

Dictionary of
RUSSIAN WOMEN
WRITERS_____

Edited by Marina Ledkovsky
Charlotte Rosenthal
Mary Zirin



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dlia zhenshchin (SPb., 1898); *Cherty obshchestvennoi zhizni: Mysli i nabludeniia* (SPb., 1898); *Korotkie rasskazy o gore i schast'e liudskom* (SPb., 1898); *Iz mira zhizni i fantazii*. Novyye rasskazy (SPb., 1898); *V vol'shebnoi strane pesen i nishchety* (SPb., 1899); *Zhenskoe serdtse*. Povesti i rasskazy (SPb., 1899); *Inna Voronisova* (SPb., 1899); *Narusheniia khatva* (SPb., 1899); *Pëssik. Iz dorozhnykh zametok* (M., 1899); *Taina zhizni*. Rasskazy (SPb., 1900); "Sibirskii Rigoletto". Komediia v 4d. (SPb., 1900; 2nd ed. 1901); *Prichina vechnoi raspry mezhdû muzhchinoi i zhenshchinoi* (M., 1901); *Trinadtsat' rasskazov* (SPb., 1901); *Noviia zhenshchina*. Komediia v 1 d. (SPb., 1902; 2nd ed. 1902); "Ne skazh'". *Dlia detei* (SPb., 1903); *Nedochëty zhizni sovremennoi zhenshchiny*. *Vitianiye noveishei literatury na sovremennuiu molodezh'* (M., 1904); *Voprosy i zaprosy zhizni*. Ocherki (M., 1904); *Instituika*. Roman (M., 1904); *Iapontsy i ikh strana* (SPb., 1904); *Li-tyñ'-chi*. (Iz vospominanii sestry milosediiia o Man'churii) (SPb., 1906); *Moi drug Aleksei Petrovich*. Rasskaz (SPb.-M., 1907); *Varia Bronina*. Drama v 4-kh d. Po romanu Lukhmanovoi A. V. Romishevskogo (Kazan', 1911); *Izbrannyye rasskazy* (M., 1912).

IN TRANSLATION: *Ausgewählte novellen und novelletten* (SPb., 1901); *Skizzen aus dem Leben in Sibirien* (SPb., 1901).

REFERENCES: B&È; Bykov; Dobryv; ÈS; Granat 11; KartVeng; LK&AS 1; Masanov; Mez'er obits., // "Nekrolog," IV 1907 5, *Teatr i iskusstvo* 1907 13, *Niva* 1907 15, F. Bazankur, and NVr 11148 (1907); A. Faresov, "Iz vospominanii o N. A. Lukhmanovoi," *BVeð* 1907 9816; K. Golovin, *Russkii roman i russkoe obshchestvo* (SPb., 1897): 469; V. G. Korolenko, SS 9: 672-74, 676, 677; Vera Kudasheva, *Ot russkoi zhenshchiny. Otvet N. A. Lukhmanovoi po povodu ee knigi "Prichina vechnoi raspry mezhdû muzhchinoi i zhenshchinoi"* (M., 1901); Iu. S. Levchenko, *Zhenshchina o zhenshchinakh* (SPb., 1898); "Publistika 'dlia nekuriaschikh'," SO 1900 126; K. V. Shilov, *Borisov-Musatov* (M., 1985): 196-97; M. G. Svetaeva, "Ozhivshie portrety," *Tipologiya russkogo realizma vtoroi poloviny XIX veka*, G. Iu. Sternin, ed. (M., 1990); A. Volynskii, "Literaturnye zametki," *SevV* 1896 12.

C. R.

LUR'É, Véra Ósipovna ([Louré]; b. Apr. 8, 1901, SPb.). Poet, critic, and memoirist.

Almost forgotten after the dissolution of the once flowering "Russian Berlin" of the early 1920s, Vera Lur'e's voice returned in the 1980s as a living witness to the rich cultural heritage of Russians and the city of Berlin.

Lur'e was the daughter of a prosperous St. Petersburg physician with his own clinic and a mother whose father was a wealthy stock broker. She attended the exclusive Tagantseva secondary school for girls, but completed only seven classes because of the revolution. Well-traveled and surrounded by comfort as a child, Lur'e embraced the revolution with youthful enthusiasm. She demonstrated her new-found independence by participating in the Petrograd House of the Arts (Dom iskusstv), attending the "theatrical studio" of Nikolai Evreinov and the "poetic studio" of Nikolai Gumil'ev. Gumil'ev was the guiding spirit for a group of young poets known as the Sounding Sea-Shell (Zvuchashchaia rakovina). In their collection by the same name, Lur'e contributed three of her earliest poems. In the fall of 1921, on the heels of Aleksandr Blok's death and

the arrest and execution of Gumil'ev, Lur'e's family departed Soviet Russia for Berlin.

Berlin from late 1921 until October 1923 became the literary capital of the Russian intelligentsia. Lur'e quickly attached herself to that life with old friends and new: Il'ia Èrenburg, Nina Berberova, Aleksandr Bakhrakh, and Andrei Belyi. Belyi provided a link to the inner circles of Berlin's Russian literary community, centered around the Berlin House of the Arts (Berlinskii Dom iskusstv) and later the Writers' Club (Klub pisatelei). Lur'e was infatuated with Belyi, admired, even secretly loved him. She was a frequent companion in some of his darkest hours, although most recall that he treated her poorly. During this time Lur'e contributed poems and critical reviews to the daily Russian-language newspapers in Berlin, *Voice of Russia* (Golos Rossii) and *Days* (Dni), and the bibliographical journal, *New Russian Book* (NRK). In all she published over twenty poems and forty reviews in 1922-23.

When economic decline in 1923 forced most Russian writers and artists to depart for Petrograd and Moscow, or to Paris and Prague, Lur'e remained with her family in Berlin. Supporting herself as a tutor in the twenties and thirties, she was both witness to, and victim of, the Nazi regime. In the 1930s one love affair resulted in a handful of poems, but ended tragically with the death of A. V. Pozniakov in Dachau. Her mother was in a concentration camp until the end of the war. Lur'e was arrested and then miraculously released by the Gestapo in 1938. She has never left Berlin.

In the mid-1950s Lur'e contributed several poems and articles recalling Evreinov, Gumil'ev, and the Berlin years for *La pensée russe* (RMysl'). In 1983 she began again to write, this time in German, inspired primarily by her love for R. H. In 1984 two articles about Vera Lur'e rekindled interest in her career. With the publication of her Russian poems in 1987 she became recognized as a link with the history and traditions of Russian Berlin, and she contributed to several radio and television interviews along with public readings from her work.

The poems of Vera Lur'e, scattered through newspapers and collections, were safeguarded in five notebooks that constitute a diary of her life. In her own words an "inexperienced poet," her poems document chronologically her hopes and fears, loves and disappointments, memories and thoughts on life, love, and death. The majority of the works were written between 1921 and 1924 and show the influence of Gumil'ev. Cut off from the tradition of Russian poetry since 1923, her poems are a "time machine" returning us to the days of Acmeism. She writes "not about the symbolic, nor the cosmic," but about one young woman, confused, lonely, separated from her homeland. Her childhood memories of the white sparkle of SPb. clash with the black asphalt and dark reality of Berlin.

Her poetic gift has resurfaced sporadically over the last seventy years. Indeed, poetry has been her only faithful companion, a reaction to, and refuge from, moments of emotional stress. In the mid-1930s she responded to love and its loss by restoring the image of that love in her memory. In 1983, Reinhilde H.

inspired Lur'e to write again. Four Russian poems recorded her daily experiences, but she soon began to write poems in German, gathered in *Tagebuch einer Seele*. An excerpt from her memoirs in Russian was published in the journal *Continent* (Kontinent) in 1990. In 1991 she was still awaiting the first publication of her work in Russia since 1922.

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Thomas R. Beyer, Jr.

L'VÓVA, Anfisa Petróvna (b. Balabinskaia; 1st m. Kremitsyna; b. June 24, 1822, Porkhov; d. Nov. 19, 1891, M.). Prose writer and playwright.

Insofar as can be established, Anfisa L'vova's literary works, published under the initials 'A. B.', consisted of two plays produced in Moscow and St. Petersburg between 1858 and 1860, five works of adult fiction published in the journal *Russian Speech* (RRech') from 1879 to 1881, and a number of children's works. She was educated at home. Her first marriage ended in divorce, and her second husband was the director of a school in Moscow. Aleksandr El'nikskii characterizes her dramatic works and fiction as dealing with "an interesting moment of Russian life, when a young renewed Russia, having thrown off serfdom, was setting out on a new path, and you have to give her credit [for dealing with] this moment skillfully and with remarkable art" (*RBS* 10: 759). She was elected a member of the Society of Lovers of Russian Literature (OLRS) in 1887.

WRITINGS: Chestnost'. Drama (SPb., 1856[8?]); "Bogataia nevesta," *Dramaticheskie sborniki* (1858); "Godichnaia vystavka v Akad. Khudozhestv, v 1863 g.," *Semeinye vechera* 1864 1; "Terrarium i akvarium," 1864 8; *P'esny dlia detskogo teatra* (SPb., 1876); "Nenast'e," *RRech'* 1879 1-5; "Staryi dom," 1879 10-12; "Knaginia Marusia," 1880 3-4; "Razorenii," 1880 10-12; "Sumerki," 1881 5-6, 8; *Rasskazy dlia detei* (M., 1886).

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M. Z.

L'VÓVA, Nadézhda Grigórovna (b. Poltoratskaia, Aug. 21, 1891, Podol'sk; d. Dec. 8, 1913, M.). Poet, translator, and critic.

L'vova belongs to the same generation of poets as Mariia Shkapskaia, Elizaveta Kuz'mina-Karavaeva, and Natal'ia Krandievskaja—all born between 1888 and 1891. With a slight extension of the chronological framework, we could also say she is from the generation of Akhmatova and Tsvetava. It was precisely in this context of women's poetic activity that contemporary critics interpreted L'vova's poetry.

In 1908 she graduated from a M. high school with a gold medal. She then studied at the Moscow Higher Courses for Women. L'vova began writing poetry

in 1910. While still a student, she became involved in revolutionary activities (propagandizing among factory workers, etc.), which at that time was an almost unavoidable stage through which a certain segment of student youth passed. Her literary debut took place in 1911 when *Russian Thought* (RMysl'), one of the best serious journals, published her poem 'I shall don a satin dress like a bride' (Ia odenius' nevestoi—V atlasnoe plat'e).

Her participation in the Moscow Literary-Artistic Circle (evenings of the Society for Free Aesthetics" [Obschestvo svobodnoi Éstetiki] which were attended by Belyi, Khodasevich, Sof'ia Parnok, Nina Petrovskaja, Marina Tsvetava, etc.) significantly enlarged her acquaintances in the literary world. Contact with modernist poets exerted a strong influence on her own work, which was still evolving. Both in her writing and in her personal life, the most dominant influence was her involvement with Valerii Briusov. One result of her contact with the modernists was the cultivation of an interest in the so-called fixed forms of poetry (ghazal, rondeau, sonnet), which Akhmatova, in her review of L'vova's work, viewed only as formal exercises (*RMysl'* 1914 1).

Besides *Russian Thought*, L'vova worked for the journals *New Life* (NZhizn') and *Women's Cause* (ZhenD) and the almanacs *Harvest* (Zhatva) and *Feast during the Plague* (Pir vo vremia chumy). Her participation in the latter signified that L'vova had drawn close to the Ego-Futurists. In a letter to Boris Sadovskoi she justified this unexpected move: "I've become a futurist. But don't take fright. . . . You know our ego-futurists are a very inoffensive, totally decent, bunch." In L'vova's opinion, the poetry of Igor Severianin, the leader of the Ego-Futurists, was based on his "purely feminine feelings and perception of the world." It was L'vova's idea that the sole way out of the dead-end street to which modern poetry had come must be the introduction into literature of a "feminine principle," i.e., the immediacy of experience instead of a surfeit of rationality, from which "modern culture is suffocating" ("Cold of the Morn" [Kholod utra]).

In the summer of 1913, *Old Fairy Tale* (Staraiia skazka), a small, elegant book of L'vova's poems, was published in 1000 copies. A few months after its appearance, L'vova, in a state of deep depression, shot herself with a revolver given her by Briusov. Her article on women's poetry, "Cold of the Morn," was published posthumously. In the spring of 1914 a second edition of *Old Fairy Tale* came out, which included twenty-four poems not found in the first edition. Besides her poetry, several of L'vova's short literary articles and her translations of the French poets René Ghil and Jules Laforgue were published.

L'vova's gift was lyrical. Many of her poems can be read as pages from an intimate diary. The nature of her lyricism is essentially impressionistic, depending on the speaker's changing moods. She gave to literary efforts less than four years of her life and in this short period was not able to find themes and motifs which would help her realize an outstanding poetic talent. Models from Russian and French Symbolism can be readily detected in her poems. This dependence can be seen in images borrowed from Briusov, meters borrowed