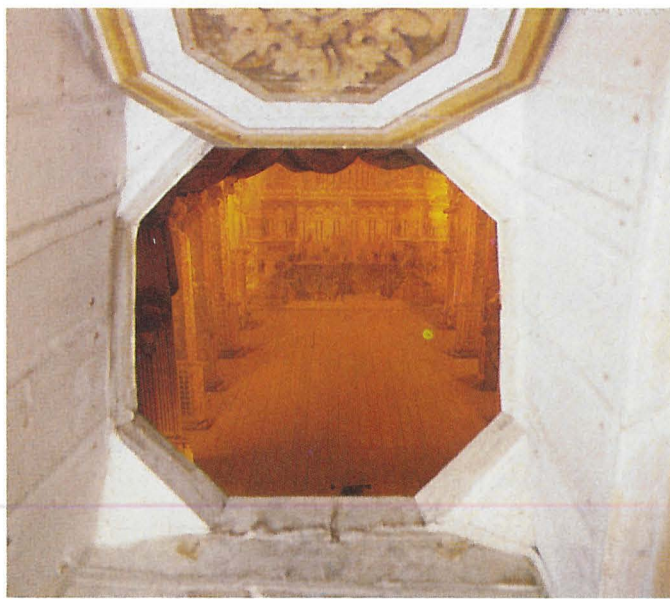
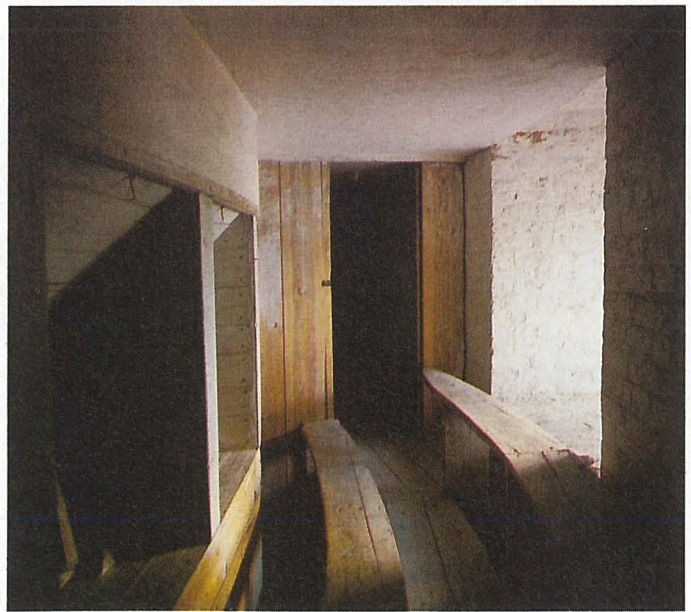


Eric Palmstedt's sections of the auditorium, drawn in 1785.



View of the stage from the "invisible" upper gallery through an opened ceiling panel.



The upper gallery from where servants watched the performance through the ceiling ports.

And reflect the candelabra.

A Gripsholm audience can enjoy the theatricality of spacious splendour combined with an intimacy of contact with each other and with the stage action that is normally only achievable in theatres which choose to place quality of sightline as a low priority.

While in no way suggesting that this

theatre would still work if scaled up, I am tempted to suggest that the use of auditorium mirror could perhaps be explored, or at least considered, by contemporary architects unwilling to hang audiences on the side walls. Gripsholm and Berlin's Komische Oper are the starting points for contemplation.

The mirrors occupy the three pillared bays

nearest the stage on each side. The remaining five bays contain boxes at two levels. These extremely shallow boxes have access from a curving stair corridor between the stone wall of the tower and the timber structure of the auditorium built within. This corridor gives alternative access from either foyer areas or from backstage. Gustav could watch the play yet nip speedily back to make his