



Fig. I. Act III, scene 8 from *Gustaf Wasa*, lyrical tragedy in three acts by J. G. Naumann, libretto by J. H. Kellgren after a draft by Gustaf III. First performance on Jan. 19, 1786 at the Royal Opera. The battle between Swedes and Danes. Watercolour and gouache by L. J. Desprez. NM.



Fig. II. Costume drawings for Christian (two costumes), Gustaf Wasa and Severin Norrby in *Gustaf Wasa*. The Swedes wore blue and yellow colours, the Danes red. Watercolour pencil drawings in the costume books of the Royal Opera, about 1800. KTA.

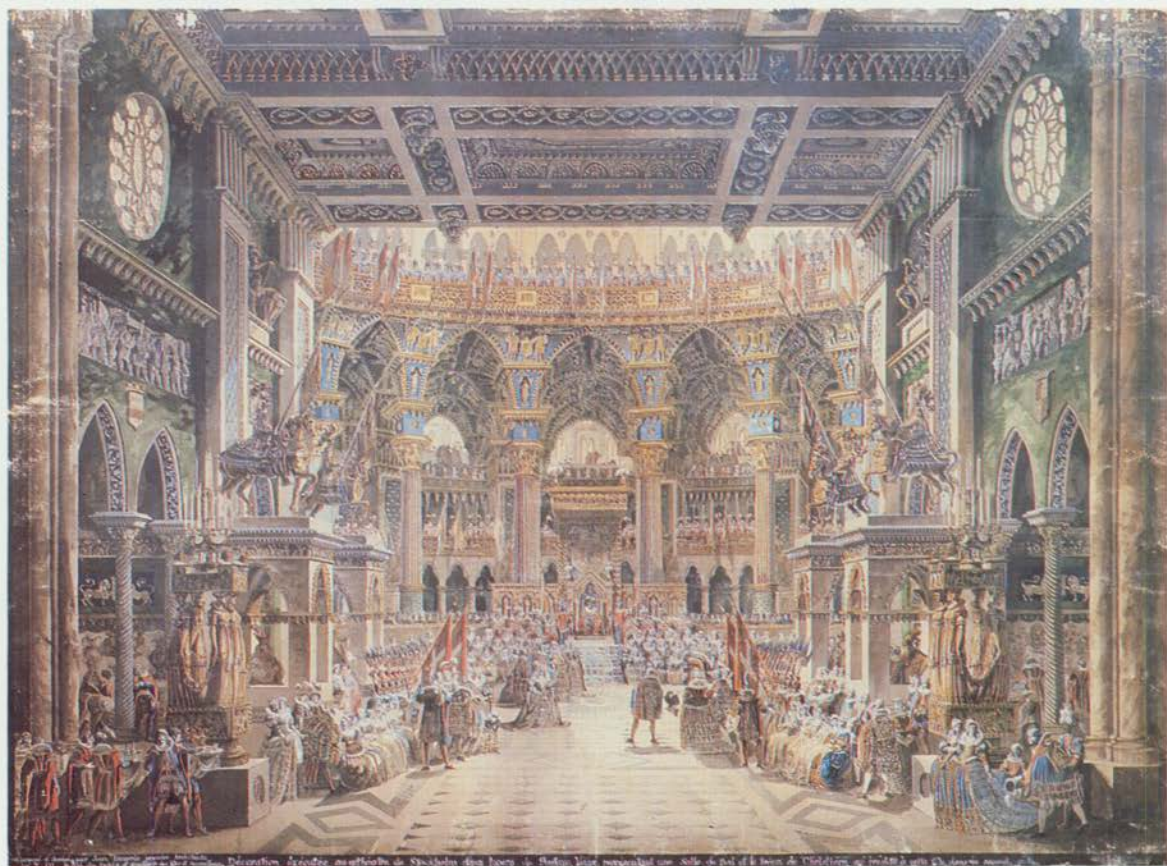


Fig. III. Act I, scene 3 of *Gustaf Wasa*. The Hall of State in Stockholm Castle. The change from the first scenes in a dark dungeon of the Castle to Christian's magnificent festively adorned throne room excited "shouts of joy and approval", as one critic put it in 1822. Watercolour and gouache by P. Estenberg after L. J. Desprez. DTM.



Fig. IV. Act II, scene 4 from Gustaf Wasa. The Swedish army swears fidelity to Gustaf Wasa in the presence of Norrby, the Danish Grand Admiral. Oil on canvas by P. Hilleström. DTM.



Fig. V. The Drottningholm Court Theatre, seen from the English park. DTM. Photo: Bengt Wanselius.



Fig. VI. Burgundian costume of yellow wolsey, slashed with black silk, and enhanced with gold and silver galloons. Probably worn by one of the knights' pages in Duke Karl's quadrille during the 1777 tournament on Adolf Fredrik's Square (today's Mariatorg) in Stockholm. Royal Armoury.



Fig. VII. *La Fête de Diane* ("Diana's Feast"). A carousel at Drottningholm in Aug. 1778. Me-leager (Gustaf III), wearing a red and white "Ro-man costume" with ermine fringed mantle, rides in procession to "warlike music" (trumpeters left), accompanied by the participants in the first hunt quadrille. The second quadrille, arriving on the left, is led by Atalanta (Countess von Höpken). They are received by Diana (Hedvig Elisabeth Charlotta) and her nymphs. To Diana's left stand the queen and her court ladies, wearing the national Swedish costume. Oil on canvas by P. Hil-leström. DTM.

Fig. VIII. Gustaf III's National Swedish Costume introduced as court attire from April 28, 1778, here shown in its black and red everyday version. Another, in blue and white silk, was worn for gala occasions. The costume is eloquent of Gustaf III's passion for theatre and history. Basically, it is derived from the male fashion in the reign of Gusta-vus Adolphus. It also had a further purpose: to en-courage indigenous clothiers and silk manufactur-ers, thus reducing luxury imports from abroad. Royal Armoury.



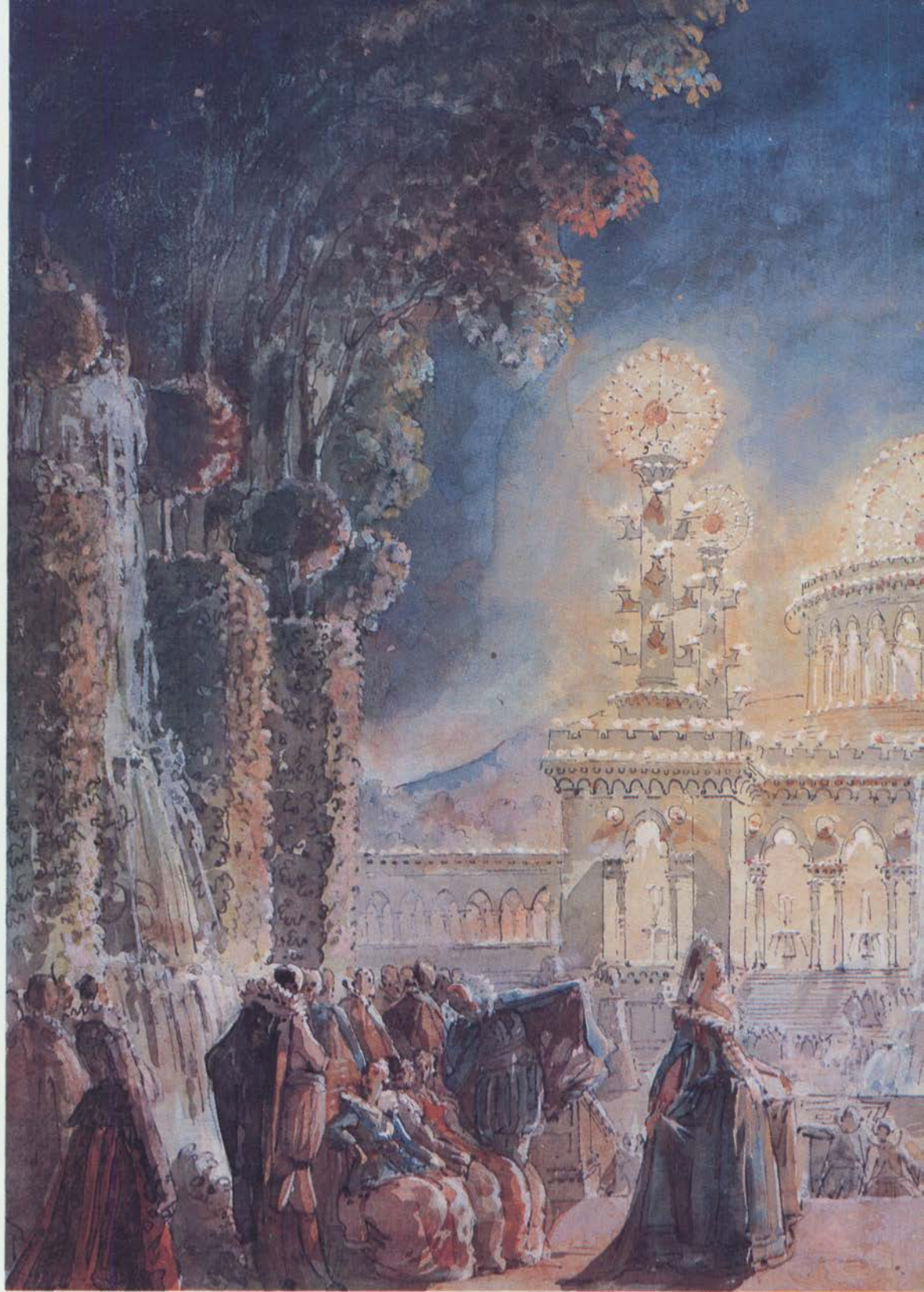


Fig. IX. Scenery sketch for Act I of "Queen Christina", heroic drama in verse, with songs and

dances, in four acts by J. H. Kellgren, after a draft by Gustaf III, music by C. F. Müller and P. J.



Lambert. First performed in 1785 at Gripsholm by the royal court. De la Gardie's garden (today's

Kungsträdgården). Watercolour drawing by L. J. Desprez, 1785. NM.



Fig. X. The green Antechamber at Confidencen, Ulriksdal. Wall panels with dramatic scenes taken from engravings. On the overlintel putti, seated on clouds, make music. Oil on canvas by J. Pasch after Watteau and Audran III. NM. Photo: Sven Nilsson.



Fig. XI. Clitemnestre in *Iphigénie en Aulide* ("Iphigenia in Aulis"), tragic opera in three acts by Ch. W. Gluck, libretto by Du Roullet. First performed at the Royal Opera on Dec. 28, 1778. Costume drawing for Elisabeth Olin, First Actress and Singer at the Royal Opera 1773–1803. Watercolour pencil drawing from the costume books of the Royal Opera. KTA.



Fig. XII. Fire fan. Act IV, scene 8 of *Thetis och Pelée* ("Thetis and Pelée"), opera in five acts by F. A. Uttini, libretto by J. Wellander, based on a draft by Gustaf III. It was this opera which inaugurated the Royal Opera on Jan. 18, 1773. "Jupiter: Ye cruel spirits gather here, to plan audacity's defeat." Collage of engravings of theatre figures, composed as a pastime by ladies of the court in the 1770s. DTM.



Fig. XIII. Act III, scene 1 of *Orpheus och Euridice* ("Orpheus and Euridice"), opera in three acts by Ch. W. Gluck, libretto by R. de' Calzabigi. First performed at the Royal Opera on Nov. 25, 1773, in another version from Nov. 5, 1786. Orpheus is bringing his wife back with him from Hades. This is presumably in the 1786 version. The costumes are neo-classical. Oil on canvas by P. Hilleström. DTM.

Approvers
Herkulessteden Tebani 1775
Gustaf

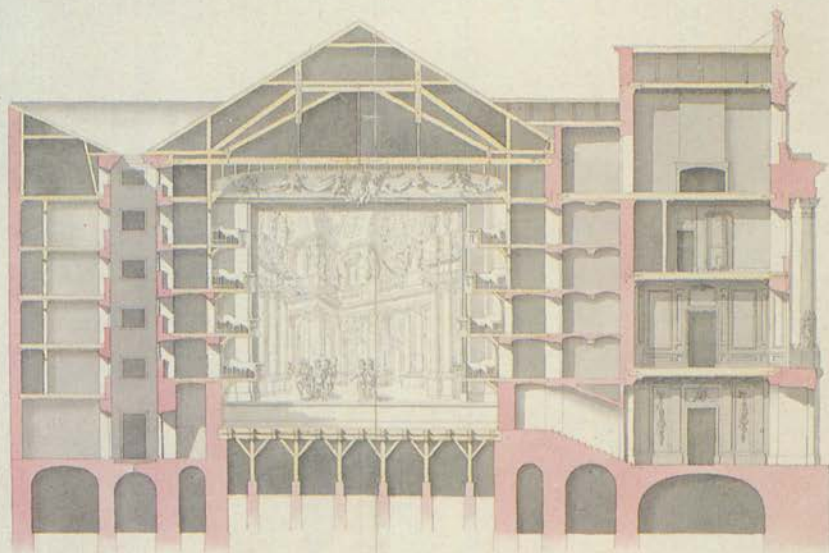


Fig. XIV. Cross-section of the auditorium of the Royal Opera on Gustaf Adolf's Square. Watercolour by C. F. Adelcrantz, 1774, approved by Gustaf III in 1775. RA.



Fig. XV. Costume drawings for furies from Hades in Act II of Orpheus och Euridice. Watercolour pencil drawings from the costume books of the Royal Opera, about 1800. KTA.



Fig. XVI. Genies holding cartouche with three crowns. Original decoration from the Gustavian Opera House, now in the present Opera House. The original cipher, that of Gustaf III, was replaced by the so-called "Lesser Coat of Arms of the Swedish State" (i.e. the three crowns) when the ornamental group was transferred to the new opera house in 1898. J. T. Sergel. Royal Opera. Photo: E. M. Rydberg.

Fig. XVII. Utseende af Gripsholms nya Spectacle-Sal gent emot Theatern. Section through the auditorium of the Gripsholm Theatre after it had been reconstructed in 1785. Watercolour pencil drawing by E. Palmstedt. Academy of Fine Arts.

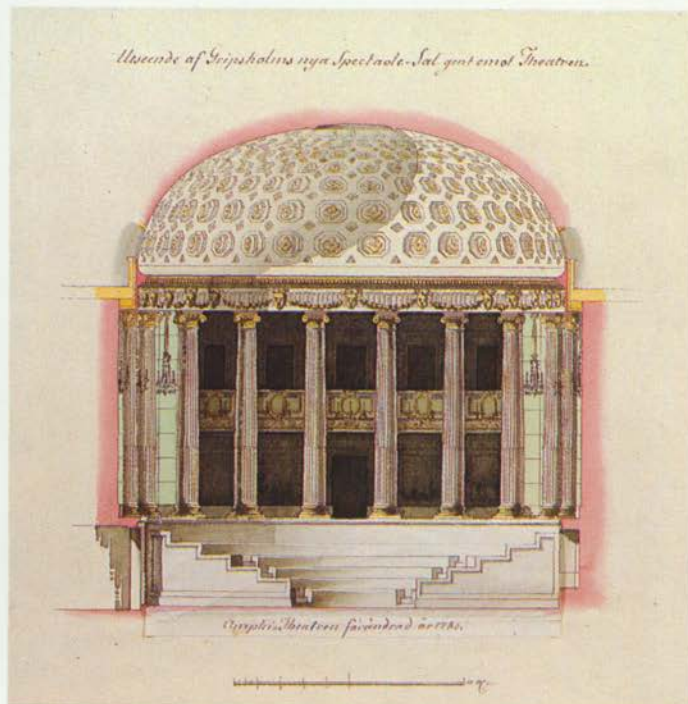




Fig. XVIII. Scenery sketch for Act III of Æneas i Carthago ("Æneas in Carthage"), lyrical tragedy in five acts with prologue by J. M. Kraus, libretto by J. H. Kellgren. First performed at the Royal Opera on Nov. 18, 1799. Dido's Hall of Audience. Watercolour pencil drawing by L. J. Desprez. NM.



Fig. XIX. Scene from Act I in *Proserpin*, opera in one act by J. M. Kraus, libretto by J. H. Kellgren, *The abduction of Proserpin*. First performed at Confidencen, Ulriksdal in 1781. Oil on canvas by P. Hilleström. DTM.



Fig. XX. Scene from *Harlequin, kärlekens trollkarl* ("Harlequin, Magician of Love"), comic pantomime ballet in two acts by E. Du Puy, choreography by J. Marcadet. First performed at the Arsenal Theatre on Dec. 18, 1793. Reconstructed in 1981 at Drottningholm by Ivo Cramér. Produced by the Royal Opera. Photo: E. M. Rydberg.



Fig. XXI. Scene from *Fiskarena* ("The Fishermen"), pantomime ballet in one act by J. M. Kraus, choreography by A. Bournonville. First performed at the Royal Opera on March 9, 1789. Staged first in modern times at the Drottningholm Court Theatre in 1971, to Mary Skeaping's and Ivo Cramér's choreography. Produced by the Royal Opera. Photo: E. M. Rydberg.

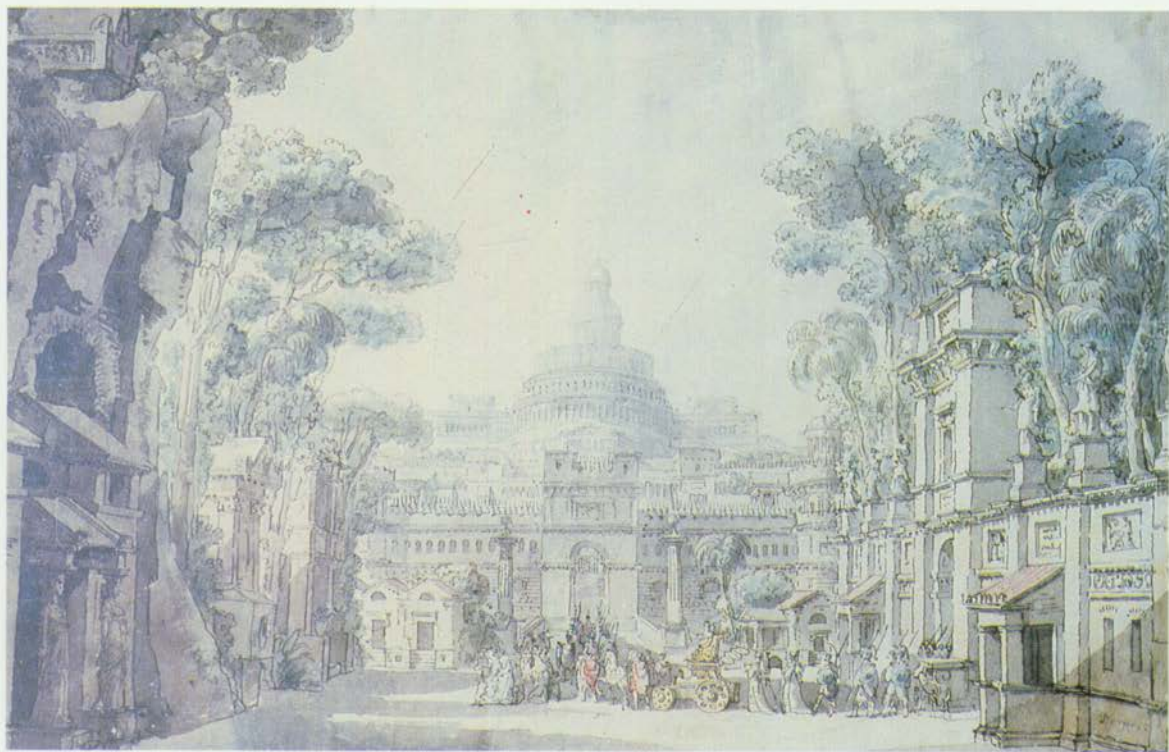


Fig. XXII. Sketch for Une ville antique ("antique city"), standard decor for opera and tragedy. Watercolour drawing by L. J. Desprez. DTM.



Fig. XXIII. Roger. Costume drawing for Gustaf III for a divertissement, afterwards cancelled, in 1782. Watercolour pencil drawing by J. T. Sergel. UUB.