



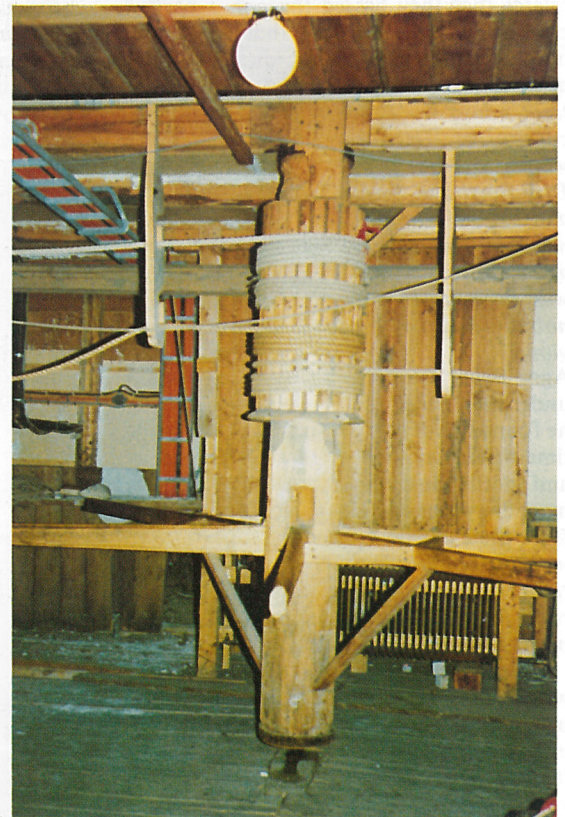
*The original wing lighting poles have recreated reflectors with Cima electric candles.*



*The master dimming wheel by which all the wing candle poles can be rotated towards or away from the stage.*



*In the stage floor are the scenery grooves through which scenery flats are changed by transporting them on and off stage on understage carriages (Note candles in 18th cent shinbuster position)*



*Under the stage: the main capstan by which pairs of wings in all bays can be changed simultaneously.*

is a proscenium arch, the auditorium looks ahead to the single raked tier of the end stage theatres of our own time. There are a couple of latticed boxes for incognito observation, but the King normally sat in the centre front with the court arranged around and behind him according to precedence. Some seats were labelled for court officials and the rear part of the auditorium can be cut off by a roller curtain. It has been suggested that humbler members of the household may have been concealed in this way except during the actual action of the performance.

The walls are grey-white, pale-yellow tinted with ornamental ochre motifs. These walls are broken by stucco corinthian pilasters with capitals of yellow-brown

wood. The substantial ornamental brackets which appear to support the boxes and flank the doors below them are constructed from papier mache. There is a considerable degree of restraint which bridges auditorium and stage rather than offering a visual conflict with the scenery. The proscenium arch chandeliers have been rehung across the proscenium to correspond with

the four symmetrical circles in the proscenium arch ceiling. They not only look right and feel right but are logical in terms of both the ceiling paintwork and the practical lighting of the scene.

To stand on the stage is magic. I could not find a point of command: you can stand virtually anywhere and embrace the entire auditorium. Standing on any stage is