banality of these "heroic educational" movies prevented Ginzburg from working to the best of his abilities.

Because of the Kremlin's postwar antisemitic policies, Ginzburg moved to the less prestigious Belarus Film Studios (1951–1957). Later he returned to Moscow in a new capacity, as scriptwriter as well as cinematographer. He worked on the story and directed the photography of Aleksandr Rou and Rostislav Zakharov's *Khrustal'nyi bashmachok Zolushki* (Cinderella's Glass Slipper; 1960), based on Prokofiev's ballet *Zolushka* (Cinderella). The high point of his work as an independent director and scriptwriter was the movie *Giperboloid inzhenera*

Garina (The Hyperboloid of Engineer Garin, or Engineer Garin's Death Ray; 1965), based on the novel by Aleksei Tolstoi.

• Klara Isaeva, *Kinooperatory igrovogo kino v dni velikoi otechestvennoi voyny* (Moscow, 1999); *Istoriia sovetskogo kino, 1917–1967*, 4 vols. (Moscow, 1969–1978); *Kino: Entsiklopedicheski slovar'* (Moscow, 1987).

—YACOV SHAUS

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GINZBURG, EVGENIIA SEMENOVNA

(1904–1977), activist, teacher, journalist, and memoir writer. An ardent member of the Communist Party who was arrested during the purges of the 1930s and sentenced to 18 years in the gulag, Evgeniia Ginzburg is renowned for her compelling articulation of that ordeal in her two-volume memoir *Krutoi marshrut*. Translated as *Journey into the Whirlwind* and *Within the Whirlwind*, her account ranks with and complements Alexander Solzhenitsyn's fiction in its suspenseful, introspective description of one woman's "journey" through the Stalinist gulag.

Ginzburg's life reflected the pilgrim-to-prisoner experience of many members of the Soviet intelligentsia. Born into a middle-class, assimilated Jewish family in Kazan, where her pharmacist father provided his daughters with music and French lessons, Ginzburg early on renounced her bourgeois roots to join the Communist Party. She completed a degree in history at the University of Kazan in the 1920s and devoted herself to party work as a teacher and a journalist. In keeping with the more socially conservative ideals of Stalinism, she combined her service with family life, marrying Pavel Aksenov, a high-ranking party official, with whom she had two sons—Aleksandr, who died in the Leningrad blockade during World War II, and Vasilii Aksyonov, who survived to become a renowned dissident writer.

A committed member of the local Communist elite, Ginzburg enjoyed attendant material privileges, but her firm worldview and comfortable life were shattered by the Stalinist purges and her own arrest in 1937; she was sentenced to 10 years' imprisonment on the false charge of "participation in a Trotskyist terrorist counterrevolutionary group." She served the first two years of her sentence in a Iaroslavl' prison, and was then shipped off to the Soviet Far East, where she worked in various labor camps. Her

husband was also arrested and was executed or died in the camps. In subsequent exile in Magadan she married Anton Walter, a fellow political exile, and was reunited with her son Vasilii.

Soon after her return to Moscow in 1955, Ginzburg felt prompted by Khrushchev's de-Stalinization speech (1956) to tell her "story of an ordinary Communist woman during the period of the personality cult." The resulting memoir, which focused on her arrest and first years in prison and camp, was intended for publication, but appeared only in samizdat and in the West (1967), where it attracted worldwide admiration for its revelations and narrative art. Ginzburg's second volume, written without hope of Soviet publication and with little self-censorship, frankly retells her journey from various Siberian prison camps to her return to Moscow and political rehabilitation, thus completing her nonfictional bildungsroman of a "naive young Communist idealist" transformed into a human sufferer and seeker of truth.

• Beth Holmgren, "For the Good of the Cause: Russian Women's Autobiography in the Twentieth Century," in *Women Writers in Russian Literature*, ed. Toby W. Clyman and Diana Greene, pp. 131–134 (Westport, Conn., 1994); Natasha Kolchevskaya, "The Art of Memory: Cultural Reverence as Political Critique in Evgeniia Ginzburg's Writing of the Gulag," in *The Russian Memoir: History and Literature*, ed. Beth Holmgren, pp. 145–166 (Evanston, Ill., 2003); Nadya L. Peterson, "Dirty Women: Cultural Connotations of Cleanliness in Soviet Russia," in *Russia—Women—Culture*, ed. Helena Goscilo and Beth Holmgren, pp. 177–205 (Bloomington, Ind., 1996); Leona Toket, *Return from the Archipelago: Narratives of Gulag Survivors* (Bloomington, Ind., 2000).

—BETH HOLMGREN

GINZBURG, MOISEI IAKOVLEVICH

(1892–1946), architect, theorist, teacher, and a leader of the Constructivist group in Soviet avant-garde architecture. Moisei Ginzburg was born in Minsk into an architect's family. With limited access to higher education in Russia, he went abroad for his architectural training. He gained a classical education in this field at the Academia di Belli Arti in Milan and then opted for more technical training at the Riga Polytechnical Institute, graduating in 1917. After spending four years in Crimea studying Tatar folk architecture, Ginzburg settled in Moscow, where he taught architectural history and theory at the Moscow High Technical School

and in the architecture faculty at the Vkhutemas Art School.

An influential young pedagogue, Ginzburg published discerning critiques of modern architecture. His magnum opus, *Stil' i epokha* (Style and Epoch; 1924), emphasized the civilizing role of the machine and theorized its capacity to facilitate the "mechanization of life" and to rationalize new building types consistent with the needs of the working class. Following his cyclical theory of stylistic change, Ginzburg maintained that every "new" civilization created an architecture that was "constructive" in fulfilling its own imperatives toward new building types before reaching "maturity" and eventually succumbing to ornament-laden decadence. Asserting that the revolution had engendered a new constructive phase of historical and architectural development, Ginzburg's treatise became a veritable manifesto of Constructivism as the architectural style of the new Soviet era.

In 1925, Ginzburg joined with Aleksandr A. Vesnin (1883–1959) to found the Union of Modern Architects and coedit the group's journal *SA/Sovremennaya arkhitektura* (MA/Modern Architecture; 1926–1930). He explained the principal tenets of Constructivist architecture in a series of articles formulating the functional method of design. According to this method, architectural problems had to be solved rationally through identifying key factors such as the living, working, and recreational needs of the working class and deriving the most effective organizational, technical, and architectural means to accommodate them in the final design. The functional method stressed prototypical solutions, standardized components, and the grouping of all activities according to related functions. It also rejected any a priori styles.

Between 1928 and 1931, Ginzburg conducted two comprehensive research projects to validate the functional method for seeking new housing prototypes and building techniques. The first, his project to devise and test several minimal apartment types for Stroikom (State Building Committee of the Russian Republic), arrived at an optimal prototype—the compact split-level F and K Units—for the Soviet *dom-kommuna* (communal dwelling). The second, his project for Gosplan (State Planning Committee of the Russian Republic), developed in conjunction with his Disurbanist "Green Town" competition scheme (1930; with Mikhail O.

Barshch and others), aimed to revitalize the country's lagging building industry by devising a system for constructing detached prefabricated low-rise dwelling units with lightweight wood framing and sandwich panels of inexpensive local materials; these were to be manufactured in regional factories and transported for assembly to nearby sites.

Ginzburg also emerged as a productive designer, entering many major Soviet architectural competitions and designing numerous notable buildings. In addition to the Narkomfin apartment complex (1928–1930, with Ivan F. Milinis), his most accomplished buildings include the Kazakh Republic Government House in Almaty (1927–1931) and his design (with Solomon A. Lisagor and Gustav Hassenpflug) for the third stage of the Palace of Soviets competition in 1932. His Kislovodsk Sanatorium in Crimea (1935–1937) insinuated a smartly articulated functional scheme into a rationalized form of socialist realist architecture that characterized his ensuing career.

When the Soviet Academy of Architecture was founded in 1939, Ginzburg headed its Sector for Standardization and Industrialization of Construction and served as founding editor of its multi-volume *Vseobshchaia istoriia arkhitektury* (General History of Architecture). He began work on an ambitious two-volume theoretical work, but completed only the section on "Tectonics" prior to his untimely death in 1946.

- Catherine Cooke, *Russian Avant-Garde Theories of Art, Architecture and the City* (London, 1995), incl. Eng. trans. of several Ginzburg texts; Moisei Iakovlevich Ginzburg, *Style and Epoch*, trans. and intro. essay by Anatole Senkevitch, Jr. (Cambridge, Mass., 1982); Selim Omarovich Khan-Magomedov, *Pioneers of Soviet Architecture: The Search for New Solutions in the 1920s and 1930s*, trans. Alexander Lieven; ed. Catherine Cooke (New York, 1987); Anatole Senkevitch, Jr., "The Sources and Ideals of Constructivism in Soviet Architecture," in *Art Into Life: Russian Constructivism, 1914–1932*, pp. 175–191 (New York, 1990).

—ANATOLE SENKEVITCH, JR.

GINZBURG, MORDECAI AARON. See Gintsburg, Mordekhai Aharon.

GLASNER, MOSHEH SHEMU'EL (1856–1924), rabbi and a founder of religious Zionism in Hungary. A great-grandson of Mosheh Sofer (author of the *Hatam Sofer*), Mosheh Shemu'el Glasner was

the son of Avraham Glasner, who served as the rabbi of Klausenburg (Hun., Kolozsvár; Rom., Cluj) between 1863 and 1877. Following his father's death, Glasner was chosen to succeed him at the age of 21.

In 1884, a Neolog community was formed in Klausenburg. The town's Orthodox circles were extremely opposed to this development. During Glasner's long term of service as the Orthodox spiritual leader, he also had to deal with the frequent intervention of Hasidim into community affairs, another factor that fueled tensions between different religious factions. Glasner was adamant in his refusal to change his viewpoints.

In his approach to Talmudic learning and *halakhah*, Glasner assigned the utmost importance to relying exclusively on legal consideration without accepting elements that transcended human reason. He also respected the independence of authorities to interpret and understand *halakhah*; legal scholars could pass judgment at their own discretion, based on accepted rules. The fundamental elements of Glasner's method constituted an innovation, and even lay the foundations for a scientific approach to religious law. Like other prominent modern interpreters of *halakhah*, Glasner opposed "hair-splitting" *pilpul* (discussions of Talmudic meanings). He bemoaned the absence of analytical and critical skills and regarded this deficiency as an outcome of the exile "that eliminated our common sense and critical powers" (*Dor rev'i*, p. 4b).

Glasner insisted on taking into account the source of particular halakhic rules; in granting or prohibiting permission, he drew distinctions between judgments originating in the Torah and rules that were rabbinical prescriptions. He was called upon to address halakhic issues such as civil marriage; in so doing, he explained that in a legal judgment "the exoteric and esoteric are (two) distinct issues" (introduction to *Kuntres or bahir*, 1908). This distinction, in his view, marked a principal difference between the thinking of the Hasidim and Misnagdim.

Glasner also believed there was a reciprocal linkage between religion and nationalism. He regarded the life of a people in its homeland as a natural state, and felt that "only there, as a free people and dwellers of the land, will we be able to develop and become a wise, clever people, a Kingdom of priests and a holy nation" (Glasner, 1961, p. 67). In his view, a member of the Jewish people could not be a