

APPENDIX

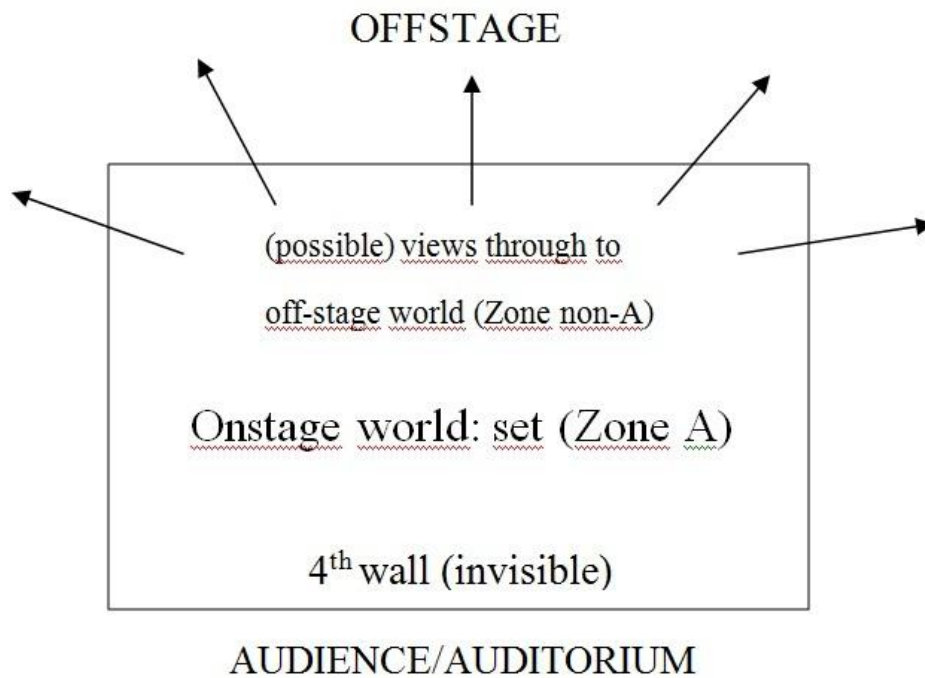


Plate 1. Anne Ubersfeld's distinction between the zone-A of the onstage and the zone non-A of the offstage; adapted from *L'école du spectateur: Lire le Théâtre 2* (1981).

Source: Morash and Richards: *Mapping Irish Theatre: Theories of Space and Place*, 2014, p.38.



Plate 2: Typical Irish kitchen set with the door (the visualised spatial mediator) in the centre, designed for the proscenium stage. Lady Gregory's *Twenty-Five*.

Source: Christopher Fitz-Simon: *The Abbey Theatre*, Thames & Hudson, 2003, p.25.



Plate 3: Typical Irish kitchen set on the Yeatsian realist stage, following the same scenic design. The first production at the Abbey of Yeats and Gregory's *Cathleen Ni Houlihan* in 1904.

Source: Christopher Fitz-Simon: *The Abbey Theatre*, Thames & Hudson, 2003, p.23.



Plate 4: Over-decorated costumes designed by Miss Hornihan for Yeats' *The King's Threshold* (1903), described by Lennox Robinson as "ugly dresses", with which Yeats himself was not at all satisfied.

Source: Christopher Fitz-Simon: *The Abbey Theatre*, Thames & Hudson, 2003, p.24.

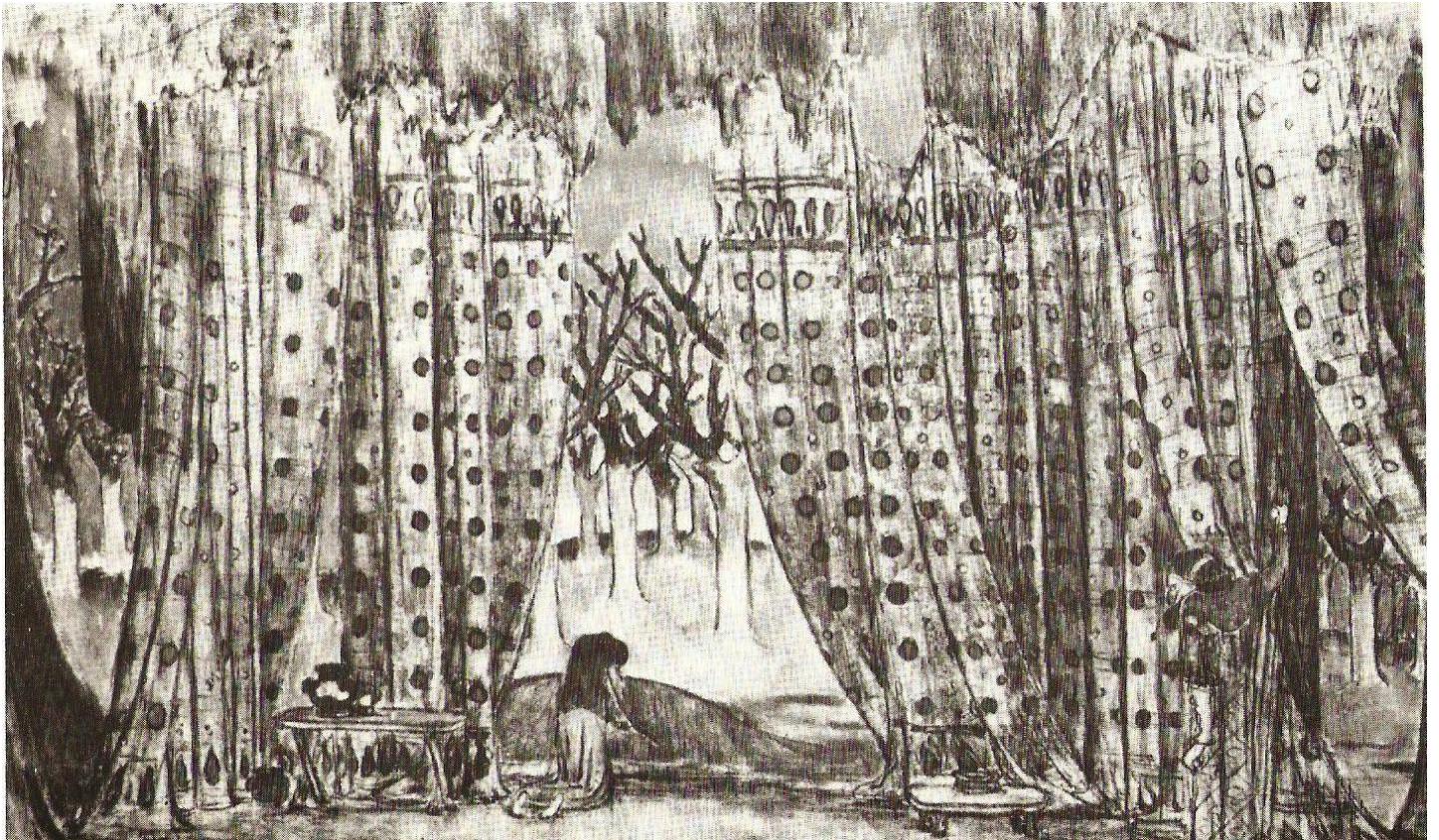


Plate 5. Robert Gregory's design for the 1906 Abbey Theatre production of *Deirdre* with the symbolic curtain dividing the stage space, suggesting the interior of a room with a view beyond.
Source: Karen Dorn: *Players and the Painted Stage*, Harvester Press, 1984.



Plate 6. A scene from the stage manifestation of Gregory's design in 1908.
Source: James Flannery: *W.B. Yeats and the Idea of a Theatre*, Yale University Press, 1976.

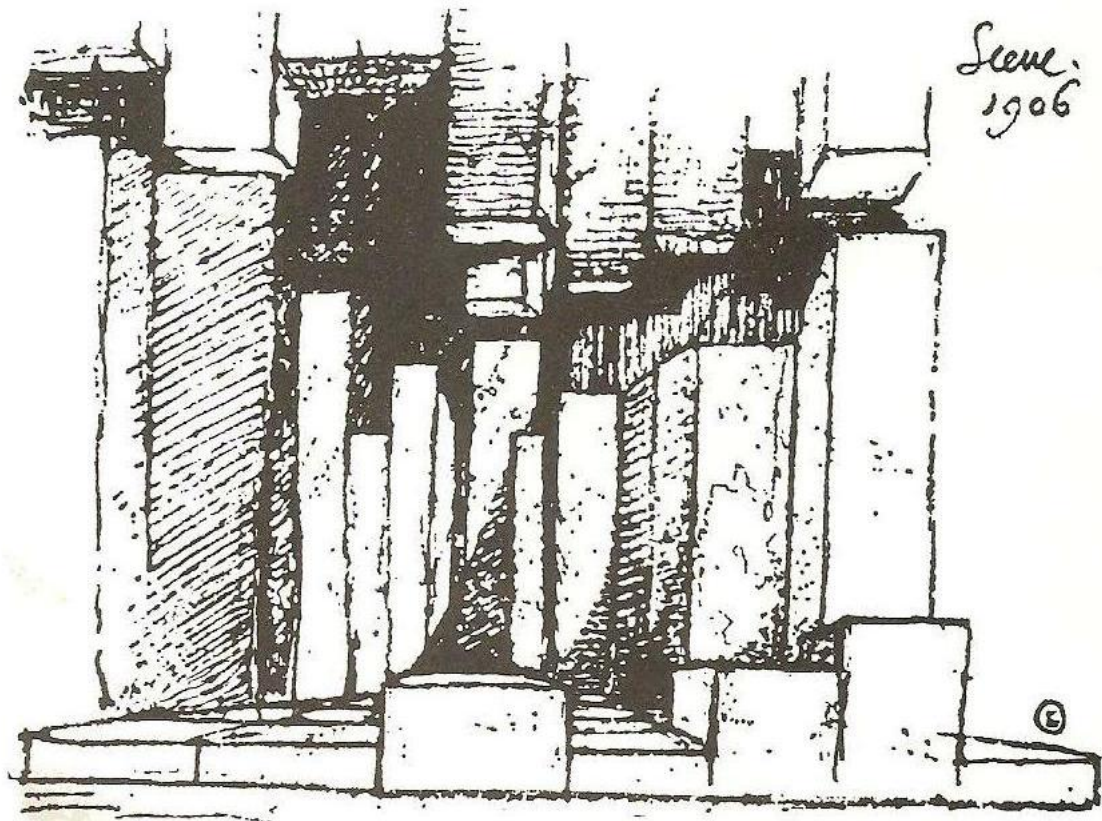


Plate 7. Craig's conception of the ultimate stage scene as a "moment of arrested motion" shown in his first drawing for 'Scene', 1906. Copied from the original and prepared for a wood engraving by the author, 1924.

Source: Karen Dorn: *Players and the Painted Stage*, Harvester Press, 1984.

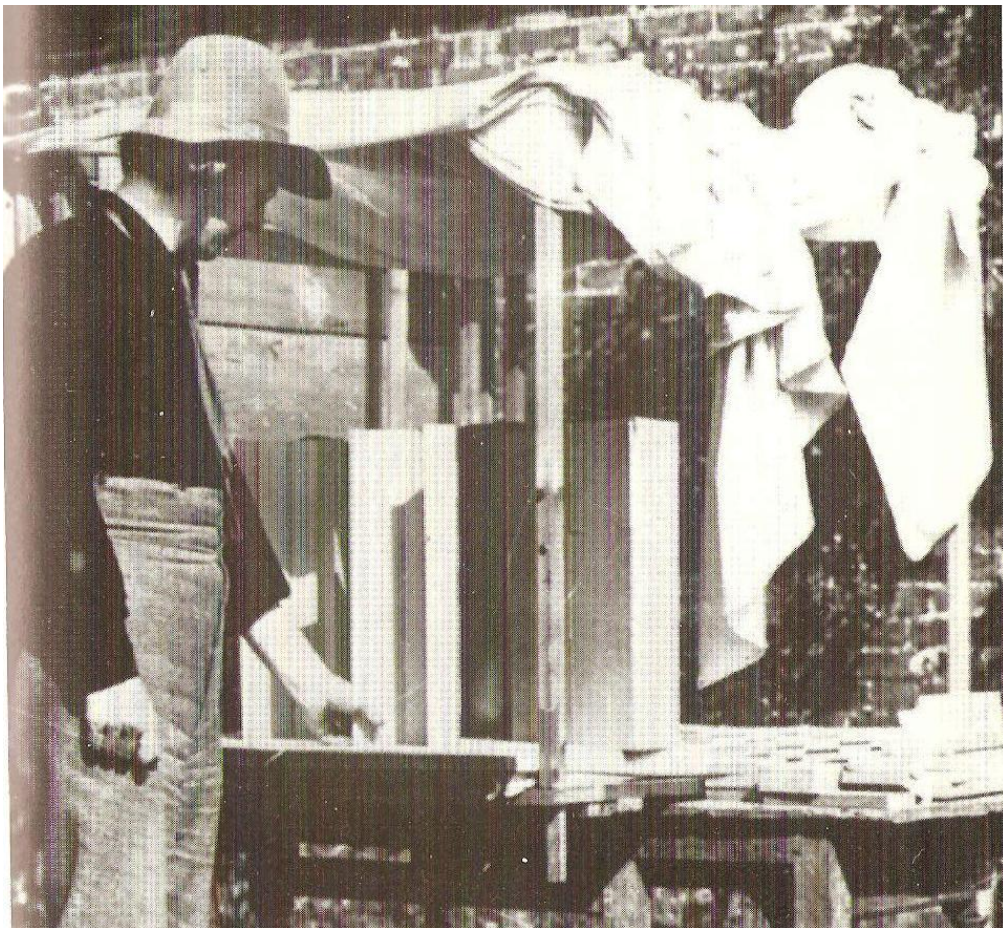


Plate 8. Craig and his model stage in England, 1910.

Source: Karen Dorn: *Players and the Painted Stage*, Harvester Press, 1984.

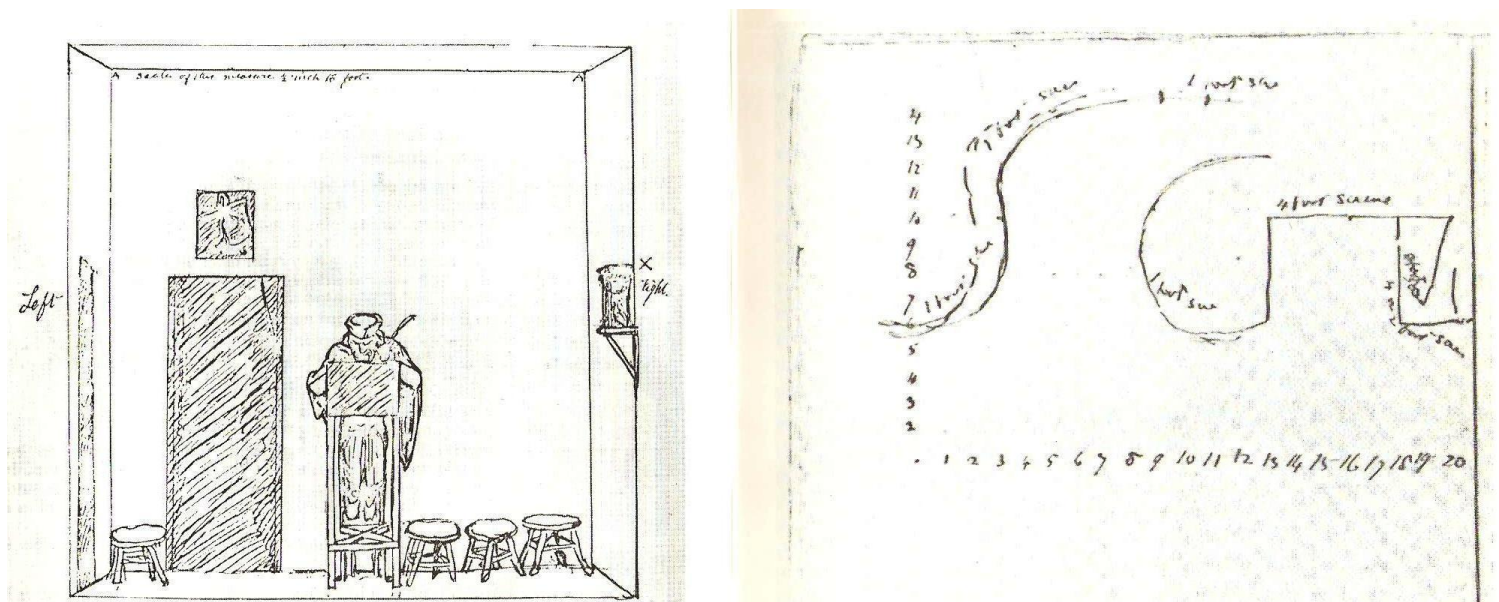


Plate 9. Robert Gregory's drawing for the box set of the 1906 Abbey Theatre production of *The Hour Glass*; Yeats's sketch of a floor plan showing how Craig's screens would be placed to realise his suggested three-dimensional setting for the play.

Source: Karen Dorn: *Players and the Painted Stage*, Harvester Press, 1984.

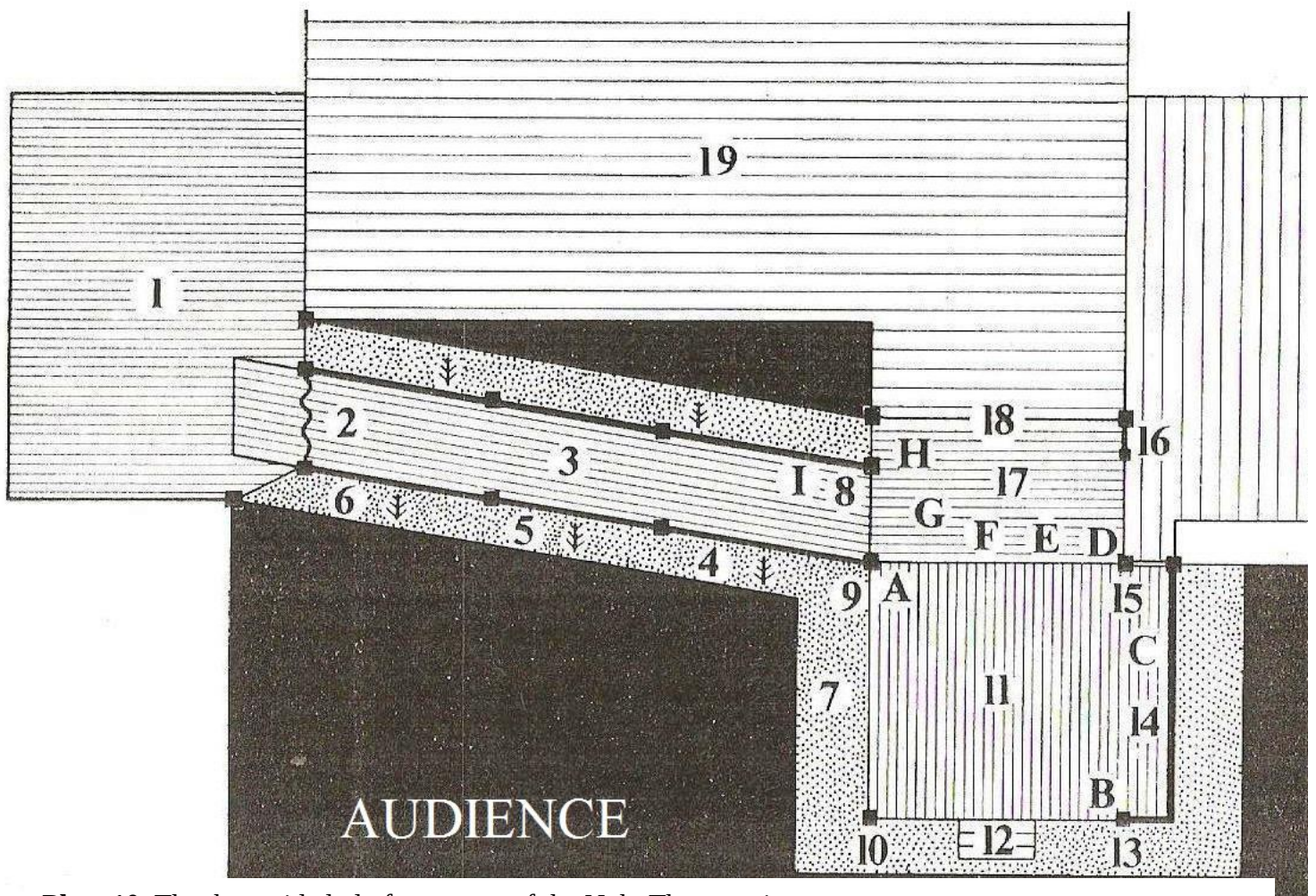


Plate 10. The three-sided platform stage of the Noh. The most important areas are: 11: main stage; 1: mirror room (for preparation); 3: bridge; 17: rear stage (for the musicians); 18: painted pine tree; 19: dressing rooms.

The players and the musicians had assigned places, themselves forming the absent scenery and drawing the relation-map of performances. The most important places are:

A: shite, B: waki, C: chorus, D-E-F: musicians

Source: Kokubu Tamocu: *A japán színház*, Gondolat, 1984, p.22.

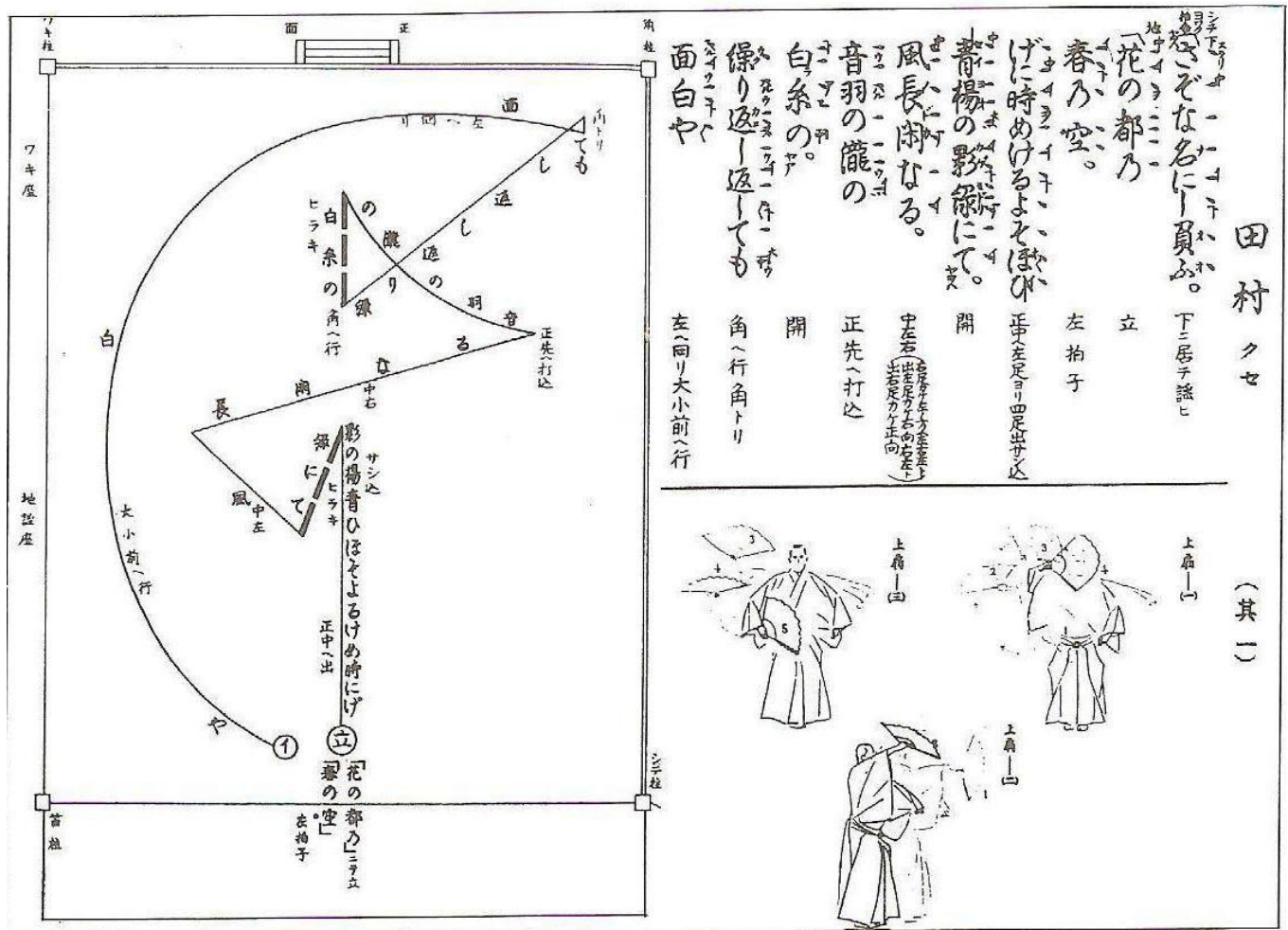


Plate 11. The Noh prescribed strict movement patterns for the actors, allowing movement to substitute scenery and evoke a sense of place and time on the stage.

Source: Masaru Sekine and Christopher Murray: *Yeats and the Noh*, Smythe, 1990 p.94.



Plate 12. Sam McCready's production of *At the Hawk's Well* (Indiana University, Terre Haute, USA, 2005, designer: Elena Zlotescu) exploits fully the play's textually implied circular spatial arrangements; the audience is seated on three sides of the open stage, emphasising the importance of the (literally) hollow core of the playing area.

Source: Sam McCready's collection.

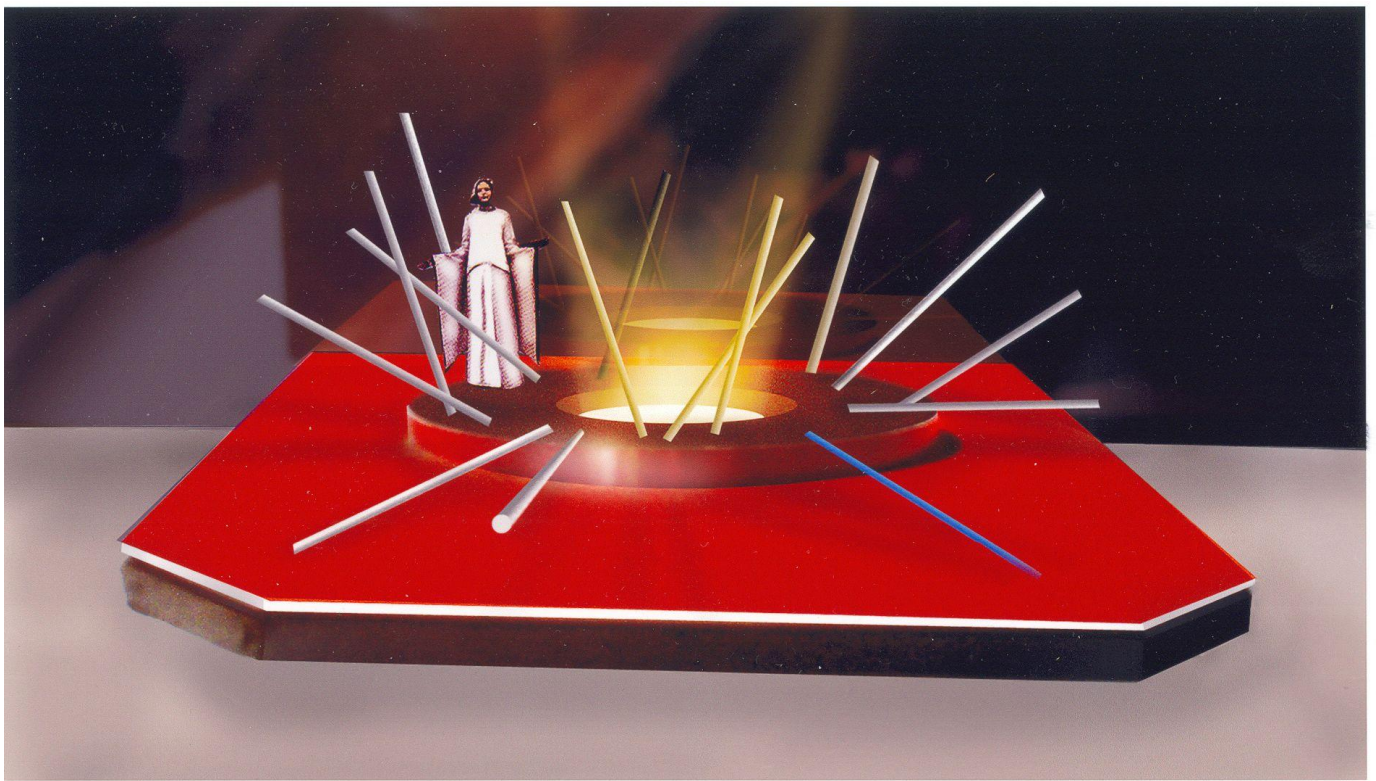


Plate 13. Zlotescu's original stage design for McCready's production.
Source: Sam McCready's collection.



Plates 14-15. The Young Man approaching, and then later occupying the centre of the playing space.
Source: Sam McCready's collection.

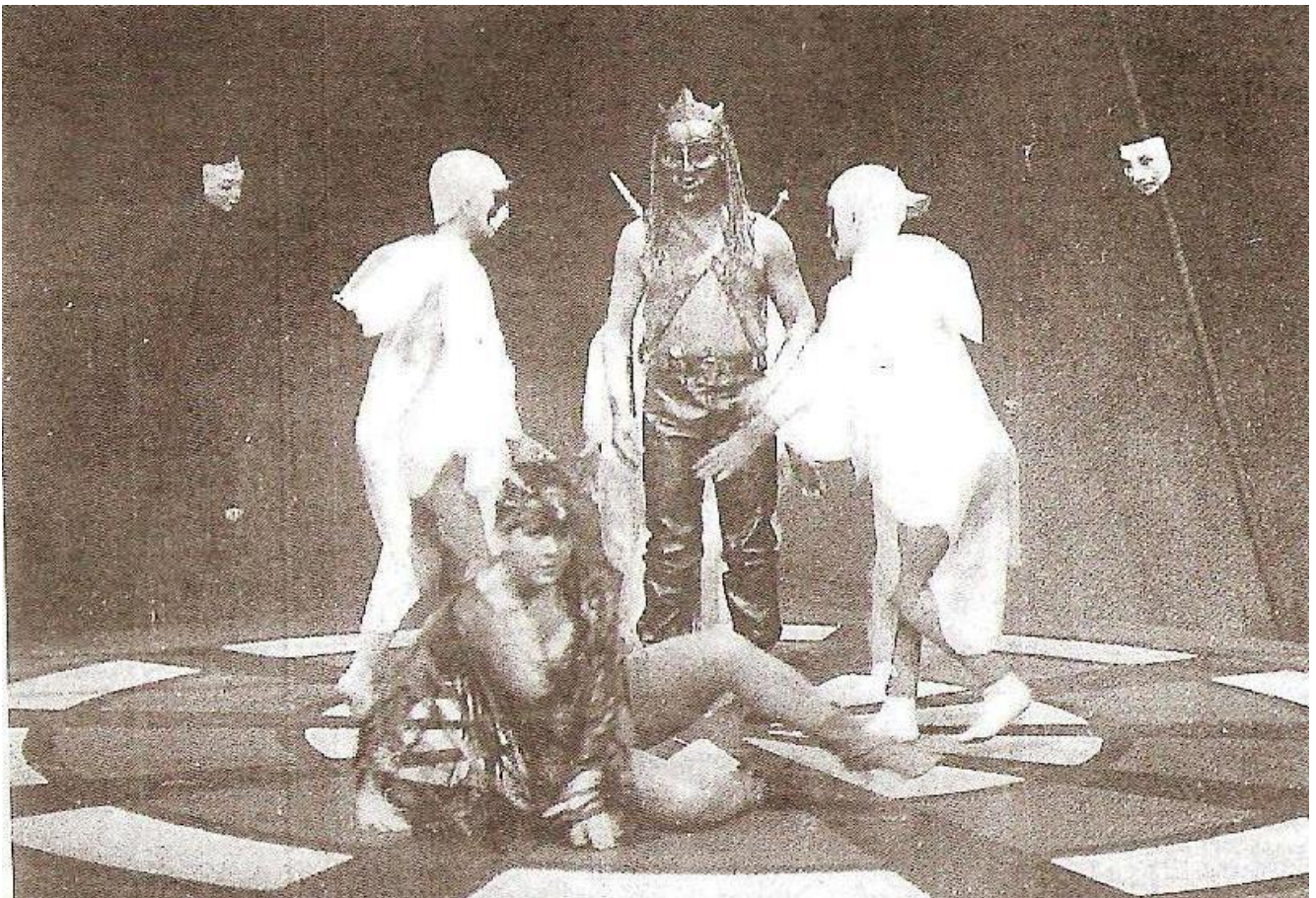


Plate 16. The moment of occupying the core of the circular playing area, and stepping into the dream-world of the Sidhe in the 1984 production of *At the Hawk's Well* in the Peacock Theatre, Dublin.
Source: Masaru Sekine and Christopher Murray, *Yeats and the Noh*, Smythe, 1990.



Plate 17. Another example of the open, circular arrangement of the playing space of *At the Hawk's Well* in the 1989 production at The Peacock Theatre, Dublin.
Source: Masaru Sekine and Christopher Murray, *Yeats and the Noh*, Smythe, 1990.

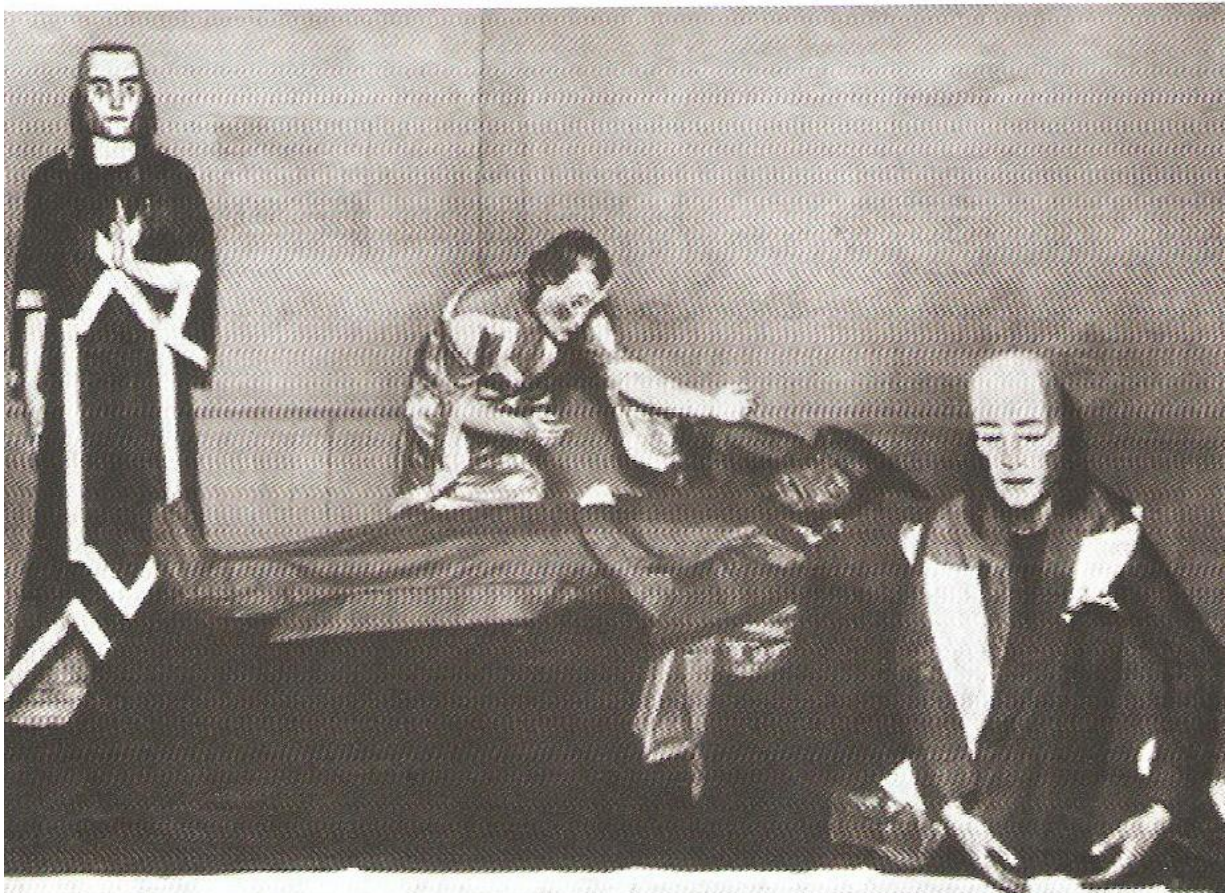


Plate 18. The pseudo-realist box-set of *The Only Jealousy of Emer* in a Dutch production. (Amsterdam and The Hague, 1922-26)

Source: Richard Allen Cave: *Collaborations*, Dance Books, 2011.



Plate 19. The curtained bed as only visible element of the stage set in the 1929 Abbey production of *Fighting the Waves*, a later dance-adaptation of *The Only Jealousy of Emer*.

Source: Richard Allen Cave: *Collaborations*, Dance Books, 2011.

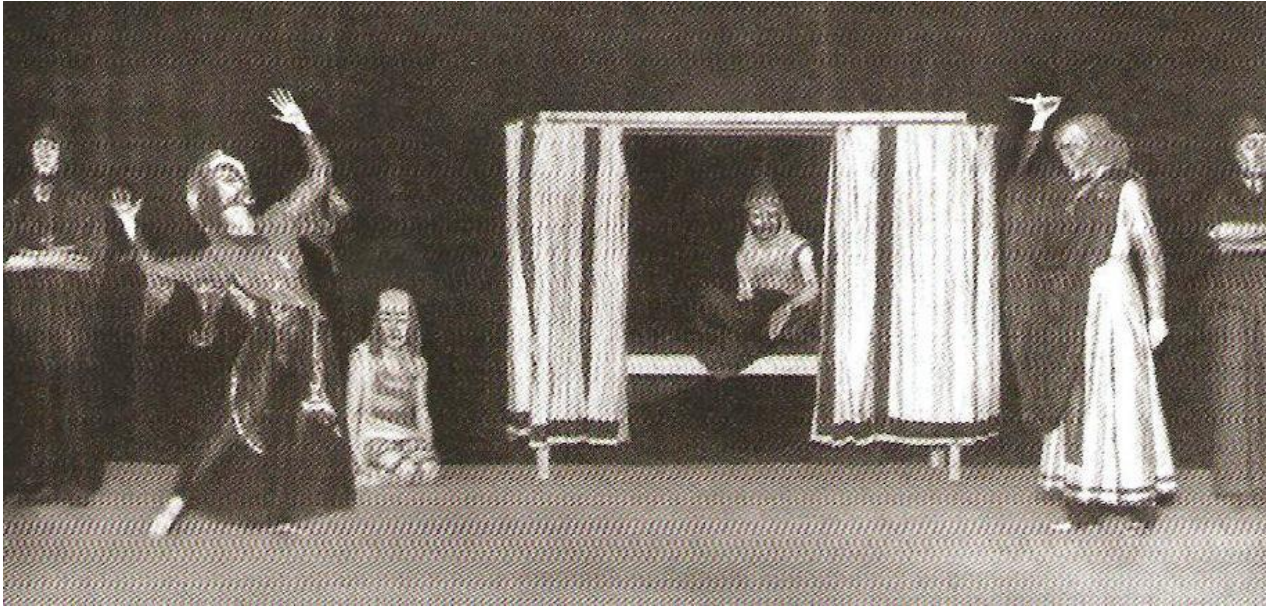


Plate 20. Spatial division between the supernatural creatures (far left) and the “intruder” Emer (far right) in *Fighting the Waves*.

Source: Richard Allen Cave: *Collaborations*, Dance Books, 2011.



Plate 21. Eithne Inguba is driven away from the changeling Bricriu. Her “exit” can be substituted by leaving her in a shadow during the dream-sequence of Emer, as seen in the 1989 Abbey production.

Source: Masaru Sekine and Christopher Murray, *Yeats and the Noh*, Smythe, 1990.



Plate 22. The Stranger (centre) leading the two other characters in the first triangle-sequence. The International Yeats Summer School Drama Workshop's performance of *The Dreaming of The Bones* at The Hawk's Well Theatre, Sligo, 2014, directed by Sam McCready.
Source: Sam McCready's collection.



Plate 23. Rehearsal picture of the same performance; the two lonely masked figures standing far from the Young Man, being enclosed in their dream-world, just before their dance sequence. (On the far right: the director McCready)
Source: Sam McCready's collection.

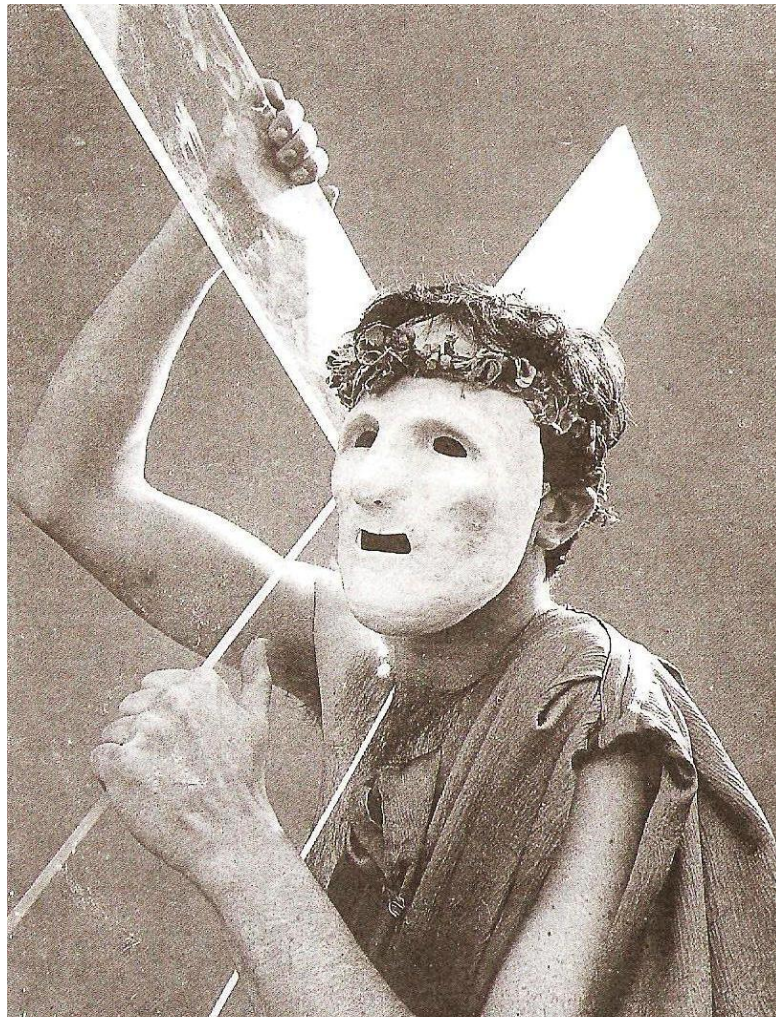


Plate 24. Christ with the cross “that but exists because He dreams it” – cleverly made transparent in the 1986 Peacock Theatre production of *Calvary*.

Source: Masaru Sekine and Christopher Murray, *Yeats and the Noh*, Smythe, 1990.



Plate 25. The last “mind-tableau” of *Calvary* with the Roman Soldiers’ dance: covering and thus entirely “stealing the show” from Christ.

Source: Masaru Sekine and Christopher Murray, *Yeats and the Noh*, Smythe, 1990.