

**THE VIOLA ALLEN ACTING  
VERSION OF  
THE WINTER'S TALE:  
A PLAY IN FOUR ACTS**

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The Viola Allen Acting Version of The Winter's Tale: A Play in Four Acts by William Shakespeare

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**WILLIAM SHAKESPEARE**

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VERSION OF  
THE WINTER'S TALE:  
A PLAY IN FOUR ACTS**



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*The* VIOLA ALLEN  
Acting Version of  
THE WINTER'S TALE

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With compliments,  
Viola Allen  
1905-

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*THE VIOLA ALLEN*  
*ACTING VERSION OF*  
**THE WINTER'S**  
**TALE**

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*A Play in Four Acts*

*by*

**William Shakespeare**

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*This version was arranged by Mr. Frank*  
*Vernon & presented by MISS VIOLA*  
*ALLEN & her Company of Players,*  
*on the STAGE of the*  
KNICKERBOCKER

T H E A T R E

Decem<sup>br</sup> 26<sup>th</sup>

MCMIV



NEW YORK:

MCCLURE, PHILLIPS & CO

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## . PRODUCTION NOTES





## PRODUCTION NOTES

**T**HE following Acting Version of Shakespeare's play "*The Winter's Tale*" is portioned off into four acts, the scenes numbering eleven in all. Beneath the heading of each scene there will be found the reference to the corresponding scene or scenes of the original text.

The exigencies of the modern Theatre demand that a representation of any play shall be kept within the bounds of a certain stipulated space of time; it has therefore been found necessary, in order to comply with this custom in the present case, to curtail certain portions of the poet's work. That this should be done with reverence and with due respect for plot, poetical value, and literary merit, the opinions of many eminent Shakespearian scholars both here and in England have, as far as possible, been followed with great advantage to the general result. The sequence of the scenes in this edition is almost identical with that of the first folio of the play, the printing of which took place in the year 1623. The only transposition of any moment is that of the storm scene on the coast of Bohemia (*Act II, Scene III*), which here precedes the trial of Hermione in the palace of Leontes. The reason for this transposition is obvious, inasmuch as the end of the latter scene offers a better dramatic climax to the act of which, in this version, it is made to form a part.

The prologue-like chorus of Time in the beginning of *Act IV* has been dispensed with, and *Scenes II and III of Act IV*, in the original, have been amalgamated, thus forming the first scene of *Act III* in the Acting Edition.

Until the present production of "*The Winter's Tale*" it has been the custom to cast the play in the early Greek period, costuming the characters

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*in the somewhat severe classical draperies of that time. It is hoped, however, that many anachronisms and misunderstandings have now been overcome by placing the action at a much later date.*

*Picturesque dresses and ornamentations of the Byzantine time have been faithfully copied for use in this representation; by so doing, the many references to the Christian faith and to later-day events have been fully justified. John Ruskin, in his lecture, "Athena Chalinitis," given before the University College, London, in 1869, states that "even at the close of the last century some of this simplicity (belief in the Greek Mythology) remained among the inhabitants of the Greek islands." It may therefore be safely assumed that the same adherence to the faith in the Olympian gods held sway in Sicily a number of centuries after the Christian religion had taken root in other lands; and that the oracle of Apollo Delphinus would have been just as convincing to the inhabitants of Sicily between the years A.D. 300 and 400 as when the Greeks first colonized the island.*

*The authority for the style of architecture followed in the production is absolute, the plans for all the buildings having been made from the classical Greek structures of Sicily which, though in a somewhat ruinous condition, are still in existence.*

F. V.

NEW YORK, January 12, 1905.