
APPENDICES

OPERA, DANCE AND MUSIC DRAMA IN THE GUSTAVIAN AGE

Sources in Swedish archives and
collections—a selection

Bergljot Krohn Bucht

IN THE PERSPECTIVE OF Swedish history the reign of Gustaf III and the period up to 1809—the Gustavian Era—seems sumptuous, many-faceted, but also controversial. Swedish cultural debate and research is forever returning to it, not least because of its wealth of source materials. The founding of such institutions as Kungl. Musika-liska akademien (The Royal Academy of Music) in 1771, of the Kungl. Operan (The Royal Opera) in 1773, of Svenska Akademien (the Swedish Academy) in 1786 and of Kungl. Dramatiska Teatern (the Royal Dramatic Theatre) in 1788 are important contributions to what the Gustavian Age can offer the historian. The fact that all these events affected society at large, not merely the court, nobility and officialdom, and their impact on middle-class culture, supply us with a differentiated source material which even today, after more than 200 years, offers new surprises and stimulates new research. As can be seen from the following survey, public and private archives mutually reinforce each other:

Uppsala Universitetsbibliotek/University Library of Uppsala (UUB)
Handskriftsavdelningen/Manuscript department Gustavianska sam-lingen (Gustavian Collection), the king's private letters and the collec-tion of documents he bequeathed to this library, to be opened 50 years after his death, comprises 122 bound volumes (F 410–531), including drafts and texts of plays with commentaries, letters and documents

concerning the royal theatres and domestic and foreign correspondence. The catalogue, 2 vols., is also to be found in *Kungl. Biblioteket/The Royal Library* (KB) and in *Riksarkivet/The National Archives* (which also has the entire collection on microfilm). Private collections: Alströmer's, Lång's, Nordin's, Silverstolpe's, Westin's and Ehrensverd's diaries and memoirs (F 816), Nordforss' (G 193) and Richard Engländer's papers.

Riksarkivet/National Archives (RA)

Documents are to be found disseminated in the archives of various authorities, the royal archives and in family and personal archives comprised in the private archives section with a complete national register and catalogues for letters.

Allmänna verks m.fl./Central Agencies archives etc., applications to government, concerning plays and spectacles, theatres, the court orchestra vol. 61–64, the theatre's pension fund, vol. 767, the Kungl. Musikaliska akademien/Royal Swedish Academy of Music, vol. 631, the Ståthållare/Governor of the Royal Palace concerning palaces, among others Tessin vol. 51–58.

Smärre ämnesserier/Minor Miscellaneous Series on various topics also concern theatres, art.

Kommittéers arkiv/Committee Archives for the 1805–09 enquiry into the royal theatres.

Statskontorets Arkiv/Office of the Paymaster General archive: accounts for the Royal Dramatic Theatre and the Swedish Academy, accounts of royal personages, for Drottningholm Court Theatre, and for the palace economy and salaries of the royal court orchestra.

Kanslikollegiet/Central Board of Chancellery archive for Ristell and Kexél.

Kammarkollegiets/National Judicial Board for Public Lands and Funds archives with minor miscellaneous series on special topics for the court, the palace establishments and Drottningholm Court Theatre.

Kammararkivets/Crown Lands Archives audited accounts for the building of the Opera House, the Kungl. spektaklet/Royal Theatre Troupe, and the Franska spektaklet/French Troupe.

Justitierevisionens/Masters of the Supreme Court documents for decisions on cases for Edelcrantz 1820, including Kungl. Dramatiska teaterns reglemente/Royal Dramatic Theatre Regulations 1789.

Överintendentsämbetets/Central Agency for Public Buildings archive (ÖIÄ), with documents concerning theatres and the court orchestra

and its productions, Adelcrantz' opera house also in the collection of plans and drawings: under "*profana byggen*" (secular buildings) for Drottningholm and Gripsholm.

Kungl. arkiv/Royal Archives contain Gustaf III's documents, including the 1792 inventory of his effects.

Enskilda arkiv/Private archives, family and personal archives under respective name, e.g. the Bonde family's archive (Eriksbergsarkivet/Eriksberg Archive).

Slottsarkivet/Archives of the Royal Castles (SA)

Although it is part of the Riksarkivet/National Archives, it is situated in the Royal Palace in Stockholm. SA comprises the Hov- och slottsmyndigheters arkiv/Archives of the Court and the Royal Household: Drottningholm, Gripsholm, Rosersberg, Ulriksdal and the Stockholm Palace (all with their theatres). It also comprises a major collection of maps.

Kungliga Biblioteket/The Royal Library (KB)

Handskriftsavdelningen/Manuscript Department with collections under special alphabetical system: history D with the royal documents, letters Ep, biographica I with Clewberg/Edelcrantz' documents, private archives L, Beaux arts S, with costumes, celebrations, music, dance (incl. Noverre's application to Gustaf III, 2 vols.), theatre T with Royal Theatres T7-8 and 25 (copies also in KTA), Swedish belles lettres Vp with Swedish plays.

The Map and Picture section with the Tessin Collection.

Section for uncatalogued printed matters with theatre bills.

Statens konstmuseer/The Swedish National Art Museums

The Tessin Collection in Nationalmuseum/The National Museum, Picture archive and the National Portrait Collection, registering official and private collections.

Nordiska museet/The Nordic Museum

Archives with picture collection, drawings and sketches. Drottningholm Court Theatre, architect's plans 1754.

Riksantikvarieämbetet/Central Board of National Antiquities (RAÄ)

The archive also comprises the collection of the Academy of Letters, History and Antiquities (Vitterhetsakademien) with A. F. Skjöldebrand's collection.

Musikaliska akademiens bibliotek/Library of the Royal Swedish Academy of Music (MAB)

Collections of 18th-century music, registered in RISM.

Deposition: The music collection of the Royal Opera.

Musikmuseet/The Museum of Music (MM)

Collection of musical instruments, archives and collections on music and theatre history.

Svenskt musikhistoriskt arkiv/Swedish Music History Archive (SMA)

Catalogues and registers of musicological source materials. National music bibliography.

Drottningholms teatermuseum/The Drottningholm Theatre Museum (DTM)

Collections on the Drottningholm Court Theatre and Swedish scenographic art, drawings and sketches, picture collection. Documentation Centre for Swedish Theatre. National inventory of source materials (RIT), Agne Beijer's papers.

Deposition: *Kungl. teatrarne arkiv/The Archives of the Royal Theatres (KTA)*, including collection of plays. Also scenographic drawings and sketches.

Dansmuseet/The Dance Museum

Collection of dance history: libretti, manuscripts, sketches.

Kungl. Teatern, Operan/The Royal Opera

Archives and collections concerning the history of the Royal Opera (continuously being built up) including the Royal Dramatic Theatre up to 1907 (KTA). The archives and art collection (parts) deposited at the Drottningholm Theatre Museum (DTM), the music collection (before 1900) deposited in the Library of the Royal Swedish Academy of Music (MAB).

Svenska Akademien/The Swedish Academy

Archives and collections concerning the Academy and its members. Picture collection.

Kungl. Akademien för de fria konsterna/The Royal Academy of Fine Arts

Archives and collections concerning the Academy and its members.

Collections concerning the Royal Theatres (copies in KTA), Ristell's bankruptcy proceedings with his license, contracts and inventories.

LITERATURE—a basic selection

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- Blomkvist, M., *Nöjeslivet i Stockholm 1773–1806*. Department for Theatre and Film Studies, Stockholm University 1972. (stencil) The theatre repertoire listed after daily and weekly press, etc.
- Bref rörande teatern under Gustaf III, 1788–92*. Ed. by E. Lewenhaupt. Uppsala 1894. This publication mainly contains letters from the Gustavian Collection and documents from the Manuscript Department of the Royal Library.
- Dahlgren, F. A., *Förteckning öfver svenska skådespel uppförda på Stockholms Theatrar 1737–1863 med flera anteckningar*. Stockholm 1866. A short history of the Stockholm theatres, list of the plays performed (opera, ballet and drama) and bibliographical notes.
- Ehrensward, G. J., *Dagboksanteckningar förda vid Gustaf III:s hof. 1776, 1779–1780*. Ed. Stockholm 1877–78.
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- Norlind, T., and Trobäck, E., *Kungl. hovkapellet historia 1526–1926*. Minnesskrift. Stockholm 1926.
- Levertin, O., *Theater och drama under Gustaf III*. Stockholm 1889. *Teateralmanackor* 1779, 1781, 1782, 1786. Stockholm 1778–1785. *Theatre Almanach* 1788, 1789, 1805. Stockholm 1787–1804.

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Page 177. Fig. 2. The female version of the Swedish national costume (for the male version, see the colour supplement). In Gustaf III's reign the court ladies wore latticed elbow-length sleeves, a plume in their hair and red trimmings. Kungliga Biblioteket.

Page 177. Fig. 3. Amazon in *Frigga*. Watercolour pencil drawing in the costume books of the Royal Opera, about 1800. Kungliga teatrarne arkiv.

Page 188. Fig. 4. *Tillfälle gör tjuven* ("Opportunity Makes the Thief"), lyrical comedy in three acts by various composers (overture by Grenser), libretto by C. I. Hallman. First performed before the royal family, at Ulriksdal on April 8, 1783. All the performers, except Bellman, were courtiers. The first Stockholm performance was at the Munkbro Theatre on Feb. 23, 1788. "A peasant woman and her daughter in the Varend costume" on the shore of a pond or a small lake. In the background, a church with a central tower. Though the action takes place at Vingåker, both women are wearing the Varend costume. Oil on canvas by P. Hilleström. Nationalmuseum.

Page 190. Fig. 5. Miner, in *Fiskaren* (*Toberne ou Le Pêcheur suédois* / "Toby, or the Swedish Fisherman"), *opéra-comique* in two acts by A. B. Bruni. Libretto by J. Patrat, imitation by C. G. Nordforss, three character ballets (fishermen, miners and Lapps) by F. N. Terrade to music by P. J.

Lambert. First performed at The Arsenal Theatre on Nov. 9, 1798. Watercolour pencil drawing in the costume books of the Royal Opera, about 1800. Kungliga teatrarne arkiv.

Page 191. Fig. 6. Robbers in *Fiskaren*. Watercolour pencil drawings in the costume books of the Royal Opera, about 1800. Kungliga teatrarne arkiv.

Page 193. Fig. 7. Funeral of Gustaf III in Riddarholm Church. The décor was the work of C. F. Sundwall, based on a sketch by L. J. Desprez. Nationalmuseum.

Page 175. Musical Ex. 1. Act II, scene 1 of *Gustaf Wasa*. *Ädla skuggor, vördade fäder* ("Noble shades, revered fathers"). A chorus of noblemen declare their loyalty to Gustaf Wasa with a hymn to freedom. Vocal score. Kungliga Privilegierade Nottryckeriet (Olof Åhlström). Stockholm 1787. Musikaliska akademiens bibliotek.

Page 179. Musical Ex. 2. Act II, scene 1 of *Gustaf Adolf och Ebba Brahe* ("Gustaf Adolf and Ebba Brahe"), lyrical drama in three acts by G. J. Vogler, libretto by J. H. Kellgren based on Gustaf III's drama of the same name. First performed at the Royal Opera on Jan. 24, 1788. The Poultrywomen's song. *Monumenta Musicæ Sveciæ* (vocal score). Stockholm 1973.

Page 182. Musical Ex. 3. Act III, scene 1 of *Gustaf Eriksson i Dalarne* ("Gustaf Eriksson in Dalecarlia"), drama with songs, in three acts by C. Stenborg, libretto by C. Envallsson. First performed at the inauguration of the Munkbro Theatre on Oct. 29, 1784. Gustaf Eriksson's aria: "No greater virtue is, than that burn with honour/ And with one's very life Compatriots' bliss to win:/ Who for his fatherland does bloody deeds/ His glory never dies; eternal are his Laurels." Autograph by Carl Stenborg, 1784. Musikaliska akademiens bibliotek.

Page 185. Musical Ex. 4. Act III, scene 2 of *Gustaf Eriksson i Dalarne*. Autograph by Carl Stenborg, 1784. Musikaliska akademiens bibliotek.

Page 186. Musical Ex. 5. Act III of *Birger Jarl*, play in three acts with singing and dancing divertissements, to a design by Gustaf III, executed by C. Gyllenberg (except for Act III, scene 5 and the divertissements, lyrics by C. G. Adlerbeth), music composed and arranged by F. A. Uttini and H. Ph. Johnsen. First performed in the Hall of State on July 8, 1774 on the occasion of Duke Karl's and Hedvig Elisabeth Charlotta's nuptials; and again on July 20 in the same year in the Grand Gallery of the Palace. Unknown copyist, 1774. Musikaliska akademiens bibliotek.

Fig. 203. Fig. 1. Fire fan, showing a scene from Act II of *Acis och Galathea*, heroic ballet in three acts, lyrics by L. S. Lalin, music "partly new, partly from Handel's opera [sic] 'Acis and Galathea' as well as other famous masters' sought out and ordered" by H. Ph. Johnsen, who also composed some of the choruses and other sections. First performed on May 10, 1773 at the Bollhus Theatre. Collage of engravings of theatre figures, composed as a pastime by ladies of the court in the 1770s. Drottningholms teatermuseum.

Page 206. Fig. 2. Flyleaf of the printed text of *Zayr* ("Zaire"), "Tragedy by Herr de Voltaire, Performed in the Hall of State, before the Royal Family, on His Majesty our Most Gracious KING's Exalted Birthday; the 24 January 1774". Stockholm 1774.

Page 213. Fig. 3. Flyleaf of the printed text of *Solen lyser för hela världen* ("The Sun Shines for the Whole World"). "Proverbe dramatique. Imitated from the French. Written at his Royal Highness' Prince Carl's command. By C. H. Flintberg. Played in the Hall of State, the 24 Jan. 1774. By Ladies of the Court and Cavaliers." Stockholm 1774.

Page 215. Fig. 4. Act III, sc. 6 from *Zemire och Azor*, a comedy ballet with songs in four acts by Grétry, libretto by Marmontel, translated by Anna Maria Malmstedt (Lenngren). First performed on July 22 1778 at Drottningholm. In a magic mirror Azor, a Persian prince who has been turned into a monster with a lion's head, is showing Zemire a portrait of her father and sisters. Over his leonine apparition Azor is wearing a pale blue mantle, fringed with silver. Zemire's dress is green with a greyish pink bodice, she wears a lace veil with plumes in her coiffure. At the première Zemire was sung by Marie Louise Baptiste (Marcadet), Azor by Christofer Karsten. Oil on canvas by P. Hilleström. Drottningholms teatermuseum.

Tournaments and Carousels in the Gustavian Era,
MAGNUS OLAUSSON

Page 224. Fig. 1. A suit of half-armour worn in Duke Karl's quadrille by Count Sten Lewenhaupt at the tournament on Adolf Fredrik's Square in 1777. It is made of sheet iron, painted black and gilded around the edges. The helmet crest is in the shape of a lion rampant. Livrustkammaren.

Page 226. Fig. 2a. Proposed design for a shield for Adolf Fredrik Munck, the grand equerry, intended

for the tournament at Ekolsund in 1776. Washed pencil drawing by L. Bolander. Göteborgs landsarkiv.

Page 226. Fig. 2b. Shield carried by Gustaf III during the tournament in Adolf Fredrik's Square—today's Mariatorg—in Stockholm 1777. Tinned and painted sheet metal. Livrustkammaren.

Page 226. Fig. 2c. Shield carried by Johan Christian Toll's page during the tournament in Adolf Fredrik's Square, 1777 (see also colour supplement). Tinned and painted sheet metal. Livrustkammaren.

Page 227. Fig. 3. Plan of the tilting ground at today's *Floras kulle* ("Flora's hillock") at Drottningholm in connection with "Dianas Feast", in 1778. Pencil drawing by Gustaf III. Uppsala Universitetsbibliotek. (Cf. Colour Supplement.)

Page 229. Fig. 4. *La Prise de la Roche Galtare* ("The Conquest of the Galtare Rock"). A carousel at Drottningholm in 1779, designed by Gustaf III with verses by J. G. Oxenstierna and La Bourdonnière. The knight Amadis (Duke Fredrik Adolf) and his entourage are forcing their way into the castle to liberate Queen Briolanie. In the centre Espladian (Gustaf III), son of Amadis, is fighting the fire-breathing dragon that guards the mediaeval castle (*La Roche Galtare*), erected on Flora's hillock in Drottningholm Park. Oil on canvas by P. Hilleström. Drottningholms teatermuseum.

Page 230. Fig. 5. Costume designs for Claes Rålamb and Bror Cederström or Adolf Fredrik Stackelberg in the drama of Angelikas liberation, the carousel which had to be cancelled in 1782. Watercolour pencil drawing by J. T. Sergel. Kungliga Biblioteket.

Page 231. Fig. 6. The 1785 tournament. Detail, showing the duke's quadrille and the grandstand for the court and diplomatic corps (left). Washed contour etching by M. R. Heland, after E. Martin. Uppsala Universitetsbibliotek.

Page 232. Fig. 7. Gustaf Adolf Reuterholm (1756–1813) as "Magister Tempri" i.e. the highest grade of the Templar masonry. Miniature by Anton Oechs, 1803. Statens Konstmuseer.

"*Thetis och Pelée*", MARTIN TEGEN

Page 236. Fig. 1. Flyleaf to the libretto for the original production of *Thetis och Pelée* ("Thetis and Pelée"), opera in five acts by F. A. Uttini, libretto by J. Wellander after a draft by Gustaf III. It was this opera which inaugurated the Royal Opera on Jan. 18, 1773. Stockholm 1773.

Page 238. Fig. 2a. *Thetis och Pelée*. Dramatis per-

sonæ and draft of Act I, by Gustaf III. Uppsala Universitetsbibliotek.

Page 238. Fig. 2b. *Thetis och Pelée*. Draft of a costume list by Gustaf III for Acts I–IV. Taking French models, the king, to judge from his drawings, had himself created a great many of the costumes. The style was Baroque-rococo-antique. Uppsala Universitetsbibliotek.

Page 239. Fig. 2c. *Thetis och Pelée*. Draft for a costume list for Act V and for the opera's ballet section by Gustaf III. Uppsala Universitetsbibliotek.

Page 240. Fig. 3. *Thetis och Pelée*, the printed libretto (see Fig. 1) with Gustaf III's notes about cuts and stage directions. Stockholm 1773. Kungliga Biblioteket.

Page 241. Fig. 4. Plan of the Bollhus Theatre. Kungliga Biblioteket.

Page 241. Fig. 5. *Thetis och Pelée*, Act I. "The stage shows Thetis' garden by the seashore, which constitutes the stage's backdrop, whereto, to the left, can be seen the Goddess' palace." That is to say, one must imagine a seascape backdrop instead of the architectonic construction. The original, indeed, is inscribed in pencil (in Gustaf III's handwriting?): *Premier acte la mer dans le fond*. ("First act the sea in the background"). Sketch, presumably by C. Vigarani, 1675. Nationalmuseum.

Page 243. Fig. 6. Francesco Antonio Uttini (1723–1795). Engraving by unknown artist.

Page 243. Fig. 7. Greek warriors, in the operas *Thetis and Pelée* and *Iphigénie uti Auliden* ("Iphigénie en Aulide"). Watercolour pencil drawings in the costume books of the Royal Opera, about 1800. Kungliga teatrarne arkiv.

Page 250. Fig. 8. Foreign diplomats at the Royal Opera. Inscription in pencil: "G. Stackelberg en Engelsman Moreno Unga Stackelberg LegaSekret". Vidare: "grefv Sainprest(?)". ("G. Stackelberg an Englishman Moreno Young Stackelberg Secretary of Legation". Further: "count Sainprest(?)"). Washed pencil drawing by J. T. Sergel. Nationalmuseum.

Pages 247–248. Musical Examples.

Gluck's "*Orfeus och Euridice*" in Stockholm, KATHLEEN KUZMICK HANSELL

Page 254. Fig. 1a. Act III, scene 1 of *Orpheus and Euridice*, opera in three acts by Ch. W. Gluck, libretto by R. de' Calzabigi. First performed at the Bollhus Theatre on Nov. 25, 1773, in F. A. Uttini's version. Orpheus bringing his wife back with him from Hades, having overcome the powers of

the Underworld. Crowned with a laurel wreath, holding his lyre in the right hand, Orpheus is seen emerging out of a cave where dragons are seen illuminated by flames, also the river Acheron with Charon's boat on it. With his left hand Orpheus is leading Euridice—as yet he has not defied the gods by turning round to look at her. His costume is "of gold sateen with red Paillon and crossed silver lacework, enhanced with Paillettes. Cape of fiery red sateen with blue Paillon and identically enhanced." Euridice is wearing "woman's clothes with white sateen. Chemise of Italian gauze. Bodice and shirt of silver cloth". The illustration is of the 1773 production. Oil on canvas by P. Hilleström. Kungliga Teatern.

Page 255. Fig. 1b. The same scene as in Fig. 1a in another version (previously unpublished). Desolate rocky landscape with a cave; the entrance to Hades. The actors' positions and postures are not quite identical. Here Euridice is wearing plumes. Oil on canvas by P. Hilleström. Private ownership. Photo: E. Carlsson (Göteborgs Konstmuseum).

Page 262. Fig. 2. A page from the score of the first Swedish adaption of *Orfeo* (1773). The music and the text for the soloists (Act I, Scene 1) are in F. Uttini's hand, while the remainder is in that of a copyist. Musikaliska akademien bibliotek.

Page 265. Fig. 3a–b. In the Stockholm score of 1773, a paste-over in the second choral section of Act I (Fig. 3b.) when lifted, reveals the page as prepared by the copyist, i.e., without the soprano and alto lines (Fig. 3a.). The text in both examples is in Uttini's hand, as are the notes of the soprano and alto parts in Fig. 3b. Musikaliska akademien bibliotek.

Page 268. Fig. 4. The opening recitative as it appears in one of the first copied Violin II parts. The vocal line is Gluck's original, not Uttini's revision, and hence does not correspond with the Swedish text. Musikaliska akademien bibliotek.

Page 269. Fig. 5. Christofer Karsten (1756–1827), 1st Actor and Singer at the Royal Opera 1776–1817, as Orpheus. Lithography in *Svenskt Porträttgalleri* ("A Swedish Portrait Gallery") by L. H. Roos, 1824.

Page 274. Fig. 6. Act III, scene 1 from *Orpheus och Euridice*, presumably in the 1786 production. Now the costumes are neoclassical. Oil on canvas by P. Hilleström. Drottningholms teatermuseum.

Page 263. Musical Ex. 1.

Page 264. Musical Ex. 2.

Page 266. Musical Ex. 3.

"Gustaf Wasa" as Music Drama, HANS ÅSTRAND

Page 283. Fig. 1. Johann Gottlieb Naumann (1741–1801). Engraving by F. Rosmäsler. Musikmuseum.

Page 284. Fig. 2. Stage design for act I, scene 1 of *Cora och Alonzo*, opera in three acts by J. G. Naumann, libretto by G. J. Adlerbeth after Marmontel's *Incas ou la Destruction de l'Empire du Pérou*. First performed at the inauguration of Gustaf III's Opera House on Sept. 30, 1782. Watercolour drawing by L. J. Desprez (after 1785). Drottningholms teatermuseum.

Page 289. Fig. 3. Gustaf's dream. Act II, scene 7 of *Gustaf Wasa*. Gustaf sleeps. Sweden's guardian angel descends on a cloud. Engraving by J. Hall (Desprez' pupil), 1820. Kungliga Biblioteket.

Page 282. Musical Ex. 1. *Gustaf Wasa*, Act II, scene 5; "Ädla skuggor, vördade fäder" ("Noble shades, revered fathers"). Autograph by J. G. Naumann. Deutsche Staatsbibliothek, Berlin.

Page 289. Musical Ex. 2. *Gustaf Wasa*, act II, scene 6; "Gustaf ensam" ("Gustaf alone"). This score was used for the opening in 1786. The copyist is unknown. Musikaliska akademiens bibliotek.

Page 290. Musical Ex. 3. C. M. Bellman, Fredman's Song No. 21; "Så lunka vi så småningom" ("Away we trot, soon, ev'ryone"). The example is from the first edition. Kongl. Privilegierade Not Tryckeriet (Olof Åhlström). Stockholm 1791.

"Gustaf Wasa" as Theatre Propaganda, BIRGITTA SCHYBERG

Page 294. Fig. 1. Flyleaf of the printed libretto from the original production of *Gustaf Wasa*, lyrical tragedy in three acts. "In their Royal Majesties' and the Royal Family's presence, performed for the first time by the Royal Academy of Music, in Stockholm, Jan. 19, 1786." Stockholm 1786.

Page 304. Fig. 2. Act I, scene 1 of *Gustaf Wasa*. "The stage shows a vault under the Castle in Stockholm, where the Wives, Widows and Children of the Greatest Swedish Lords are imprisoned. This subterranean vault is only illuminated by a single lamp, which spreads a weak and despondent light." Oil on canvas by P. Hilleström. Private ownership. Photo: E. Carlsson (Göteborgs Konstmuseum).

Page 306. Fig. 3. Act I, scene 8 of *Gustaf Wasa*. King Christian (Christiern) threatens the young Svante Sture, son of Christina Gyllenstierna. Oil on canvas by P. Hilleström. Drottningholms teatermuseum.

Page 310. Fig. 4. Act II, end of scene 1 of *Gustaf*

Wasa. Ädla skuggor, vördade fäder ("Noble shades, revered fathers"). The printed libretto with contemporary jottings by the then vice-director of the Royal Opera, A. N. Clewberg-Edelcrantz, 1786. Stockholm 1786. Kungliga teatrar-nas arkiv.

Page 313. Fig. 5. Act III, scene 3 of *Gustaf Wasa*. "The stage shows the interior of Christian's tent" /.../ "The Shades of the Swedish Lords who have been murdered in the Stockholm Bloodbath at Christian's orders rising up out of the earth." Indian ink drawing by unknown artist. Private ownership.

Page 315. Fig. 6. Act III, scene 6 of *Gustaf Wasa*. "The Siege of Stockholm Castle." The battle between Swedes and Danes. Watercolour black pencil drawing by C. J. Hjelm. Nationalmuseum.

Page 316. Fig. 7. Act III, scene 10 of *Gustaf Wasa*. "Victory, victory." The printed libretto with jottings by the then vice director of the Royal Opera, A. N. Clewberg-Edelcrantz, 1786. Stockholm 1786. Kungliga teatrar-nas arkiv.

Page 317. Fig. 8. Act III, scene 14 (last scene) of *Gustaf Wasa*. The king is borne in triumph to the throne. Engraving by J. Hall, about 1820. Kungliga Biblioteket.

Page 318. Fig. 9a. Knight's suit of armour for *Gustaf Wasa*. Compare with pictures in the colour supplement. Nordiska museet.

Page 318. Fig. 9b. Knight's costume for *Gustaf Wasa*. Compare with pictures in the colour supplement. Nordiska museet.

Carolina Müller, KLAUS NEHENDAM

Page 325. Fig. 1. "The Fight Between Ceres and Thetis", prologue by Johannes Ewald, music by P. Scalabrini, 1774. Caroline Halle as the sea nymph Thetis, daughter of the sea god Nereus. Indian ink and pencil drawing by P. Cramer. Museum for Fine Arts, København.

Page 327. Fig. 2. Scene 12 from *Les Deux avarés* by Grétry, libretto by Falbaire. Caroline Halle as Lucinde. Watercolour drawing by P. Cramer. Museum for Fine Arts, København.

Page 328. Fig. 3. Scene from *Le Marchand de Smyrne* by K. D. Stegmann, libretto by Chamfort. Caroline Halle as the French maiden Amélie in chains. Pencil drawing by P. Cramer. Museum for Fine Arts, København.

Page 333. Fig. 4. A noisy dinner. The inscription reads: "Madame Dechauz Schön Mrs Möller Ser-gell." Washed pencil drawing by J. T. Sergel. Nationalmuseum.

Page 334. Fig. 5. Carolina Müller (1755–1826), First actress and Singer at the Royal Opera 1780–1806. Oil on canvas by Jens Juel, 1791. Nationalmuseum.

The Operas of Joseph Martin Kraus, BERTIL H. VAN BOER JR.

Page 338. Fig. 1. Joseph Martin Kraus (1756–1792). Second Kapellmeister 1781, Kapellmeister 1788–1792. Oil on canvas attributed to A. Graff. Kungliga Musikaliska akademien.

Page 345. Fig. 2. Theatre costume in “Turkish” style. Watercolour pencil drawing by an unknown artist. Nationalmuseum.

A Gustavian Monster-Opera, TURE RANGSTRÖM

Page 352. Fig. 1. Johan Henrik Kellgren (1751–1795). Bronzed plaster medallion by J. T. Sergel. Kungliga Musikaliska akademien.

Page 354. Fig. 2. Prologue, scene 1 of *Aeneas i Carthago*, lyrical tragedy in five acts and prologue by J. M. Kraus, libretto by J. H. Kellgren. “The stage shows a great cliff in the sea. On the top of it sits Æolus, with Boreas and his army captive at his feet.” Watercolour drawing by L. J. Desprez. Nationalmuseum.

Page 355. Fig. 3a–c. Constructional designs: cloud machines and a “flying machine”. Engravings by A. Fouré, second half of the 18th century. Drottningholms teatermuseum.

Page 356. Fig. 4. Nr. 1–4 Thunder machine in the Dresden Opera. Nr. 5–7 Wave machine in the theatre of Count Bühl in Dresden. Drawings by Georg Fröman, chief architect, 1755. Uppsala Universitetsbibliotek.

Page 358. Fig. 5. Stage design for act I, scene 1 of *Aeneas i Carthago*. The wood, sacred to Diana. Watercolour pencil drawing by L. J. Desprez, 1790s. Nationalmuseum.

Page 360. Fig. 6. Flying ship above a miniature landscape. Compare with the ships on the cover illustration. Italian drawing from the late 18th century. Drottningholms teatermuseum.

Carl Envallsson and Swedish “National Music”, JAMES MASSENGALE

Page 376. Fig. 1. Carl Envallsson (1756–1806). Silhouette cutout by unknown artist. Nationalmuseum.

Page 377. Fig. 2. “Ground plan of the new theatre on Munkbron in Stockholm.” Kungliga Biblioteket.

Pages 383–386. Musical Examples.

Parodies, ALAN SWANSON

Page 390. Fig. 1. Main entrance to Humlegården Park and *Lusthuset* (“the Pleasure Pavilion”), the so-called Rotunda. Engraving by unknown artist.

Page 392. Fig. 2. Carl Israel Hallman (1732–1800). Copper engraving by unknown artist.

Page 396. Fig. 3. “Petis with the tall cap”, final vignette to *Petis and Telée*, comedy with songs and divertissement in three acts (parody of *Thetis och Pelée*) by Carl Stenborg, libretto by C. I. Hallman. First performance at the Humlegården Theatre on Sept. 27, 1779. Engraving by unknown artist.

On Recreating 18th-Century Dance, REGINA BECK-FRIIS

Page 400. Fig. 1a. Flyleaf of *Chacoon for a Harlequin. Compos'd by Mr Roussau. Chacoon for a Harlequin. With all the Postures, Attitudes, Motions of the Head and Arms and other Gestures proper to this Character*. Engraved by F. Le Roussau. London 1730. British Library.

Page 400. Fig. 1b. The continuous line shows the dancer's path across the floor. The little lines crossing it represent barlines. Illustration no. 4 out of seven from “Chacoon for a Harlequin”. Engraving by F. Le Roussau. London 1730. British Library.

Page 400. Fig. 1c. Detail of 1b. This is contained within two bars of the illustration. Note the activity in bar 2. At x the dancer starts, facing towards the audience.

Page 407. Fig. 2. Louis Gallodier (1733–1803), First Dancer, Maître de Ballet 1773–1795, First Maître de Ballet 1795–1803, here shown holding castanettes. Inscribed: “Gallodier at a rehearsal in Drottningholm Theatre.” Washed pencil drawing by J. T. Sergel. Nationalmuseum.

Page 410. Fig. 3. Danish courtier in *Gustaf Wasa*. Costume design for the first dancer, in this case Antoine Bournonville. Watercolour pencil drawing after L. J. Desprez in the costume books of the Royal Opera, about 1800. Kungliga teatrarne arkiv.

Page 414. Fig. 4a. Acrobates. Washed pencil drawing by an unknown artist. Nationalmuseum.

Page 414. Fig. 4b. Such sketches as 4a in the Tessin Collection gave the author the idea of using athletic formations as climaxes in a comic athletic dance in the Gustavian ballet *Tillfälle gör tjuven* (“Opportunity Makes the Thief”), pantomime ballet in two acts, music by various composers, among them C. M. Bellman and J. F. Grenser, libretto by C. I. Hallman. It was performed at Confidencen in

- 1989 by the Royal Swedish Ballet and the Royal Court Orchestra, conducted by John Lanchbery. Scenography by David Walker and choreography by Regina Beck-Friis. Production: the Royal Opera. Photo: E. M. Rydberg.
- Page 415. Fig. 5 a–e. *Orpheus och Euridice*. Opera in three acts. Published by H. Fougé, bookprinter to his majesty. Stockholm 1773.
- Page 419. Fig. 6. Act I, Scene 3 of *Don Juan / Don Juan ou le Festin de Pierre* / “Don Juan or the Stone Guest’s Banquet”, pantomime ballet in two acts by Ch. W. Gluck, libretto by R. de Calzabigi after Molière. A country wedding. The bride (Madeleine Onne) is furthest downstage and Don Juan (Per Arthur Segerström) is upstage. *Don Juan* was first performed at Drottningholm 1985 by the Royal Swedish Ballet and the Royal Court Orchestra, conducted by Thomas Schuback. Scenography by David Walker and choreography by Regina Beck-Friis. Production: the Royal Opera. Photo: E. M. Rydberg.
- Ballet in the Royal Opera’s Repertoire 1773–1806*, MAGNUS BLOMQUIST
- Page 425. Fig. 1. Warrior and amazon in *Frigga*, lyrical drama in one act by O. Åhlström, libretto by C. G. af Leopold. Costumes for chief dancers. Watercolour pencil drawings in the costume books of the Royal Opera, about 1800. Kungliga teatrarne arkiv.
- Page 426. Fig. 2. Act I, scene 4 in *Gustaf Wasa*. Torchlight dance. Engraving by John Hall, 1820. Uppsala Universitetsbibliotek.
- Page 427. Fig. 3. Act III, scene 7 in *Gustaf Wasa*. “Happy dreams.” The dreams are personified by twelve female dancers. A ballet costume of light blue taffeta with silver gauze symbolized Gustaf Wasa’s happy dreams of victory. Watercolour pencil drawing in the costume books of the Royal Opera, about 1800. Kungliga teatrarne arkiv.
- Page 428. Fig. 4. Act II, scene 2 and 3 in *Gustaf Wasa*. “One of the Shades of the Ribbing children.” Despatched at his command, King Christian is haunted in his dreams by the shades of his boy victims. “They are young children dressed in white serecloths, bloody at the neck, hair loose and with their arm around each other’s waists.” They say: “From the grave’s darkness / We rise up for revenge. / Oh cruel one! Hope not for reconciliation; / The hour of punishment is at hand. / Youth, innocence, tears, prayers / All that lies in human wishes / Against thy hatred nothing could prevail: / But fear! — A God and Father / Shall require again our blood / Barbarian! Tremble, flee!” Watercolour pencil drawing in the costume books of the Royal Opera, about 1800. Kungliga teatrarne arkiv.
- Page 430. Fig. 5. Torchlight dance in the Hall of State, Stockholm Palace, at the time of Gustaf IV Adolf’s nuptials in 1799. Watercolour pencil drawing by M. R. Heland, detail. Nationalmuseum.
- Page 432. Diagram 1. Number of works for the ballet 1773–1806.
- Page 433. Diagram 2. Number of performances at the royal theatres 1773–1806.
- Page 433. Diagram 3. Number of new productions with ballet 1773–1806.
- Gustavian Dances in the Commedia dell’Arte Tradition*, IVO CRAMÉR
- Page 444. Fig. 1. Scaramouche taking great strides. From *Neue und Curieuse Theatralische Tantz-Schul* (“New and Curious Theatrical School of Dancing”) by Gregorio Lambranzi. Engraving by J. G. Puschner. Nürnberg 1716.
- Page 445. Fig. 2. From *Chacon for a Harlequin, With all the Postures, Attitudes. Motions of the Head and Arms, and other Gestures proper to this Character*. Engraved by F. Le Roussau Dancing-master. London 1730. British Library.
- Page 446. Fig. 3. From *Neue und Curieuse Theatralische Tantz-Schul* by Gregorio Lambranzi. Engraving by J. G. Puschner. Nürnberg 1716.
- Page 447. Fig. 4. Rehearsal of *Harlequin, Kärlekens Trollkarl* (*Harlequin magician par Amour*), comic pantomime ballet in two acts by E. Du Puy, choreography by I. Cramér at the Paris Opéra, 1984. The choreographer is instructing Rudolf Nurejev. Photo: Rodolphe Torette.
- Comedy Ballet in the Neo-Classical Era*, IVOR GUEST
- Page 450. Fig. 1. *La Guinguette*. Engraving by F. Basan after a drawing by G. de Saint-Aubin.
- Page 453. Fig. 2. Auguste Vestris in *Ninette à la Cour*. Engraving by an unknown artist.
- Page 455. Fig. 3. *La Fille Mal Gardée*. Engraving by Choffard after a drawing by P. A. Baudouin. The drawing supplied Dauberval with the inspiration for this ballet.
- Page 456. Fig. 4. Mlle Théodore, creator of the role of Lise in *La Fille mal gardée*. Engraving by Chenard.
- Page 458. Fig. 5. Pierre Gardel, choreographer of *La Dansomanie*. Lithography by an unknown artist.

Page 459. Fig. 6. *La Manie de la Danse*. Engraving by Debucourt.

Page 461. Fig. 7. Mlle Clotilde in Gardel's *Pâris*. Engraving by an unknown artist.

Page 462. Fig. 8. Beaupré as the dancing master's assistant in *La Dansomanie*. Engraving by an unknown artist.

Colour supplement

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, scenography by L. J. Desprez. First performance on Jan. 19, 1786 at the Royal Opera. The battle between Swedes and Danes. Watercolour and gouache by L. J. Desprez. Nationalmuseum.

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. Kungliga teaternas arkiv.

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. Drottningholms teatermuseum.

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. Drottningholms teatermuseum.

Fig. V. The Drottningholm Court Theatre, seen from the English park. 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. Livrustkammaren.

Fig. VII. *La Fête de Diane* ("Diana's Feast"). A carousel at Drottningholm in Aug. 1778. Meleager (Gustaf III), wearing a red and white "Roman 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. Hilleström. Drottningholms teatermuseum.

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 Gustavus Adolphus. It also had a further purpose: to encourage indigenous clothiers and silk manufacturers, thus reducing luxury imports from abroad. Livrustkammaren.

Fig. IX. Draft for a set of 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. Nationalmuseum.

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. Nationalmuseum. 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. Kungliga teaternas arkiv.

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. Drottningholms teatermuseum.

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 11/5 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. Drottningholms teatermuseum.
- 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. Riksarkivet.
- 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. Kungliga teaterns arkiv.
- 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. Kungliga Teatern. 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. Konstakademien.
- 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 Nov. 18, 1799. Dido's Hall of Audience. Watercolour pencil drawing by L. J. Desprez. Nationalmuseum.
- 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. Drottningholms teatermuseum.
- 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 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. E. M. Rydberg.
- Fig. XXII. Sketch for *Une ville antique* ("antique city"), standard decor for opera and tragedy. Watercolour drawing by L. J. Desprez. Drottningholms teatermuseum.
- Fig. XXIII. Roger. Costume drawing for Gustaf III for a divertissement, afterwards cancelled, in 1782. Watercolour pencil drawing by J. T. Sergel. Uppsala Universitetsbibliotek.

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