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Michael Chekhov

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THE ADVENTURES OF SAMUEL PICKWICK, ESQ.

CHARACTERIZATIONS:

PICKWICK:

Spectacles, shining eyes, full figure, very short and fat, keeps his hands under his coat-tails, wears gaiters and his legs are strong and marvelous. A large stomach. A very creative spirit, light, quick, active, elegant, and fat. If he is angry, he is angry immediately.

Pickwick must get accustomed to his tummy. He enjoys it, and it does not make him older or heavier because he does not psychologically accept it. He denies the existence of his tummy.

WINKLE:

Very good and very concentrated on something which is very thin and small. Small thoughts, small point of view, small movements. Everything clean, small, and concentrated. Too serious.

TUPMAN:

Tupman accepts his tummy and becomes older and heavier over it, therefore, the love-making seems so ridiculous for him.

MRS. BARDELL:

She is happy by nature - every part of her body is

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happy - her bosom, every part is happy. She swims, as it were, instead of walking. If anyone touches her, she touches them. Middle-aged and fat, rather young than old and very attractive. See in your imagination how she walks, how she eats, how she peeps through the key-hole, etc.

MRS. CLUPPINS:

She is like a small philosopher - thinks of things with clenched jaws - thinks she understands everything, knows everything.

Her gesture is to contract and hold on - like choking. She continues the gesture after she has spoken.

WARDLE:

A very proud old gentleman - very wise and good-hearted. Always looking for someone to embrace - very active. Everything broad and wide - voice, movements, everything. When he enters a room, everything becomes loud.

EMILY:

Very frightened of everything - curious about love but afraid at the last moment - so far and no further - very light.

ARABELLA:

Very light and gay with much activity - mischievous with a devil in her eyes.

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JINGLE:

He has pleasure in speaking - very light and joking.

MRS. WELLER:

A very attractive woman - no longer young but not old, with sex appeal at her disposal. A very strong woman who follows the prophet fanatically. A strong, powerful woman with sex appeal.

SAM WELLER:

He can't be offended - he is absolutely transparent and has no fear.

There is a double meaning in everything he says. In the first part of the scene with Pickwick, he is suspicious, and he studies him. He always studies people while he is talking to them and looks through them. He speaks sometimes on one note. In the first part of the scene with Pickwick he is very polite, and in the second part he is abstracted and disappears into another world. In the third part of the scene he is definitely present. He has three definite lines - Sam as himself, Sam with his father, Sam with Mary. He uses his jokes to gain time while he is studying people.

STIGGINS:

A hypocrite - he believes that he and God join hands - he is in contact with God. He seriously believes entirely what he speaks. He is ascetic in appearance and only his big red nose is not. A prophet with a red nose - combine this.

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FOGG:

Very polite, very well washed -pale, thin form like a reed, but a murderer at heart. Well dressed. Middle aged. In spite of his clean appearance he is an abused character. Charming.

Very strong figure. Very controlled. Assured. Dressed in black.

CHARACTERS FOR THE PRISON SCENE:

- I. A strongly built countryman wearing a top boot with a spur on one foot and a slipper on the other. He carries a hunting crop. He is always riding horseback in his imagination and making encouraging noises to an imaginary horse.
- II. An old man is sitting in a corner in despair. His little granddaughter tries to arouse his interest with no result.
- III. A lean and haggard prisoner's wife is watering a dead plant.
- IV. An old cobbler with a sallow face and bristly beard. His face is a queer, good-tempered, crooked-featured piece of work, and his eyes must once have been joyous, as they still sparkle. He is 60 years old and made older by prison.
- V. A little man half doubled up lies in bed. He looks as long as he ought to have been without his legs. He has a great red pipe in his mouth and is staring at the rush light.

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VI. A gentleman prematurely broad for his years, clothed in a professional blue frock-coat and top boots with circular toes. His coat is fastened up to his chin with a button and a pin alternately.

VII. A man with a coarse, red face in shabby black with a seal-skin cap. He is nearly always out of breath.