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**Russian Tragifarce** Julia Listengarten 2000 "The tradition of Russian tragifarce can be characterized by its strong links to Russian political and cultural history and by its significant role in the development of Russian dramatic literature and theater practice. The book argues that the dualistic character of Russian tragifarce, which is close in spirit and philosophy to Bakhtin's understanding of the medieval carnival, embodies the ambivalent spirit of Russian culture and politics. The book further argues that the tragifarceal perception of the world can be seen as a national characteristic of the self-doubting and ironic Russian sensibility under the influence of a repressive political regime."--BOOK JACKET.

**Russian Culture and Theatrical Performance in America, 1891-1933** V. Hohman 2011-08-29 Examining the work of impresarios, financiers, and the press as well as the artists themselves, Hohman demonstrates how a variety of Russian theatrical styles were introduced and incorporated into American theatre and dance during the beginning of the twentieth century.

**Farce** Jessica Milner Davis 2017-07-05 Farce has always been relegated to the lowest rung of the ladder of dramatic genres. Distinctions between farce and more literary comic forms remain clouded, even in the light of contemporary efforts to rehabilitate this type of comedy. Is farce really nothing more than slapstick—the "putting out of candles, kicking down of tables, falling over joynt-stools," as Thomas Shadwell characterized it in the seventeenth century? Or was his contemporary, Nahum Tate correct when he declared triumphantly that "there are no rules to be prescribed for that sort of wit, no patterns to copy; and 'tis altogether the creature of imagination"? Davis shows farce to be an essential component in both the comedic and tragic traditions. Farce sets out to explore the territory of what makes farce distinct as a comic genre. Its lowly origins date back to the classic Graeco-Roman theatre; but when formal drama was reborn by the process of elaboration of ritual within the mediaeval Church, the French term "farce" became synonymous with a recognizable style of comic performance. Taking a wide range of farces from the briefest and most basic of fair-ground mountebank performances to fully-fledged five-act structures from the late nineteenth century, the book reveals the patterns of comic plot and counter-plot that are common to all. The result is a novel classification of farce-plots, which serves to clarify the differences between farce and more literary comic forms and to show how quickly farce can
shade into other styles of humor. The key is a careful balance between a revolt against order and propriety, and a kind of Realpolitik which ultimately restores the social conventions under attack. A complex array of devices in such things as framing, plot, characterization, timing and acting style maintain the delicate balance. Contemporary examples from the London stage bring the discussion u

Edward Albee as Theatrical and Dramatic Innovator - 2019-05-07
Edward Albee as Theatrical and Dramatic Innovator explores this three-time Pulitzer prize-winning playwright’s innovations as a dramatist and theatrical artist and his contributions to the evolution of modern American drama.

Modern American Drama: Playwriting 2000-2009 - Julia Listengarten
2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their plays to receive in-depth coverage in this volume include: * Theresa Rebeck: Omnium Gatherum (2003), Mauritius (2007), and The Understudy (2008); * Sarah Ruhl: Eurydice (2003), Clean House (2004), and In the Next Room (or the Vibrator Play) (2009); * Lynn Nottage: Intimate Apparel (2003), Fabulation or Re-Education of Undine (2004), and Ruined (2008); * Charles Mee: Big Love (2000), Wintertime (2005), and Hotel Cassiopeia (2006).

Blood on the Stage, 1800 to 1900 - Amnon Kabatchnik 2017-09-22
This volume examines the key representations of transgression drama produced between 1800 and 1900. Arranged in chronological order, the entries consist of plot summary (often including significant dialogue), performance data (if available), opinions by critics and scholars, and other features.

Taboo Pushkin - Alyssa Dinega Gillespie 2012-07-24
Since his death in 1837, Alexander Pushkin—often called the “father of Russian literature”—has become a timeless embodiment of Russian national identity, adopted for diverse ideological purposes and reinvented anew as a cultural icon in each historical era (tsarist, Soviet, and post-Soviet). His elevation to mythic status, however, has led to the celebration of some of his writings and the shunning of others. Throughout the history of Pushkin studies, certain topics, texts, and interpretations have remained officially off-limits in Russia—taboos as prevalent in today’s Russia as ever before. The essays in this bold and authoritative volume use new approaches, overlooked archival materials, and fresh interpretations to investigate aspects of Pushkin’s biography and artistic legacy that have previously been suppressed or neglected. Taken together, the contributors strive to create a more fully realized Pushkin and demonstrate how potent a challenge the unofficial, taboo, alternative Pushkin has proven to be across the centuries for the Russian literary and political establishments.

Performing Arousal - Julia Listengarten 2021-12-16
This book considers arousal as a mode of theoretical and artistic inquiry to encourage new ways of staging and examining bodies in performance across artistic disciplines, modern history, and cultural contexts. Looking at traditional drama and theatre, but also visual arts, performance activism, and arts-based community engagement, this collection draws on the complicated relationship between arousing images and the frames of their representability to address what constitutes arousal in a variety of connotations. It examines arousal as a project of social, scientific, cultural, and artistic experimentation, and discusses how our perception of arousal has transformed over the last century. Probing “what arouses” in relation to the ethics of representation, the book investigates the connections between...
arousal and pleasures of voyeurism, underscores the political impact of aroused bodies, and explores how arousal can turn the body into a mediated object.

The absurd in literature-Neil Cornwell 2013-07-19 Neil Cornwell’s study, while endeaouring to present an historical survey of absurdist literature and its forbears, does not aspire to being an exhaustive history of absurdism. Rather, it pauses on certain historical moments, artistic movements, literary figures and selected works, before moving on to discuss four key writers: Daniil Kharms, Franz Kafka, Samuel Beckett and Flann O’Brien. The absurd in literature will be of compelling interest to a considerable range of students of comparative, European (including Russian and Central European) and English literatures (British Isles and American) – as well as those more concerned with theatre studies, the avant-garde and the history of ideas (including humour theory). It should also have a wide appeal to the enthusiastic general reader.

Adapting Western Classics for the Chinese Stage-Shouhua Qi 2018-08-06 Adapting Western Classics for the Chinese Stage presents a comprehensive study of transnational, transcultural, and translingual adaptations of Western classics from the turn of the twentieth century to present-day China in the age of globalization. Supported by a wide range of in-depth research, this book Examines the complex dynamics between texts, both dramatic and socio-historical; contexts, both domestic and international; and intertexts, Western classics and their Chinese reinterpretations in huaju and/or traditional Chinese xiqu; Contemplates Chinese adaptations of a range of Western dramatic works, including Greek, English, Russian, and French; Presents case studies of key Chinese adaptation endeavors, including the 1907 adaptation of Uncle Tom’s Cabin by the Spring Willow Society and the 1990 adaptation of Hamlet by Lin Zhaohua; Lays out a history of uneasy convergence of East and West, complicated by tensions between divergent sociopolitical forces and cultural proclivities. Drawing on disciplines and critical perspectives, including theatre and adaptation studies, comparative literature, translation studies, reception theory, post-colonialism, and intertextuality, this book is key reading for students and researchers in any of these fields.

The Routledge Companion to Michael Chekhov-Marie Christine Autant Mathieu 2015-05-15 The Routledge Companion to Michael Chekhov brings together Chekhov specialists from around the world - theatre practitioners, theorists, historians and archivists - to provide an astonishingly comprehensive assessment of his life, work and legacy. This volume aims to connect East and West; theatre theory and practice. It reconsiders the history of Chekhov’s acting method, directing and pedagogy, using the archival documents found across the globe: in Russia, England, America, Germany, Lithuania and Switzerland. It presents Chekhov’s legacy and ideas in the framework of interdisciplinary theatre practices and theories, as well as at the crossroads of cultures, in the context of his forays into such areas as Western mime and Asian cosmology. This remarkable Companion, thoughtfully edited by two leading Chekhov scholars, will prove invaluable to students and scholars of theatre, theatre practitioners and theoreticians, and specialists in Slavic and transcultural studies. Marie-Christine Autant-Mathieu is Director of Research at the National Center For Scientific Research, and Assistant-Director of Sorbonne-CNRS Institute EUR’ORBEM. She is an historian of theatre and specialist in Russian and Soviet theatre. Yana Meerzon is Associate Professor in the Department of Theatre, University of Ottawa. Her book publications include Adapting Chekhov: The Text and Its Mutations, co-edited with Professor J. Douglas Clayton, University of Ottawa (Routlegde, 2012).

Theater of the Avant-Garde, 1890-1950-Robert Knopf 2015-01-01 An essential volume for theater artists and students alike, this anthology includes the full texts of sixteen important examples of avant-garde drama from the most daring and influential artistic movements of the first half of the twentieth century, including Symbolism, Futurism, Expressionism, Dada, and Surrealism. Each play is accompanied by a bio-critical introduction by the editor, and a critical essay, frequently written by the playwright, which elaborates on the play’s dramatic and aesthetic concerns. A new introduction by Robert Knopf and Julia Listengarten contextualizes the plays in light of recent critical developments in avant-garde studies. By examining the groundbreaking theatrical experiments of Jarry, Maeterlinck, Strindberg, Artaud, and others, the book foregrounds the avant-garde’s
enduring influence on the development of modern theater.

**Composing for the Red Screen**-Kevin Bartig 2013-05-02 Sound film captivated Sergey Prokofiev during the final two decades of his life: he considered composing for nearly two dozen pictures, eventually undertaking eight of them, all Soviet productions. Drawing on newly available sources, Composing for the Red Screen examines - for the first time - the full extent of this prodigious cinematic career.

**The Routledge Companion to Scenography**-Arnold Aronson 2017-09-11 The Routledge Companion to Scenography is the largest and most comprehensive collection of original essays to survey the historical, conceptual, critical and theoretical aspects of this increasingly important aspect of theatre and performance studies. Editor and leading scholar Arnold Aronson brings together a uniquely valuable anthology of texts especially commissioned from across the discipline of theatre and performance studies. Establishing a stable terminology for a deeply contested term for the first time, this volume looks at scenography as the totality of all the visual, spatial and sensory aspects of performance. Tracing a line from Aristotle’s Poetics down to Brecht and Artaud and into contemporary immersive theatre and digital media, The Routledge Companion to Scenography is a vital addition to every theatre library.

**Sergey Prokofiev and His World**-Simon Morrison 2018-06-26 Sergey Prokofiev (1891-1953), arguably the most popular composer of the twentieth century, led a life of triumph and tragedy. The story of his prodigious childhood in tsarist Russia, maturation in the West, and rise and fall as a Stalinist-era composer is filled with unresolved questions. Sergey Prokofiev and His World probes beneath the surface of his career and contextualizes his contributions to music on both sides of the nascent Cold War divide. The book contains previously unknown documents from the Russian State Archive of Literature and Art in Moscow and the Prokofiev Estate in Paris. The literary notebook of the composer’s mother, Mariya Grigoryevna, illuminates her involvement in his education and is translated in full, as are ninety-eight letters between the composer and his business partner, Levon Atovmyan. The collection also includes a translation of Sigizmund Krzhizhanovsky's unperformed stage adaptation of Eugene Onegin, for which Prokofiev composed incidental music in 1936. The essays in the book range in focus from musical sketches to Kremlin decrees. The contributors explore Prokofiev's time in America; evaluate his working methods in the mid-1930s; document the creation of his score for the film Lieutenant Kizhe; tackle how and why Prokofiev rewrote his 1930 Fourth Symphony in 1947; detail his immortalization by Soviet bureaucrats, composers, and scholars; and examine Prokofiev's interest in Christian Science and the paths it opened for his music. The contributors are Mark Aranovsky, Kevin Bartig, Elizabeth Bergman, Leon Botstein, Pamela Davidson, Caryl Emerson, Marina Frolova-Walker, Nelly Kravetz, Leonid Maximenkov, Stephen Press, and Peter Schmelz.

**The Routledge Companion to Stanislavsky**-Andrew White 2013-10-08 Stanislavsky’s system of actor-training has revolutionised modern theatre practice, and he is widely recognised to be one of the great cultural innovators of the twentieth century. The Routledge Companion to Stanislavsky is an essential book for students and scholars alike, providing the first overview of the field for the 21st century. An important feature of this book is the balance between Stanislavsky’s theory and practice, as international contributors present scholarly and artistic interpretations of his work. With chapters including academic essays and personal narratives, the Companion is divided into four clear parts, exploring Stanislavsky on stage, as an acting teacher, as a theorist and finally as a theatre practitioner. Bringing together a dazzling selection of original scholarship, notable contributions include: Anatoly Smeliansky on Stanislavsky’s letters William D. Gunn on staging ideology at the Moscow Art Theatre Sharon Carnicke and David Rosen on opera Rosemary Malague on the feminist perspective of new translations W.B. Worthen on cognitive science Julia Listengarten on the avant-garde David Krasner on the System in America and Dennis Beck on Stanislavsky’s legacy in non-realistic theatre R. Andrew White is Associate Professor of Theatre at Valparaiso University, where he annually directs productions. He has an MFA in Acting from Carnegie Mellon University and the Moscow Art Theatre School, and has worked as an actor at a variety of theatres in the United States. In addition,
his scholarship has appeared in edited works published by Routledge and Palgrave Macmillan, as well as in top American journals including Theatre Survey, TDR/The Drama Review, and New England Theatre Journal.

Anton Chekhov - Rose Whyman 2010-09-13 Anton Chekhov offers a critical introduction to the plays and productions of this major playwright. Rose Whyman provides an insightful assessment of Chekhov’s life and work and places his innovative theatrical approach in a modern critical and cultural context.

A Companion to Twentieth-Century American Drama - David Krasner 2008-04-15 This Companion provides an original and authoritative survey of twentieth-century American drama studies, written by some of the best scholars and critics in the field. Balances consideration of canonical material with discussion of works by previously marginalized playwrights. Includes studies of leading dramatists, such as Tennessee Williams, Arthur Miller, Eugene O’Neill and Gertrude Stein. Allows readers to make new links between particular plays and playwrights. Examines the movements that framed the century, such as the Harlem Renaissance, lesbian and gay drama, and the soloperformances of the 1980s and 1990s. Situates American drama within larger discussions about American ideas and culture.

Women, Collective Creation, and Devised Performance - Kathryn Mederos Syssoyeva 2016-08-29 This book explores the role and centrality of women in the development of collaborative theatre practice, alongside the significance of collective creation and devising in the development of the modern theatre. Tracing a web of women theatremakers in Europe and North America, this book explores the connections between early twentieth-century collective theatre practices such as workers theatre and the dramatic play movement, and the subsequent spread of theatrical devising. Chapters investigate the work of the Settlement Houses, total theatre in 1920s’ France, the mid-century avant-garde and New Left collectives, the nomadic performances of Europe’s transnational theatre troupes, street-theatre protests, and contemporary devising. In so doing, the book further elucidates a history of modern theatre begun in A History of Collective Creation (2013) and Collective Creation in Contemporary Performance (2013), in which the seemingly marginal and disparate practices of collective creation and devising are revealed as central—and women theatremakers revealed as progenitors of these practices.

Modern American Drama: Playwriting 2000-2009 - Julia Listengarten 2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their plays to receive in-depth coverage in this volume include: * Theresa Rebeck: Omnium Gatherum (2003), Mauritius (2007), and The Understudy (2008); * Sarah Ruhl: Eurydice (2003), Clean House (2004), and In the Next Room (or the Vibrator Play) (2009); * Lynn Nottage: Intimate Apparel (2003), Fabulation or Re-Education of Undine (2004), and Ruined (2008); * Charles Mee: Big Love (2000), Wintertime (2005), and Hotel Cassiopeia (2006).

The Cambridge Companion to American Theatre since 1945 - Julia Listengarten 2021-08-31 The Cambridge Companion to American Theatre since 1945 provides an overview and analysis of developments in the organization and practices of American theatre. It examines key demographic and geographical shifts American theatre after 1945 experienced in spectatorship, and addresses the economic, social, and political challenges theatre artists have faced across cultural climates and
geographical locations. Specifically, it explores artistic communities, collaborative practices, and theatre methodologies across mainstream, regional, and experimental theatre practices, forms, and expressions. As American theatre has embraced diversity in practice and representation, the volume examines the various creative voices, communities, and perspectives that prior to the 1940s was mostly excluded from the theatrical landscape. This diversity has led to changing dramaturgical and theatrical languages that take us in to the twenty-first century. These shifting perspectives and evolving forms of theatrical expressions paved the ground for contemporary American theatrical innovation.

Stanislavski: The Basics-Rose Whyman 2013-01-25 Stanislavski: The Basics is an engaging introduction to the life, thought and impact of Konstantin Stanislavski. Regarded by many as a great innovator of twentieth century theatre, this book examines Stanislavski's: life and the context of his writings major works in English translation ideas in practical contexts impact on modern theatre With further reading throughout, a glossary of terms and a comprehensive chronology, this text makes the ideas and theories of Stanislavski available to an undergraduate audience.

Playing with Theory in Theatre Practice-Megan Alrutz 2011-11-29 Through a collection of original essays and case studies, this innovative book explores theory as an accessible, although complex, tool for theatre practitioners and students. These chapters invite readers to (re)imagine theory as a site of possibility or framework that can shape theatre making, emerge from practice, and foster new ways of seeing, creating, and reflecting. Focusing on the productive tensions and issues that surround creative practice and intellectual processes, the contributing authors present central concepts and questions that frame the role of theory in the theatre. Ultimately, this diverse and exciting collection offers inspiring ideas, raises new questions, and introduces ways to build theoretically-minded, dynamic production work.

Theories of the Avant-garde Theatre-Bert Cardullo 2013 In this collection of essays by avant-garde theatre's most creative practitioners—directors, playwrights, performers, and designers—these writings provide direct access to the thinking behind much of the most stimulating playwriting and performance of the late nineteenth and twentieth centuries.

Dissertation Abstracts International- 1997

Modern American Drama: Playwriting in the 1960s-Mike Sell 2019-08-22 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their plays to receive in-depth coverage in this volume include: * Edward Albee: The American Dream (1960), Who's Afraid of Virginia Woolf? (1962), A Delicate Balance (1966) and Tiny Alice (1964 ); * Amiri Baraka: Dutchman (1964), The Slave (1964) and Slaveship (1967); * Adrienne Kennedy: Funnyhouse of a Negro (1964), Cities in Bezique (The Owl Answers and A Beast's Story, 1969), and A Rat's Mass (1967); * Jean-Claude van Itallie: American Hurrah (1966), The Serpent (1968) and War (1963).

Decades of Modern American Drama-Julia Listengarten 2018-01-18
study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which the work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day.

**Historical Abstracts**- 1998

**Modern American Drama: Playwriting in the 1950s**-Susan C. W. Abbotson 2019-08-22 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major writers and their works to receive in-depth coverage in this volume include: * William Inge: Picnic (1953), Bus Stop (1955) and The Dark at the Top of the Stairs (1957); * Stephen Sondheim, Arthur Laurents and Jerome Robbins: West Side Story (1957) and Gypsy (1959); * Alice Childress: Just a Little Simple (1950), Gold Through the Trees (1952) and Trouble in Mind (1955); * Jerome Lawrence and Robert Lee: Inherit the Wind (1955), Auntie Mame (1956) and The Gang's All Here (1959).

**Forthcoming Books**-Rose Arny 2000-06

**Modern American Drama: Playwriting in the 1930s**-Anne Fletcher 2019-08-22 "The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged, while the work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material" -- Page [4] of cover.

**Bibliographic Index**- 2001

**Slavic Review**- 1997

**Slavic and East European Performance**-Martin E. Segal Theatre Center 2000

**Russian Literature--overview and Bibliography**-Gene V. Palmer 2002 The great names of Russian literature read like a who's who of great names in the world literature: Dostoyevsky, Tolstoy, Pushkin, Chekhov, Bunin, Pasternak, Solzhenitsyn. But there are only a handful of the legions of extraordinary writers that formed the basis of Russian literature. Russian literature is a rich tapestry reflecting life in a complex world of political turmoil, religious fervour, climate extremes and conditions for daily life which would stupefy the average European or American. This book presents an overview of Russian literature as well as a comprehensive bibliography, including English language sources, accessed by subject, author and titles indexes.
The **Sukhovo-Kobylin Case** - Anne Pries

2007 The Sukhovo-Kobylin case is a representative example of nineteenth-century Russian jurisprudence which did not allow persons suspected of a crime to defend themselves but did allow judicial institutions to accept bribes. The story of the case reads like a murder mystery, with all the ingredients of a real thriller: the main character is a rich nobleman with two mistresses. A French milliner was the victim of a gruesome murder on a winter evening in Moscow in 1851. The other mistress--from the highest social circles--left Russia for Paris shortly after the murder. Then there were the serfs who had no status whatsoever and who were initially accused of the murder because they had no rights to speak of. Finally there was the Russian police and judicial system, which was not focused on discovering the truth, but on protecting itself by treating persons suspected of a crime according to their social status. This was class justice in all its glory. Corruption was rampant. The desired verdict could always be arranged through bribes and patronage. These complex entanglements made it extremely difficult to piece together the precise course of events. The original files obviously contain no mention of bribery or corruption. But we can more or less reconstruct the case with the help of Sukhovo-Kobylin's literary works and other sources. This book is not a dry juridical treatise, but an entertaining description of a criminal case, which has fascinated not only lawyers but also literary critics in Russia to this day.

Anne Pries studied Slavonic languages and literature at Leiden University (the Netherlands). After graduating in the Faculty of Languages and Literature she worked as a translator of Russian literature into Dutch. The Sukhovo-Kobylin trilogy was among the many works she translated. From 1980 to 2001 she served as chief librarian of the Institute of East European Law and Russian Studies at Leiden University. She defended her Ph.D. thesis on Sukhovo-Kobylin in 1988. After leaving the university she continues to work as a translator of Russian literature.

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