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Nota di contenuto	Intro -- Acknowledgments -- Contents -- List of Figures -- 1 Introduction: 'Don't embalm me in pieties' -- Overview -- On what has been done -- on what has been left undone -- A note on theory -- A note on the archive -- A note on Friel's composition process -- A final note -- Notes -- 2 Creative Encounters: Faith Healer and Artistic Practice -- Early plays: 'the changing landscape of fact' ³ -- Crystal and Fox and The Freedom of the City: 'that reality far from which we live' ¹² -- Faith Healer: 'a disoriented vision of a fact' ⁵¹ -- The character of chance -- The language of distortion -- Triptych -- Making History: 'an "art" of the facts' ⁹³ -- Give Me Your Answer, Do: orthopraxis -- Notes -- 3 A Story Told Through People: Friel's Embodied Intertexts -- Embodiments -- Friel's sources -- The enterprise of consciousness -- Notes -- 4 Form and Core: Brian Friel and Denis Donoghue -- Where is the crisis? -- The Communication Cord -- Wonderful Tennessee -- Notes -- 5 Influence as Model: Friel's Performing Muse -- 'How dare you, Mr Janáek?' ³ -- 'Play-play-play', 42 O Muse... -- 'Excellent testimony!' ⁵⁹ -- 'Stupid, useless, quirky mind...' ⁷² -- Notes -- 6 'Don't Anticipate the Ending': Towards a Legacy of Artistic Practice -- Project background -- Into the archive -- Robbie Blake: 'Running the Ending' -- Jessie Keenan: 'So What Is Surfacing' -- Don't anticipate the ending -- Notes -- 7 Conclusion: So What Is Surfacing (?) -- (A) -- (B) -- Notes -- Appendix: Friel's Sources -- Bibliography -- Index.

