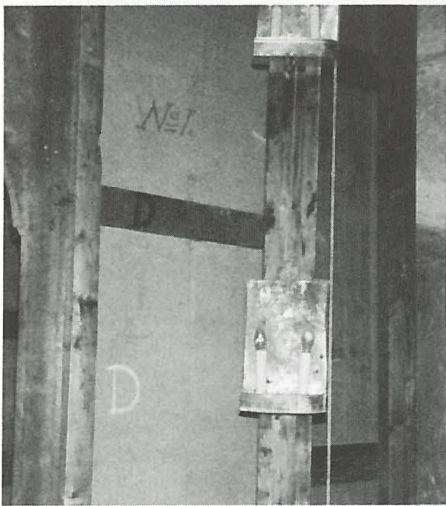
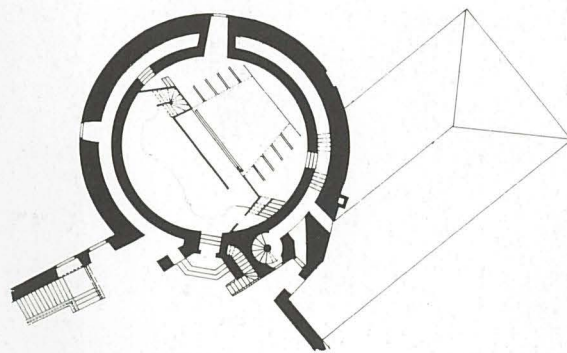


*Project drawing for the new theatre, drawn by Palmstedt in 1781.*



*Wing pole for candlelight with reflectors running in groove and hoisted by rope.*



*Plan of the first theatre at Gripsholm, fitted out in 1773 by Aldecrantz, the architect of Drottningholm.*

own entrance as an actor.

The upper gallery is concealed. The servants remained discreetly hidden until the performance started. In Drottningholm this was achieved by having a roller curtain which could mask the rear seating while the audience assembled. In Gripsholm, the device is the opening of some fourteen of the octagonal panels which form the coffered

cupola of the theatre ceiling. Behind these ports is a servants gallery with a single row of benches with standing room behind.

In this theatre, to stand at the pit rail gives neither the best feel nor impression. That is best from the boxes or the rear rows of the tiered stalls. And, not surprisingly, the gallery is dramatically exciting in its own specialised way. To stand on the stage is to

command — and to acquire the distance to appreciate the symmetry in a way which is impossible from the closeness and lowness of the pit rail.

No photograph can possibly convey the atmosphere of this theatre. The ambience produced by the lighting — accurately simulated in placing and candlepower — requires evocation by a painter rather than a camera.