HER MAJESTY'S THEATRE, HAYMARKET.—MESSRS. C. LEE, SONS, & PAIN, ARCHITECTS.
We have on several occasions referred to the rebuilding of the burnt-down Opera-house, in the Haymarket, and our present picturesque plan of the old and the new house.* We now add a view of the interior looking up the stage, and will give a second from the front issue. From the illustrations, and our previous notices, all the dimensions are obtainable. It will be seen that there are now four tiers of boxes in front of the stage, and an additional half-tier at either side. The space between the upper half-rows of boxes is thus gained for amphitheatre stalls, and a lofty amphitheatre behind them. Above these, again, is a back gallery, with the usual narrow gallery running above the boxes. The boxes are larger than of old. They have a frontage, with heights according to the line of 7 ft. and 9 ft., with depths varying from 7 ft. to 12 ft. The Queen's box, seen on the left, has a private entrance and a public State entrance, both of stone stairs between walls. All the tiers of boxes are so built that the need of columns for the support of any part, and the partitions between them so arranged that during the winter season they can be removed in the course of a day or so, and almost the whole of the floor formed into an unbroken space, suitable for plays and concerts like Covent Garden, for winter performances. From the outer walls a series of wrought-iron brackets have been built out, radiating towards the platforms. They are supported by a series of cast-iron columns, which extend from the basement to the roof. The broad steps between the boxes and the walls are filled up on the inner theatre side with walls, and arched roofs overhead. Then there is a distinct fireproof passage round every tier of boxes from top to bottom. The weight of the boxes themselves is carried on that part of the cantilevers which projects beyond the columns. A triumph achievement in gilt carving representing Apollo supported by Tragedy and Comedy, the work of Mr. Proft, occupies the centre at the top of the proscenium. The ceiling, which is circular, is tinted in blue and gilt, and each of its radial compartments is an oval panel, painted in imitation of a cameo, and containing the portrait of some famous composer. The names are,—Beethoven, Handel, Mozart, Rossini, Meyerbeer, Verdi, Bellini, Donizetti, Weber, Aubert, and Cherubini. The lighting of the decoration is a pale salmon, picked out in cornices and panels with a variety of tints, and with enrichments of gold. The panels on the grand tier are divided by mouldings representing musical instruments, and other symbols have been executed in relief on the various tiers. The chandelier is 12 ft. in diameter and 18 ft. high.

Twelve feet below the stage is a mezzanine floor, and the total depth below the stage extends to nearly 30 ft., where the drums are placed. Although this is a considerable distance for hoisting the scenery, it is not intended to have the usual sliding scenes on the stage. They are nearly all, if not entirely, to be worked technically called "cloths"—that is, scenes not painted on framework, but on loose canvas, with heavy rollers at the ends to keep them firm and in their places when lower down. The advantage of this plan is, that it avoids the noise, and haste, and labour of scene-shifting. The scenery is so placed beneath the stage like an ordinary curtain. The side scenes, too, are not intended to be run in the ordinary wooden grooves, which constantly occasion embarrassment. These moved from the stage will simply be taken down 12 ft. below the stage into the mezzanine floor, and then run in grooves beneath it, and brought up for use. The house is built in a horse-shoe curve, 70 ft. deep from the curtain, by 50 ft. wide in the middle.

Mr. Drummond had charge of the electrical arrangements. One of the principal improvements claimed is the increased facility with which almost any extent of the stage floor can be let down or raised up, at a time. The upper grooves, so much as 46 ft. by 19 ft. can thus be raised or let down at once to the height or depth of 8 ft. The painting-room and carpenter's shop have been removed from their former position above the auditorium to one side of the part behind the scenes—to a space formerly occupied by the old Bijou Theatre, and the scene is now longer painted in a horizontal but in a perpendicular position.

The footlights, as in some other recent theatres, instead of burning up, burn down into iron flues, under an artificial pressure of air, which also does duty in carrying off the smoke. On a level with the grand tier of boxes is a chief saloon, answering to the foyer in a foreign opera-house. The size of this is 58 ft. by 20 ft. Each tier of boxes, as well as the amphitheatre stalls, has a ladies' saloon.

Mr. William Tellin, sen., has painted a very beautiful set-drop—an architectural composition of columns and white satin drapery, in the centre of which is an adaptation of Kaffka's "Mount Paranass," in the Stuade of the Vatican.

The figures in this work have been painted by Mr. John Absolon, and the effect is very good. For the purpose of ventilation there are two of Gurney's stoves, an air-chamber of 25 ft. area, and an opening in the ceiling of 12 ft. diameter. The roof of the theatre over the auditorium is carried by four wrought-iron girders, 90 ft. in span; whilst the roof over the stage is supported by five wrought-iron girders, 50 ft. span. The number of persons Her Majesty's Theatre will accommodate is said to be about 1,800 for opera, and 2,500 for dramatic representations.

The architects are Messrs. Lee, Bone, & Pain. Messrs. St rode & Co. had charge of the gas fittings. The whole of the work has been executed out of the superintendence of Messrs. Trollope, the contractors. The contract between the Messrs. Trollope and the Earl of Dudley was signed on the 28th of May, last year, and the house was completed in ten months, at a cost of about 50,000l. How the theatre will be utilized remains to be seen. The lessee under the Crown, to whom the freehold belongs, is the Earl of Dudley, who has an unexpired term of, we believe, twenty-four years. Mr. Mapleson is the lessee in possession under the earl, with a very short term unexpired.