



Aristocrats

by Brian Friel



Curriculum Guide

HUNTINGTON THEATRE COMPANY

Contributors to the Curriculum Guides

Huntington Theatre Company Teacher Advisory Council

Pam Hill
Huntington Theatre Company

Dr. Lee Allan
Needham High School

Marcy Armsby
Shady Hill School
Boston Children's Theatre

Virginia Byrne
Notre Dame Academy
Worcester

Bill Collins
Boston College High School

Mary Colvario
Boston Latin School

Judith Contrucci
Cambridge Rindge and Latin

Jane Donnally
Jeremiah E. Burke High School

Paul Hughes
Watertown High School

Tina Langson
Brockton High School

Mary Mastandrea
Brookline High School

Mary Miller
Bromfield School

Jim Murphy
Little House Alternative School

Jane Rando
Brockton High School

Dick Rousseau
Canton High School

Jane Skelton
Snowden High School

From Lynn Classical High School

Paul Barrett

Mary Jane Mulholland

Susan Mulholland

Robert Wormstead

Audience Etiquette

Because many students have not had the opportunity to view live theatre, we are including an audience etiquette section with each curriculum. Please spend some time on this subject since it will greatly enhance your students' experience at the theatre. If a Huntington Education staff member will be visiting your classroom, we will be covering some of this, but you might want to supplement or continue the discussion begun by the Huntington staff member.

1. What are the differences between live theatre and the cinema?
2. How does one respond to a live performance of a play, as opposed to seeing a film at a local cinema?
3. What is the audience's role during a live performance?
4. How does a play script differ from a novel? How are the two similar? How does a stage actor approach preparing for his/her role?
5. What do you know about the theatrical rehearsal process?
6. What are some of the elements involved in producing a play? — set, costumes, lights, actors, director, stage management, tech direction, etc. Depending on your course, here is an opportunity to discuss the various jobs in theatre: set construction, costuming, properties, sound, marketing, program writing and editing, company management, etc.
7. Discuss how costumes, set, and lights enhance a theatre production.
8. What is the best way to approach viewing a live performance of a play? What things should you look and listen for?
9. What is a professional stage actor's life like?

ARISTOCRATS CURRICULUM

This *Aristocrats* curriculum is designed to give students as much hands-on and interactive activity as possible. The curriculum includes classroom activities (both group and individual), research topics which can be worked on in groups or individually (with information presented orally or written), writing assignments, pre-show discussion questions, post-show discussion questions, and a vocabulary list.

The curriculum attempts to expose the student to the history, literature, and culture of Ireland, as well as the literary qualities of Brian Friel. Students can explore themes, characters, social and contemporary issues, and drama while using their curiosity, creativity, writing skills, and analytical and critical judgement skills.

We advise that you read through the entire curriculum before beginning. Some activities overlap and complement each other. We have tried to leave it up to teachers to pull various activities and to change, adapt, and combine them to meet the needs of their students. It is not expected that all the activities from the curriculum will be covered by any group. One class may spend two weeks on the Civil Rights Movement in Ireland, while another might spend two days. This will depend upon the preferences and needs of various teachers. The curriculum is intended to be a helping guide to support the creativity and methodology of each individual teacher. We hope that you will share some of your activities and methodology with us.

Much of the biographical, social, artistic, and thematic information contained in the curriculum points towards questions in the research and discussion sections. More biographical, historical, artistic and literary information is contained in the *Aristocrats* Study Guide. The Guide also includes character descriptions and a synopsis of the play.

Have fun!

Note: We will send you an evaluation form to fill out after your visit to the Huntington. Please fill out the form, and send it to Pamela Hill, Director of Education, Huntington Theatre Company, 264 Huntington Avenue, Boston, MA 02115. We will use your input to make adjustments to our curriculum as the season continues with subsequent plays.

Introduction

ARISTOCRATS

Brian Friel has been called by *The New York Times* "arguably the most penetrating playwright of his generation." Friel is best known for his acclaimed play, *Translations*, which was performed by the Huntington Theatre Company during the 1983-84 season.

Because his first few plays were not initially well received, Friel decided to spend six months in 1963 observing producer Tyrone Guthrie at his theatre in Minneapolis, Minnesota. It was here that Friel learned his craft. He realized that his previous plays were "tedious. . . and terribly boring." He says that he learned from Guthrie that the primary goal of any play was to entertain, to have audiences enjoy themselves while also making them laugh, cry, gasp, hold their breath and sit on the edge of their seats.

Aristocrats, first performed in the Abbey Theatre, Dublin, in March of 1979, was the winner of the 1988 London *Evening Standard* Drama Award for best play. In its U.S. premier, *Aristocrats* was hailed as a powerful presentation of changing times. At first *Aristocrats* reminds one of Chekhov's *The Cherry Orchard* because of its focus on the decline of an aristocratic family. Like Chekhov, Friel, in a deceptively simple manner, exposes the weaknesses and shortcomings of his characters. Typical of Friel's work, *Aristocrats* contains much humor as well as gentle satire of the character flaws of the once proud and "aristocratic" O'Donnell family.

DISCUSSION QUESTIONS FOR BEFORE VIEWING OR READING *ARISTOCRATS*

(Many of these require a follow-up after viewing or reading the play; some might be used in conjunction with discussion questions for after viewing or reading)

1. Review the parts of dramatic plot: exposition, rising action, climax, falling action, denouement.
2. What is setting?
3. How is setting important to a play? Discuss specific examples of settings from plays you have read which support this ascription of importance. Some elements to consider: time and place, the condition of the room and property (rich and lavish vs. poor and rundown), temperature, weather, etc.
4. How does setting reflect character in drama? (Later discuss how this works in *Aristocrats*)
5. How does music set a mood, reflect character, or forward a theme? Discuss plays and/or films that show this.
6. The following compositions are played during a performance of *Aristocrats*. (All works are by Chopin, written for piano):

Act I -- Scherzo No. 2 in B flat minor, Op. 31
Ballade in G Minor, Op. 23
Waltz in G flat major, Op. 70, No.1
Sonata No. 3 in B minor, Op. 58 (Third Movement only: Largo)
Waltz in A flat major (Posth.)
Waltz in E flat major (Poath.)

Act II -- Etude in E major, Op. 10, No. 3
Nocturne in F sharp major, Op. 15, No. 2

Act III -- Sonata No. 2 in B flat minor, Op. 35 (Third Movement: middle section only)
Ballade in A flat major, Op. 47

Listen to the above compositions in class and discuss the mood and emotions each piece causes. In what type of scenes would you use each piece? What does each piece make you feel like and/or think about?

7. What is aristocracy? How many forms does it take? Can one be "aristocratic" only in class or economic rank?
8. Discuss Catholicism, its history, beliefs, and role in Irish history.
9. When Eamon asks Judith "When is a problem a real problem?" she answers, "I suppose when you can't control it". What do you think Judith means? Relate this statement to your own problems.
10. Art can have great social power. Discuss this statement. Do you agree with it? Disagree? Why? Use specific examples to support your opinion.

DISCUSSION QUESTIONS FOR AFTER READING AND/OR VIEWING THE PLAY

(Teachers may want to give these questions out to students or assign 2-3 to individual students to focus on and answer)

1. What is the significance of the title *Aristocrats*?
2. Brian Friel had two different preliminary working titles for *Aristocrats*: *The Canary in the Mine Shaft* and *The Judas Hole*. Why do you think he changed these titles to the present one? How do you feel the discarded titles reflect the story of the play?
3. One of Brian Friel's major strengths as a playwright is his depiction of character. Discuss the characters in *Aristocrats*. How are they unique? What is unusual about them? Examine their complexities.
4. How does Friel use dialogue to introduce and develop characters, to introduce conflict, to carry plot forward, to present theme, to create interest? Read aloud various lines to illustrate the varied uses of dialogue. (See the *Aristocrats* Study Guide for a scene from the play)
5. What do you discover during this play about Father's relationship with each of his children? What do you discover about his character? About his marriage? About his life?
6. Discuss the significance of the term "baby-alarm" for the monitor for father. What does the way the characters react to Father's voice over the baby-alarm reveal about Father's relationship with Friel's other characters?
7. The title of Tom's thesis is "Recurring cultural, political and social modes in the upper strata of Roman Catholic society in rural Ireland since the act of Catholic Emancipation." How does this family lend itself to Tom's research? How does Father's illness fit Tom's thesis?
8. How would you characterize Tom Hoffnung's function in the play? How does he affect the behavior of the other characters, particularly the family members? What is his function for the audience? Why do you think that Friel made Tom an American?
9. How did Mother die?
10. Why do the O'Donnell children mythologize Mother?
11. Why does Eamon think Mother is central?
12. Why did Judith not marry Eamon? What guides her life?
13. Why does Father think Judith betrayed the family?
14. What is life like for Judith? Why would an intrusion be devastating?
15. Why do you think Judith decides to reclaim her daughter at the end of the play? In what way does Father's death affect this decision, if at all?
16. What does Anna's tape tell you about her character? How is she different from Judith?

17. How were the O'Donnell girls' upbringings different from Casimir's?
18. Notice that Casimir frequently does not answer questions posed to him. Why does he do this?
19. "It has the authentic ring of phony fiction" states Eamon about Casimir's stories of a happy home life. What other "facts" in the play have the quality of a "truthful lie"? Why does Casimir tell Tom all those lies about political and cultural figures?
20. Is there really a Helga? What makes you think there is or isn't?
21. Casimir says that Father said to him: "Had you been born down there' -- we were in the library and he pointed down to Ballybeg --'Had you been born down there, you'd have become the village idiot.'" What do you think Father meant? Would Casimir have become the village idiot?
22. Is Eamon bitter, realistic, or sentimental about his "peasantry"? Or is he merely a social climber?
23. Why did Alice marry Eamon?
24. What kind of relationship do Alice and Eamon have? Why?
25. Why has Claire agreed to marry Jerry? Will she actually marry him?
26. As Friel shows the O'Donnell family reminiscing, what do we learn about their lives in the past? What sort of people were they friends with? How has it all changed? How has the family descended, both financially and socially?
27. Many of the characters in *Aristocrats* have abandoned home in some form, and now Claire is about to do the same. How has each character who has moved from Ballybeg Hall chosen to leave home? What do their manners of leavetaking reveal about each of them? What does Judith's choice to stay behind say about her? What are *your* feelings about leaving home?
28. For which of the children in this play do you have the most hope?
29. What do the croquet lawn and game represent? How is the imaginary croquet game a metaphor for the current lifestyle of the O'Donnells?
30. What does Uncle George represent?
31. Why is it easy to forget this play is set in the seventies?
32. Where is the climax of the play? After this turning point, does the play conclude in a satisfactory denouement?
33. How does the stage action in *Aristocrats* reveal character? In particular, note how every character is identified by his/her activities, e.g., Alice and her drinking, Claire and her piano playing, Judith and her caring for Father and the family home.
34. Contrast the following pairs:

Alice/Eamon
Judith/Anna
Willie as peasant/Willie as philanthropist
"O'Donnellstown"/Ballybeg
Grandmother's wedding/Claire's wedding
Casimir's version of Father's funeral/Alice's version
Judas Hole/Baby Alarm
Son of the Hall/Village Idiot
Jerry/Helga
Wedding/Funeral
Eamon/Willie

35. Friel frequently writes about loneliness and isolation. How does this play deal with these ideas?
36. Irish Catholics at the time in which this play takes place often suffered social deprivation and political frustration. How is this shown in *Aristocrats*?
37. Friel also writes about deficient fathers, fragmented families, and the world flooding in upon indefensible homes. Examine *Aristocrats* with this in mind.
38. Why do you think Friel sets the play in an interior and exterior setting simultaneously? How does the notion of "inside" and "outside" figure on many levels of this play?
39. Ballybeg, the setting for many of Friel's plays, is an anglicization of the Irish *baile beag* (small town), and so it is emblematic of Ireland and a part of Ireland rather than any one specific village. It represents a wider application of a place. By examining this fictional village, we may come to know more about Ireland. What do we learn about Ireland from this setting in *Aristocrats*?

QUESTIONS FOR AFTER VIEWING *ARISTOCRATS*

(These questions might be distributed to students before they attend their performance, for discussion)

1. How did the works of Chopin enhance the mood, characters, and themes of *Aristocrats* in the performance?
2. How did the actors' physicalization of their characters facilitate the interpretation of each character? Give specific examples: the way the character walks, chews food, sits, gestures, etc.
3. Discuss the actors' use of voice. Did each character have a distinct voice? Do you think the voices fit the characters? How did the use of accents enhance the performance? Support your answers.
4. How did the Huntington's setting reflect characters and forward the action and theme of the play?
5. How did the lighting enhance the performance? Give specific examples.
6. What do you notice about the costumes of the various characters, particularly Uncle George, Casimir, Judith? Discuss how this production's designer used clothing to enhance characterization.
7. When Friel introduces us to Casimir, he describes him as "the only son of the house; in his thirties. . . . One immediately gets the sense there is something different about him -- as he says himself, 'peculiar'. But what it is, is elusive: partly his shyness, partly his physical movements, particularly the way he walks -- rapid, jerky, without ease or grace -- partly his erratic enthusiasm, partly his habit of suddenly grinning and giving a mirthless 'ha-ha' at unlikely times, usually when he is distressed. But he is not a buffoon nor is he 'disturbed'. He is a perfectly normal man with distinctive and perhaps slightly exaggerated mannerism." How do you think the actor playing this role succeeded in interpreting this description? Be specific.
8. Point out some interesting details of the staging of this production. How did that particular staging add to the impact of a scene? Pay particular attention to staging when two things are going on at once.
9. Which was your favorite character? What was it that the actor playing this role did to make you feel this way?
10. What did you think of the production? What did you like? Dislike? What worked and why? What would you have changed? How would you have changed it?

RESEARCH AND BACKGROUND TOPICS

Brian Friel

1. Write a biographical paper on Brian Friel.
2. Trace the literary career of Brian Friel.
3. Trace the themes, characters and issues that Friel uses in his literature.

Background Topics

1. Find out about the following:

The Irish Court System
The Relief Acts (1772, 1778)
Land Act (1870)
Battle of the Bogside
Catholic Emancipation Act
The Current Economy in the Republic of Ireland
Irish Independence Movement
IRA/Boston Connections
The Current Class Structure in Northern Ireland
The Catholic/Protestant Conflict in Northern Ireland
The Northern Irish Class Struggle
The 1956-62 Border Campaign by the IRA
Bloody Sunday (January 30, 1972)
Bogside Riot (August 1969)
Bloody Friday (July 21, 1972)
Royal Ulster Constabulary
Unionists
The County of Donegal
Field Day Theatre Company

2. Find out about some of the people who have been instrumental in Ireland's volatile history:

Daniel O'Connell
W.E. Gladstone
Prime Minister Captain Terence O'Neill
Sean Lemass, the Taoiseach of the Irish Republic
Reverend Ian Paisley
John Hume of Derry

3. *The Freedom of the City* by Friel, first produced in 1973, was based on the incident known as Bloody Sunday. Research Bloody Sunday, read Friel's play about it, and write a paper comparing the play to the actual event.
4. The IRA (Irish Republican Army) has been a major force in Northern Ireland's battle over independence. Trace its history. How was it founded? What did it set out to accomplish? What have been, and are today, its tactics? What are its relationships with

England, Northern Ireland, the rest of Ireland? How does the rest of the world view the IRA?

5. Research the political significance of County Donegal, the setting for many of Brian Friel's plays and stories. Pay particular attention to the Border dispute.

6. Research some of these historical and cultural figures mentioned in this play:

Historical Figures

Act I

Chopin
John McCormack (the tenor)
Nijinsky
John Henry Newman
Gerard Manley Hopkins
G.K. Chesterton
Lloyd George
Daniel O'Connell
George Moore
Tom Moore
Lord Byron
Hilaire Belloc
William Butler Yeats
Shakespeare
Lenin
Mickey Mouse
Marilyn Monroe
Madame Tussaud
Tom Mix

Act II

Sean O'Casey
Plato
Shirley Temple

Act III

Balzac
Liszt
George Sand
Turgenev
Mendelssohn
Richard Wagner
Berlioz
Dedacroix
Verdi
Edward VII

7. Write a research paper on one of the historical or cultural figures from the list above.

8. After seeing *Aristocrats*, write a paper discussing how one of the above people is significant to the play.

9. Take Tom's thesis from the play and research it yourself. ("Recurring cultural, political and social modes in the upper strata of Roman Catholic society in rural Ireland since the Act of Catholic Emancipation")
10. Catholic/Protestant conflict has a long history in Ireland. Trace its history. Come up with possible solutions. You may want to narrow this question down.
11. Research the Northern/Southern conflict of Ireland and the United States Northern/Southern conflict at the time of the Civil War. Write a paper comparing and contrasting the issues of the two countries as they pertain to these tensions.
12. Two of Friel's plays are based on short stories ("The Highwayman and the Saint" from *The Gold in the Sea* became *Losers* in the dramatic diptych *Lovers: Winners and Losers*. "Foundry House" became *Aristocrats*.) Read one of these pairs of works and write a paper comparing the two companion pieces.
13. Art and literature are often political. Research some artists and writers who have used art for political purposes, and write a paper explaining how one artist's work is political. Some artists/writers to consider: Jonathan Swift, Ralph Waldo Emerson, Henry David Thoreau, Mark Twain, August Wilson, Brian Friel, Picasso -- to name only a few.
14. Read several essays from the Field Day Theatre Company's pamphlets and write a report on them.
16. How is *Aristocrats* political art? You will need to know something about the history and politics of Northern Ireland.

WRITING

(Many of these writing assignments might also be used as discussion questions)

1. Write a short story or poem using words from the vocabulary list.
2. Write a short story or a dramatic scene for:
 - a. The reunion at Claire's wedding
 - b. Jerry and Claire's first "date"
 - c. Anna's decision to take the veil and go to Africa
 - d. A typical day at Casimir and Helga's
 - e. Judith and her son's reconciliation
 - f. Father receiving visitors
 - g. Judith receiving visitors
3. Write a monologue for one of Friel's characters which shows his or her innermost feelings and fears about coming home, or in Judith's case, about receiving visitors (You might have students read several monologues aloud).
4. Compare any two characters in the play.
5. Identify one of the themes from *Aristocrats*. Write a paper analyzing how the theme is supported by the play, or write a paper relating this theme to a broader context.
6. Analyze a symbol from the play.
7. Pick out passages that function as exposition, e.g., ". . . he's a brother of the District Justice -- is that correct"; "Sure, he hasn't been down the stairs since the stroke felled him"; "Jaysus he must be dead thirty years now." Write a short scene introducing the relationship between two characters through such exposition.
8. Notice motifs that recur throughout the play, e.g., Father on the baby alarm, Casimir's "I'm sorry," games (croquet, tennis, music identification), Casimir's kneeling, Eamon's remarks on marriage, "a party in Vienna." Write about how characters and themes are developed through the use of such recurring motifs.
9. Divide Friel's characters into separate groups (village characters, O'Donnell family, outside observer). Think of other possible groupings (those with passion/those without; victims/victimizers; active/passive; successful/unsuccessful). Through these groupings, try to make certain patterns emerge. Write about what the playwright is saying about types of characters and their relationships.
10. Note Friel's use of pauses in dialogue, e.g., after Tom asks about the mother's death, during Eamon's self evaluation. Write and read aloud some dialogue that uses pauses for effect.
11. Note Friel's specifications for props and set pieces, and discuss their significance, e.g., the legendary pieces of furniture, the servant's bell, the whiskey bottles, the tape recorder, the crucifix. Write about the significance of these props.
12. Compare and contrast what we are told about the past with what is now occurring at Ballybeg Hall (past weddings vs. plans for Claire's wedding, past sporting events vs. an imaginary croquet game, etc.). Write about the effect of such juxtapositions.

13. Find examples in *Aristocrats* of comic relief. Note how even the most sadly touching moments in the play often have comic aspects. Write about the appropriate balance between these two moods in the play.

14. Compare and contrast *Aristocrats* to Chekhov's *The Cherry Orchard* or *Uncle Vanya*.

ACTIVITIES

Verbal Activities

1. Act out vocabulary words from *Aristocrats*. Have each member of your class choose 3 to 5 words to introduce to fellow students by acting them out.
2. Divide the class into groups and have each group take a section of vocabulary words, look up the definitions, and present the findings to the class.
3. Have students find and read aloud speeches in *Aristocrats* that help develop the main themes of the play.
4. Have students find and read aloud key speeches that reveal the main characters. During this exercise, ask several different students to prepare and present the same speech in order to explore the various interpretations of the written script.
5. Listen to a tape of Irish accents. Have various students try the different accents. Discuss the musical quality of Irish speech patterns.

Role Playing Activities

1. Have students improvise and act out a scene in which a father is very dominant over his children. The children are fearful, yet respectful.
2. Role play grown children coming home for a family wedding. Show them sharing their various accomplishments and failures. Have some lie about how well they are doing.
3. Have students mime playing a sport. Have them verbalize while doing so: cheering, arguing over a play, etc.
4. Act out the scene from the *Aristocrats* study guide.

Theatre Related Activities

1. Build a model of this production's set.
2. Draw the set in perspective.
3. Create your own costume designs.
4. Have students draw diagrams of what they think the stage setting of *Aristocrats* should be to help them visualize the action of the play. After they have seen the HTC production of *Aristocrats*, have them compare its set to their own diagrams.
5. Designate student directors to stage the scene in the HTC study guide for this play. Then see how the students' direction was different than or similar to HTC Director Kyle Donnelly's.
6. Video-tape the scene acted out in class as a theatre arts project.

7. Have students find examples of stage actions that reveal the characters (Eamon with Claire's wedding head dress, Judith's rocking Casimir in her arms at the end of Act I, etc.).

Music Activities

1. Record the musical pieces required by Friel and study how they fit the mood of their scenes.
2. Have students listen to traditional Irish music, either the songs of the Chieftains whose records are readily available or examples of Ceili Music. Contrast this music to that of Chopin played by Claire, and discuss ideas Friel is forwarding through the music choices in *Aristocrats*.

Other Activities

1. Do a front page of the *Ballybeg Inquirer* -- "Alice O'Donnell Falls Off The Wagon," "Judith O'Donnell to Acknowledge Illegitimate Son," etc.

Field Trip Ideas

1. Chopin concert -- Handel and Hayden Society, Jordan Hall.
2. Irish Folk music -- singers from the Purple Shamrock and the Black Rose.
3. Seamus Heaney readings -- four or five times per year, listed in *Boston Globe* Calendar, *Boston Phoenix*, etc.
4. Grolier Readings -- call the Grolier Bookshop in Harvard Square to get the latest schedule.

RELATED READINGS AND FILMS AND TAPES

Prose

Leon Uris
Trinity

James Joyce
"Ivy Day in the Committee Room" from *Dubliners*
Portrait of the Artist as a Young Man

Jonathan Swift
Gulliver's Travels
Selected Essays

Ralph Waldo Emerson
Selected Essays

Henry David Thoreau
Walden Pond
Selected Essays

Ivan Turgenev
Fathers and Sons

Short Story Collections

(Most of these writers are represented in
The Oxford Book Of Irish Short Stories,
Edited by William Trevor, 1989.)

Frank O'Connor	Liam O'Flaherty
Sean O'Faolain	Elizabeth Bowen
Michael McLaverty	Patrick Boyle
Edna O'Brien	John McGahern
Joyce Cary	

The Poetry of

Grennan
Seamus Heaney
William Butler Yeats
Leslie Dakin
Tom Paulin
Seamus Deane

Most of these poets may be found in
The Book of Irish Verse, An Anthology of Irish Poetry from the Sixth Century to the Present,
John Montague, Editor.

Films

Pat O'Conner
Cal

John Huston's film of
James Joyce's *The Dead*

Plays

Anton Chekhov
Uncle Vanya
The Cherry Orchard
The Three Sisters

Anne Devlin
Ourselves Alone

Volumes of Short Stories by Brian Friel

The Saucer of Larks, 1962

The Gold in the Sea, 1966

The Saucer of Larks: Stories of Ireland, 1969

Selected Stories, 1979

The Diviner, 1983

Other plays by Brian Friel

See the study guide for a listing.

VOCABULARY

ardent
circumspection
dexterity
ensconced
gazebo
gothic
impending
lorry
nocturne
obtuse
petrified
plebeian
query
reticence
sonata
turgid

aristocracy
contrition
divan
furtiveness
gentry
harmonium
itinerant
melancholy
oblique
panegyrie
pieties
prototype
residual
scullery
tenacious
wellingtons

HISTORICAL FIGURES

Balzac
Berlioz
Chopin
Lloyd George
Liszt
Marilyn Monroe
Tom Moore
Nijinsky
Turgenev
Richard Wagner

Hilaire Belloc
Lord Byron
G.K. Chesterton
Gerard Manley Hopkins
Mendelssohn
George Moore
John Henry Newman
George Sand
Verdi
William Butler Yeats

BIBLIOGRAPHY

ARISTOCRATS [drama] Reviews

Henry, W.A. "Bowling Out with a Flourish." *Time Magazine*, May 15, 1989, p. 87.

Oliver, E. "At Ballybeg Hall." *The New Yorker*, May 8, 1989, p. 65.

Simon, J. *New York Magazine*, May 8, 1989, pp. 88+.

Weals, G.C. *Commonweal*, 116 (1989), p. 437.

TRANSLATIONS [drama] Reviews

New York Magazine, April 27, 1981, p. 59.

New Yorker, April 27, 1981, pp. 143-5.

Newsweek, May 6, 1981, p. 49.

Background Sources

A.W. "Introducing Brian Friel." *Acorn*, November 14, 1970, pp. 25-38.

Bell, Walter. *The Theatre in Ulster*. Dublin: Gill and Macmillan, 1972. A standard work.

Boland, Eavan. "The Northern Writers' Crisis of Conscience." A series of articles in the *Irish Times*, August 12, 13, 14 (1970). Testimony from a number of Northern writers, including Friel, on their backgrounds and outlooks.

Deane, Seamus. "The Writer and the Troubles." *Threshold*. Summer, 1974, pp. 13-17. The thoughts of Ireland's leading culture critic on the subject.

Filed Day Company. *Ireland's Field Day*. London: Hutchinson, 1985. Republication of the first six of Field Day's continuing series of pamphlets in which, as the preface claims, "the nature of the Irish problems could be explored and, as a result, more successfully confronted than it had been hitherto."

Foster, John Wilson. *Forces and Themes in Ulster Fiction*. Dublin: Gill and Macmillan, 1973. Forceful readings of various Friel stories, including provocative commentary on "Foundry House" and "Ginger Hero."

Guthrie, Tyrone. *A Life in the Theatre*. New York: Limelight Editions, 1985. First published in 1961, this is the autobiography of Friel's theatrical mentor.

Leary, Daniel, "The Romanticism of Brian Friel." *Contemporary Irish Writing*. Ed. by James D. Brophy and Raymond J. Porter. Boston: Iona College Press/Twayne, 1983, pp. 127-142.

Longley, Edna. "Poetry and Politics in Northern Ireland." *Poetry in the Wars*. Newcastle-upon-Tyne: Bloodaxe Books, 1986. The most incisive critique of this problematic

subject readily available.

Murphy, Dervla. *A Place Apart*. London: Penguin, 1980. An invaluable view of contemporary Northern Irish society. For background to Friel see, in particular, Chapter 4, "Derry is Different" (pp. 73-98).

Spillane, Margaret. "A Field Day with Brian Friel." *Theatre Week*, August 20-26, 1990, pp. 29-31.

Wolf, Matt. "Brian Friel's Ireland: Both Private and Political." *The New York Times*, April 30, 1989, pp. 7+.