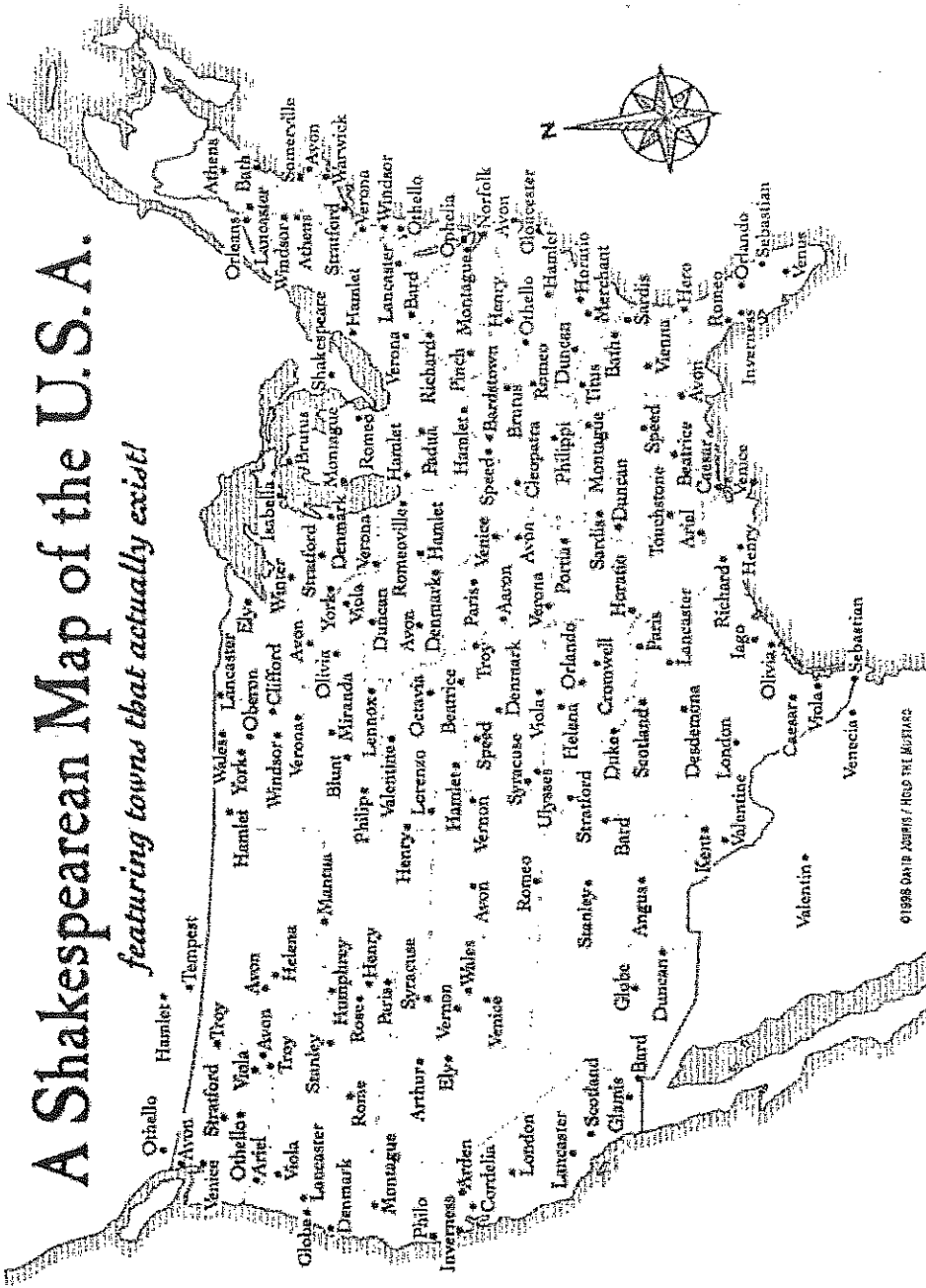


A Shakespearean Map of the U.S.A.

featuring towns that actually exist!



©1998 DAVID J. JAMES / HOLD THE MASTERS

This 1998 novelty postcard, which assumes a thorough familiarity with the Shakespeare canon, attests to the continuing presence of Shakespeare in American popular culture.

THEATRE, DONCASTER.

It is respectfully announced to the Public, that the extensive preparations for the above-named National Drama having been completed in the first style of Pictorial and Mechanical excellence,

This present Wednesday, Sept. 22, 1830.

Will be produced, for the first time here, with new Scenery, Machinery, and appropriate Costume, the Historical and Legendary National Drama of

Shakspeare's Early Days.

ORIGINAL MUSIC, composed, selected, and arranged by Mr. Aldridge, of the Theatre-Royal, Liverpool.—DECORATIONS by Messrs. Nelson, Dearlove, and Assistants.—MACHINERY by Mr. Breckall and Assistants.—DRESSES by Miss Smith and Assistants.

THE SCENERY BY MR. R. DONALDSON.

PREVIOUS TO THE DRAMA,

A New Shakspearean Overture, composed by Mr. Aldridge.

William Shakspeare	Mr. RUMBALL	Slyboots	Mr. YOUNG
(From the Theatre Royal Norwich, his first appearance here.)		Peter	Mr. JERROLD
John Shakspeare (his father)	Mr. ANDREWS	Officer	Mr. NELSON
Gilbert Shakspeare (his brother)	Mr. REDFORD		Citizens, &c.
Lord Southampton	Mr. POWELL.	Queen Elizabeth	Miss PENLEY
Karl of Leicester	Mr. SHAW	Mary Shakspeare (mother of Wm. Shakspeare)	Mrs. MACNAMARA
Sir Thomas Lucy, of Charlecote	Mr. STRICKLAND	Hostess of the Falcon Tavern	Mrs. STRICKLAND
Doctor Orthodox	Mr. KELLY		Fairies.
Robert Burbage	Mr. RAYMOND	Oberon	Miss MAYOSS
Richard Tarleton	Mr. MELVILLE	Titania	Mrs. W. J. HAMMOND
Drawl (clerk to Sir Thomas Lucy)	Mr. SLAITER		Elves, Spirits, &c.

In the course of the Drama, the following new Scenery, &c.

Outside of the HOUSE in which SHAKSPEARE WAS BORN, in Henley-street, Stratford.

DIORAMIC VIEW of Stratford-upon-Avon, the River, Church, &c.

SHAKSPEARE'S DRAMATIC VISION upon the Banks of the "SOFT FLOWING AVON."

In which will be exhibited, in Peristrophe Progression, and Aereal Grouping, the principal Characters of Shakspeare's

POPULAR PLAYS.

- | | |
|--|---|
| <p>1. TEMPEST.
<i>Prospero—Caliban—Ariel—"Approach, Ariel, approach."</i></p> <p>2. OTHELLO.
<i>Othello & Iago—"I do not think but Desdemona's honest."</i></p> <p>3. HENRY IV.
<i>Halstaff and his Soldiers—"I'll not march through Coventry with them, that's flat."</i></p> <p>4. HAMLET.
<i>Hamlet and Ghost—"Lead on, I'll follow."</i></p> <p>5. AS YOU LIKE IT.
<i>Touchstone and Audrey—"Trip, Audrey, trip."</i></p> <p>6. RICHARD III.
<i>Tent Scene—"Give me another horse; bind up my wounds."</i></p> <p>7. TAMING OF THE SHREW.
<i>Catherine, Petruchio, and Grumio—"In faith I'll cuff thee if thou strik'st again."</i></p> | <p>8. KING LEAR.
<i>Lear & Edgar—"Sir! I entertain you for one of my hundred."</i></p> <p>9. HENRY VIII.
<i>Queen Catherine & Wolsey—"Lord Cardinal, 'tis to you I speak."</i></p> <p>10. JULIUS CAESAR.
<i>Antony mourning over Caesar's body—"Oh! Pardon me thou bleeding piece of earth."</i></p> <p>11. MERCHANT OF VENICE.
<i>Shylock and Portia—"Is that the law?"</i></p> <p>12. ROMEO AND JULIET.
<i>Romeo and Juliet—Capulet's Tomb—"She speaks, she lives, and we shall be happy."</i></p> <p>13. MACBETH.
<i>Macbeth and the Witches—"How now, ye secret, black, and midnight bags."</i></p> |
|--|---|

VIEW OF CHARLECOTE HALL, THE SEAT OF SIR THOMAS LUCY,

AND TRIAL OF SHAKSPEARE FOR DEER STEALING.

His Defence, and subsequent Lampon upon his Persecutor.

Departure for London—Outside of the Globe Theatre, London, with the Rose and Bear Baiting Theatres in the distance.

PALACE OF QUEEN ELIZABETH.

COMPETITION OF POETS TO DECIDE THE CLAIMS OF TRAGEDY AND COMEDY.

THE PRIZE AWARDED TO SHAKSPEARE,

WHO TRIUMPHS OVER HIS RIVAL BY ELIZABETH'S DECREE.

AT THE END OF THE DRAMA,

A CHARACTERISTIC DANCE, by Mrs. NELSON.

After which, for the first time here, the new and highly popular Interlude, entitled

POPPING THE QUESTION.

Mr. Priarose	Mr. STRICKLAND	Miss ANGELL
Charles	Mr. MELVILLE	Mrs. MACNAMARA
Ellen Murray	Miss STANFIELD	Mrs. STRICKLAND
	Bobbin	
	Miss Biffin	
	Miss Winterblossom	

After the Interlude, a SONG by Miss MAYOSS.

After which the laughable Farce of THE

IRISH WALET

APPENDIX

Romeo and Juliet Review

This review of *Romeo and Juliet* came from a scrapbook compiled by an older relative of my late husband, John Whalley. He loved the theater and collected programs, ticket stubs, and some reviews, including this one.

To-night, at the Theatre Vendome, Miss Margaret Mather will make her first appearance before a Nashville audience. Miss Mather made her debut five years ago and has a wide reputation. She is supported by the Union Square Theatre Company from New York, and her tour through the south has proved very successful. "Romeo and Juliet" will be the bill to-night, to-morrow night and Saturday afternoon, the engagement closing with the production of "The Honeymoon." An exchange says, "It is universally acknowledged that Miss Mather's Juliet this season shows improvement of former years, and her presentation of the part has now become well nigh perfect. Miss Mather's company is spoken of this season as being of the complete and symmetrical character so essential to the harmonious support of the great dramatic artist. Mr. J. M. Hill, the manager, is eminently enterprising and has spared no labor nor expense to make all arrangements of the most comprehensive scale and substantial character. The company contains 120 people, including the entire Union Square Theatre Company of New York, which includes such recognized artists as Mr. Milnes Levick, Mr. Frederick Paulding and Mrs. Sol Smith. The scenic effects seen in "Romeo and Juliet" are the most elaborate and expensive ever employed in the production of a Shakespearean play. The opening scene of a street in Verona is historically correct. The ball-room scene is such as might be found in magnificent mansions of the time. The balcony scene opens with a high wall in the foreground, which Romeo scales to get inside the garden under Juliet's window. After he disappears among the trees, that may be seen through the lace-work of a high [sic] iron gate, the wall suddenly vanishes through the stage, and the garden is revealed with the balcony on the right. The balcony, the garden, the landscape, all are surpassingly beautiful. And so with all the seventeen scenes and a number of tableaux.

Following so close upon the heels of the Booth-Barrett engagement, it was surprising that so large an audience collected at the Theatre Vendome last night to witness the opening production of Margaret Mather's Juliet. The patience of the audience was likewise remarkable, for it was 12:30 o'clock when the curtain dropped on the last act of the evening's performance, lengthened into the crisp morning. The cause of the delay was apologized for by the management on account of the late arrival of some of the scenery, begging the indulgence of the audience rather than to slight the performance. This patience, with the other demonstrations of appreciation, was a strong endorsement of the production, and Miss Mather must know that she has scored a hit here. "Romeo and Juliet" was never presented in this city in any way comparable to this, Mary Anderson to the contrary notwithstanding. All the beauty and elegance of sunny Verona and Capulet's wealth, as conceived by the poet and painter, were realistically revealed.

The ideal and the real did so blend that no line marked the ending of one and the beginning of the other. Miss Mather reads her lines beautifully, and in the emotional passages emphasizes them with a gesture and motion that commands admiration. She divests the part of the sensuality and amorous offensiveness with which some are wont to clothe it, and gives a pure, clean-cut rendering that is delightful to dwell upon. Among surprises for the audience was when she had taken the drug to produce the limited inanition, she rolled from a window down a stairway with thumps that would seem to jolt the lift [sic] out of her. Every particle of the scenery was special and was gorgeous. Verily, the Vendome's was a gilded stage last night, and an attempted description of the sixteen scenes would be a feeble failure in print. The Banner is informed that the difficulties with the management of the scenery have been overcome and the curtain will rise to-night on time, and the performance end at a seasonable hour. "Romeo and Juliet" will be repeated to-night and at matinee to-morrow, and "The Honeymoon" to-morrow night.

There was a good audience assembled in the Theatre Vendome last evening to enjoy the second performance of "Romeo and Juliet." There was none of the delay of the night before and the performance was highly enjoyable. Miss Mather is certainly an actress of much power and versatility and her Juliet is a most deserving portrayal. She evinced a notable force in the potion scene, which contrasted with the softer requirements of the balcony scene showed the large compass of her art. Miss Mather will always draw a large audience in Nashville. Mrs. Sol Smith, as the Nurse, and Mr. Milnes Levick, as Nurcutio [sic], deserve special mention. A matinee performance of "Romeo and Juliet" is given this afternoon, and the engagement will close this evening with Tobin's fine comedy, "The Honeymoon."

Miss Margaret Mather appeared to have found her true place upon the stage last night, when high comedy displaced "Romeo and Juliet." Her *Juliana* is full of rich suggestion of excellent quality, bright, audacious and genteel. She was entirely at home in its lines, and in action her natural and irrepressible vivacity found scope. The impression made upon him who had watched her *Juliet* with unprejudiced mind, unbiased by the blinding wealth of scenery, was that *Juliana* had for accommodation's sake undertaken to enact *Juliet* for the nonce. The petulance of Miss Mather's *Juliet* was just right in the impetuous *Juliana*, the undistinguished high comedy that marred the impassioned *Juliet* was, in *Juliana* delicate shade and contrast. In short Miss Mather would in time make a useful comedienne, which is very high praise. Since Modjeska's greatest work is in high comedy, and it is doubtful if she ever reach the true conception of tragic roles, for they and her native disposition are far apart.