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Editor's Note

This issue opens with Gordon McVay's warm tribute to Èmma Artem'evna Polotskaia, who died a few months ago. Accompanying the tribute is a photograph of her taken by Gordon in 1994. The issue is then given over to two essays, which appeared fairly recently in *Stanford Slavic Studies*. Some of you may have already read them, but I consider them important or provocative enough to reprint them in *The Bulletin* for those who have not encountered and been stimulated or challenged by these articles.

I should like to apologize to Yana Meerzon and to all attentive readers of my review in the last issue of the collection of essays edited by J. Douglas Clayton. In my brief response to Meerzon's article, I wrote "dieresis" when I meant "ellipsis."

Finally, I'd like to pass along a note about the National Ballet of Canada, a company that will be presenting, during its November 2008 engagement in Toronto, the North American premiere of *The Seagull*, choreographed by John Neumeier.

In Memory of Èmma Artem'evna Polotskaia (1922–2007)

Gordon McVay



Among the numerous studies devoted to Chekhov which have appeared in Russia over the past thirty years, perhaps the most elegant and effortlessly erudite are those by Èmma Polotskaia. Her first book, *A. P. Chekhov. Dvizhenie khudozhestvennoi mysli* (Moscow, 1979), considered the complex creative process by which Chekhov transformed material from life into art, in such works as "Ariadna", "Ubiistvo", "Tri goda", "Moia zhizn'", and *Vishnëvyi sad*. This perceptive monograph was followed by a shorter item for schoolchildren, *Puti chekhovskikh geroev* (Moscow, 1983), in which Polotskaia was able to draw the attention of younger readers to the moral aspects of Chekhov's work, and his characters' difficult quest