The Digital Enchantment of Drottningholm

Willmar Sauter

ABSTRACT

How can we relate to a historical playing culture? In this essay, a counter-factual visit to the palaces and parks of Drottningholm outside Stockholm is presented. By means of digital technologies, this World Heritage Site could be animated with historical figures from the eighteenth century, thus giving a living picture of past playing. Even though such an encounter with the past is fully possible from a technical point of view, the realization of this project poses a number of practical and theoretical questions: How can the picture of eighteenth-century court life be broadened to include social perspectives of class, gender and ethnicity? What artistic decisions have to be taken to visualize the activities around the park and in the palace? What forms of interactions provided by the technology are suitable for various groups of visitors? Some answers to these questions are hinted at in this essay, but the general question of a poetics of playing remains in the abyss between the historical period and the contemporary access to it. Neither Friedrich von Schiller's treatise on the aesthetic education of man nor Emanuel Kant's rational view of judgment bridge the gap of historical distance. Could Hans-Georg Gadamer's idea of the melting of historical horizons ever become a reality in the experiences of future visitors? Eventually, this project might only provide some pleasures of a poetry of playing.

Keywords: 18th century playing culture, Drottningholm Court Theatre, interactive tourism, concepts of historical periods.

BIOGRAPHY

Willmar Sauter, Professor of Theatre Studies at Stockholm University, has studied audiences and reception processes over a number of years. He has also written on Swedish theatre history, from Bronze Age rock carvings to multimedia and digital performances. His interest in the theories of the theatrical event is documented in his book *The Theatrical Event* (2000) and summarized in *Eventness* (2006). He has recently published a book on the Drottningholm Court Theatre and the activities there in the eighteenth as well as in the twentieth centuries (2014, together with David Wiles). Willmar Sauter is a founding member and the first chairman of the Association of Nordic Theatre Scholars. He has been the President of the International Federation for Theatre Research (IFTR/FIRT). He has also served Stockholm University as Dean of the Faculty of the Humanities and as chair of the Research School of Aesthetics.

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Imagine the park of the Drottningholm Palace being populated by the court of Gustav III! Imagine a guitar player singing the songs of Carl Michael Bellman right at the entrance to the baroque garden behind the palace. Imagine a group of dancers executing a graceful minuet on the stage of the leafy hedge theatre. At the side of the park, underneath some mighty oak trees, servants are preparing coffee for the royal party. In the Chinese pavilion, we see the King himself engaged in card playing and gossiping with Badin, the inspiring 'moor' and prankster of the court. Walking over to the English park, a boat appears in the artificial pond, rowed by Gustav Mauritz Armfelt courting a new lady-in-waiting. Outside the stage entrance of the theatre, the actors of the French troupe rehearse the dialogue of a Voltaire tragedy. In the open space between the palace and the theatre, we follow a Gustavian carousel, a mixture of military exercise and medieval fairytale. Even inside the palace itself we meet guests in the stairway preparing for the evening's masquerade while the young pages joke with the maids of honour. Imagine that we, visitors from a digital age, could meet all these people from the eighteenth century just by walking through the premises of Drottningholm.

Magic? Reality, or at least some kind of reality? Let me call it 'augmented reality' or a digitally extended experience of reality. The park, the pavilion, the theatre and the palace are certainly solid reality, all part of the World Heritage Site of Drottningholm. The domain of the Drottningholm Palace, situated on an island northwest of Stockholm, has served as a summer residence for royal families since the late seventeenth century. The Chinese Pavilion, the theatre and other buildings have been added during the eighteenth century. The personages and figures from the historical past appear, however, by means of digital devices such as the newest Google Glass or so-called Igloo-devices with a built in picture frame; comparable to the 3D-glasses of former times.[1] The sounds that are transmitted simultaneously consist of contemporary music, songs, dialogues and the imagined voice of Hedvig Elisabeth Charlotta, the King's observant sister-in-law, who is our cicerone to the past.

The aim of this project is to re-create the playing culture of eighteenth-century court life by means of digital, interactive playing, accessible for every interested visitor of the premises of Drottningholm. Instead of becoming a voyeur of the past, the beholder of the *Digital Enchantment of Drottningholm* is invited to actively participate in an encounter with the Gustavian world. One of the major questions of this project is whether a historical poetics of playing existed and to what extent it is possible to share a poetics of past playing.

It might be necessary to distinguish between a poetics of playing and the poetry of playing. A poetics of playing can be described as the general frames, which constitute any kind of playing – theorized in classical treaties, e.g. by Friedrich von Schiller[2], Johan Huizinga[3] and Roger Caillois[4]. Within these frames, many kinds of playing can be identified by specifying the exact context, in which playing takes place. By asking questions concerning social per-

spectives, aesthetic aspects and immersive options that a particular instance in history offers and requires, a playing culture can be studied in depth. Through research and thorough investigations, the basis for an adequate presentation of the past can be established. The presentation itself raises questions of aesthetic transformations that today's digital techniques allow for. New functions are desirable and necessary to promote the immersive participation of the modern beholder.

In practice, the visitors of Drottningholm have hired special equipment at the Palace Kiosk for an affordable sum and strolled off to the park on their own. Every time they get close to one of the sites of the programme, a sensor realizes their presence and starts the appropriate scene. The order of the events is chosen by the visitor, but the locations are pointed out on a GPS-map that is easy to follow. If you want to visit the same scene several times, the equipment will follow your intentions. In addition, picnic baskets are available in order to enhance the full enjoyment of all the senses – and you might get hungry from the view of the well-filled confidence table at the Chinese pavilion (a magic *Tischlein-deck-dich* machinery, that can be observed from the kitchen where it is prepared for the King's dinner guests).

For the court of Gustav III, a theatre or opera performance was never an isolated event. The audiences at the so-called Opera House at Drottningholm were the courtiers and the many lower-ranking pages, attendants and even servants at court, who spent entire days and weeks in the company of the King. Few were the invited visitors who travelled to Drottningholm to attend only a theatrical performance. Theatrical entertainments – in the theatre as well as in the park – were integrated into the daily routines of court life. Today, a visit to the Drottningholm theatre is either part of a touristic undertaking or the consequence of purchasing tickets to one of the performances. In both cases, the experience of this well-preserved eighteenth-century theatre with its original baroque machinery and set pieces, is a singular event, which lacks the integration with the overall milieu of the past. However, in a democratic age, nobody expects that Drottningholm would be a privileged area for the nobility nor

would we wish to have to wait for a royal invitation to attend a performance at the theatre. *The Digital Enchantment of Drottningholm* offers an alternative for experiencing the full enjoyment of the *esprit* of the Gustavian period, not as a one-time event, but providing continuously available access to the intellectual, aesthetic and social conditions of Drottningholm court life.[5]

A POETICS OF PLAYING

There is no doubt that this project invites the visitors to participate in a playful interaction with the eighteenth century. The doyen of playing theories, the Dutch academic scholar Johan Huizinga, referred especially to the late eighteenth century as a period of playfulness, as did the Russian theatre director Nicolai Evreinov and the semiotician Yuri Lotman[6]. Huizinga emphasized that playing had no purpose, i.e. that playing had no immediate aim for the survival of human beings, but he acknowledged nevertheless that a number of functions of playing can be observed. This distinction between purpose and functions seems relevant, even though his definition of playing has been completed by later scholars such as Roger Caillois. Caillois clarified a number of Huizinga's play forms as distinctive playing modes, notably *agon* – competitive games, *alea* – chance plays, *mimicry* – pretended playing, and *ilynx* – playing that creates vertigo and dizziness. This is today a well-known classification of playing, still referred to in theories of computer games. Several of Caillois' categories could be applied to the project, although it is obvious that mimicry dominates the *Digital Enchantment of Drottningholm*; the question is, however, who is pretending, and, in consequence of Huizinga's quest of the playfulness of the eighteenth century, what is pretended.

Aesthetics itself became an issue in the latter half of the eighteenth century. Both Alexander Gottlieb Baumgarten's *Aestetica* (1750-58) and Immanuel Kant's *Kritik der Urteilskraft* (1790) were published during the lifetime of Gustav III. Although these treaties emanated from the spirit of the Enlightenment, thus seeking the rational in aesthetic judgement, they acknowledged the sensitivity of human emotions, including the sensations of artistic and

The World Heritage Site of Drottningholm: from the left – the theatre, the palace and one of the pavilions seen from the English park. Photo: private.

non-artistic experiences. Although playing was not a prominent feature in their arguments, the playfulness of the period affected their approach to theories of aesthetic perception.

Playing was, however, central for Friedrich von Schiller, who thought that playing was one of the innermost human desires. Playing united the desire of sensory experiences with the desire of form, in other words, the desire for perpetual change versus the desire for stability. Only in playing could these two human forces unite and thus produce an aesthetic experience. Schiller wrote his letter "About the aesthetic education of man" (1794) only a few years after Gustav III's death and thus summarized the ages of sentiment, reason and classicism.

Playfulness was just one aspect of the rococo era. At the same time, late baroque, neo-classicism as well as notions of pre-romanticism interweaved the aesthetic and cultural ideology of the Gustavian period. The late eighteenth century as a culture of playing as suggested by Huizinga, Caillois, Lotman and later scholars such as Hans Peter Duerr[7] has never ceased to fascinate later generations. However, the playing at Drottningholm was restricted to the upper classes and needed the support of the lower classes, working hard in the kitchen, the stables and the gardens. This social aspect of playing has to be incorporated into the overall picture of Drottningholm. The project of the *Digital Enchantment of Drottningholm* thus provokes a number of research questions that need to be addressed in accordance with the aesthetic diversity of the Gustavian era. More specifically, the content of the project will be scrutinized from intellectual, artistic/technical as well as from perceptual perspectives, which together will provide indications of a historical poetics of playing.

QUESTIONS OF PLAYING

In order to accomplish a Poetics of Playing for an encounter of contemporary visitors of the Drottningholm Park and Palace, a number of theoretical, empirical and practical questions have to be raised at first. In other words, what is offered by the digital tour in terms of past ideologies, aesthetics and social conditions that governed the court of Gustav III? To what extent is the content of the *Digital Enchantment of Drottningholm* relevant for a proper view of the late eighteenth century in Sweden? Furthermore, the artistic design of the displays matters as well as their technical ability of immersing the visitor into the realm of historical conditions. Last but not least, the intended perception of the tour has to be investigated long before empirical surveys will confirm or reject the presumed effects of the project. In summary, what needs to be considered are the intellectual approach to the Gustavian era, the artistic and technical options in creating such a project and finally the intended emotional response that can be envisioned as the concrete outcome for the participants enjoying this digital encounter with the past.

The suggested situations that the reader was asked to imagine at the beginning of this text were a few examples of what the project provides. Nothing was mentioned about the lovely *Drottningholm Music* of Johan Helmich Roman created for the wedding of Gustav III's mother in 1744, the baroque staircase of the palace, the amateur performances in the theatre, the sculptures in the gardens and so forth. There are innumerable possibilities to illustrate the architecture, events, conventions and rituals of the Gustavian court. Nevertheless, what is a fair representation of this court? What aspects need to be emphasized in terms of its social hierarchy, the interpersonal relationships at court, the status of servants and maids, stablemen and guards? Were the court entertainments only arranged for the pleasure of the courtiers? Maria Berlova has shown that there always existed a political agenda behind the diverse playing activities at court. By attributing the roles of the amateur performances to certain members of the court, Gustav established an unofficial ranking list through the fictional figures on the court stage.[8] How can suchlike conditions be included in the *Digital Enchantment of Drottningholm*?

The research questions of the project are supposed to determine a Poetics of Playing. There were no stable rules of playing at the Gustavian court; on the contrary, much of the playfulness was utterly unpredictable. These contradictions are, in themselves, part of the playing. A poetics of playing can only be developed by asking appropriate questions, which will structure the following thoughts about the creation, presentation and interaction of the project. In other words, a poetics of playing is assumed to depend entirely on the fields of inquiry that guide the enchantment.

CREATION: SOCIAL PERSPECTIVES

The most obvious issues that need to be highlighted are classical, sociological matters of class, gender and ethnicity. In other words: Who are the players? The class distinction in late eighteenth-century Sweden is, to a certain degree, mirrored by the four estates represented in the national parliament: the nobility, the clergy, the bourgeoisie, and the peasants. Formally they were equal in power, although the peasants represented many more individuals than e.g. the nobility. The latter had however, due to their historical role, a decisive impact on government decisions such as taxation, military operations or foreign politics. These four estates did not represent the large number of servants, maids, farm-hands, journeymen, and so on. Above all classes reigned the King, the sovereign, but Gustav III was, despite his *coup d'état* in 1772, not an absolute ruler. He struggled with parliament throughout his life, in particular with the nobility that constantly questioned his right to take certain decisions. The tension between the King and some influential aristocratic circles eventually led to the assassination of Gustav III in March 1792.

Class relations are thus tightly interwoven with questions of power. Playing at court represented one way of pacifying part of the nobility. In this respect the King was sovereign, but the court playing culture was deeply politicized. What might appear as sheer entertainment of the courtiers was at the same time an instrument of control. To appoint Baron

Armfelt to the high position of Master of the Revels, bypassing higher ranking aristocrats, was not appreciated by the nobility. The case of Armfelt demonstrated a novel mobility among the new aristocracy that Gustav III frequently used to ensure the loyalty of the inner court circles. A proper analysis of the class aspects of playing includes a number of circumstances that affected groups' as well as individuals' access to power.

Did women have access to power? In parliament, certainly no women were represented, but according to the ideology of the time, men represented also 'their' women (as well as 'their' servants). Were there any public institutions, in which a female representation at all was possible? Such institutions can only be found in the arts, in the realm of playing. The opera singer Elisabeth Olin achieved quite a prominent position at the Royal Opera that Gustav III established in the second year of his reign. The poet Anna-Maria Lenngren became an influential journalist and belonged to Stockholm's intellectual elite. Though these women represent a minority and few became visible in the public sphere, their relation to arts and playing became the vehicle for their reputation. Also at court, playing became the arena in which women could gain prominence.

Aspects of ethnicity are more relevant than might appear at first sight since eighteenth-century Sweden can easily be viewed as a mono-ethnic society. Several waves of immigration can be spotted in Sweden, especially since the end of the Thirty Years' War in 1648. Blacksmiths and other specialists in metallurgy came from the mining districts of Wallonia, the officers, who perished in the war, were substituted by numerous young German, Austrian, Polish and Russian nobles pursuing a new career in the North. Merchants from the countries around the Baltic Sea had settled in Stockholm. The exchange with Finland – then a Swedish province – was lively; Baron Armfelt is just one example of many Finns who reached high military as well as influential political positions in Sweden.

Then there is the question of Badin, who was a black man. His real name was Gustav Couschi, born in 1747 in St. Croix in the Danish West Indies, and he was brought to the Swedish court as a ten year old boy. Educated in the spirit of Rousseau, he was first a servant of Gustav III's mother and received, later in his life, the honorary title of Court Secretary and became a member of several learned societies. He had received his nickname Badin, French for merrymaker, due to his quick and imaginative pranks at court. Was he the black 'fool' in the Shakespearean sense, a social experiment or just the result of colonial practices?

These questions have to be answered in order to avoid a romanticized picture of the late eighteenth century. The theoretical aspects on the playing culture of the Gustavian era mentioned above (Evreinov, Huizinga) were all written in the early twentieth century, while the notion of the playful rococo period still prevailed in European academia. Jean Starobinski (1964) has since critically revised this view as the outcome of a late nineteenth-century bourgeoisie perspective.[9] Therefore, the social and political aspects of the Drottningholm court are essential for this project.

PRESENTATION: AESTHETIC ASPECTS

While it appears relatively easy to imagine a conventional picture of a group of eighteenth-century courtiers sitting around a table negotiating politics or playing cards, the dynamics of the period are likely to be neglected. In any historical epoch the behaviour, fashion and conventions change successively and various innovations overlap with older traditions. The wide crinolines that women used to wear became old-fashioned during the 1780s and the new style, emphasizing rather than concealing the shape of the body, became à la mode. The white, powdered wigs were still used by many men, but the natural hair of young men was soon thought to be more fashionable. Rococo furniture was substituted by neo-classical chairs and tables with pure lines and less gold paint. No historical period had just one style and the ambition of being up-to-date with the newest fashions has been the subject of many comedies, from antiquity to Hollywood. At the same time, the styles of a period are substantial aspects of the aesthetics of playing.

The scenes that the visitor observes in the digitalized Drottningholm Park take the mixture of styles and conventions into considerations. The re-

search questions concerning the social and aesthetic conditions of the Gustavian era are transferred into artistic creations for today's encounter with the past. A number of artistic choices can be noted.

First of all, the scenes from the past are animated – emphasizing the artificiality of their appearance rather than imitating realistic, live characters. Each scene follows the artistic idea that most appropriately expresses the playing features of the occasion. Some examples: the carousels are best served by an advanced, computer game-like animation with relatively realistic details that make both the eighteenth-century environment and the medieval weapons clearly recognizable; the dances in the open air theatre are created through Motion Capture techniques, i.e. sensors that were attached to real dancers and recorded for animation of the figures, whereas the background is made up by the real hedged stage in the park; the actors preparing outside the stage door are animated paintings by the court painter Johan Pasch, who portrayed some contemporary actors on panels preserved at the Confidence theatre in Ulriksdal; the card-playing in the Chinese Pavilion is recreated through the paintings and sketches of another contemporary court artist, Pehr Hilleström.

Secondly, there is an active interplay between the artificial images appearing on the transparent screen and the material environment of the park that is at the same time visible to the eye of the beholder. Together they – the artificial figures and the real park – constitute the historical images. The relation between the figures and the park is created through an advanced technical conversion: depending on where the observer is located, the figures length and size is adjusted to the visible world of the park. This illusion copies the technique of the historical theatre machinery: the size of the flat wings determines the positioning of the performers on stage. Technically, the system knows where the visitor stands in relation to the scene of performance and therefore can enlarge or diminish the illusionary figures in relation to the vision that appears within the assumed picture frame.

Illusion is an important cornerstone of playing. Illusion presupposes that the perceiver of an illusionary act is conscious of the fact that he or she observes an illusion. That is the case in the historical theatre with its preserved baroque machinery and its original set pieces from the Gustavian period. The stage is full of dynamic possibilities that are frequently met with *Aahs* and *Oos* from the spectators – while the spectators of course are aware of the theatrical effect. For the beholders of the *Digital Enchantment of Drottningholm* there is no doubt that the figures in the park provide a (perfect) illusion, an invitation to fantasize about another century. Without this playfulness, the access to the past is not possible, just because we know that it is not possible, but we can play with the fantastic images while we are standing in the very place where the actions are supposed to have happened.

INTERACTION: IMMERSIVE OPTIONS

The aim of the project is not simply to provide illustrations of a distant period, but to convey knowledge about and emotional access to the eighteenth century. To achieve these aims the project works on various levels of interaction in which the visitor can engage in during the walk through Drottningholm.

First of all, the system will ask the new visitor some simple questions about the person's age and educational background in order to decide the level of interaction. Thus, school children will be distinguished from adults, the general visitor from specialists on eighteenth century culture, Swedes from foreign tourists, and so forth. The second step is to offer a choice of interaction that the visitor prefers. One alternative is to follow the guided tour with a storyteller, comparable to the audio-guides in museums. In this case the visitor will be instructed and informed by an eighteenth century voice that keeps a neutral tone of guidance through the various stops in the park, the palace and the theatre. Alternatively, the visitor is offered a special cicerone of its own choice, be it a lady-in waiting such as Hedvig Elisabeth Charlotta mentioned earlier, or a male member of the court, or a maid, a servant, a foreign diplomat, a burgher from Stockholm or maybe a peasant from the country side. Accordingly, the audio-tape varies, while the visual scenes remain the same. A third alternative for the visitor would be to 'become' one of the personages living

at Drottningholm in the eighteenth century. In an avatar-like process, the visitor takes on the role of a page, a journeyman, a farmers' wife, a noble visitor, a lady-in waiting, and so forth. The visitor would virtually 'dress up' in this role and could even see her- or himself in a mirror (on the mobile devise at hand). This alternative offers a deeper immersion into the activities of the court, but also excludes some of the scenes that are irrelevant for the chosen figure in question.

For all of these options of engagement, several levels of involvement are offered. On the first level, one simply follows the GPS and other instructions and observes the images and hears the voices that turn up at the various locations. Still, the visitor has the choice to determine the order of locations and to leave out some of the scenes. The participation in the project-walk requires only a minimum of activities to stay in the program and to keep involved in the approach to the past that the project offers.

The second such level does not add much to the basic level other than a series of questions that the beholder is asked to respond to. The questions are asked after each scene and relate to the content of the images. Examples of such questions are: to what estate or class would you have belonged to in eighteenth-century Sweden, what effects have the arts other than being entertainment, why was Gustav III shot to death, etc. The answers to these questions will appear on the screen together with the answers of others that have responded earlier. The beholders compare their own responses to those of other people who have seen the same images and heard the same voices before them.[10]

On the third level, more pedagogical ambitions are embedded. Early on, during the walk, the participant is asked to respond to various prejudices about the Gustavian age: the King could not speak proper Swedish and had a bad French accent, people in the eighteenth century never washed themselves, the wigs were full of lice, Gustav III played on stage all his life, etc. Through the information gathered during the walk, these statements are either confirmed or denied. In any case, the visitors can compare their own prejudices at the beginning of the tour with the outcome at the end of it. At the same time, the feeling of having learned more about things one always wanted to know, gives a great deal of satisfaction without thinking about the pedagogical aspects.

On the fourth level, the participant is allowed to and even encouraged to divert from the path of the tour in order to gain more insights into aspects of special interest. The beholder will find links to specific programs that will provide more visual and audible material. As examples can be mentioned the documentary film on the stage machinery, recordings of operas and ballets from the Drottningholm stage, the *Drottningholm Music* by Roman and the 'loans' from it that Bellman made, excerpts from the diary of Hedvig Elisabeth Charlotta, a speech given by Gustav III, read by a leading actor of today, and so forth. These links can be followed on the spot to enrich the tour, but they can also be sent to the visitor's private computer to be viewed later on.

Needless to say – a visitor can walk through all the levels consecutively on the same occasion or return many times in order to advance gradually from level to level.

This brief description of the options of involvement might give the impression that all is a matter of information. This is actually not the case, although 'thin' as well as 'thick' information is indeed included. The point is to involve the beholder emotionally by means of playful interaction. The scenes represent various forms of playing with an obvious artistic expressiveness. By observing the scenes, the beholder can transfer these images into art. Playing as the basis of art has been thoroughly discussed by philosophers such as Hans-Georg Gadamer[11] and Roman Ingarden[12]. It is exactly this transference from playing to art and back to playing again that facilitates the emotional involvement into eighteenth-century Drottningholm. The levels of interaction aim at providing channels of immersion, i.e. to completely 'plunge' into the realm of fantasy, to let one's consciousness flow with the illusion of participating in various court activities. The effect of this immersion is not to block out the intellectual discourse with the past, on the contrary, the immersive participation supports both the emotional and cognitive access to this distant epoch.

The combination of playing, feeling and understanding allows the beholder to develop a relation-

ship to the Drottningholm area. This is especially so for those who have not had a chance to study it. Studies, however, would still not be able to stimulate the emotional side of the experience in the way the original site and the digital illusion can by their involvement of the visitor. The *Digital Enchantment of Drottningholm* has the potential of an immersive, total experience, as long as the visitors play their parts along the tour.

THE POETRY OF PLAYING

Friedrich Schiller described playing as the intersection of two basic, human desires. On the one hand, the sensory desire pulls playing towards spontaneous behaviour, surprises and the search for the unknown. On the other hand, the desire of stability necessitates conventions and rules that make situations of playing recognizable and repetitious. These contradictory impulses of playing are easily identifiable in eighteenth-century behaviour. At the court of Gustav III traditions were constantly negotiated and occasionally turned upside down. They had at the same time their strictly hierarchical limitations, i.e. they were only accessible to certain strata of society. In the *Digital Enchantment of Drottningholm*, the conditions of the Gustavian court are not imitated nor are they recreated, but the imaginary world is presented with the intention of understanding and analysing the playing of the past.

Two centuries have passed since the carousels represented a competitive *agon*, one of Caillois' categories of playing; masquerades, operas and divertissements in the park gave vent to mimetic playing; playing card and other social games can be counted as chance playing; even Caillois' idea of *ilynx* was present in parts of the carousels and also in surprises that the Master of the Revels was supposed to invent. Today, these four types of playing are still recognizable, but in their digital transformation, they invite the beholder to take part in different activities. In other words, the functions of playing have assumed new meanings for today's participants in the *Digital Enchantment of Drottningholm*.

According to Johan Huizinga, playing is characterized by not having a purpose in the sense that it is essential for human survival. Nevertheless, he admits that various functions of playing can be distinguished. At least six such functions have been identified: entertainment and emotions, aesthetics and ethics, education and economy.[13] In the context of the Gustavian era, these functions have been described with an emphasis on entertainment, aesthetics and emotions. In the digital project taking place today, the ethical constraints in terms of social perspectives have also been taken into consideration. The overall educational functions of the project, promoted through the participatory interaction with the displayed imagery, constitute a major reason for the creation as well as of the experience of the *Digital Enchantment of Drottningholm*. The economic burden of playing, both for the Gustavian treasurer and for today's investments in the project, is obvious and needs no further explanation. While all these functions can be traced in the eighteenth as well as in the twenty-first centuries, their implications for playing in the park of Drottningholm have radically changed. Nevertheless, digital access to the past provides an exciting link for an immersive contact with a playing culture that disappeared more than two centuries ago. This might be the moment when a poetics of playing becomes concrete and provides the pleasures of a poetry of playing.

NOTES AND REFERENCES

1   Once the project materializes, there might be other advanced technologies available to bring about this illusionary immersion.

2   Friedrich von Schiller, "Letters upon the aesthetic education of man". - http://www.fordham.edu/halsall/mod/schiller-education.asp, German original 1794.

3   Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture*, Routledge & Kegan Paul, London 1949.

4   Roger Caillois, *Man, Play and Games*, University of Illinois Press, Urbana 2001.

5   To what extent the program can be watched on a computer only, without being in location, is less of a technical problem than a *raison d'etre* for the entire conception of the project. Maybe the program should not be made accessible for screen viewing, because the presence in place is such an important part of the enchantment. However, this possibility of having access to this program – similar to the net displays of many museums – as a virtual reality playing cannot be completely neglected.

6   Maria Berlova, *Performing Power. The Political Masks of Gustav III (1771-1792)*, Stockholm University, Stockholm 2013, p. 17.

7   Hans Peter Duerr, *Intimität,* Suhrkamp, Frankfurt/Main 1990.

8   Berlova, op. cit., p. 90.

9   Jean Starobinski, *L'invention de la liberté, 1700-1789 suivi de 1789, les emblèmes de la Raison*, Gallimard, Paris 1964.

10 This technique has been successfully employed in several of RATS Theatre's productions during recent years such as *Antigone's Diary* (2011), *Ada* (2013) and *Maryam* (2013). RATS Theatre is an experimental group associated with the Department of Computer and System Science at Stockholm University.

11 Hans-Georg Gadamer, *Truth and Method*, Continuum, London and New York 1975.

12 Roman Ingarden, *Das literarische Kunstwerk. Eine Untersuchung aus dem Grenzgebiet der Ontologie, Logik und Literaturwissenschaft*, Max Niemeyer, Halle 1931.

13 Willmar Sauter, "The Audience" in *Theatre History*, David Wiles & Christine Dymkowski, eds., Cambridge University Press, Cambridge 2013.