

The interior of the *Hvar Theatre* is largely unchanged since 1803.

with only the slenderest of soffit arches. The boxes are literally 'boxes' with a particularly enclosed feeling. The box fronts are of the palest blue with gold linings. Most of the decorative work is in moulding rather than simple painting. The box openings are draped with red swags and the internal box walls are also red – a simple design on the box walls appears to have been washed over with red paint. The box ledges are protected with red textured carpet of recent manufacture.

The auditorium we have today is cer-

tainly very close to its 1803 style. But how does this relate to the original of 1612 (less than thirty years after Palladio's *Vicenza* and less than thirty years before the *Teatro SS Giovanni E Paulo* in Venice whose plans are probably our earliest of a boxed horseshoe)?

Well, the Island of Hvar, then called Lesina, was an important port on the Venetian trading routes through the Adriatic. Margarete Baur-Heinhold's '*Baroque Theatre*', a text that is reluctant to speculate, is confident enough to state that

the basic structure can be regarded as original. Certainly the Hvar Theatre of today gave me the FEEL that I had previously constructed from looking at plans and prints of early eighteenth-century Venetian theatres.

Groping for an adjective, I can only come up with the inevitable *magic!*

And what a location! What a panorama of harbour, town and hills is to be seen from the theatre's entrance terrace! Theatric Tourism is a truly rewarding pastime.

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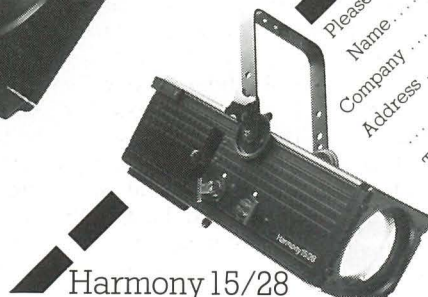
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