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Jersey. Pub^d by G. SKELT, 24, Clearview St. Saint Helier.

SKELT'S CHARACTERS IN DER FREISCHUTZ.

Plate 2.



Agatha

Caspar with Eagle

Zaniel

Caspar

Rodolph



Caspar with Birds

Rodolph

Rolla

Caspar

Rolla Singing

Landlord

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SKELT'S CHARACTERS IN DER FREISCHÜTZ.

Plate 3



Bridesmaid



Peasants Dancing



Ann 2nd Dress



Peasants



Agatha 2nd Dress



Peasants with Flowers



Price Halfpenny



Imp



Caspar with Flaming Sword



Spirit



Rodolph Seizing Killian

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SKELT'S CHARACTERS IN DER FREISCHUTZ.

Plate 4



Peasants

Huntsmen Singing

Peasants



Caspar

Rollo

Killian

Kuno

Rodolph

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SKELT'S CHARACTERS IN DER FREISCHUTZ.

Plate 5.



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SKELT'S CHARACTERS IN DER FREISCHÜTZ.

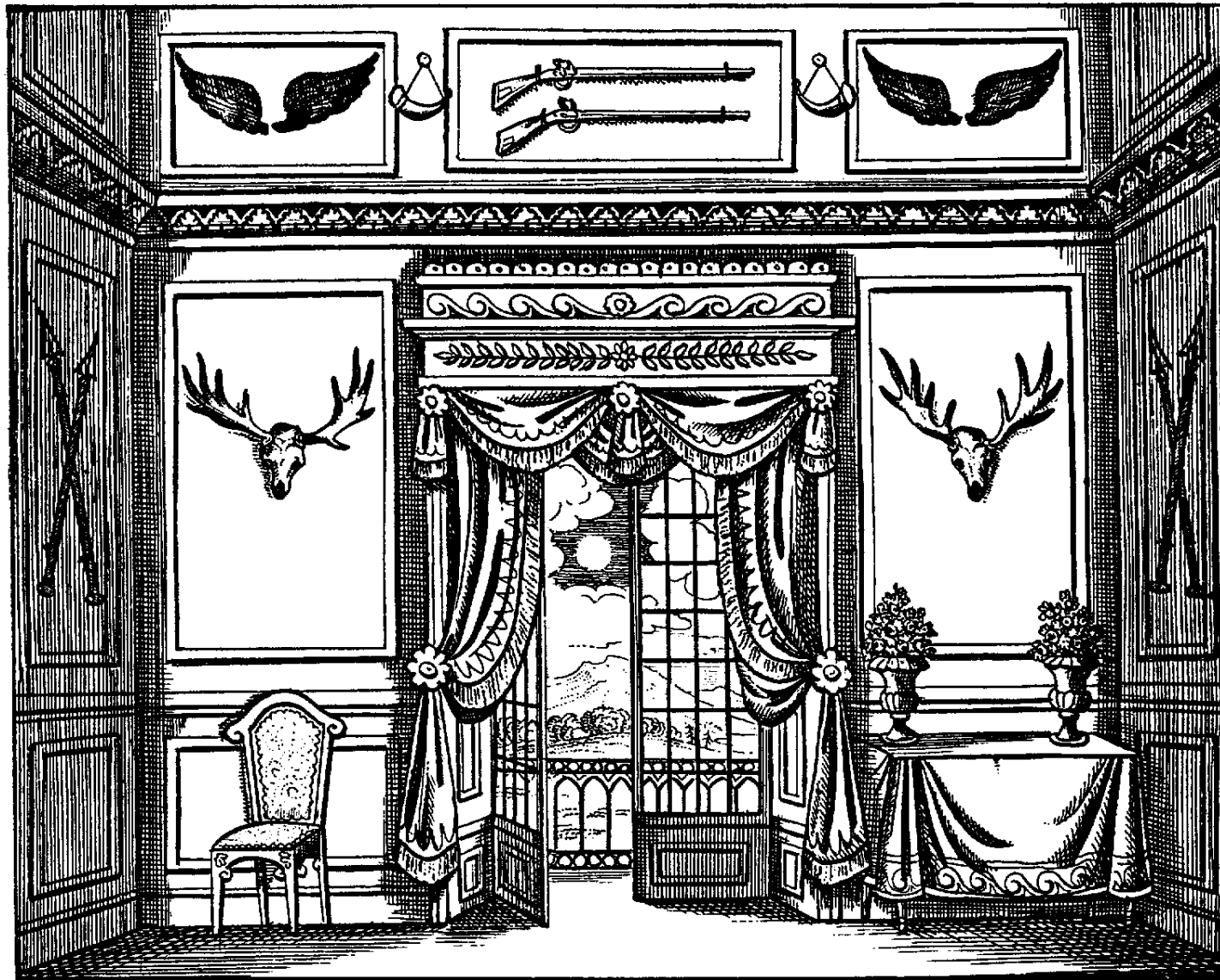
Plate 6.



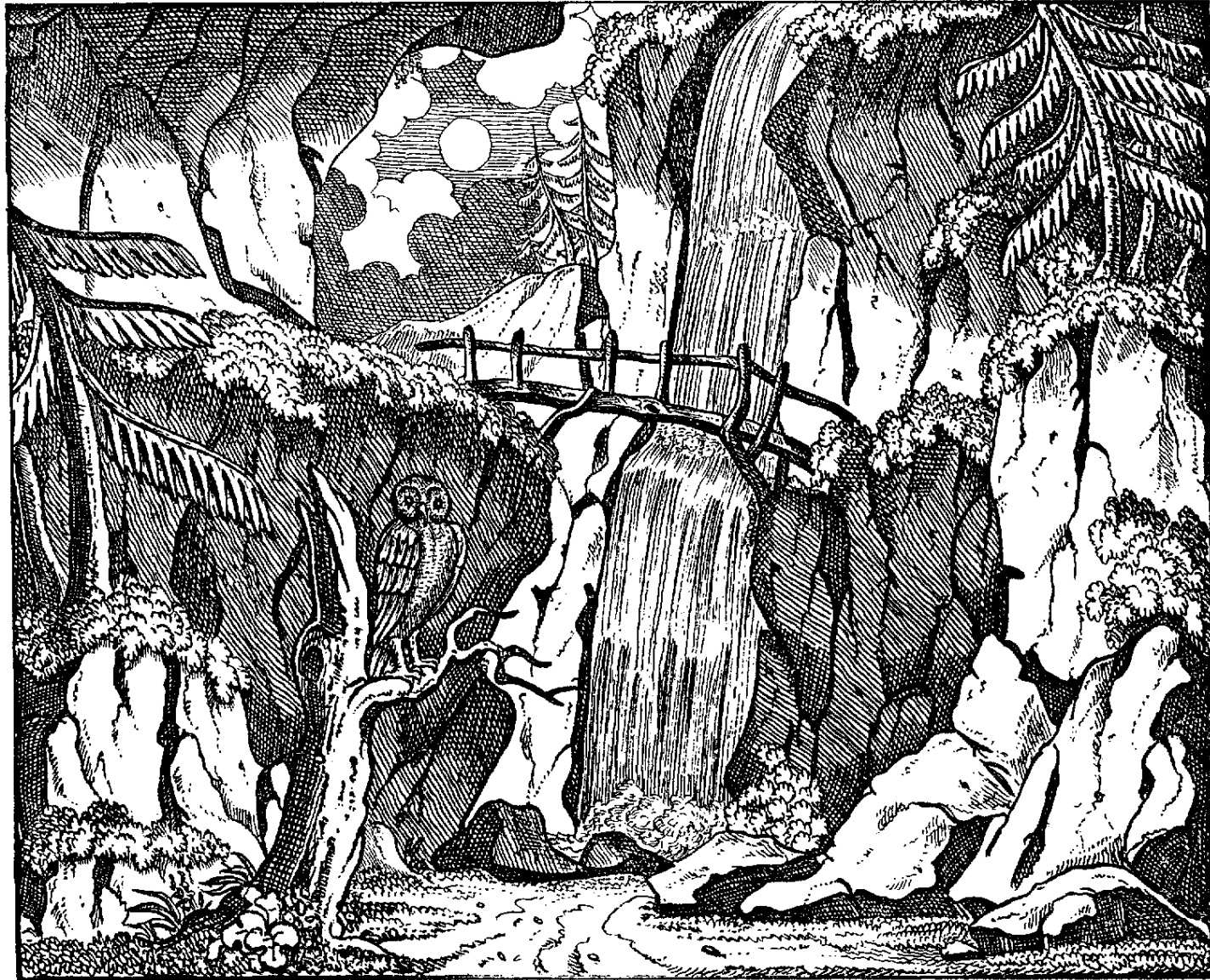
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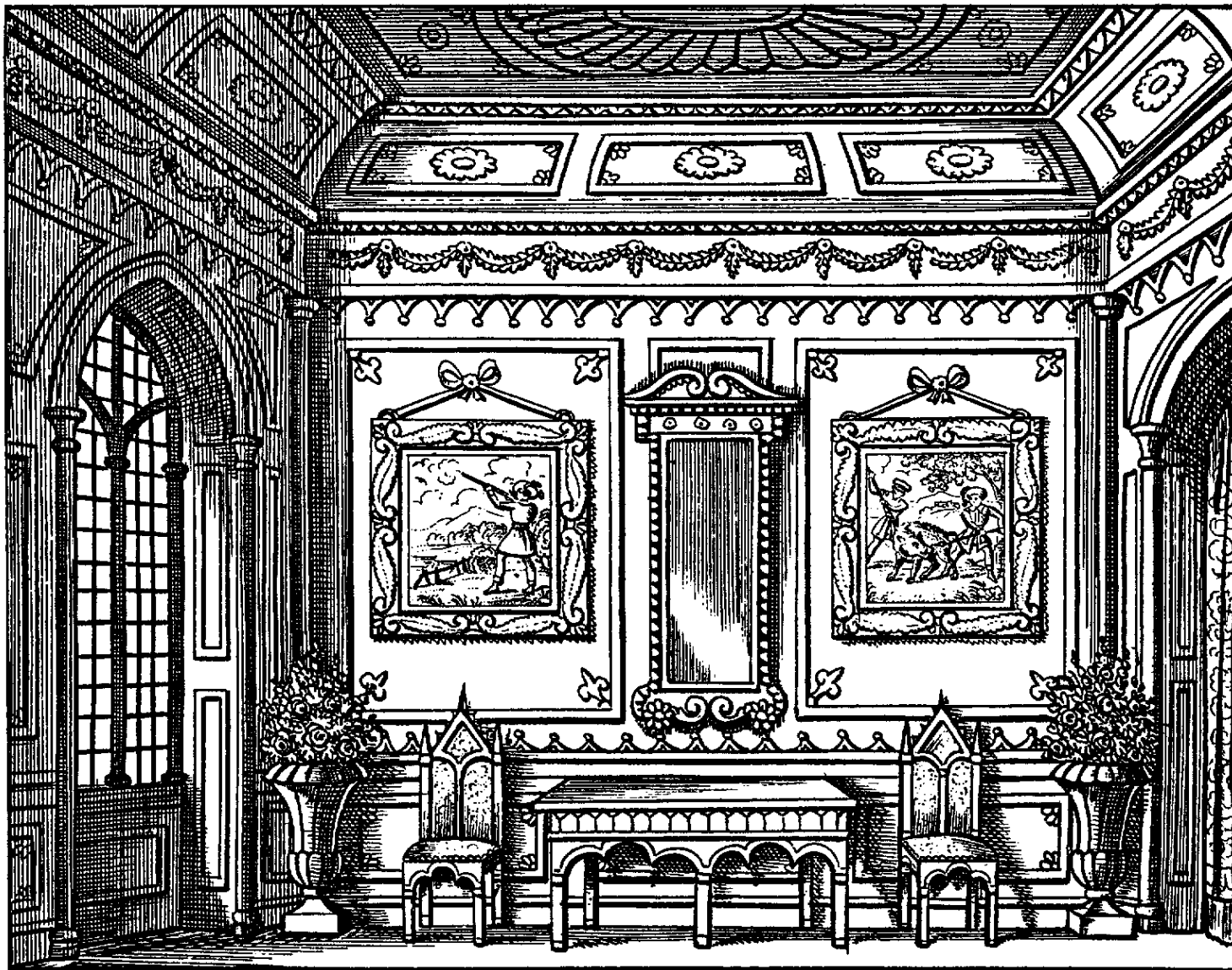
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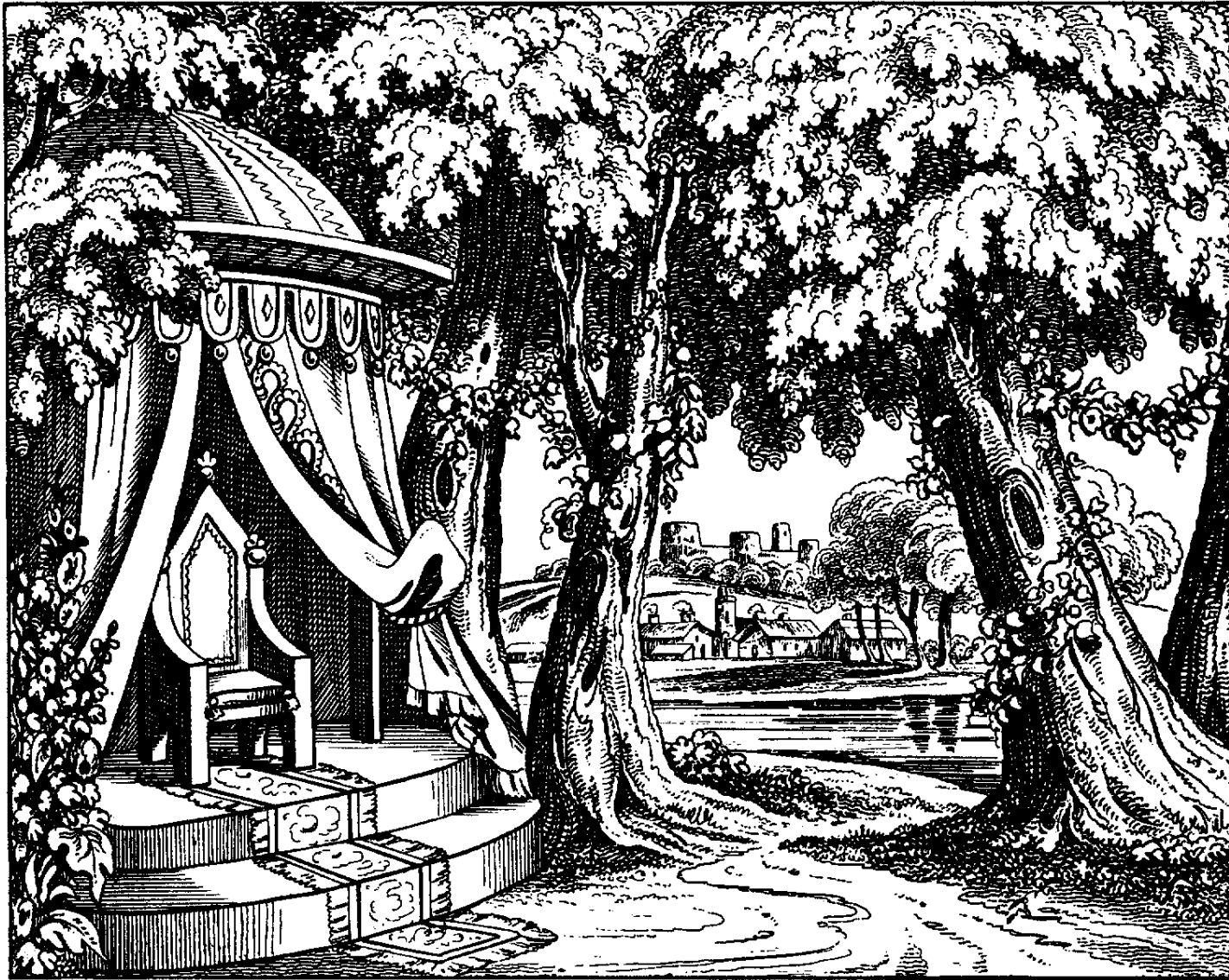
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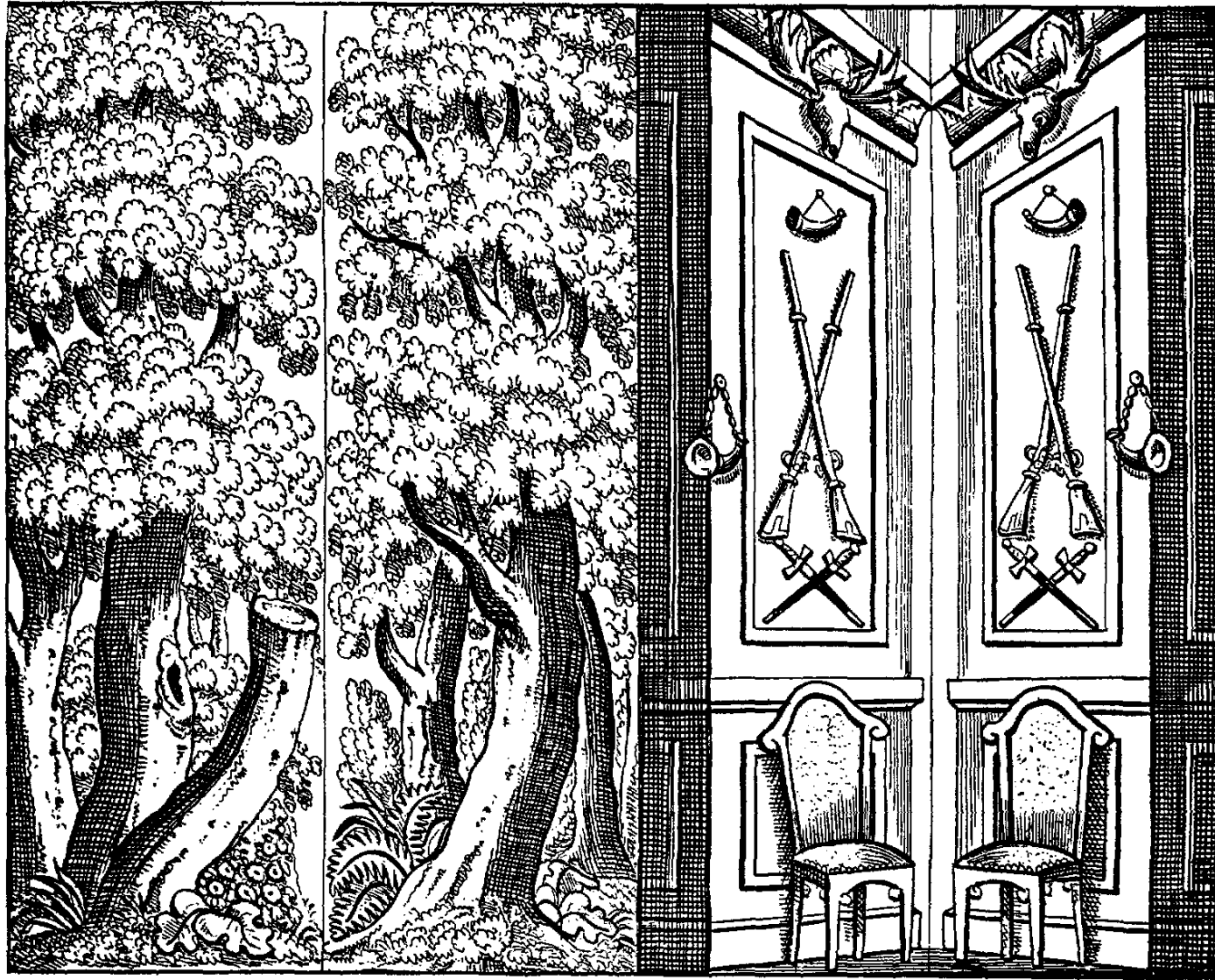
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PARK'S SCENES IN DER FREISCHUTZ.

Scene 6. N°6.



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SKELT'S JUVENILE DRAMA.

DER FREISCHUTZ:

A JUVENILE DRAMA,
IN THREE ACTS.

Written expressly for, and adapted only to
SKELT'S CHARACTERS & SCENES
IN THE SAME.

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DER FREISCHÜTZ.
Scene 3^d, "The Incantation."

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Characters Represented

MEN

OTTOCAR, - - - - *A Bohemian Prince.*
KUNO, - - - - *The Ranger.*
RODOLPH, }
CASPAR, } - - - - *Huntsmen of the Ranger.*
ROLLO, }
KILLIAN, - - - - *A Villager.*
ZAMIEL - - - - *The Black Huntsman.*
LANDLORD

WOMEN

AGATHA, - - - - *The Ranger's Daughter.*
ANN, - - - - *Her Cousin.*
BRIDESMAID
Peasants, Huntsmen, Spirits, Villagers, etc.

STAGE DIRECTIONS

R.H. - - - - *means* - Right Hand.
L.H. - - - - „ - Left. Hand.
Pl. - - - - „ - Plates of Characters.
No. - - - - „ - Number of Scenes.
The Reader is supposed to be on the Stage, facing the Audience.

★ Care should be taken in cutting out the Characters and Set Pieces, that the number of Plate and number of the Set Piece, be marked on the back of each figure and Set Piece, that they may correspond with the book.

DER FREISCHUTZ:

ACT I

SCENE 1.—No. 1.—*A Country Inn with distant view leading to the forest. Killian firing pl. 5. Rodolph seated, pl. 6, L.H. Peasants, pls. 4 & 6.*

Peasants. Shout, neighbours, Killian has succeeded, Killian to be drawn off, and re-enter pl. 4, R.H.

Rod. Go on; shout, shout! Have my eyes then, lost their sight, or my rifle its power?

Kil. (Strutting up to Rodolph.) So you lost the prize today, so you missed it, eh, eh, eh?

Rod. (seizing Killian, pl. 4.) Taunt me no longer, or—

Enter Caspar, Rollo, Kuno, L.H. pl. 4.

Kuno. Hold! hold! What does this mean? Shame, shame! Who has dared to lift his hand against one of the Ranger's huntsmen?

Kil. Dear Mr. Ranger, there was no harm intended; he who misses every time, must needs expect a little jeering on the occasion.

Kuno. Silence! and who missed every time? surely not Rodolph.

Rod. I cannot deny it, sir.

Cas. (aside.) I shall succeed.

Kuno. Is it possible, Rodolph! Till within the last month you had not an equal in the whole country; but since that time you have not brought home a feather, and now—shame, shame!

Cas. Believe me comrade, it is as I told you; some one has bewitched you; and unless you dissolve the charm, you may rely that you—

Kuno. Nonsense!

Rod. And to-morrow is the trial shot! What is to become of me to-morrow?

Kil. What *is* the trial shot? We have often heard of it; but could never learn the particulars, tell us Mr. Kuno.

[*All the peasants draw near to listen.*]

Kuno. Well, I will. The hounds of the Prince having many years since started a stag on which a man was fettered, for having shot a royal deer, the Prince moved with compassion, offered a great reward and a ranger-ship to him who should kill the stag without wounding the man. An ancestor of mine, named Kuno, in pity more than avarice, fired—the stag fell, and the man remained unhurt.

Kil. Bravo, bravo! that *was* a shot.

Kuno. Hear the end. It was even then as it is now: the wicked slander the good, and the enemies of Kuno endeavoured to persuade the Prince that my ancestor had made use of a magic ball.

Kil. A magic ball! These are snares of evil—my grandmother told me all about it—six hit—the seventh misses—that is, *Zamiel*, the forest spirit directs the seventh wherever he pleases.

Cas. Nonsense—'tis nothing but skill.

Kuno. For this cause the trial shot was instituted:—it is likewise customary that the successful candidate shall on the same day, be married to the most beautiful and virtuous girl of the village. But enough of this: *Rodolph*, you may away home, and see if the beaters have returned. Courage man—the enchantment that effects you may be only love. I expect you at court before sunrise. [*Exit.*]

Kil. Come *Rodolph*, we will remain good friends, my brave fellow. I wish you better luck to-morrow, with all my heart. Come cheer up, and join us in the merry dance.

[*Exit with peasants, L.H. re-enter with pipe, pl. 5, R.H. peasants dancing, pl. 3, then exit.*]

Rod. So they are gone, now I am alone and will consider of to-morrow.

Enter Caspar and Rollo, pl. 4, L.H.

Cas. What, *Rodolph*, why are you so melancholy?

Rod. Torture me not with questions.

Cas. (aside). He must be ours.

Rol. He must.

Cas. I come to see if I could render you any service to-morrow. Come cheer up, and take some wine. What ho there, landlord, bring some wine!

Enter Landlord, with wine, pl. 2, L.H.

Rol. Let us sit round the table, friends. [*Exit all. Caspar, Rodolph, and Rollo, sitting at the table pl. 2, to be put on.*]

Cas. What shall be the first toast, *Rollo*?

Rol. Well, here's to the Ranger: you'll join in that surely?

Cas. Excellent toast! I'll give another: here's to the health of the fair *Agatha*; and he who can refuse to drink the health of his bride, is no better than a skulker.

Rod. To *Agatha*! Bless my sweet maid! I join you freely, in that toast—but this must be the last.

Cas. Wait! here's to the health of our Prince; and he who does not join in this is no better than a traitor.

Rod. Well, but this shall be the last. To be frank with you, I am in no humour to enjoy your wine or your company.

[*Table to be drawn off, and Caspar with gun pl. 6, Rodolph, pl. 4, L.H. to be put on.*]

Cas. You are going to *Agatha*; but don't you think she will be disappointed to find you have not won a prize to-day? You know she expected one as a good omen for to-morrow.

Rod. Oh, the poor girl!—and I to-morrow—

Cas. But stay:—perhaps I may do something to relieve you. What would you say to me, if I were to ensure you success for to-morrow?

Rod. Ensure me success?

Cas. Yes; and to prove my friendship for you, I will tell you—but let it go no further—well then there are certain innocent hunting tricks, which might make your hunting chance a certainty. To-night there will be an eclipse of the moon immediately at twelve:—great things might be done then.

Zamiel enters, pl. 2, R.H. and exits, L.H.

Rod. You speak mysteriously—are such things possible?

Cas. Nothing is impossible: there—take my rifle.

Rod. What must I do with it?

Cas. Wait;—do we see nothing? Yonder flies an eagle; fire!

Rod. You must be mistaken.

Cas. If you wish success, fire! (*Rodolph fires, pl. 2.*) See you have hit it: (*the eagle dead, pl. 2. to be put on.*) What a fine bird, and how well hit!

Rod. This shot is strange—dark twilight, and the eagle was sailing through the clouds. Have you more balls of this kind?

Cas. No;—that was the last:—they have just served their turn.

Rod. Served their turn!—what mean you?

Cas. Because we may get a fresh supply to-night—the moment you stand in need of assistance from the invisible powers, nature herself is prepared to help you.

Rod. How can I obtain them?

Cas. First let me give you some feathers of the eagle to present to Agatha. (*Exit, and re-enter with feathers, pl. 2.*) These must be placed in your hat: how to obtain more bullets rests with yourself.

Rod. Tell me how?

Cas. I will; meet me in the wolf's glen at midnight.

Rod. At midnight! in the wolf's glen? No;—strange rumours are about concerning it.

Enter Zamiel, pl. 2. R.H. and exit, L.H.

Cas. Pshaw, man! I will stand your friend and cast for you; but you must be present.

Rod. No, no, if not unlawful, why go to the wolf's glen at midnight?

Cas. Are you then, a coward, to wish your success by other people's danger? (*exit and re-enter with eagle, pl. 2.*) Behold,—the ball that killed this bird was charmed!

Rod. Agatha! Agatha! for you alone I consent.

Cas. Remember, keep this meeting secret. But stay, I must have a wing of this bird. [*Caspar with wing pl. 1.*

Enter Zamiel, pl. 2. R.H.

Zam. Beware! Beware!

[*Exit.*

Rod. You may rely on my coming.

[*Exit.*

END OF FIRST ACT

ACT II

SCENE 2.—No. 2.—*A bed room with window-doors the moon shining.*

Enter Agatha, pl. 2, R.H. Ann, pl. 5, L.H.

Aga. The moon shines brightly, yet Rodolph has not returned;—where can he stay so late?

Ann. Listen, I think I hear the sound of footsteps.

Aga. Yes, yes; it must be him approaching.

Enter Rodolph, pl. 1, L.H.

Aga. So you have come at last, dear Rodolph?

Rod. My dear Agatha! I fear I have kept you long, and unfortunately I now come only for a few moments.

Aga. Go not out again,—there is a storm rising. You seem agitated.

Rod. Perhaps so; but is it not natural? On the fortune of to-morrow depends my future happiness.

Aga. But tell me, has your rifle succeeded? What is your reward?

Rod. These feathers. I shot one of the largest birds of prey. But I must away.

Aga. Tell me Rodolph, where go you at this late hour?

Rod. Question me not:—yet why conceal it?—I go to the wolf's glen.

Aga. Do not, I beseech you, danger lurketh there.

Rod. Forgive me, but to-morrow you shall know all, and now good night, would that our fate were happily decided!

SCENE 3.—No. 3.—*A wild mountainous hollow, with Bridge and Waterfall. Stage Dark.*

Caspar with flaming sword, pl. 3, in centre of the stage

Cas. The work has now begun, let not my courage fail me, now to summon this mystic demon. What ho! Zamiel! appear he attends my call.

Enter Zamiel, pl. 5, R.H.

Zam. Who calls for Zamiel?

Cas. Once more thy power I crave,
My life a short time to save.

Zam. Never!

Cas. Wilt thou some bullets let me cast,
If I but find a victim for the last.

Zam. The seventh beware.

Cas. Make him that repents.

Zam. To me let a victim be sent. [*Exit both.*]

Put on Caspar in circle with wing, pl. 5, in centre of stage.

Cas. Rodolph shall be the victim,—where can he be?
Yonder he comes, now shall I be free.

Enter Rodolph, pl. 4, L.H.

Cas. It is past the appointed time.—Do you know
this wing?

Rod. I do, hide it from my sight.

Cas. I brought it with me to give you courage; come,
step into the circle.

Rod. What do I behold? a female form, it points for
me to leave this spot, (*Enter spectre pl. 5, then exit.*)
horrible! I'll away, Caspar I cannot assist,

Cas. You must not leave me now; you have already
consented, 'tis too late to retract, so proceed.

Rod. Again another form appears, help, help! it is my
Agatha. (*Enter Agatha, pl. 5, then exit, L.H.*) See, she
leaps into the foaming gulph. I must follow her.

Cas. Madman, forbear. Forfeit not your life on such
delusions, that will not win the girl to-morrow. [*Exit both.*]

Put Caspar & Rodolph, in circle pl. 1, in centre of stage.

Cas. Be firm, the moment is at hand, move not a step.

Rod. Put down the mould, I will not have them.

Cas. Silence; or we are lost. You are in the power of
the mystic demon, and cannot leave the circle.

Rod. Oh, that I had taken Agatha's advice.

Cas. Zamiel thy power works well.

Direct the bullets that they tell,

Here my contract with you ends,

A victim to your hands I send.

Rod. When will this end?

Cas. Behold the bullets as they fall.
Zamiel I'm ready to thy call.

(*He casts the bullets pl. 1, at the second the deaths appear
pl. 1, lightening the fourth, the Witch enters, pl. 1, and
reptiles appear, pls. 1 & 6, the sixth thunder and light-
ning—storm—enter daemon, pl. 1; serpents, pls. 5 & 6.
Now place the Incantation scene, No. 4, in place of
No. 3 Scene.*)

Cas. Now for the last, at thoughts of which I quail.

Rod. Oh! horrible, no help will here avail,

Cas. One more and we're released, it must be done.

The one I fear to execute—

Zam. (*Without.*) Go on.

Cas. 'Tis done, 'tis cast, this ball shall have its prey.

Straight to the heart 'twill go.

Zam. (*Rising in blue fire, pl. 5.*) Away, away.

Red fire burns.

END OF ACT II.

ACT III

SCENE 4.—No. 1.—*The same as first.*

Enter Rodolph, pl. 4, L.H.

Rod. May I never encounter such a night as last; and
all this have I suffered for a few bullets which are nearly
gone; but the one left I must keep for the prize.

Enter Caspar, with birds, pl. 2, R.H.

Cas. Good morning, comrade, how fare you?

Rod. My spirits are depressed.

Cas. I have been shooting these birds with the bullets
we cast last night. What have you done with yours?

Rod. Fired them all away but one to show my skill to
the peasants. But the Prince has sent for me to show my
skill before him, so I must beg one of your bullets.

Cas. You have made bad use of your own, considering
the risk you ran to obtain them. Were I to give you
mine, you would fire them for the peasants to laugh at.

Rod. But you know I must attend the Prince's bidding, and the bullet I have kept for the prize I must then fire, or meet his displeasure. Come, you'll stand my friend in a case like this.

Cas. Why should I waste time like this by talking to you, when I ought to be in the forest to see what game is to be shot with the last two bullets, so I must away.

Rod. Stay, shooting in the forest is but simple pastime.

Cas. If I gave you one you might lose it, so you had better make use of your own, and I will keep one of these for the trial shot, you cannot object to that.

Rod. Why not give it to me now? you cannot doubt me taking care of it—besides you might forget the appointed time, and then I should lose the prize.

Cas. You doubt my word then?

Rod. No: I do not Caspar.

Cas. Well then, Rollo shall bring the bullet to you before the time of trial. Do you accept this proposal?

Rod. I have no alternative, I do.

SCENE 5.—No. 5.—*A Decorated Room.*

Enter Agatha & Ann 2nd. dress, pl. 3, L.H.

Aga. I am full of sorrow Ann, for I'm sure Rodolph could not have escaped the storm last night.

Ann. We shall have the bridesmaid and peasants here directly don't let them see you weeping, try to cheer up.

Aga. I will endeavour, but do not distress yourself for me, for nothing can make me cheerful till I know my fate with Rodolph—who are they coming this way?

Ann. The peasants bringing flowers to adorn you.

Enter Peasants, with flowers, pl. 3, R.H.

Ann. Welcome fair maids.

Pea. These flowers we bring as presents for the bride.

Ann. See dear, how handsome they make you look.

Aga. His success I doubt; but I never will become the bride of another.

Ann. The bridesmaid is arrived.

Enter Bridesmaid, pl. 3, R.H.

Bri. We wait your pleasure, dear Agatha.

Ann. I am afraid she will not be there in time to see her lover successful, for her strength seems to fail her.—Come love, the Prince expects your arrival.

Aga. These are the most trying moments of my life.

Ann. Come cheer up, and we shall have a merry day yet. [*Exit Ann, Bridesmaid, and Peasants.*]

Aga. I will follow. Rodolph, on you depends my future happiness. [*Exit.*]

SCENE 6.—No. 6.—*The Prince's tent with surrounding country.*

Enter Caspar, pl. 6, L.H.

Cas. So the party has not yet arrived. Rodolph has fired his last bullet, the sixth I will dispose of among yonder branches. [*Caspar fires, pl. 6, L.H.*]

Enter Rollo, pl. 4, L.H.

Rol. I'm sorry I kept you waiting, comrade, but I encountered a wild boar in the forest which delayed me.

Cas. Now, away and meet him; your appearance here might excite suspicion. My fortune is made, the seventh must be his.

Rol. I go to seal his misery, farewell. [*Exit R.H.*]

Cas. They begin to assemble, I'll retire and watch their movements. What ho! the huntsmen are at hand.

Enter Huntsmen, pls. 4, 5 & 6, L.H.

Hunts. So friends the sport will soon commence, and the lass will know her partner for life.

Enter Ottokar, pl. 5, & Kuno, pl. 4, L.H.

Ott. Let the Peasants attend to see the skill of this young man.

Kuno. Certainly your highness.

Enter Peasants, pls. 4 & 6, L.H.

Ott. Friends, this day is celebrated the annual custom of a wedding, which I propose to be spent in mirth.

Kuno. Where is Rodolph, why does he delay? the Prince will soon be enquiring for him.

Enter Rodolph with bullet, pl. 5, L.H.

Rod. He has not deceived me; I have it now within my power.

Ott. Rodolph, I cheerfully wish you success.

Rod. Your highness has my most grateful thanks.
Kuno. Prepare yourself for the Prince's command.

Rod. (aside.) This will decide the contest. I have not lost sight of it since I received it from Rollo; it weighs heavy in my hand, and more heavily on my heart.

[*Exit and re-enter pl. 4*]

Ott. Kuno, is your daughter ready?

Kuno. She is your highness, and is now coming.

Enter Agatha, Ann, & Bridesmaid, pl. 3.

Ott. So fair maid, you are likely to become the bride of one you love?

Aga. I hope so your highness.

Kuno. May it please your highness all is ready.

Cas. (at back.) Zamiel work thy power.

Ott. Now young man a steady hand and a keen eye, do you see the dove on yonder tree?—'tis a easy task.

Rod. May heaven direct the bullet to the mark,

[*He fires, pl. 2.*]

Caspar shot, pl. 6, to be put on.

Cas. I'm shot,

Kuno. 'Tis Caspar! Oh, mischance most dark!

Ott. Explain the meaning of this dreadful deed?

Rod. I will,

Cas. Oh! heaven, help me at my need,

Rod. In the wolf's glen, the bullets by him were cast,

At midnight—dreadful scene!—this was the last.

Cas. Oh, Zamiel! by thy power this was done,

He's innocent—the snare was laid for him,

Zam. (Without.) I come.

Cas. Monster, why torture me? oh let me die;

Look, he approaches—

Zamiel comes up trap, in red fire and siezes Caspar, pl. 6.

Zam. Villain, here am I.

Come thou with me, the seventh for thee was made,

[*sinks through trap door*]

Ott. Thus is he punished; Rodolph has been betrayed,

But still shall have the girl, that is my wish;

May you both live in peace and happiness

For years to come; and many be your days.

Kuno. Children, my blessing take.

Peasants. Hip, hip, hurrah!

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DER FREISCHUTZ

This play was one of the more popular of the traditional toy theatre repertoire and is also well known to opera fans because it was later set to music by Weber and is still performed today. Translated as the "Proofshot" it tells the story of Rodolph, a huntsman, who is given seven magical bullets by Caspar his friend who has sold his soul to the devil. The seven magic bullets will enable him to win a shooting contest and hence the hand of the king's daughter.

The best known scene is the one set in the "Wolf's Glen" where among demons and magical effects the seven magic bullets are cast. This scene alone provided scope for all sorts of special effects using red fire, eerie noises and coloured lights which were also the reason for its popularity on the miniature stage.

The traditional legend was first performed as an Opera with music by Weber in Berlin in 1821. Three years later Fitzball adapted it into English and it was first seen at Drury Lane. Bailey and Straker published the first toy theatre versions and it was subsequently published by Lloyd, Dyer, Skelt and Park. It was also a popular title in the lists of German toy theatre publishers, being one of the few plays that had international appeal.

Our play is reproduced from the version published by George Skelt. He was a toy theatre enthusiast of an earlier age, who also reprinted traditional plays. He redrew many of the sheets and enlarged the sheets. In this play however he used mostly good quality originals, so the reproduction is better than one would be from the worn plates of the later Skelt period. G.Skelt used a Park scene for scene 6. We have also reproduced his version of the playbook.

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