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Michael Chekhov

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IMAGINATION - ANTICIPATION
FEELING OF THE WHOLE

IMAGINATION - ANTICIPATION:

There are many interesting things in the realm of the imagination. This ability will grow very quickly if, when trying to imagine something, we will acquire the habit of sacrificing the image which we have already elaborated. For example, let us say that we are creating a fairy tale princess. There are two ways - either to cling to the image or to sacrifice it and find something better. It is sometimes painful to do the second thing, but if we do it we will awaken our ability to imagine.

Figuratively speaking, it is as if there are many layers or levels, and if you sacrifice one level, when it falls down you will meet something which you have prepared subconsciously, but which was hidden by the first level. You are ready for something better, and when you do it with the second image, you will do it with pain, but something better will come.

And so you can develop your imagination as an ability, and at the same time the given image too. But this must be done consciously. It does not mean that you must create many vague things. No, you must elaborate the first one so that it will become a part of you, and you part of it, so that it will really be painful to say goodbye to this creation. But if it is not yet ready and you only believe yourself, then nothing will happen,

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the same figure will come again and again. It must be taken very seriously, and you must give the image your heart and everything.

FEELING OF THE WHOLE:

The same is true of the anticipation of what we want to get. The same process must be done always. Don't recall the picture or the anticipation which you had, but really try to create something which was already behind this, by dropping this first anticipation. The same law which applies to the imagination applies to this anticipation of the inspiration from our inspirer.

Now experience the feeling of ease, and beauty, and the whole, by moving the chairs from place to place. You must try to overcome the heaviness which comes. It is human nature and it is necessary to overcome this stage. It does not mean that we are lazy - this is the nature of the human being. When we try to think we always come to the place, the threshold, where we have to become either sleepy or become more active. It is psychologically true and in our work we meet this sleep, or dream, in many ways. We must know that we have to meet it, and after we have met it - if we know the moment - we have to make an effort and we are on the other side of the threshold, and then we will get the increased activity. We must know this and make the effort when the dream, the sleep, comes nearer and nearer. In art the activity must be higher than in life.

FEELING OF THE WHOLE:

This feeling of the whole; you can consider a single

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movement as the whole, or the whole play, or your whole life and within the boundaries of this whole you are free to change the way of it. It is very close to the objective. We separate these things only because we are a school, but the nature of all these things is one thing. The feeling of the whole is there no matter what may accidentally happen. All the rhythmical patterns are included in the feeling of the whole. You may change something inside of the whole, but must not spoil the feeling of the whole, in spite of changing some things inside. If we cling to one thing something will be lost. The feeling of the whole is a kind of archetype from which many other things may spring.