

## EDWARD GORDON CRAIG AND THE SPECTATOR

### A Record and a Projection

Harvey GROSSMANN

#### **Noot van de redactie:**

Harvey Grossmann is een Amerikaans regisseur die zijn werk in het theater begon als leerling-assistent van Gordon Craig. Samen met de dichtertoneelacteur Ruth Mandel richtte hij het "Instituut voor Scheppende Ontwikkeling" in Antwerpen op.

Hij is de ontwerper van een *Cruciform Theatre*, een concept dat voortbouwt op de ideeën van Craig. Zie hierover "De theaterruimte van Harvey Grossmann" in *Documenta*, 4 (1986), nr. 3.

#### **1. A New Material**

In his essay *The Actor and the Uber-Marionette*, Gordon Craig wrote: "If you can find in Nature a new material, one which has never yet been used by man, to give form to his thoughts, then you can say that you are on the high road towards creating a new art". Since Craig wrote this, there has been conjecture as to whether such a material exists, and - if it does whether Craig found it. I believe it exists, and that he did find it, although it is not a palpable material. It is Vision: not the seen act but the act of seeing, its protagonist not the actor, but the spectator.

#### **2. The Act of Seeing**

In the book about his mother, *Ellen Terry and her Secret Self*, Craig speaks also of his father, the architect, Edward William Godwin: "Someone ... told me that at Hengler's Circus, in 1886 ... my father had transformed the Circus into a Greek theatre, giving a quite new shape to the stage. A long, and not very high proscenium - but the eye could go up, following the high lines behind the proscenium ... that's original. 'I'll inherit that', I thought ... It seemed to me quite a big fortune."

That eye, going up behind the proscenium, is a spectator's eye, yet Craig had begun as an actor. Accordingly, he inherited the stage twice: as an actor from

within it, and from without, as that delineating eye. Each side of this dual inheritance could appear dual in small: the young actor, sensitive and impressionable himself, aspiring to action the awesome model of Henry Irving, and the eye soaring behind the fixity of that limiting eye, the proscenium arch. Later on, we find Craig - more than once - upholding adherence to form, and at the same time advocating spontaneity; the one, when he states the lineaments of *mise en scène* and when he conceives the Über-Marionette; the other when he hails the exuberant expression of Music Hall in his time, and the *Commedia dell'Arte* in the past.

Exactness of form and spontaneous free play. It could very nearly sound contradictory. If it is, I believe Craig resolves the contradiction when he divines a latent art of the theatre distinct from the theatre at large, unknown to our civilizations.

For at the root of this art stands someone for whom there can be no contradiction between spontaneity and form, someone very much known to us, yet of whose capacities we tend to be unconscious. This 'someone' is anyone of ourselves, and this capacity is our individual act of seeing - our physical vision, spontaneous as our wandering glance, yet in form - always limited to that which the orbit of our eye - frames.

So unconscious are we of our vision - so much do we take it for granted, that the idea of a spectator in a theatre being the exponent of an unknown artistic function, is still farther removed from the prevailing theatre than Craig's idea of a Marionette as actor - or the speaking actor being replaced by a masked and improvising mime, or the yet more daring implication of the Über-Marionette.

Craig tells us less - and less overtly - about the spectator, although one spectator - the Playgoer in the *Dialogues*, says in "The Second Dialogue" with reference to the Art of the Theatre: "I must be 6000 years old, before it comes, and I must change all my beliefs and customs - so say nothing more about that, I beg of you". And the stage-director - Craig - replies: "Not a word on that awful subject shall pass my lips." Not a word.

Yet in *Ellen Terry and her Secret Self*, he tells us: "There is much written today about the audience - its psychology, and so forth. To us of the Lyceum, all that mattered were the stalls, the pit and the gallery. These we thought of as places... "The pit rose at me", said Kean - he didn't refer to the people, but to the place."

I think that this memory, of the time before he ceased to act, is fundamental

to Craig's divination of the Art of the Theatre. There is a turnabout as in a dream. The words of Kean echo down to him: an uprooting - unsettling - shifting of identity, from an actor to a spectator who far from seeing the stage with the eye - sees through the actor's eye to the house, as though *it* were a stage, and that stage in movement: "The Pit *rose* at me".

Craig quotes Blake: "Man is led to believe a lie / When he sees with - not through - the eye." Vision - when Craig speaks about it - often makes us think of something seen, not of us seeing. He speaks least of all about the spectator in any case. I have heard it said that he did not care - either way - about the spectator. If we agreed with that, we would be seeing with the eye. Like Man in Blake's poem, we have got to see through the eye there where the spectator weighs - and weighs heavily - in this art of the theatre. Gordon Craig and William Blake have been called visionaries. We can define a visionary as 'one who sees', and a spectator also - as 'one who sees'. The difference is that the visionary sees something not yet there, whereas the spectator sees something already there.

I believe that inherent in Craig as he sets forth to discover this uncharted art, is the idea that the visionary capacity is not an attribute of the few, but our common legacy; that the Theatre of the Future - the Art of the Theatre - will base itself on this latent faculty of ours. If I am right and Craig thinks this, then he will have a fight on his hands. Because the existing theatre, like the society it reflects, counts - for its public - on spectators who come only to see what is there. It does not ask / for visionaries.

Anything, even creating an art, is easier to do / than having to justify. They called Craig a theorist, and he answered that his theories followed practice, were born / out of his experiences as actor and director. He tells young beginners, in *The Artists of the Theatre of the Future*, that he believes in daily work under the conditions today offered us with the aim of advancing towards the art. Though with Craig, 'a slow movement towards' exists together with an immediacy of purpose. Whether actor, spectator or light technician, whether natural or other material supplements - costumes, light equipment, props, tools - everyone and everything must be at the service of the future art. All are brought to the brink of prophecy: the existing world - the condition today offered us - is placed in a vaster, more encompassing frame of existence. The visionary serves as model for the spectator. The spectator is cast, so to speak, in the rôle of visionary. The theatre - reverses its function of mirroring the shape of a world already here, in order to prefigure one.

### 3. The Spectator as Protagonist

But can this happen? How does a spectator prefigure the show? How can the recipient of a show that has been set up to be seen pretend to shape that very show?

In the theatre, seeing a show set up to be seen is more than a tradition, it is a precept. Craig himself, in *Towards a New theatre*, translates the Greek word *theatron* as 'a place for seeing shows'; and theatrical history, like political history, has always relied on presenting to the public something or other which is a set-up. Our reciprocal act of seeing it is a little redundant because most of the artistry has gone in *having* set it up. The rest goes in putting the show on. This state of affairs is one-sided, the weight placed on the show people rather than the audience.

We are - however - at liberty to tell ourselves that artistic representation - like political representation - is confined to a few, not open to the many. Just as not everyone governs a country, not everyone is a director, an actor, a designer, a playwright. These are the theatre makers, and are set apart. Others come to see their result. Small, struggling theatres survive at all by the number who do come. For this reason we say there is 'proof in numbers', and it is true, but also dangerous. For a set-up can be shown on a stage or a political platform to a mass that sees as though with one pair of eyes, as easily as to one person, and from the point of view of infectious enthusiasm, preferably than to a single person.

What is revealing is that a show can succeed as a primarily visual common denominator for people, despite the fact that no two of us are ever constituted to see exactly alike. Varying degrees in visual perception of tone, shape and colour are rampant among us. We rarely dwell on them after childhood.

Yet, variations in how we see place us differently even with regard to time: one of us, seeing something moving in the distance, shouts: "Look, it's coming!", while someone else, close by, protests: "It's going!" For uniqueness in our vision, difference in sight, is a link to what we call insight, and that is very nearly the visionary state. But history has not taught us to value these differences in our vision. They are there, but understood to be irrelevant like the similarly unimportant differences between sight lines, that one finds in theatres, where the entire public is intended to have virtually the same view of the stage or acting area. Yet, in theatres, whether one-sided, in the round, - or in another disposition, no two sets of sightlines can be identical. They can be neutralized by designing stage and house with the aim that differences in sightlines need not matter, as they

are insignificant in a general state of visibility. They do matter, however. They are significant, because even two spectators seated exactly next to each other can not help but see an actor from differing angles in relation to the stage and the house. Still, we could ask why the fact that any two of us will see differently with regard to sightlines should be more significant in a theatre than some place else. The answer is that in a theatre, our differing sightlines are potential metaphors, or artistic parallels, for those contrasts in the perception of tone, shape and colour which are native to our individual vision.

A principal reason for wanting to nullify differing sightlines in theatres is a desire to democratize: that everyone should see equally well. In his book *Scene*, Craig tells us about the proscenium stage in Renaissance Italy and about 'the Duke's seat' centered in front of it, at the best distance from it, so as to afford the most balanced set of sightlines to the Duke, who - after all - had paid for the theatre. The best seat in the house, so to speak.

Other sets of sightlines were less balanced, especially laterally, angling the views of the built scenery adversely to a single centered intention. A disquieting sense of the partially seen pervaded these side views, and those of spectators situated too far away, or even too close. In time, less balanced sightlines became equated with cheap tickets.

From early on there were exceptions to this rule, a less pictorial, more architectural disposition of the house and stage. Palladio's Teatro Olimpico, built in 1584 at Vicenza, is more architectural, not because the scene is mainly built instead of painted - most Italian scenes were built - but because the streets are not subject to a single fixed view visibility and angle. A scale of changing sightlines moves through the curved rows. Each spectator sees perfectly, but differently, foreshadowing by four centuries the *Movemented Scene* of Gordon Craig.

Still, the more general trend in theatrical sightlines was the principle of the Duke's seat ; that is: disadvantageous views from bad seats. It is not surprising that an enlightened age should strive to relieve the tyranny by designing stages and houses which override differences in sightlines, exposing to the largest possible grouping of spectators, a uniform view, a generalized visibility.

From another standpoint, however, a more and more uniform view of the stage mirrors a tendency to blunt and generalize the whole world outlook into a uniform mass of lookers-on. A similar practice was in effect during the Middle Ages, when the earth was considered flat, the beginning and end of all things

represented by a single whole view, similarly flat, nothing differently seen and nothing unseen by anyone.

Yet no one sees everything. When we enter a room, we cannot see all four walls. The room would have to be flattened out in front of us, for us to see all four walls. Then we have something like a medieval theatre.

Nor - in life - has anyone a whole view. What we see with the eye is always partial, limited to the space our eye can frame at the instant. Yet our vision does not limit itself to what we see with the eye. Our psyche automatically transmits to our vision the perception of continuing space beyond our sightlines. This automatic perception, which we take for granted, is seeing *through* the eye. Not an alternative to seeing *with* the eye but its concomittant - its continuation - and its precedent at all times. With it, we extend our vision - at every instant - to incorporate what we do not see yet with the eye. Howevermuch embryonic, this is the visionary state.

#### 4. Scene, Voice and Action

The Art of the Theatre - Craig tells us in "The First Dialogue" - springs from action - movement. Elsewhere, he says: "Architecture is the art of space. Music - under which I include poetry is the art of sound. The theatre must be the art of movement." These three arts appear to reflect in small within the Art of the Theatre alone, for Craig names its components as Scene, Voice and Action.

The features of the Art he names as "action, line, colour, rhythm and words, this last strength growing out of all the rest". Why are words placed last ? Because they have always been first to carry the brunt for the *underdevelopment* of movement.

It is not to words, but to this disproportion that Craig is opposed. Words, bending to fill such a gap, are robbed of their own intrinsic value. Yet Craig is sometimes understood to have an antipathy for words themselves. When he speaks of Voice, for example, he is thought to wish to replace words categorically with sounds like cries and sighs. To be sure, he called for these, not in the abstract but as Purcell enjoins cries and sighs: within the uttering of a word, elastically; indistinguishable from the word. It is music.

Craig had directed *Dido and Aeneas*. Purcell's words are sung, but Craig counts poetry as music. Syllables in poetry are impelled in a direction, as notes



are in music: the uttering of each new word pulling farther and farther as though on a taut line in this one direction .... far from the broken off, static, back and forth of much stage dialogue.

When he attributes to Voice the word sung and the word spoken, as differentiated from the word which is read, Craig is aligning Music with the Theatre and Poetry with the Word. Moreover, the Art of the Theatre restores the voiced word to a primeval state of balance with the body's movement, the state evoked by a poet, Ruth Mandel, who speaks of primeval man in an essay, *The Root of Poetry gives Birth to Theatre*:

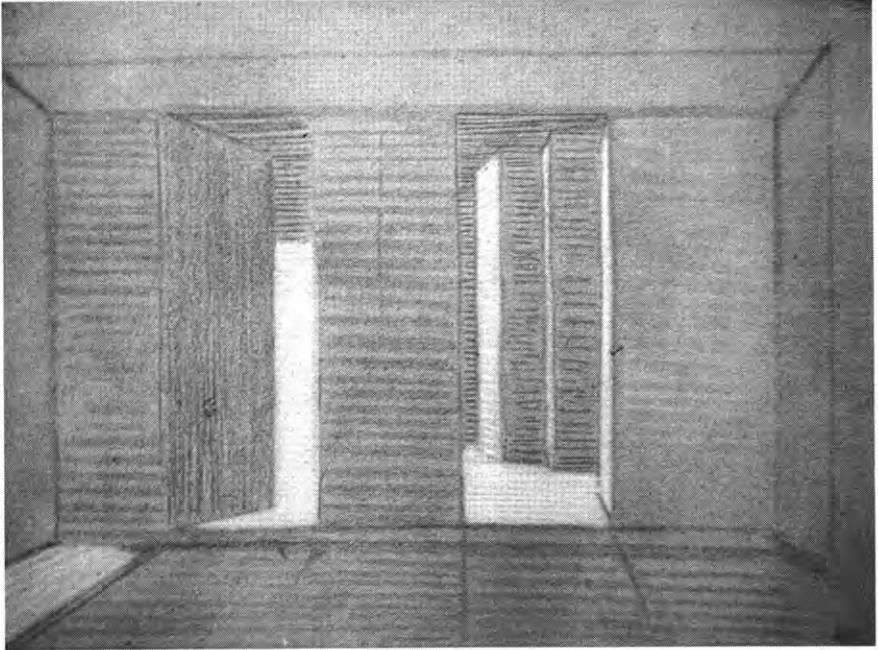
It must have been quite natural for man to bring forth without conscious awareness, as one expression, several interactions of rhythms particular to the human body, for instance: an exclamation of joy demanding a simultaneous gesture, a modulation of the vocal chords producing a melody, which at the same time commands a specific physical attitude (such as moving the head, curving or straightening the back, widening or narrowing the eyes).

Thus man found, via his sense of rhythm, that the impulse which may produce sounds was the same one which impels his movements - and since all sound has a melody, what we call music today was, at its source, inseparable from word.

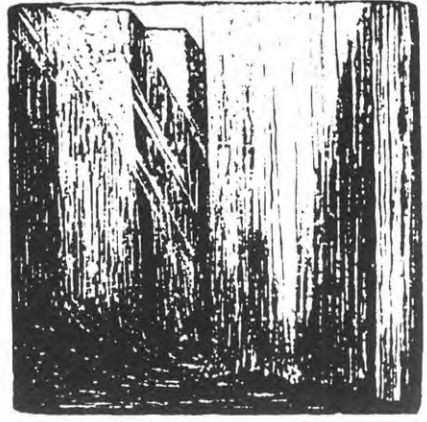
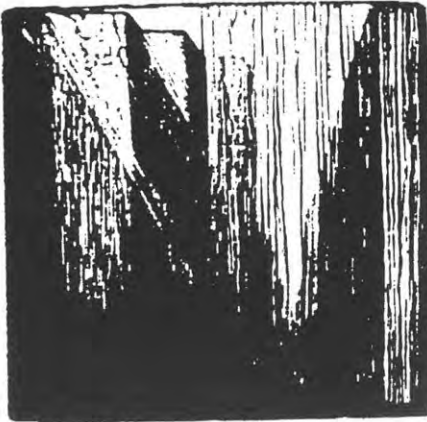
When the playgoer asks which feature is most important to the art, the stage-director replies that no one is more important than the others, then he adds that perhaps action is the most valuable part. This statement would seem to have carried a lot of weight in a theatre that has become increasingly dansified, mimetised and 'non-verbal' - but Craig's work is the inverse not only of the theatre that preceded him but of the one he is supposed to have influenced. There is nothing showy in the lineaments of his art. The silent movement of the screens functions at its fullest when so slow as to be nearly imperceptible.

Their lighting too brings about the imperceptibly made changes we see on surfaces when night turns to day and day to night.

Finally, movement ceases altogether. We see a figure poised in space. The angle at which this figure is seen is traceable not to staging but to the sightlines via which a spectator sees him. As this angle changes between the sightlines of one spectator and those of another, the figure may be said to move. Not a directed movement this, nor one impelled by an actor's intention, or by lines of



*Craig's screens*



*Craig's screens: changes of light*

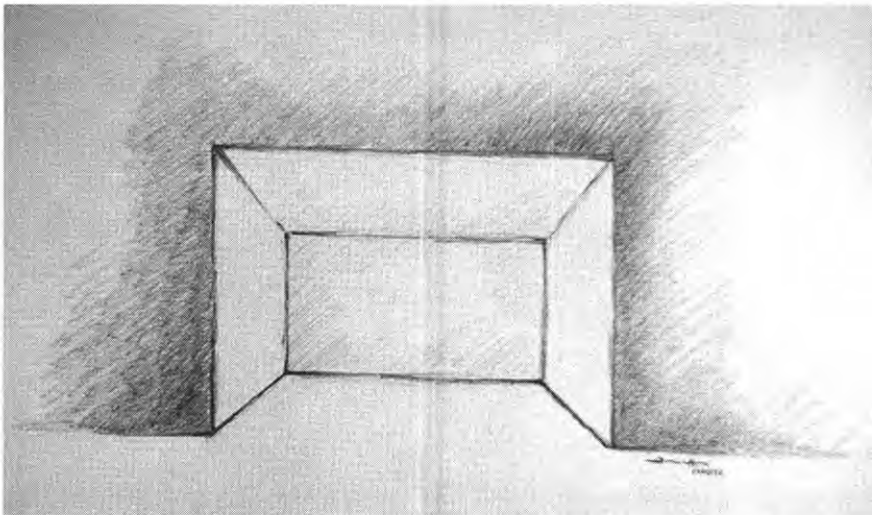


string in the hands of a controller of marionettes, but by lines of sight, movement by vision.

If Craig links movement with sound via the word, he links movement and sound with space via scene. Someone said of him: he speaks about movement but works on scene. While he described and demonstrated how Scene - the place - can move, he was nonetheless categorized as a designer of scenery.

Craig was interested in Scene in the Greek sense which means stage, not scenery. It was a stage he had inherited. "My idea", he says in *Index to the Story of my Days*, "was to remake the stage". The stage he inherited was the cubic one of the proscenium - the Greek name for a wall before the stage with an opening to it, which we call the Italian stage, and sometimes the box stage to mean an essential Italian stage: the cubic shape without decorative embellishments.

The Italian stage was to travel far afield of Italy, enduring in the West to become the stage Ellen Terry, Henry Irving, Edith Craig's sister and Gordon Craig himself acted on. Despite much argument, it endures today to a certain degree. Craig did not abandon this stage, though he rebuilt it. His father had rebuilt it earlier at Hengler's Circus. Craig rebuilt it, first to direct *Dido and Aeneas*, and again when he made this stage move.



**The box stage** (drawing bij Herman Briers)

In *Scene*, he shows us that this stage is the most recent one in Western history, joined in time in Italy with the advent of modern acting - the *Commedia dell'Arte*. The box stage brought the *Commedia* actors indoors. Placed behind the proscenium were reproductions of the streets they played in.

But most latter day innovators have rejected this stage, equating it with removedness of action from the public, bad acoustics and uneven sightlines. As a result, new stage areas without prosceniums were well on the way by the time Craig wrote *Scene*, though he does not include mention of them in it.

They are conspicuous by their absence, however, as peripheral to the still reigning stage of the proscenium arch to which Craig had pledged his fidelity to uphold and remake, reverting first back to the unchanging Greek scene, then forward to Rome - to *Vetruvius*, leading, by dint of example to the Italian stage, to *Palladio*, *Serlio*, and to *Sabattini* ... architected scenes, prosceniums changeable - reducible - enlargeable, all to prove useful in moulding a scene where in Greek unchangingness is one with unceasing change.

House, proscenium and the stage: Craig had known these from childhood on as the permanent features of a theatre, the natives of a proud old land. The plays, on the other hand, with their transient scenery and their action disconnected from architecture are like visiting tourists who are given the run of the theatre for survival reasons, while a genuinely theatrical product - the art of the theatre - is submerged. The house, proscenium and stage are at the service of these visitors: the house to amass a public that looks at the exposed lit scenery and action as at some display, the proscenium a picture frame for this and the stage space a receptacle for it. Theatre might be any number of things - even artistic things - but a theatre is still a receptacle for them. Craig wants to make an art of a theatre.

His protests against realism and literature are on the same ground. They constitute a defense of the Italian-type playhouse with its box stage, against the nineteenth and twentieth century misuse of it: the darkened house blurring our sense of public and proscenium, for their real existence is not allowed to conflict or in any way trespass upon an illusion of reality that would not exist were house and proscenium not working hard in the dark to stoke it: that is realism. The fact that this conception places action and scenery in retrospect, by suggesting a real world utterly apart from the theatre building's present reality, is associated with the past like a story being told, a narrative recounted: in itself literary.

While Craig was holding fast to the old theatre's architecture, including its

proscenium arch, innovators who denounced the proscenium, often claimed to be following in Craig's footsteps. They could substantiate this by labeling the proscenium stage a picture stage. Had not Craig enunciated - like a battle cry - "When we get away from picture - abandon depiction, why ... then we get back to the Theatre".

This citing of picture as out of place in a theatre was understood on two counts: first as invalidating two-dimensional scenery: images of distance painted on flat surfaces as a background for bodied, three-dimensional actors, the disharmonious effect compounding if the actor should move towards the public away from it, as no corresponding change could occur in the painted distance. To denounce this practice was certainly part of Craig's rallying cry. From the earliest he had substituted for pictures, plain backcloths without any images on them - only lighting -, the infinite being a far better background for the finite actor than a painted image.

Thus far he was understood, at least, by a fair number. But here, there ensued a misunderstanding, for the second target of his pronouncement was assumed to be the proscenium arch, not just some proscenium arches - but the very principle of one. Was the arch not attached to the stage space as a frame is to a picture; sandwiching actors against painted images as though they were part of a painting?

Craig was indeed opposed to this use of the proscenium arch but implicit in his idea is an awareness that if the box stage is a picture stage, the fault is not the presence of the proscenium arch. It is the placing behind the proscenium of scenery which even if it is disposed three-dimensionally in the stage's space without far away images painted on it, even when built three-dimensionally, and however pertinently to the action of the play, is not pertinent to the symbolic character that a box stage possesses, when it is bare and not characterized by scenery or the presence of an actor. This primal character of the box stage is its symmetry, which based on it limits and center, composes, a symbol of wholeness.

Adjoined to this symmetry is the equally significant factor that the box stage - seen in itself, - is a translation of our very act of seeing, into a space. Its front is open to our view, corresponding to the way we see in front of us, its back wall an obstacle to the view, much as we do *not* see behind us. Its side pieces, ground, and roof - or highest point seen - are as the limits in our lateral view - and above, or below us.

In life, when our eyes look to see, they delineate the space before us in

visual depth. To trace in depth - according to Vitruvius - is the intrinsic function of scenography. We call it our visual perspective. In life, it is not set up to be seen - as stage scenery is - but projected from our eyes onto the face of the earth and its surroundings. If unimpeded by a wall or a tree, or by mist, the depth of our perspective will continue until the curve of the earth's surface departs from our vision.

Small wonder then, that in a theatre too, our vision traces the depth starting where we are in the house and continuing if unimpeded to the farthest reaches of the stage. Allied to our vision is the theatre's dynamic flow of space in this same direction from the back of the house to extreme upstage nor does the proscenium interrupt this flow. For the proscenium is part of the house, not of the stage. It is an eye of the house turned - as our eyes are - towards the stage, not towards the house, thus, not a picture frame, however much decorated to look like one.

The proscenium marks the passage of our vision, and of the flow of depth from the house, into the further symbolism of the stage. The proscenium in no way counters our vision, or calls a halt to this flow. Habitual scenery and action do counter our vision and stop the flow, because they see themselves as directed towards the house. This opposition to the flow of space and of our vision - this inversion - causes the scenery and action to appear immobilized and static - in that sense pictorial - even if they are dynamic in themselves. The stage as symbol is lost to sight. Craig, by removing all accustomed scenery and action, releases the flow of space into the stage's depth, and reopens the stage to its own symbolism. Then he articulates this flow and this symbol with his screens and with the Movemented Scene.

In our visual perspective, the frame of our eye, like the proscenium arch, limits the space before us and centers it. A frame, limits and a center: all the elements associated with a box stage, impelled by our vision alone into existence. The stage and the house, as Craig inherited them, have one center, one set of limits and one proscenium arch for a whole theatre of spectators. Still the Duke's seat.

Far from obliterating sightlines to dissolve the Duke, Craig's Movemented Scene does the opposite. There is a multiplicity of Dukes - as at one instant he conceived of multiple prosceniums - for in life, each of us is a Duke, instinctively staging all things we see according to a down stage - near - upstage - further away - stage right and stage left, the periphery of our vision. In this way, we define at each moment our own position in relation to the things we see.

Accordingly the Movemented Scene is composed of multiple box stages - that is, of parts shaped according to the box stages' cubic lines - yet the Scene is not imparting a geometry, but the delineation of depth which cubic lines impart, the lines our perspectives impart to trace direction and distance. So slowly as to make us wonder whether they move at all, and inexorably, the parts rise or descend, or move at an angle, advance or recede, join with other parts to enlarge, or divide and become smaller, appearing, when larger, high in relation to other parts, as trees do when we are near them, or, when smaller, minute as mountains when we are distant from them. These parts are the scenes' veins and muscles. None of them are open on one side as a box stage is.

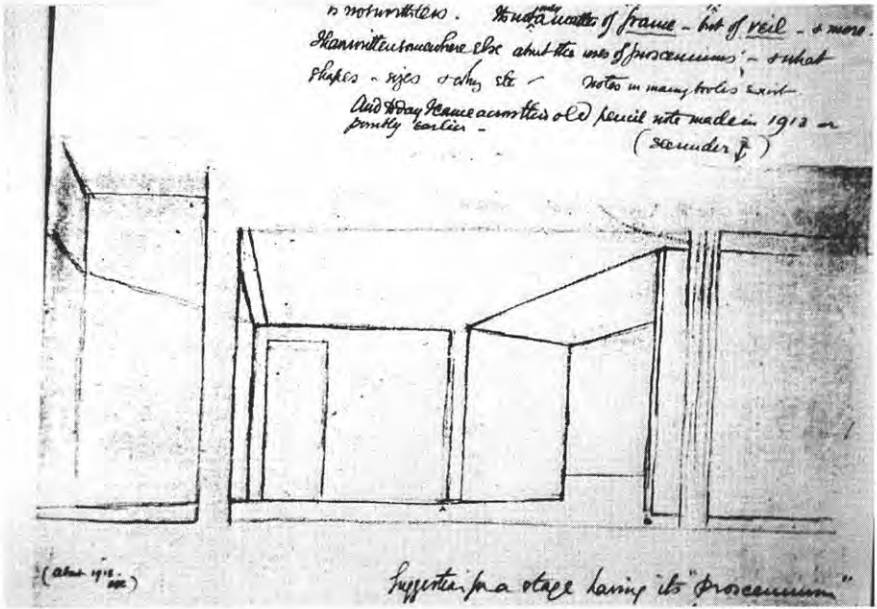
They reveal nothing. Rather, one of them - moving before us - blocks the view of what lies behind it, as solid matter must when it comes into our line of sight; at least it blocks the view for some of us - perhaps not all of us: as the cubic shapes have no front or back - thus are always front, or back, or at an angle - depending on where one of us sees from, we might be disposed on divers sides of them.

Nor is the lighting directional in itself. Craig lights the scene following a natural order of sun, shadow and reflection. The cubic shapes, being off white receive their colour from light, the moving of a part inadvertently lighting - for a spectator or a number of spectators - a surface which had just previously been blocked from light for them, by that part. What is blocked from view, what is not, from what angle one sees it and how near it is, and how far away is something else - and what is coming ... and how soon ... which another might not see or not see yet, and where it will go, is quantitatively different in the vision of one spectator and the vision of another.

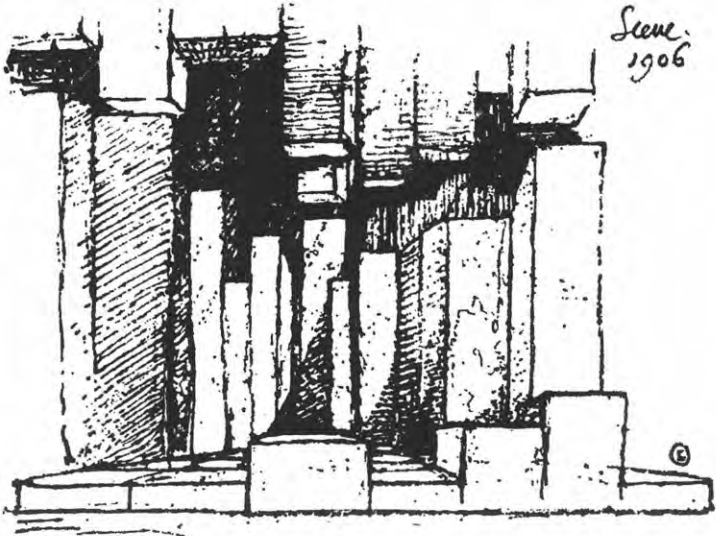
The question comes up as to how the cubes move.

Edward Craig, Gordon Craig's son tells us that his father had been impressed early on by Manfred Semper's *Handbook of Architecture* in which Craig first read about hydraulic lifts. Afterwards, Craig imagined an instrument like an organ, that could play the movements of the cubes by remote control. Craig insisted that any system used must not be complicated, must be simple, and Edward Craig succeeded in making a model of the cubes move by a simple system of pulleys.

Nowadays, the mind jumps quickly to computers - quickly but cautiously. Craig states in *Scene* that he would compare the scene to a fountain pen not to a typewriter: the scene in unceasing change, without a gap in time to change the



**A multiplicity of proscenium arches**



**Craig: the Movemented Scene**



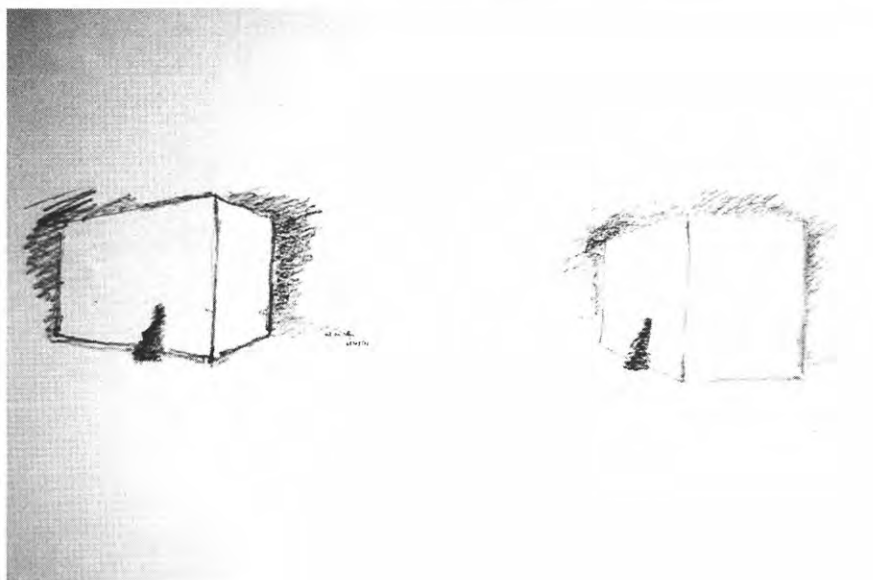
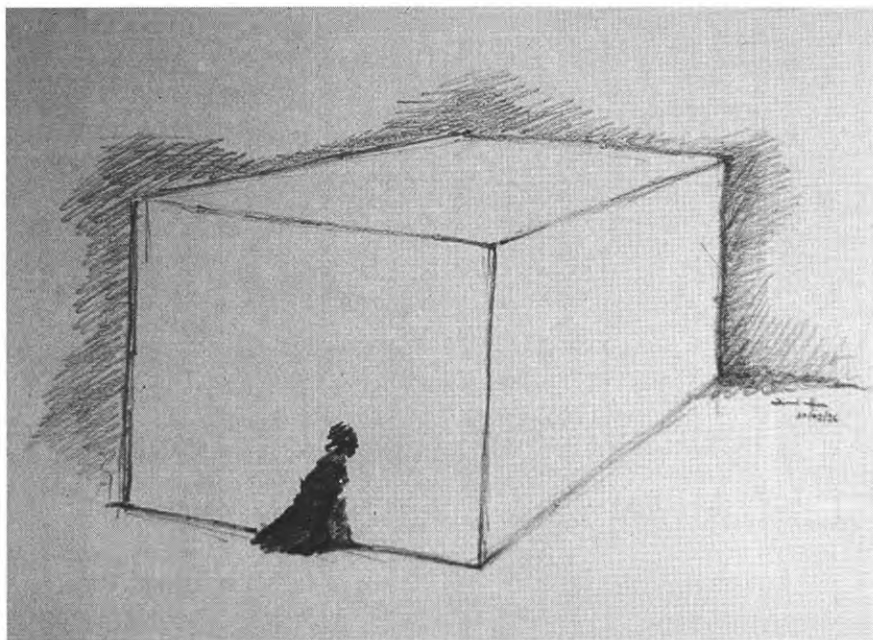
scene, much as someone writes a whole letter with a fountain pen without once stopping to dip the pen in ink; movement - in other words - not mechanical, not removed from a human impulse, as writing with a pen is not removed from the person and the action of the hand. I have never worked with the Movemented Scene, but I have worked with its brother - the Screens. No mechanical way of moving them is as expressive as when an actor - just now blocked from our view by a double screen - grasps the screen to move it along the floor from behind, continuing unbrokenly its earlier begun slow movement from behind by another actor who now appears before it. This contrapuntal relation of screens and actor - the single surge of human dynamism that sweeps through both - is a far cry from the comparative void that ensued when a well meaning colleague showed me how several screens could be moved by a system rather like children's electric trains.

It was the 'living spirit' that was missing. Craig said that the Über-Marionette possesses a living spirit. He must want that spirit to pervade the Scene as well. The cubes cannot be made to move without mechanical means, but these will prove to be humanized, I believe, by an unheralded participatory rôle played by spectators.

Thomas Mann, in *The Genesis of a Novel*, tells of an ageold tradition of visionaries who based the patterns of their visions on those of visionaries who had preceded them, sometimes by centuries, continuing their visions, though - on the face of it - they could not have known of the earlier visions. Some insight by each one was able to pick up the line and keep it going.

Craig's Scene sets in whirlwind motion a curve of visual perception from spectator to spectator. We could call this curve Time, as it has to do not with what a spectator sees, but when a spectator sees it, the figure of an actor, for example, who, in relation to a moving cube, comes in or goes out of sight for a spectator an instant before or an instant after doing so for another, depending on where each sees from, not on the actor making purposeful entrances or exits.

The phenomenon is atomized at the briefest instant of time between two spectators seated next to each other, as one apprehends - through the eye - what the other already sees with the eye. Between two such spectators and consequently between all the spectators, there emerges within the scope of a theatrical manifestation, a building of vision, a chain of visual continuity, comparable to the one forged from visionary to visionary over vast amounts of time.



**Cube, actor: Craig's Movemented Stage (drawings by Herman Briers)**

Gordon Craig's Movemented Scene opens this dimension - this hitherto unknown participatory rôle - to spectators. It can lead them to create a language of vision, a drama, for it unleashes between them in close time the current that has linked prophets, visionaries and artists over aeons.

Speaking of himself as a young artist, Craig observes - in *Index to the story of my days* that he had no interest in making what is called 'a new theatre'. It is the old theatre he believes in, the one handed down to us. He brought the visionary instinct of an artist to bear upon the old theatre's most characteristic facet - its building - in order to extend this theatre into an art by awakening its most dormant primal element: vision.

The day I met Gordon Craig, he said to me: "My idea has become obscured, but it will come to light again, a poet will rediscover it."