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Dr. Rudolf Steiner  
Goethe  
Albert Steffan

RHYTHM:

There must be a definite beginning, middle part, and end, although it seems to be continuous movement and endlessness. It is a very important question and can be explained only by changing our ability of thinking because rhythm belongs to the world of spiritual life, whether it is human spiritual life or objective spiritual life. A spiritually-tuned consciousness will understand things which the earthly-tuned human consciousness cannot. Therefore, if we try with purely intellectual means to solve the problem of the contradiction of the endlessness of rhythm and continuous movement and the stopped beginning and end, we will not find the way. But at the moment we try to tune our consciousness a little more spiritually, we will get the answer at once. The answer is that we must understand it more as artists than as thinking people; then we will understand.

MOVEMENT: Point 1

From the spiritual point of view - if we can use

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this expression - there exists primarily the movement out of which was born every kind of stop. Not the opposite. It could be said that at first there was nothing, then a slight movement, and then movement came into existence. Quite the opposite is true: the movement is the beginning without beginning; and one of the forms of this continuous movement is pause, stopping, beginning and end, different facets, boundaries, levels, etc. These are different kinds of facets of movement. This is point one. It is difficult to understand with the intellect, but very easy with the artistic nature.

#### MOVABLE-IMMOVABLE FORMS: Point 2

If we are speaking about our physical or intellectual world, we see numerous forms around us - as with this table, for instance, which is absolutely immovable. It stays here and will stay, and there is nothing of movement in it. From living together in the physical plane with these objects, we get the feeling of their movable or immovable form. But the same table, at the moment when we try to apply our higher abilities - our artistic or spiritual abilities (because artistic abilities are purely spiritual) - this same table, being immovable, begins to move. What does this mean? It means a continuously down movement, because it is heavy. The weight of the table is nothing other, for our artistic eyes, than continuous movement down to the center of the

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earth, which it cannot reach because there are so many obstacles. But this continuous movement is there. This is one of the examples of how an immovable form is movable inside, and very much so. If we lift the table and then drop it, we will see the tremendous activity which lives in the table.

We only approach the table from the standpoint of usage, but when we approach it as artists, it is like dynamite. It is at the same time immovable and tremendously movable, inside. All such qualities will give us beautiful pictures of the kind of qualities that are moving in things. Try to put your finger through the table and you will get resistance. The table resists us. This is absolute movement. When we try to get this impression from all immovable things (things which we call immovable and dead), we will get this feeling of what kind of movements are there; we will get the psychological gesture! This is the psychological gesture, which is actually rhythm and flow.

I think we can understand that every immovable thing is a certain form of latent movement. Therefore, the beginning and end is a certain form of continuous movement which gets the form of stopping, or becomes latent conditionally - no more movable - but the beginning is as movable as everything, and the end, too.

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#### INTERPRETATION OF FAIRY TALES:

About fairy tales in general, there are two things in each fairy tale. We must again change our consciousness and get the imaginary consciousness of a child.

#### CHARACTERS:

From the point of view of a child, what are fairy tale characters? For the child, and for the grownup, if a person sits on a chair on the stage, what does it mean? It means really nothing - merely that you are sitting, and what next? Show us the content, the plot of this sitting. This is the grownup approach.

For the child, the person sitting on the chair is already a great event, which does not need to be explained because the child between the ages of seven and fourteen has a special ability to see through the images to the hidden content of the image. The person who sits (for the child) could be a person who cannot get up, for instance; and children could laugh at such a person because they know he cannot get up. But we grownups cannot any longer see this.

The person who lies down (for the child) signifies the person who is powerless. He is weak, he is no longer a real human being. But the grownup, he is lying down because he is lazy.

#### IMAGES:

I mean by all these things that the child looks

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through the image and discovers the primary content. For instance, for the child the king is a super person. For us it is the political personage who makes many difficulties for us, whom we want or don't want to have. For the child, the king, the golden crown, the costume, and compositions which are exceptional, represent a super being which has power that is good or evil - but is is powerful.

For a child, a tower can mean a certain thing which keeps him bound, and he wants to get rid of it. For the child, it is a certain moment of torture. The child feels the tower is something which keeps him, and he wants to escape. Grownups have forgotten this. Each character, each form, each color, means for the child's psychology quite a different thing than for the grownup.

In our fairy tale plays we must try to guess what the child's impression will be. Try to make this effort to know what his impression will be, and combine the characters and situations so that underneath will flow the river of the child's consciousness, not the grownup's. We must try to find the way to the child's psychology-- not ours. When we speak about the profound meaning of the fairy tale, we speak about this river which, for the child, flows under the images.

#### MEANING FOR THE CHILD'S PSYCHOLOGY:

This profound and deep meaning of the fairy tale can be discovered in two ways. First we must imagine the

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child psychology between 7 and 14 years; and second, the study of mythology and fairy tales. By exploratory work we can find the concrete, definite images which mean something for the human being. Then, of course, there is also clairvoyance. This is the best way. Dr. Steiner gives many explanations of the images underlying fairy tales - the images as symbols - what they mean for the whole human psychology, not for the head or the intellect. This is the best way to find the approach to the child's psychology.

#### THE ARCHETYPE:

We may say that this child's psychology is the psychology of the archetype, which grownup people lose. Children start with archetypal psychology and gradually lose it under the influence of grownups. Therefore, the more archetypal the approach to the fairy tale is, the better.

#### COLORS:

##### How to Approach Colors and Shapes for Such Fairy Tales:

You will remember the color ideas we have studied.<sup>1</sup> I have taken them from three sources: Goethe, Steffan, Steiner. Of course, we can take it quite freely, but the direction could be taken from them, as they have spent enough time and inspiration for this work. There is, of course, your individual interpretation of all these things, still

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there are such beautiful things given. For instance, the gold is, for a child's mind (and for an artist's mind), when the sunshine becomes heavier and heavier, and falls down and lies on the ground. This is a picture for a child's mind, remember. All these movements in colors are the same as the movements in the table, etc.

Try to interpret all the colors. Bronze, for example: the yellow, shining world of the sun is lifted up, and then the next stage it becomes heavy and falls down to the earth. It is still gold, but a little bit heavy; then the bronze comes into it and it becomes a little sinful.

We can follow the whole long transformation from one thing into another; and this inner gesture, which is again the psychological gesture, is the way we can approach the colors for the children's performances and for grownups, too. Always have a certain eye for the suggestions of Goethe, Steiner, and Steffan because they are rich enough to give us certain suggestions. Don't forget your own interpretation of the child's psychology and the advice of these great geniuses. Also the children themselves, as audience, will teach us.

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CONTACT AND RHYTHM:

I should like to continue today the exercise on contact leading to rhythm. We shall start with the scene we

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have touched before (in The Possessed), when the son is entering the political meeting.

Now will the boys, without special conditions, try to perform the whole scene on the basis of this rhythmical "throwing the ball." Enjoy this.

I must tell you one thing which does not belong to rhythm. I have read in Dr. Steiner's works about certain laws which exist on the stage. This is one of the interesting laws: When the crowd is standing, and the hero or soloist approaches the crowd, his power is always diminished, and he disappears as an individual. When he goes back from the crowd, his importance increases more and more. There are many gestures which Dr. Steiner gave which are so useful for us. If you are going to make an impression that the crowd goes with you, and that you have the power to convince, then you must go back, and the impression will be that you are more and more convincing. If you are not understood, then you have to approach the crowd, and the hero gets weaker and weaker.

For instance, in this case, if the actor knew this, he would never enter the room and at once join the group. The significance is lost. The farther away you are, the more significant you are. If you will make a certain small step back, you will get a certain psychological effect. If we know this, we can solve many problems. The real artist will

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always know this and find it. It is so beautiful to explore all these variations.

If it seems to be sometimes only outer shape and form, it does not matter, it will be filled later. But we must not forget that there are real means to keep the inner life: objective, imagination, feeling of the whole. Therefore, we must not allow dead forms.

I want to remind you about words. When you are speaking your sentences, they are part of the whole. Pay attention to how it sounds, as well as to your movements. I want you to justify this music, this rhythm, and this comparatively short phrase for this big action. The idea is to get the feeling of rhythm by trying to approach the most exact things.

We must now qualify one point. If it is not successful at the moment, it is successful inside. The idea is to develop this "music" inside of us; but what is more important is that it must be justified. Without justification we are always approaching the half-dangerous point of meter - what we call meter. Unless it is justified, the most beautiful rhythm becomes meter. We must go through this dangerous passage and know what to do when it is meter instead of rhythm. Please have the point of view that we are going to develop this ability.

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RHYTHMICAL IMPROVISATION:

Interpretation is free if the rhythmical improvisation is there. This is what we are aiming at. We are not aiming to get certain ironclad rules to put into the play rhythm which we have not got. We must improvise this rhythm.

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