

## FEELING OF FORM

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Our Phantoms [The Possessed]:

We shall start on the basis of imagination, first of all a small thing, then we will develop it on different bases.

Scene:

Nicholas is sitting alone thinking, feeling, suffering, seeking for some solution. It is night, immediately after the scene with his mother where she tried to comfort him and help him, he goes secretly to the house of the engineer and the idealist. Nicholas wants to know what the idealist's attitude is to him, and why he received the violent blow from him. He is not at all angry with the idealist because Nicholas lives very high in his ideas, and very deeply in his impulses, and he is not at all on the level where very superficial feelings are. He takes all the events around him much deeper and from a higher point of view than usual people, and, therefore, he goes to the idealist with the objective to know the depth of the idealist's soul at the moment. This is again the same big gesture of Nicholas to penetrate through the person, through the event, and to see what is behind or perhaps beyond it.

When he enters the room he sees the engineer sitting there, but the engineer actually does not exist for

Nicholas, whose tremendous will is sent forward to the idealist and to the background of the psychology of this idealist. Therefore, it is an especially characteristic moment for Nicholas' character to penetrate through and through. The engineer is absorbed in his strange idea about how to find the happiness through this strange kind of reasoning about suicide, and he is not present there actually. He is flying and floundering somewhere around his body as it were, so we see in the beginning a very interesting psychological composition. Two people meet each other but both are absent. Nicholas enters the room and the engineer says, "Nicholas, do you want my friend?" Nicholas answers, "Yes, isn't he at home?" The engineer answers, "I rather think he has gone upstairs to see Martha. She lives on the top floor, but won't you sit down?"

I want you to work on the basis of the imagination and try to find this transparence from both sides. Two people are here, and they are not here at all. Both are absorbed in their own ideas. But the difference is the engineer is living inside of himself, but Nicholas is living far, far away. It is not yet the time to break the form. Fill the form, but don't let it break.

The engineer is not only thinking of something, but creating the same thoughts, and Nicholas is in a hurry - his objective is: "I want to get through the idealist's

image just now, at once." He gets the idea and keeps it and creates it and somebody comes in, and you are full of it.

Engineer - Try to get your idea as something which is so difficult to get. Try to do all this inner work.

Nicholas - Clothe yourself in imaginary clothes which are very free, a broad brimmed hat - nonchalantly. Try to be quite free in your body but try to compress only inwardly. Outwardly try to confine yourself to looking around the room, but with the same inner thing.

Engineer - You are absorbed in this idea which is very difficult to catch. Imagine that you want to continue this work inside of you and try to accomplish this work with warmth, but quickly. Inwardly you are saying to yourself "I am busy" - (preoccupied).

Engineer - Try to make an inner gesture which is like a spiral coming into the center.

Nicholas - Add to this cloak and hat movements, something of power. Accent on "I want to penetrate."

In this small sketch I want you to develop the form. Nicholas has noticed the presence of the engineer, where before he has not noticed him, and now he sees him and being a great psychologist he has understood at once that the person is charming. Therefore, before you penetrate into your friend the idealist, you want to penetrate the engineer - you want to take him into your inner world - transition from

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being aware of him.

Convict scene:

Psychological pattern but on the basis of imagination. The convict is, in a certain way as all criminals are, one line - his psychology is so fine and complicated and elaborate, but other sides are asleep and do not exist. Therefore, the convict is lop-sided. He is a genius in one small direction, and an idiot in all others. The convict is a genius in the sense that for him the whole world is sleeping, and he is walking carefully through this world, trying to do everything he does so that nobody will be awakened. His whole genius is to work in the world which sleeps. Therefore, he is a great master to speak or be silent with persons so that he himself has the impression nobody knows and nobody feels, that he has no compassion for his victims. He is only concerned not to awaken the person. This genius is trying to catch another person in this particular case so that the person will not be awakened. It could be turned into an objective but at the moment we will take it in imagination. The beginning of this feeling you will get at the end - to get rid of the whole world - therefore, you want to get rid of him.