

department of the Gor'kii Institute of World Literature and completed her studies in 1980. Her first major literary "success," *The Myth of Svetlana* (Mif o Svetlane, 1984; VAAP, 1988), was produced at the Leningrad Theater for Young Spectators, with music by the songwriter Veronika Dolina. This play about a "good daughter," whose personal life flounders, was judged too pessimistic for its day and immediately removed from the repertory, but nonetheless convinced its author of her calling. During the glasnost' years, Gremina earned critical recognition for her works, especially *Wheel of Fortune* (Koleso fortuny, 1989; *Teatr*, 1991), a triptych chronicling the fates of a brother and two sisters—sensitive, idealistic, and out-of-place members of the contemporary intelligentsia. At the First International Festival of Young Dramatists, held in 1990 at Ostrovskii's estate, Shchelykovo, Gremina's variations on the theme of Mozart and Salieri, *Etudes for the Left Hand* (Ètiudy dlia levoi ruki), received first prize, thus firmly establishing her as one of the leading playwrights of her generation. Nevertheless, Gremina's intricately crafted lyrical-psychological dramaturgy, full of literary allusions, has failed to engage the attentions of mainstream theaters. The fledgling Moscow Theater "On Krasnaia Presnia" has adopted Gremina as "their" dramatist and commissioned several works, including *Inquest through Bystanders* (Doznanie cherez okol'nykh lits, 1992), based on Dostoevskii's *Crime and Punishment*. Her whimsical radio plays, *A Cup of Tea* (Chashka chaiu), *Friend to the Languishing* (Drug toskuiushchikh), and *Morning Coffee in Bed for Six Persons* (Utrennyi kofe v posteli na shest' person), have been broadcast on German radio (Cologne, 1992).

At the Second International Festival of Young Dramatists in 1992, the dramatist Mikhail Roshchin hailed Gremina's *The Cornet O. Affair* (Delo korneta O-va) for combining "elitist" literary sensibility with the genre of the "boulevard novel" (echoing Gremina's idol, Dostoevskii) and prophesied success in the commercially oriented post-glasnost' Russian theater. With the dramatist Mariia Arbatova, Gremina is cofounder of the moderate M. feminist club "Harmony" (Garnoniia).

WRITINGS: Plays: *Mif o Svetlane* (VAAP, 1988); *Soglasno pozhelaniiam* (VAAP, 1988); "Koleso fortuny," *Teatr* 1990 12: 2–23; *Ètiudy dlia levoi ruki* (1990); *Doznanie cherez okol'nykh lits* (1992); *Delo korneta O-va* (1992); radio plays: "Drug toskuiushchikh," *Gumanitarnyi fond* 10 (113) (1992): 2; *Myshka bezhala, khvostikom makhnula* (1992); *Chashka chaiu* (1992) *Utrennyi kofe v posteli na shest' person* (1992).

REFERENCES: *Teatr* 1988 12: 75–76; *Sovetskii teatr* 1989 1: 38–39; *Teatral'naia zhizn'* 1989 22: 15; *Moskovskii komsomolets* (Aug. 6, 1989); *Siuzhety* 1991 8: 125–26; *Delovaia zhenshchina* 1991 5 (Apr. 10): 7.

Melissa T. Smith

GRINÉVSKAIA, Izabélla Arkád'evna ('I. Grin'; b. May 3, 1864; Poland; d. 1944). Poet, dramatist, and translator.

With wit and intelligence Grinevskaia worked in several areas of literature, though she gained most renown in the Silver Age for her playwriting.

Grinevskaia was born in Poland. As a child she began writing prose and poetry

in both Russian and German. Grinevskaia began her literary career by translating from German, Polish, Italian, and French and by writing scholarly and critical articles. She considered her most important articles to be "On Rhyme" (O rifme), "On Stage Direction" (O remarke), "Whom Sof'ia Pavlovna Loves" (Kogo liubit Sof'ia Pavlovna), "Gerhardt Hauptmann and the Motifs of His Plays" (Gerhardt Gaupman i motivy ego dram), and under the pseudonym 'I. Grin,' "A Tourist's Letters about an Exhibition in Stockholm" (Pis'ma turista o vystavke v Stokgol'me).

The most important aspects of Grinevskaia's work are her plays and poetry. In 1895 Grinevskaia began her career as a dramatist with the play "The First Storm" (Pervaia groza), which was staged at the Aleksandrinskii Theater in 1896. After that Grinevskaia wrote a series of humorous one-act plays—"Work Day"—(Trudovoi den'), "A Dance Lesson" (Urok tantsev), "Play for Departing" (P'esa dlia raz'ezda), "The Letter" (Pis'mo), "They've Agreed" (Sgovorilis'), "The Conflagration" (Pozhar), "Bear Hunting" (Okhota na medvedia), and "Letter from the Village" (Pis'mo iz derevni)—which ran in theaters both in the capital and in the provinces. These one-act plays belong to the genre of the lyrical comedy.

At the same time that she wrote these plays, Grinevskaia began writing stories which were published at first in the newspaper *New Times* (NVr) and the journal *Pictorial Review* (ZhivOb). Basically they were sketches of the daily life of the intelligentsia, frequently humorous in nature.

Grinevskaia began writing poetry after the publication of her plays and stories. Her first attempts at poetry won the approval of Viktor Burenin. Grinevskaia was close to the circle of writers and critics grouped around the newspaper *New Times*. Aleksei A. Suvorin was the first to publish her stories, while his father, Aleksei S. Suvorin, supported her work in drama. One of Grinevskaia's first poems was published by Vladimir Solov'ev in the journal *Northern Herald* (SevV).

Grinevskaia considered her most significant dramatic work the social drama *Bab ed-Din* (Bab, 1903), which was dedicated to the life of the founder of the Persian religious and philosophical sect of Babists. In 1904 the drama *Bab ed-Din* was put on by the director E. P. Karpov on the stage of the Literary and Art Society. Though successful, for political reasons the play was taken off the stage. Supplementing this play was the tragedy in verse, *Bekha-Ulla* (1912), about Bab ed-Din's successors.

In poetry, Grinevskaia continued the traditions of Fet, Polonskii, and Sluchevskii. Grinevskaia's basic lyrical themes are love and the contemplation of nature. She also translated a great deal. The Aleksandrinskii Theater produced her translations, among others, of the play *La città morta* (Mértvyi gorod) by D'Annunzio. Grinevskaia's last book was the collection of poems *Pavlovsk* (1922) about the palace complex's architectural monuments.

In her autobiography, Grinevskaia gave the following evaluation of herself: "It'd be fine with me if my biographers would say: 'Izabella Grinevskaia was a poet, dramatist, and critic. . . . She lived, didn't save money, never provided

for the next day; she breathed with the assurance that a future life would be provided her in which something splendid held sway, probably merciful love, and with this assurance she died . . . ' ' (IRLI, f. 377).

WRITINGS: "Pervaia groza," *Vsemirnaia illiustratsiia* 1895; *Pis'ma turista* (SPb., 1897); *Trudovoi den'*. Komediia (SPb., 1897); *Ogon'ki*. Rasskazy (SPb., 1900); in *Sbornik na pomoshch' uhashchimsia zhenshinam* (M., 1901); *Bab*. Dramaticheskaiia poëma iz istorii Persii (SPb., 1903; 2nd ed. 1916); *Stikhotvoreniia* (SPb., 1904); *Sbornik p'es i monologov* (SPb., 1907); *Pravo knigi* (SPb., 1907); *Surovye dni*. Dramaticheskaiia poëma iz vremën pugachëvshchiny (SPb., 1909); in *Zhenskaia lira*, 2nd ed. (SPb., 1910); *Bekha-Ulla* (Blesk Bozhii). Poëma-tragediia v stikhakh (SPb., 1912); *Iz knigi zhizni*. Rasskazy (Pg., 1915); *Poklon geroiam*. Stikhi (Pg., 1915); in *Antologiia revoliutsionnoi poëzii 1* (Tashkent, 1919); *Pavlovsk* (Pg., 1922); "Van'ka-razboinik i tëtka Luker'ia," *Novaia nedelia* 1927 15.

ARCHIVES: GLM, IRLI, TsGALI.

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A. Grachëva

GRUSHKÓ, Natáliia Vasíl'evna (m. Ostrovskaiia; b. 1892; d. 19?). Poet, playwright, and prose writer.

Grushko wrote and published primarily poetry in the period 1911–1922. She focused on the subject of women, especially in their relation to various permutations of love.

Grushko published her first collection of poetry, *Poems* (Stikhi), in 1912. Individual poems of hers appeared in several journals and anthologies in the 1910s. She also wrote and published a play, *Blind Love* (Slepaia liubov', 1915), and some short prose works. After the revolution, in the early 1920s, Grushko was associated with the House of Writers (Dom Literatorov), where she had some success with the public as a poet. When Blok was the chairman of the Petrograd Union of Poets, Grushko served as a member of the union's presidium. She published the collection *Eve* (Eva, 1922) in two editions and was included in Gusman's *100 Poets* (Sto poëtov, 1923). After that there is no information about her life or work.

Her literary debut was a prose parable entitled "The Magic Umbrella" (Vol'shebnyi zontik, 1911). It tells of the protection of an innocent girl from evil, but also of her desire to know reality. The parable contains certain images that Grushko was to repeat subsequently in her poetry: a central female figure; the association of the feminine with nature, especially flowers; an Eastern setting. Grushko's early poetry featured a sensual natural setting as a backdrop and analogue for male-female relationships.