

Michael Chekhov

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FEELING OF TRUTH

Before the holidays you really fulfilled the two tasks - feeling of truth and objective - which I had given you. Again concentrate on these two things, so that we can be really sure that you have got them and can manage them.

FEELING OF TRUTH:

For the feeling of truth, don't criticise yourself, but try to be aware of the feeling of truth. To be aware means to be free, but to criticise means stopping your activity and looking at it with destructive eyes.

The real feeling of truth embraces everything - it is necessary for the actor to be concerned with his partner as much as with himself. It is impossible to have a real feeling of truth working in seclusion - you must take into consideration everyone and everything on the stage - be aware of them just as you are of yourself.

Only these intangible things will lead us to the new theatre - everything tangible has been done and everything intangible has been lost, but we must revive them. Others will do the tangible things better than we can, but the intangible things are those which we must find.

The feeling of truth creates the psychology of the actor inside him, and this can be spread over the whole group, the whole performance, everything. As all the points of our

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Method are actually one thing - not one single point is separate from the others - so we can take two or three things from the Method and combine them in an exercise because they are all part of one organic whole.

For instance, we will take two things and combine them - the feeling of truth and the rhythmical gesture of the scene. We will take the rhythmical gesture in the scene where the harlots are fighting in Don Quixote.

