

RHYTHM - FEELING OF THE WHOLE  
RHYTHMICAL INTERPRETATION  
TEMPO  
PSYCHOLOGICAL GESTURE  
INSPIRATION

King Lear

RHYTHM - FEELING OF THE WHOLE:

We will do rhythmical exercises which will help you to bring rhythm into the plays. We will only take into consideration rhythm in general, only as a feeling of the whole, with the beginning, the middle and the end, and you will do this by moving one hand. Be very conscious about this - the beginning, the middle part, and the end. Get satisfaction from it - use your whole body by moving one hand - let your whole body be happy by moving one hand. Now, with both hands. If we get this ability to live with everything that is rhythmical, which we create as something new in the world, then the beautiful thing will come.

The play, or the part, or the scene may be as long and complicated as you like, but for us it will be always something which is organized from the beginning to the end. Nothing can then make us inwardly chaotic. If something happens in the theatre, behind stage, it is like something to laugh at. This is the real ability to live in art. Concretely it is possible. Everything is beautiful. Now do the beginning, the middle part three times, and the end. Do not confuse the end with the "stop" - the end is the end of the creative work. Now do the beginning, then fifteen times the middle part, then the end.

Now we will do the following exercises. After six there is a pause, the middle part is going on inwardly. After six we break. Keep this beautiful rhythm, it is purely spiritual time.

Spanish Evening:

(Technical) Young people - the beginning scene when we see each other and say, "Good morning," and begin to come down. The middle part - we are here. The third part - we are leaving. Do this simply - without any words. Be aware of the "whole" - relying on this "whole" which consists of three parts. This is what we do physically, but it is absolutely important to do it in our imagination, in our inner psychology, by getting the part, or by imagining.

We must get this indescribable one, two, three. Before we know what is actually happening in the first part we must get this inner ability, inward conscious ability to get the impression of this whole in three. Out of this blind touching of these three parts will grow, later on, everything that concerns rhythm, and it may seem very strange but it is a fact. You will see that the most beautiful interpretation of the play will come out of this whole. If, as an old actor, I know that I am opening the window, jumping up, running here and back, I disappear. It is like many points which mean really not to much. But when you imagine the appearance from the rhythmical point of view, you will get a certain

kind of interpretation.

Please consider the first part as something which has inside it a definite opening of the window and saying, "Good morning," and then they are vague, and in general depart. Into this whole, certain definite moments will not disturb, but they will be interpreted somehow - certain interpretation will come.

If you have the feeling of the whole, in three parts, nothing can disturb you - nothing can disturb this one, two, three, which is absolute form, yet is absolutely flexible. This is the secret of rhythm. You can put in the first part whatever you like - everything, every detail will be in the right place, but it will be much clearer later on. Will you please put in the last part, "Good night," and in the first part, "Good morning," - the middle part is still unelaborated. Do you feel this ability to anticipate this invisible frame for everything?

Now, in the middle part, try to sit down, then jump up quickly. The whole secret is to be able to produce three parts inside of us without special connection to "clock" time tempo. If we will consider the one, two, three, each part can be flexible. Will you try for this aim? If I have such strange dimensions I have to interpret them.

King Lear - the first part is very short, the middle part is the biggest part, and the third part is longer than

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the first. From this feeling of three parts in King Lear, you will get at once a certain kind of interpretation. The first part must be acted very strongly - the second part is going down (King Lear is no longer on the stage) - quite different tempo and interpretation. The third part when Cordelia appears again it begins again, something near to the trumpet -

1st part	Drums
2nd "	Muted
3rd "	Trumpets

#### RHYTHMICAL INTERPRETATION:

Such an interpretation gives everything for every character. Interpretation will come from the vision of these three parts. It is quite opposite to intellectual interpretation. We always get the same feeling they describe. Description is not interpretation. Without rhythm you will take the most beautiful interpretation and it will only be descriptive. The vision of these rhythmical things we give is interpretation. The rhythmical interpretation is the vision. I have read many beautiful intellectual interpretations of King Lear, but what do we get from this? A description of the figures and that is all - Kent is an old gentleman who is proud, for example, but what else? Nothing, because the rhythm is lacking, this vision of the rhythm. It is a description of the figure, but it is not yet interpretation.

A small detail in King Lear which comes as interpretation because of the vision of these three parts - Gloucester and King Lear - you can describe them intellectually

but you will never find the real interpretation of these parts - Gloucester and King Lear are almost the same in the beginning - two King Lears, one small and one big - a very strange vision because we feel that in this part one King Lear is dying physically, and the other is flying over him with quite a different appearance. They must be together, the two King Lears, one small and one big, because they have to start from the same point, and this dying and becoming earthy in Gloucester, (his appearance becomes more and more shrunken), and the other appearance must become more and more formless and shapeless. One appearance earthy, becoming less and dying, and one appearance growing into something which is quite different, because this middle part is giving us the impression that after these earthy drums, where everything is one thing together, everything despotic, in the middle part we see that the earth opens and hell is there in the masks of Goneril, Regan, etc., and the heaven in the form of the storm is heaven and Cordelia, and the whole play divides in two lines - one goes down and the other up to heaven. After a certain climax and shock in which everything on the earth stops - the evil line goes on, after a climax and shock in which everything on the earth is stopped.

Why was it necessary to show two King Lears? Because it is the same human being - the whole tragedy of the play is about one human being, nothing more. Therefore, we

must show the same figure - what has happened to it in hell and in heaven. It is only possible to see such music in the play through these three parts. Until we are able to catch these three parts we will never see this music. To get this ability we must exercise simple things and then it will come.

Try now to interpret the middle part as a very long one - the first very short - and the last the same length as the first. Short - long - short. This interpretation which comes as a vision from these three parts. Now, long - short - shorter.

#### TEMPO:

Tempo comes not because it is ordered, it grows out of the interpretation of these three parts. Because it lies in the music - all these three parts. The roots of the tempo are very deep - rhythm in this sense, not in meter sense. Of course it must be incorporated in meter. Tempo is the incorporation of something which lies in the rhythm.

#### PSYCHOLOGICAL GESTURE:

Now, a whole pattern incorporating one psychological gesture. The idea is that everything that is rhythmical can be turned to psychological gesture, and each psychological gesture can be turned to rhythm.

Three parts: Now we have taken them instinctively, but we may ask ourselves why three, why not four, six? There is a reason which we must know and then forget again. The first part and the last part are in a certain way opposite to each other, (if it is rhythmical). In the first part we must feel the anticipation of the end, and when we are coming to the end, we must not forget the beginning. Therefore, it is possible by creating the first part always to feel the counter-part, which is the end, and the more we are nearing the end, the more we are in counter-action to the beginning, and this contrast actually gives us the feeling of the beginning and the end. The plant is a rhythmical event - the leaves are looking up and taking the power from the sun and air, and the roots spread in the opposite direction. But it is not absolutely opposite. Therefore, it depends on the creative spirit but in a certain way, it is opposite.

The Whole:

We must get the ability during the acting to catch "the whole". I want you to go through different moments of the feeling of the whole. I want you to experience this chain of different events with the feeling of the whole - to get accustomed to carrying on the feeling of the whole through all accidents, and to include them in the whole and justify them. If you speak, speak with the same feeling of the whole and send it out. Don't confuse two things - we have one kind

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of speaking on the stage which we call "murmur" - sounds not words, but if they are sentences, you must send them out. We have to remember this ability to build the phrases. We must go through this stage, when we are too conscious of these fine intangible things. Three parts - Beginning, Middle, End. Then we shall combine these three things - the free phrasing and these three parts.

#### INSPIRATION:

I get a certain record by means of the psychological gesture. (There are two different things - the psychological gesture and the gesture for acting.) You will go on with the psychological gesture until it will disappear, and you will get inspiration forever through all our means - psychological gesture, objectives, atmosphere, etc. They (psychological gestures) are not only a means to help us get things, but they are a means of recording things which come as inspiration and which will disappear tomorrow. To record this inspiration we have our means in the psychological gesture.