EUGENE O'NEILL: THE PLAYWRIGHT AND HIS PLAYS

by

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To the two persons who have encouraged me the most in my graduate work:

My Mother

and

Miss Sara G. Laird

this thesis is dedicated with the kindest thoughts.
PREPATORY NOTE

So many of my friends have aided me in securing material for this manuscript that I shall be compelled to make only a few individual acknowledgments. Of the members of the English Department three names stand out conspicuously: Professor S. L. Whitcomb, Professor Josephine Burnham, and Professor Lulu Gardner. To Professor Whitcomb I am especially indebted, for it was under his guidance that the entire thesis was written. I am also grateful to my friend Mr. Henry Alden for the loan of first editions of O'Neill's plays, together with clippings, programs, and valuable suggestions. Much credit is due the staff members of Watson Library. To Miss Clara Gillham goes the warmest thanks, for she, more than anyone else, was untiring in her efforts to furnish me with material. Acknowledgment must also be made of the cooperation and help I received from Miss Marjorie Rumble, Miss Nila McConn, Miss Ida Day, and Miss Fay Moys. To the above mentioned persons and to all others who aided me in my delightful work I say "I thank you."

R. L. R.

September, 1928.
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INTRODUCTION

It is now generally agreed among dramatic critics, producers, and theatre-goers, that Eugene O'Neill is the outstanding American playwright of the twentieth century. Some enthusiastic admirers declare that the United States has never in its entire history produced a dramatist of such power and originality. Others place him with the masters of European drama, namely, Ibsen, Strindberg, Maeterlinck, Shaw, and authors of equal greatness.

Since the man has probably not reached the height of his writing career, it is certainly unwise, if not impossible, to endeavor to place him and his work in a literary pigeonhole. It is for this reason that many critics have hesitated to publish a book on this dramatic genius whose pen is constantly elevating American drama to a position of world note. Only one work has been printed, that of Barrett H. Clark, a rather thin and incomplete volume, which went to press in 1926. Since its appearance O'Neill has brought forth three new plays, each greater than its predecessor.

It is quite obvious that a similar difficulty will be encountered with regard to the present thesis.
Nevertheless one cannot wait until the end of an author's career before attempting to set forth that writer's achievements. The public wants and expects contemporary criticism.

Such is the purpose of the critical study that follows. Every effort has been made to set forth the principal characteristics found in the thirty extant plays of O'Neill. The thesis covers a period of forty years beginning with the date of O'Neill's birth in 1888, and extending to the year 1928. If the subject matter has been presented effectively, the writer will be satisfied, and will gladly extend an invitation to some other graduate student of later years to continue the study from the place where the present one closes.
CHAPTER I
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EUGENE O'NEILL: THE MAN AND HIS WRITINGS

I. Biography

Since it is true that a man's life and his work are so indissolubly associated that the one cannot be understood without the other, a rapid sketch of the life of Eugene O'Neill seems advisable. As many of his plays are a direct outcome of events experienced by him during the time he was unconsciously preparing for authorship, one cannot really appreciate their significance without knowing how they came to be. It is for that reason, primarily, that we first turn our attention to the rather unusual and exceedingly interesting happenings which, combined, go to make up the life of this great American dramatist.

Eugene Gladstone O'Neill was born October 16, 1888, at the Barrett House, then an uptown family hotel, now the Hotel Cadillac, on Broadway at 43rd Street, New York. His father was James O'Neill, famous as an actor a generation ago, especially in the role of "Monte Cristo". The elder O'Neill was born in Ireland of Irish Catholic parents. He came to America, invested his money in Connecticut real estate, and chose for his
wife a beautiful, pious girl from a convent. Her maiden name was Ella Quinlan, and she, also, was of Irish extraction, though born in America.¹ Some suggestion has been offered that Eugene's middle name hints that his parents were followers of Parnell and adherents to the older Parliamentary Irish nationalism who were grateful to William Ewart Gladstone.²

"'My father,' says O'Neill, 'was really a remarkable actor, but the enormous success of Monte Cristo kept him from doing other things. He could go out year after year and clear fifty thousand in a season. He thought then he simply couldn't afford to do anything else. But in his later years he was full of bitter regrets. He felt Monte Cristo had ruined his career as an artist. . . . My mother was a fine pianist—exceptionally fine, I believe. I like good music, and always have, since my earliest childhood.'"³

Mrs. O'Neill accompanied her husband on all of his tours, although she was never an actress and had somewhat of an aversion for the atmosphere of the stage. She never mingled in her husband's world, contenting herself with the care of her two sons, James and Eugene, the

former being ten years the older. But evidently Eugene required too much attention after he had passed infancy, for he was intrusted to the care of Sarah, an English nurse, who proceeded to feed him on murder stories taken from the newspapers, and for added diversion took him to the Chamber of Horrors at the Eden Musee. ¹

At the age of seven he was put into the boarding school of some Catholic Sisters of Charity, succeeded by Christian Brothers. The next six years of his life were spent in wretched loneliness at these institutions. In 1902 he entered Betts Academy, a preparatory school situated at Stamford, Connecticut. The autumn after his graduation in 1906 he matriculated at Princeton University, then under the presidency of the late Woodrow Wilson. Near the end of his freshman year he was suspended for some prank, and though he could have returned after one year, he never went back, and it is evident that he gave up an academic career with considerable rejoicing. He had no ambitions, not even any dreams, for his future. All he cared about was to live! And his idea of living was to have a wild time.

In all those years, he had almost no home life at all. The nearest approach to it was when, occasionally, in the summer, the O'Neill family stayed at New London, Connecticut, where they had a house.

But nine tenths of the boy's time was spent in hotels and schools. Perhaps this helps to account for the things he did later.

His father owned an interest in a small mail-order business, and it was through his efforts that the young man secured his first job. He was made secretary of the company. His chief duty was to handle the correspondence; but the stenographer knew more about it than he did, so she did most of the work. He never took this work seriously and was only too glad when the firm failed.1

In spite of his lack of interest in his studies at college, he was even then a voracious reader. Every summer when he was staying at his father's house in New London he would read the fifty volumes of Dumas in the O'Neill library, the complete works of Victor Hugo, and the books of Charles Lever, the Irish romancer. He was an avid reader of Irish history, much to his father's delight. He loved the romantic poetry of Scott and became especially devoted to Byron. Dickens and Kipling were not forgotten, neither were Jack London and Conrad, the latter being responsible for O'Neill's longing to become a super-tramp. Conrad's stories stirred his imagination as nothing else had and promised real adventure. That was what he wanted: to live his own

life among men who were brutally themselves. Books on philosophy and sociology by such authors as Nietzsche, Karl Marx, and Kropotkin also encouraged this rebellion of his against conventional people and conventional ideas.

In 1909 he married Kathleen Jenkins of New York. The following year a son, Eugene, was born. However, the married life of the young couple was of short duration and was formally ended by a divorce in 1912.

Late in 1909 a friend of his, a mining engineer, invited O'Neill to go with him to Spanish Honduras, Central America, to prospect for gold. This idea appealed strongly to his craving for adventure, so he went. For six months he stayed there and endured the heat and tropical storms, not to mention the unsanitary living conditions. Then he caught malaria fever so badly that he was sent home. He sums up this expedition in six words: "Much hardship, little romance, no gold."

At that time, James O'Neill was playing with Viola Allen in The White Sister. He engaged his son as assistant stage manager; and Eugene traveled with the company for three months, from St. Louis to Boston. But he hated that sort of life far more than he hated Honduras,

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4 History of the Am. Drama from the Civil War to the Present Day. O'Grady. v. 11, p. 100.
and soon after the end of the tour he shipped as a common sailor on his first sea voyage, a trip that lasted sixty-five days, all of the time out of sight of land. The boat was a Norwegian barque, and the food was chiefly dried codfish, sea biscuit, sweet soup, and "something they called coffee, and something they called tea."

His sleeping quarters consisted of a bunk in the forecastle, an ill-ventilated and foul-smelling room which was shared by all the sailors.

The voyage ended at Buenos Aires, and O'Neill was confronted with the problem of finding some sort of work. He found employment with the Westinghouse Company, then with the Swift Packing Company at La Plate, and finally with the Singer Sewing Machine Company in Buenos Aires again. In each case he was either discharged, or else gave up in disgust.1

"The Singer people," he explained, "made about five hundred and seventy-five different types of sewing machines at that time, and I was supposed to learn every detail of every one of them. I got about as far as Number Ten, I guess, before they gave me up as hopeless."2

Much of his time was spent in hanging about the water-front, making friends with all kinds of seamen. All the money he could earn went for board, room, and liquor. While he was an outcast and bunked with outcasts

2 Ibid.
he was by no means a failure. He was merely groping around in the dark in an effort to find himself.

He went to sea again, this time on a cattle boat from Buenos Aires to Durban, South Africa. Owing to his lack of funds he was not permitted to remain there. Back once more in Buenos Aires he found himself "on the beach," no job, and meals uncertain. In 1911 he shipped as an ordinary seaman on a British tramp steamer for New York.

"In New York I lived at "Jimmy the Priest's;" a waterfront dive, with a back room where you could sleep with your head on the table if you bought a schooner of beer. Again I hung around the waterfront for a while. There, as at Buenos Aires, I picked up an occasional job on a mail boat. After a few weeks, or months, 'I shipped on the American Liner New York, as an able seaman. I made the voyage to Southampton and came back on the Philadelphia." This was his last experience on the sea, but the life of the forecastle had stamped itself indelibly upon him.

After his last sea voyage he happened to win a fairly large sum of money at gambling. This furnished him with a wild party, and in some unexplained manner, O'Neill found himself the next day aboard a train whose

destination was New Orleans. How he got there and who bought his ticket remain a mystery. Upon his arrival in the southern city he discovered that his father was then appearing there in a condensed version of the ever-popular Monte Cristo. Although the elder O'Neill refused his son money, he did offer him a small part in his company. As Eugene lacked the means for returning to New York, he accepted the role and appeared for the first time as an actor in Ogden, Utah.

The company toured the Orpheum circuit for the next fifteen weeks, visiting various western cities. When the season was over the O'Neills returned to their summer home in New London. Eugene had grown to know New England through these summer experiences, and he was now to add to his knowledge by becoming a reporter on the New London Telegraph. For the next six months he did regular reporting and contributed verse to a column about twice a week. He and the editor, Frederick P. Latimer, became fast friends, and for a wonder, O'Neill seemed happy and interested in the work.

But his irregular habits of living for the past five years began to tell on him. His health failed, and he was informed that he had a touch of tuberculosis. The doctor ordered a complete rest at a sanitorium. Christ-
mas Eve, 1912, found O'Neill as a patient at Gaylord Farm, Wallingford, Connecticut. ¹

He was forced to rest for more than a year while a cure was effected. Six months of that time were spent at Gaylord, where he led a quiet existence and found time to think about his future. After his discharge in the late spring he spent some time with his family in New London. When the theatrical season began and the summer house was closed, O'Neill went to live with the Rippins, an English family whose home overlooked Long Island Sound.² That winter he bathed in the ocean every day and indulged in other forms of exercise that were conducive to good health. He read voraciously in both modern drama (Ibsen and Strindberg, especially Strindberg) and classic drama. Doubtless this strengthened in him the increasing desire to write, for when he did begin in earnest he turned by instinct to the dramatic form. He used to sit for hours on the front porch which faced the water and there wrote almost every day. During that year he dashed off eleven one-act plays, two long ones, and some verse. At the instigation of his father he published a volume of melodramatic one-act plays under the title of Thirst.³

This has since been suppressed, and O'Neill will not

permit his publishers to reissue it. Apparently he is not proud of his earliest attempts at playwriting.

O'Neill now realized that he should learn more about the technique of playwriting. At the suggestion of his friend, Clayton Hamilton, he entered Harvard in the autumn of 1914 and enrolled in the famous English 47 under Professor Baker, now of Yale. Since he had read more plays than his classmates, had seen more, and had heard from his parents more about the theatre, O'Neill did not secure a great deal of technical training from the course. He did have the opportunity of working with a group of men who were striving toward the same end, together with the advice and encouragement of a great teacher. When he left Harvard in 1915 he had made up his mind that playwriting was to be his life work.

The winter of 1915-16 was spent in and around Greenwich Village, New York, observing various types of humanity, both native and foreign. During the following summer he went to Provincetown, Massachusetts, where he met and soon became associated with the people who founded the Provincetown Players, some of whom were George Cram Cook, Susan Glaspell, Frank Shay, Frederick Burt, Mary Heaton Vorse, Wilbur Daniel Steele, Harry Kemp, "Teddy" Ballantine, Neith Boyce, and Hutchins Hapgood.

All of the earlier productions of this pioneer little theatre organization were given in the rickety Wharf Theatre, an old dilapidated building owned by Mary Heaton Vorse which had been remodeled to suit the needs of a theatre. The history of this noble group of workers is exceedingly interesting and worthy of special study. Speaking of them O'Neill says: "I owe a tremendous lot to the Players --- they encouraged me to write, and produced all my early and many of my later plays."

After the summer season closed the organization moved for the winter to Macdougal Street in New York where they persisted even throughout the war. The next four years saw all of O'Neill's short plays, except one, produced for the first time at this house.

However, it was not until the production of Beyond the Horizon in 1920 that the American dramatic critics discovered a new and promising playwright in their midst. Since that time O'Neill has worked steadily and his growth as a dramatist has advanced with increasing speed. At present he dominates the American stage. It is true that he has had a great deal of foolish praise, but, fortunately, he is the kind of man who can survive praise that would ruin most artists.

There is very little more biographical material of significance. It might not be amiss to mention that O'Neill has three times won the Pulitzer Prize, first, in 1920 for Beyond the Horizon, a three-act play; again in 1922 for Anna Christie, a four-act play; and in 1928 for Strange Interlude, a nine-act play. In addition he has been awarded the medal offered by the American Academy of Arts and Sciences for artistic achievement. He is a member of the Authors' League of America; he belongs to the Society of American Dramatists and Composers; and is also associated with the American Institute of Arts and Letters. His club membership includes the Harvard, Town Hall (New York); the Coffee House; and the Authors'.

It is only on rare occasions that Broadway catches a glimpse of this writer, and even then the few who do see him probably fail to recognize him. He shuns publicity as did Mme. Duse and Maude Adams, and follows the habit they established of keeping out of the limelight as much as possible. He seldom attends theatres, preferring to read plays.

"I hardly ever go to the theatre... although I read all the plays I can get. I don't go to the theatre because I can always do a better production in my mind... Nor do I ever go to see one of my own plays---

have seen only three of them since they started coming out. My real reason for this is that I was practically brought up in the theatre... and I know too much about the technique of acting... Acting, except when rarely inspired, simply gets between me and the play."¹

He owns a place called Brook Farm, at Ridgefield, Connecticut, and most of his time is spent there. For the summer months he usually retires with his family to Peaked Hill, an old life-saving station which he has had converted into a house, situated a few miles from Provincetown on a lonely strip of land that juts from the New England coast². Recently he has acquired another winter home at Spithead, near Hamilton, Bermuda.

In 1918 he married Agnes Boulton, a writer of short stories. There are two children: Shane, a lad of seven, and Ona, a girl of four. The married life of this couple has been happy and successful until this winter (1928). News is now abroad that Mrs. O'Neill is arranging a separation from her husband. A package of letters which O'Neill sent to Miss Carlotta Monterey, an actress, is said to figure in the grounds for divorce.³

This, then, brings us to the Eugen of the present day. He is now forty, with a brilliant career before him. Finding faith in years to come, he may yet discover to us the incomparably great play of the day.

II. Non-Dramatic Literary Work

There is no record available stating the time when O'Neill began writing, but the first mention of it dates from the year 1909, either before or during his first sea voyage. As far as is known his first venture was in the field of verse. This early writing was probably youthful and imitative, according to Barrett Clark who examined some specimens written three years later for the New London Telegraph.

In 1912 Frederick P. Latimer ran this newspaper, and while O'Neill was on the staff as a cub reporter, he was encouraged by his employer to write prose. However, Eugene did not heed this advice and insisted his forte was poetry. It might be added here that he has published only one story, *Tomorrow*, which appeared in the Seven Arts Magazine ten years ago.

The verses that O'Neill wrote were rarely serious, being often of the jingle type. The first of these appeared August 26th on the editorial page of the New London Telegraph in a column called Laconics. From then until December 9th they continued to appear at frequent intervals. All are signed, sometimes E. O'Neill, sometimes Eugene O'Neill, once "Tigean To O'Neill, and
once Eugene Gladstone O'Neill. "The twenty-four pieces show little besides a youthful eagerness to play with verse forms, though some have a touch of the earnestness which is one of his outstanding characteristics as a dramatist. Every one of them is an imitation of or parody on some writer. The chief influences I detected were Kipling and Villon, and the best parodies were on Walt Mason, Burns, and Service. The year 1912 was full of political interest, and several of the longer verses were bitter political satires.¹ Mr. Clark considers the one of September 28th characteristic; consequently, it shall be quoted in its entirety.

**It's Great When You Get In**

They told me the water was lovely,
That I ought to go for a swim,
The air was maybe a trifle cool,
"You won't mind it when you get in."

So I journeyed cheerfully beachward,
And nobody put me wise,
But every one boosted my courage
With an earful of jovial lies.

The Sound looked cold and clammy,
The water seemed chilly and gray,
But I hastened into my bathing suit
And floundered into the spray.

Believe me, the moment I touched it
I realized then and there
That the fretful sea was not meant for me,
But fixed for a polar bear.

¹ Eugene O'Neill, Barrett Clark, p. 31.
I didn't swim for distance,  
I didn't do the crawl  
(They asked me why I failed to reach the  
raft,  
And I told them to hire a hall).  

But I girded my icy garments  
Round my quaking limbs so blue,  
And I beat it back to the bath house  
To warm up for an age or two.  

I felt like a frozen mummy  
In an icy winding sheet.  
It took me over an hour  
To calm my chattering teeth.  

And I sympathized with Perry,  
I wept for Amundsen's woes,  
As I tried to awaken some life in  
My still unconscious tows.  

So be warned by my experience  
And shun the flowing sea,  
When the chill winds of September  
Blow sad and drearily.  

Heed not the tempter's chatter,  
Pass them the skeptic's grin,  
For the greatest bull that a boob can pull  
Is "It's great when you get in."  

In contrast with this is O'Neill's final con-
tribution of December 9th, a parody on Blow, Blow, Thou  
Winter Wind. In this piece we encounter a bitter loath-
ing for winter.  

"As I look through the other 'poems' I find a  
great deal that is crude and callow, an occasional touch  
of vulgarity, and a few signs of any literary gift. But  
there is a line here and there that brings you to a  
sudden stop. The following lines might well go on the  

title-page of The Moon of the Caribbees:

'For it's grand to lie on the hatches
In the glowing tropic night,
When the sky is clear and the stars
 seem near
And the wake is a trail of light.'

While at the sanatorium O'Neill wrote a few verses, but by that time he was more interested in the theatre. All of this early writing is of little importance, nevertheless it is a part of his development and cannot be ignored. Mr. Clark refers to it as O'Neill's "artistic wild cats."

Although O'Neill has now turned his attention to playwriting, he frequently writes verse. This he files away in a large notebook which contains the accumulation of seventeen years. He will not publish the collection, neither will he allow anyone the privilege of examining the manuscripts. Alfred Kreymborg once saw several of the more serious poems and declared that they "had fine stuff in them."
III. Career as a Playwright

Only in certain periods has the stage produced plays that have been both theatrically effective and of literary value. Only a few such plays were written in the eighteenth century, even though they flourished during the reign of Queen Elizabeth, and to a considerable extent in the court of Charles II. Until the last quarter of the nineteenth century, scarcely any plays of this double merit were to be found either in England or America. Then a renaissance came in England with the appearance of the comedies of Oscar Wilde, the plays of Barrie, Shaw, and of several others. In America the renaissance was less marked, mainly because in this country it was not really a rebirth, but a new birth. The playwrights of the United States had to learn how write plays that would be effective in the theatre. Until they had mastered that requirement they could not hope for literary distinction.

If one were to write a history of our dramatists one would begin with some preliminary remarks about Boker, Smith, Bird, Mowatt, then discuss those of a later period, Howard, Herne, Hoyt, Fitch, and Thomas. After this one might speak of the frustrated art of William Vaughn Moody, follow by a review of the work of a number of clever
technicians, and finally arrive at the plays of Eugene O'Neill. Here we have a dramatist whose work is at once strikingly effective in the theatre, while at the same time attaining literary distinction and repaying closest study. However, it must not be thought that success came to O'Neill without considerable effort on his part. Only after fifteen years of hard work has he succeeded in gaining the honor of being recognized as the foremost playwright of America. He lived through the lean years that are common to most great writers. Many of his plays turned out to be failures, but he refused to become discouraged. He felt that his forte was playwriting, and he was determined to show the world what he could do.

With the possible exception of the late Clyde Fitch, the dramatic career of Eugene O'Neill is the most interesting of all of our American dramatists. The main reason for this is that he is one of the few writers who have made playwriting a profession. He has never had any other business interests, and it is very doubtful if he ever will, since he has now reached a state where he is financially independent of income. Once in dire poverty he is now the possessor of four homes, the inheritor of $500,000 from his father, mother, and only brother, and the sole recipient of the enormous receipts
obtained from the sale and royalties of his plays. However, this does not necessarily signify that he will desert the theatre. He will probably continue to give us play after play until his ideas are exhausted, and judging from his past writings that time will never come. He is a writer who writes for pleasure; he delights in giving his original creations to the world. His mind is never still; always he is planning new scenes for future plays. It was this industrious nature of his that caused him to achieve such a successful career.

Often a dramatist is accused of writing with his eye on the box office. Most writers are desirous of a large financial reward for their efforts, regardless of the worth of their plays. Time and time again O'Neill has declared that monetary remuneration is the remotest thing in his mind. He is concerned chiefly with the idea that he is trying to set forth. All of his plays are written with a great deal of serious reflection and study. There is always some dominating thought that pervades the entire composition, a message that O'Neill wants his readers, or audiences, to grasp. Often his followers fail to appreciate this message; sometimes they do not interpret it as the author wishes them to. For that reason they scorn and reject it. Such has been the case of plays like All God's Chillun Got Wings and
Desire Under the Elms. Any other playwright would immediately turn his writing into a vein that he felt the public would accept. Not so with O'Neill. If the world fails to appreciate what he produces, he continues along the same line of writing until the public grasps and acclaims his efforts.

He prefers to work alone. Only once in his career has he collaborated with anyone. This was in the composition of Belshazzar, a play long since destroyed. Colin Ford, a friend and fellow-student, was the person with whom he worked.

Since every play that he writes is different from any of his previous compositions, stage managers sometimes hesitate to produce them. The play might be a failure and run for only a few nights, as did The Fountain, Chris Christopherson, and Gold. Again it is likely to be crowned as a success and enjoy a period of a year or more. David Belasco obtained the rights to Marco Millions and then was afraid to produce it. The recent success that this play has had with the Theatre Guild shows Mr. Belasco to be the loser.

It was Eugene O'Neill's good fortune to come into our theatre at a time when the ground had been prepared, when the public had been trained to appreciation
of native drama. If he had appeared ten years earlier it is doubtful if he would have achieved his present standing in dramatic literature.

In the summer of 1916 he went to Provincetown, Massachusetts, and there became associated with the Provincetown Players who had begun the previous summer under the leadership of George Cram Cook. However, it was not until after the second season that the Provincetown Players were formally organized. For a number of years this group of amateur playwrights continued to act O'Neill's short plays, and their theatre served as a laboratory for this experimenting dramatist.

Before O'Neill became a member of the Players he had written thirteen plays, only six of which have survived. The earliest, which was never produced or published, was called A Wife for Life. This play was intended for vaudeville, the idea of it having occurred to O'Neill when he was playing the Orpheum circuit. The author now unhesitatingly declares it to be the worst of his efforts.

The next play was written in the fall of 1913. This was The Web, and the following year it appeared in the Third volume.
Several pieces were composed in 1914, but of the number only four have survived: *Thirst*, *Recklessness*, *Warnings*, and *Bound East for Cardiff*. Two long plays, *Bread and Butter* and *Servitude*, and a short one, *Abortion*, were destroyed without having been acted or printed.

At his father's expense O'Neill published in Boston in 1914 a volume of short plays entitled *Thirst and Other Plays*. In addition to the title play the volume contained *The Web, Warnings, Fog*, and *Recklessness*. All of these little dramas were apprentice work and do not give evidence of the artistic qualities that distinguish O'Neill's later compositions.

The year 1915 saw the completion of five other plays: *The Dear Doctor*, a one-act piece; a long play, *The Second Engineer*, also called *The Personal Equation*; a one-act comedy, *A Knock at the Door*; *The Sniper*, another one-act piece; and *Belshazzar*, a Biblical play in six scenes. Only *The Sniper* was ever produced, and none of them were published.

In 1918 O'Neill wrote eight short plays and one long one. Four of these were never printed or acted: *The Movie Man*, a comedy; *Atrocity*, a pantomine; *The G. A. W.*, a farce-comedy; and *Now I Ask You*, a farce-comedy in three acts.
The plays that have been saved are: Before Breakfast, Ile, In the Zone, The Long Voyage Home, and The Moon of the Caribbees.

No plays were written in 1917. In 1918 O'Neill wrote the first of his long plays that reached the stage, Beyond the Horizon. However, it was not produced until two years later. Only two of the plays of that year were not produced: Till We Meet and Shell-Shock, both in the one-act form. The Rope, The Dreamy Kid, and Where the Cross Is Made --- all in one-act--- were produced and published. The Straw, a long play, was written in this year, but not produced until 1921.

1919 brought forth three one-act plays: Honor Among the Bradleys, The Trumpet, and Exorcism --- the last two being comedies. Only Exorcism was ever produced, and none of them printed. Chris Christopherson, a long play of the sea, belongs to the same year.

After this O'Neill wrote no more one-act plays. "I am no longer interested in the one-act play. It is an unsatisfactory form---cannot go far enough. The one-act play, however, is a fine vehicle for something poetical, for something spiritual in feeling that cannot be carried through a long play."  

1. New York Herald-Tribune, Nov. 16, 1924.
The year 1920 marks the beginning of O'Neill's rapid advance into public prominence as a professional playwright. February of that year saw the metropolitan production of his first long play, *Beyond the Horizon*, with Richard Bennett in the leading role. It was successful in New York, but unsuccessful in Chicago and on tour.

*Chris Christopherson*, the next play to be produced, discontinued after an unsuccessful tryout in Atlantic City and Philadelphia. This was later rewritten as *Anna Christie*.

The following autumn the Provincetown Players put on *The Emperor Jones* in their little theatre, a converted stable on Macdougal Street, New York. It crowded the wooden benches; turned people away; and was finally taken to an uptown theatre where it became the sensation of the dramatic season. It ran in all two hundred and four performances.

In December, 1920, the Provincetown Players staged *Diff'rent*, a somber two-act play which accumulated a record of one hundred performances, but was never a great success.

John D. Williams produced *Gold* on June 1, 1921, at the Frazee Theatre. It is a four-act tragedy of the
sea and is an enlarged version of one of O'Neill's earlier one-act plays, *Where the Cross Is Made*. It was not well-received and was withdrawn after thirteen performances.

The theatrical season of 1921-22 saw the production of four new plays by O'Neill. *The Straw* was produced at the Greenwich Village Theatre in November, 1921, while *Anna Christie* was given its first performance at the Vanderbilt Theatre in the same month. The former played for only a few weeks, but the latter with Pauline Lord in the role of Anna Christie developed a long, successful run and later played extensively in other cities.

The second brace of O'Neill plays to be given production during this season were both staged in March, 1922. *The Hairy Ape* was produced by Arthur Hopkins, at O'Neill's request, at the Provincetown Theatre to aid that group of players financially. It was an immediate success and was later transferred to the Plymouth Theatre for a long run. *The First Man* was put on at the Neighborhood Playhouse, but was poorly cast, and, not being the equal of O'Neill's other plays, ran for only twenty-seven performances.

*Welded* was the next O'Neill play to be staged. It was given at the 39th Street Theatre in March, 1924,
under the direction of Madgowan, Jones, and O'Neill. The drama failed to attract the theatre-going public, and its run was of short duration.

The following month there was produced at the Provincetown Theatre a dramatization by O'Neill of The Ancient Mariner. While it was not a popular success, the experiment was interesting, for the dramatic qualities of Coleridge's poem were made evident.

May saw the premiere of All God's Chillun Got Wings, a race play, written in 1923, but not staged until 1924. As was to be expected the subject matter proved to be repulsive to many, and the piece closed after a short run.

On August 14, 1924, the Barnstormers under the direction of Frank Shay, produced S. S. Glencairn at The Barnstormers' Barn, Provincetown, Massachusetts. This was nothing more than four of O'Neill's one-act plays, The Moon of the Caribbees, The Long Voyage Home, In the Zone, and Bound East for Cardiff, united in a framework. The production of this group was so successful that it was taken to New York, where it enjoyed considerable popularity.

Desire Under the Elms, written and produced in November, 1924, at the Greenwich Village Theatre, was
later transferred to an uptown playhouse. There it ran until the following October, but much of its popularity was due to the suggestiveness that many critics claimed it contained.

The Fountain was composed in 1921-22, but did not see production until December, 1925. Unfortunately the play was miscast when it appeared at the Greenwich Village Theatre, and its stay was of short duration. O'Neill's experiment in romantic symbolism was not appreciated by his audiences.

The Great God Brown was the next O'Neill play to make its bow at the Greenwich Village Theatre. Its initial performance was on January 23, 1926. The composition was a fair success.

Two years elapsed before O'Neill was again represented by a new play. Marco Millions was selected by the Theatre Guild and was produced for the first time on the night of January 9, 1928. It has been successful from the very beginning, and critics believe that a long run is inevitable.

Strange Interlude opened at the John Golden Theatre the afternoon of January 30th. It is probably the most discussed play of the present day. Speaking of it George Jean Nathan writes: "Eugene O'Neill has
written the finest, the profoundest drama of his entire career, a drama, I believe, that has not been surpassed by any that Europe has given us in recent years and certainly by none that has been produced in America." The play has been playing to capacity houses since its opening performance.

Although several theatres, both large and small, have seriously considered producing *Lazarus Laughed*, and the Goodman Theatre of Chicago went as far as to get Norman Geddes to design a production for it, the magnitude of the undertaking has forced each one of them to abandon the plan before it was very far along. After careful consideration and weeks of preparation, the Pasadena Community Playhouse, Pasadena, California, made the attempt on April 9, 1928. Gilmer Brown was the director of the four hundred actors who took part. The production was a great success and attracted people from the neighboring states. O'Neill himself journeyed from the East to witness a performance, a rare occurrence indeed for him. As the production was not a professional one, there was no idea of prolonging its run.

This brings us to the conclusion of the plays that O'Neill has written to date. A rumor has been circulated that the playwright is now working on an arrange-

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ment of The Book of Revelation, but this statement has not been verified by O'Neill. So for the present we shall be compelled to satisfy ourselves with the plays that he has given us and live in anticipation of those to come.
CHAPTER II
CHAPTER II

GENERAL EXAMINATION OF THE PLAYS OF EUGENE O'NEILL

1. Titles

A careful compilation of the titles of O'Neill's plays, published and unpublished, reveals the fact that he favors titles consisting of one, two, and three words. Only in four plays has he used the five word title: *A Knock at the Door*, *The Moon of the Caribbees*, *Where the Cross Is Made*, and *All God's Chillun Got Wings*; never has he exceeded this number. The accompanying table shows the number of plays in which the various title lengths have been used:

<table>
<thead>
<tr>
<th>Title Length</th>
<th>Number of Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 word</td>
<td>13</td>
</tr>
<tr>
<td>2 word</td>
<td>14</td>
</tr>
<tr>
<td>3 word</td>
<td>14</td>
</tr>
<tr>
<td>4 word</td>
<td>8</td>
</tr>
<tr>
<td>5 word</td>
<td>4</td>
</tr>
</tbody>
</table>

In the early part of his career O'Neill seemed to prefer titles made up of a single word, for example, *Thirst*, *Recklessness*, *Fog*, *Ile*, *Gold*, and *Diff'rent*; however, of late he appears to be abandoning this idea. His last seven plays have titles of two, three, four and five words. This may be an indication that he has decided that the longer titles are more effective, both to the eye and to the ear.
There used to be a tendency to give novels and plays a double title, but modern writers have practically abolished this custom. Only once has O'Neill made use of it, and that was during his study with Professor George P. Baker at Harvard. While there he wrote The Second Engineer, a labored and stiff play in four acts, which bore the sub-title of The Personal Equation. Since the piece is one of the many that have been destroyed, it can now be said that none of O'Neill's extant plays carries a double title.

Of the fifty plays one finds only three in which historical quality is designated by the titles. Belshazzar, Marco Millions, and Lazarus Laughs are all historical in respect to name. The Fountain is also an historical play, dealing with the story of Ponce de Leon and his quest for the fountain of youth. However, a reader would never know from the title that the play goes back to the fifteenth and sixteenth centuries. That is characteristic of most of O'Neill's plays—the title does not suggest the play; the play suggests the title.

It is quite evident that O'Neill is extremely interested in the psychological effect that the titles of his dramas have upon the reader. All of them possess
a note of modernity and keen originality. They are titles that attract by their sound, oddness, and hidden meaning. They succeed in giving the keynote to the play that follows, although often not appreciated until the piece has been read or seen on the stage.

Almost all of the titles are exceedingly significant. The modern tone that they present is hard to duplicate. Of the better known plays the following titles may be cited as striking examples: The Great God Brown, Desire Under the Elms, All God's Chillun Got Wings, The Straw, Marco Millions, Beyond the Horizon, Lazarus Laughed, Strange Interlude, Welded, and The Hairy Ape. From the above list it is easy to see that no single title throws much light on its play. It hints and the reader guesses. Usually the guess is wrong, and the play deals with an entirely different subject. But when the play is finished and the reader realizes how artistically the author selected his title and how appropriate it really is, he is again reminded that Eugene O'Neill is a playwright of outstanding merit.
II. Settings

Generally speaking, the geographical settings that O'Neill uses in his plays are ones with which he is familiar. Being an Easterner it is only natural to expect that most of his dramas would be centered around towns in the eastern part of our country.

Several are set in New England, some with a definite locality given, and others possessing only a general setting. The First Man is set in Bridgetown, Connecticut; one scene of Anna Christie takes place at Provincetown, Massachusetts, while another one occurs in the harbor of Boston. The following plays have a general New England setting: Desire Under the Elms, Diff'rent, Strange Interlude, and The Straw.

We also might mention a New York group, plays set in and around New York City. The ones that have their action definitely centered in the metropolis are Strange Interlude, All God's Chillun Got Wings, The Hairy Ape, Anna Christie, Before Breakfast, The Dreamy Kid, The Web, and Warnings. One act of Strange Interlude takes place in northern New York state, another on Long Island, and a third in a seashore suburb of New York City. In the eighth act of this long play O'Neill shifts the action to the harbor of Poughkeepsie. The one-act play, Reck-
lessness, has for its place setting the Catskill Mountains, while one scene of *The Hairy Ape* is situated on Blackwell's Island.

Of other states O'Neill makes very little use. Two scenes of *The Fountain* are placed on the Florida coast, one on the beach and the other in the forest. *Gold* and *Where the Cross Is Made* have California landscapes. Not only does O'Neill disregard the other states of the Union for dramatic settings, but seldom mentions them in any of his plays.

There are other plays which are probably set in North America, judging from the context, but as O'Neill fails to give them a place setting we can only conjecture. Included in this list are *The Rope, Beyond the Horizon, Welded,* and *The Great God Brown.*

In foreign settings the plays of this dramatist are rich. The action of *Fog* takes place off the Grand Banks of Newfoundland; *The Moon of the Caribbees* and *The Emperor Jones* are set in the West Indies; *Gold* has one scene on a small, barren coral island of the Malay Archipelago; *The Fountain* has settings in Spain, Porto Rico, and Cuba; *The Long Voyage Home* takes us to a low dive on the London waterfront; *Marco Millions* pictures scenes in Persia, Italy, Syria, India, and China; and
Lazarus Laughed includes the historic towns of Bethany, Athens, Rome, and Capri in its settings.

The action of several plays occurs in part on the high seas. Of these might be mentioned Bound East for Cardiff, In the Zone, Ile, The Hairy Ape, The Fountain, and Warnings.

Contrary to general opinion the compositions of O'Neill contain more interior settings than exterior. Since he has always lived a life in the open and taken a delight in nature, we would naturally expect to find more of the outdoor element in his pieces. However, a careful tabulation of his thirty extant plays shows that the interior scenes number eighty-two, while the exterior ones total fifty-three.

A complete list of the settings would be too long and involved to present in this study; however, an abbreviated one will give some idea of the principal sets. Of the interior settings the following are representative: sitting room, parlor, library, bedroom, kitchen, dining room, study, office, room in a palace, boat cabin, forecastle, stokehole, saloon, shed, barn, and reception room of an infirmary. Plays with outdoor scenes have such settings as an island, courtyard, beach, forest, plain, hill-top, highway, street, exterior of a house, wharf, steamer deck, barge deck, life boat, terrace, and arena.
O'Neill never abides by all of the Greek unities; in fact it appears that he is constantly endeavoring to avoid them. Only two of his longer plays, *Winged* and *The Emperor Jones*, hold to the unity of time, the action of both taking place in less than twenty-four hours.

The time represented in the plays varies from a skit of twenty minutes to an historical piece extending over a period of forty-five years and eight months.

In other plays we have thirty, twenty-five, twenty-two, seventeen, and fourteen year periods. A tabular statement is given here of the approximate time covered by each of the thirty plays.

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Play Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>45 yrs., 8 mos.</td>
<td><em>Marco Millions</em></td>
</tr>
<tr>
<td>30 yrs.</td>
<td><em>Different</em></td>
</tr>
<tr>
<td>25 yrs.</td>
<td><em>Strange Interlude</em></td>
</tr>
<tr>
<td>22 yrs.</td>
<td><em>The Fountain</em></td>
</tr>
<tr>
<td>17 yrs., 2 mos.</td>
<td><em>All God's Chillun Got Wings</em></td>
</tr>
<tr>
<td>14 yrs.</td>
<td><em>The Great God Brown</em></td>
</tr>
<tr>
<td>10 yrs.</td>
<td><em>Beyond the Horizon</em></td>
</tr>
<tr>
<td>7 yrs.</td>
<td><em>Lazarus Launched</em></td>
</tr>
<tr>
<td>5 yrs.</td>
<td><em>Gold</em></td>
</tr>
<tr>
<td>1 yr.</td>
<td><em>Desire Under the Elms</em></td>
</tr>
<tr>
<td>1 wk.</td>
<td><em>The Straw</em></td>
</tr>
<tr>
<td>6 yrs.</td>
<td><em>The First Men</em></td>
</tr>
<tr>
<td>2 yrs.</td>
<td><em>The Fairy Ape</em></td>
</tr>
<tr>
<td>2 yrs.</td>
<td><em>Warnings</em></td>
</tr>
<tr>
<td>19 days</td>
<td><em>Anna Christie</em></td>
</tr>
<tr>
<td>12 hrs.</td>
<td><em>The Emperor Jones</em></td>
</tr>
<tr>
<td>6 yrs.</td>
<td><em>Winged</em></td>
</tr>
<tr>
<td>5 yrs.</td>
<td><em>Thirst</em></td>
</tr>
<tr>
<td>3 yrs.</td>
<td><em>The Net</em></td>
</tr>
<tr>
<td>2 yrs.</td>
<td><em>For</em></td>
</tr>
</tbody>
</table>
It is difficult to make any generalizations concerning the distribution of time between the acts. O'Neill distributes it very unevenly. Sometimes years pass between the first two acts and only days, or hours, between the following ones. Then in other cases the reverse is found. Often the time of a succeeding scene follows immediately that of its predecessor.

In eleven plays, The Great God Brown, Beyond the Horizon, Gold, The Emperor Jones, Welded, Thirst, The Web, Fog, Recklessness, The Dreamy Kid, and Before Breakfast, the time of the action is not specified. Three plays, The First Man, The Hairy Ape, and Warnings, are placed in "the present." All God's Chillun Got Wings is set "years ago," which is, no doubt, a rather indefinite bit of information. In the other plays the author gives us a good idea of the time of the action.

Another table is herewith submitted.
About 30 A. D. ————Lazarus Launched
Toward the close of 13th Cent. — Lorenzo Millions
Late 15th and early 16th Centuries — The Fountain
1850----------------------Desire Under the Elms
1890 & 1920-------------DIFF'RENT
1900-------------------Where the Cross Is Made
1910------------------Anna Christie
1910------------------The Straw
Before the World War — The Moon of the Caribbees
 Bound East for Cardiff
 The Long Voyage Home
 The Ile
 The Rope
 1915--------------------In the Zone
 1917 to 1942-------------Strange Interlude

Before bringing this discussion of settings to
a conclusion a few words might be added concerning O'Neill's
use of the seasons, together with his treatment of day and
night.

From a survey of all of the plays in which
O'Neill definitely states the time of year, we learn that
his favorite seasons are spring and summer. Among the
different plays we find eighteen spring scenes and a
similar number of summer ones. Autumn comes second with
a total of nine scenes. Only in three plays, Warnings,
The Dreamy Kid, and Strange Interlude, do we find the use
of winter.

O'Neill's use of day and night is pretty evenly
divided. There are only two of his longer plays,
Lazarus Launched and Welded, that do not contain both elements,
These dramas have night scenes throughout. Some of the playwright's favorite time settings are before dawn, sunrise, sunset, twilight, moonlight, and midnight.
III. General Structure

At this point it might be well to give a brief survey of the general structure of O'Neill's plays. That this dramatist uses a wide range of structures is obvious by a glance at the following diagram:

<table>
<thead>
<tr>
<th>Acts</th>
<th>Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>27</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>6 scene plays</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>Unknown</td>
<td>1</td>
</tr>
</tbody>
</table>

It will readily be observed that O'Neill has written more plays in the one-act form than in any other. This is explained by the fact that he began with the one-act piece at a time when he was not capable of longer composition. These were written during the years of experimentation, the period in which he was testing his powers as a dramatist and endeavoring to find himself.

After he did begin to write full-length plays we see that he preferred to cast them in the three and four-act forms. He has employed the two-act structure only twice, and his latest venture has been in the field of the nine-act drama. This indeed is something new in
dramatic composition. One also notices that O'Neill has so far ignored the traditional five-act form which has been popular from the time of Shakespeare to the early part of the twentieth century.

Another new departure of O'Neill's is his substitution of the scene for the act. Belshazzar, The Emperor Jones, The Hairy Ape, and The Fountain are so divided. The first play is in six scenes, the second and third in eight, and the fourth in eleven. The dramatized version of Coleridge's Ancient Mariner probably makes use of the same idea, but we cannot verify this statement, owing to the fact that the play still remains in manuscript form.

O'Neill makes extensive use of the scene division within the act. This is observed in all of his recent long pieces, with the exception of Strange Interlude. Beyond the Horizon contains three acts and six scenes; The Straw, three acts, five scenes; All God's Chillun Got Wings, two acts, seven scenes; Desire Under the Elms, three acts, twelve scenes; Welded, three acts, four scenes; The Great God Brown, four acts, eleven scenes, prologue, and epilogue; Marco Millions, three acts, eleven scenes, prologue, and epilogue; and Lazarus Laughed, four acts, eight scenes.
The employment of the prologue and epilogue in *The Great God Brown* and *Marco Millions* is a revival of the past. Their use in modern drama has practically disappeared, although an occasional playwright utilizes one or the other, or both, when he has need of them. In a sense we find them used in John Drinkwater's *Abraham Lincoln*; also in Stephen Phillips' *Armageddon*.

Excluding the two-act plays which are scarcely long enough for an evening's performance, the other full length plays are very long. It is always necessary to cut the original manuscript before producing any one of them. In this respect they are more suited to the reader than to the theatre-goer. Naturally, the play suffers when the scissors of the stage manager begin their work. However, as most of the plays would extend over a period of three hours if produced in their entirety, some cutting must be expected. The producers of *Strange Interlude* have overcome this difficulty by presenting the first five acts at the afternoon performance and the remaining four in the evening. This revival of the *Parsifal* principle has been proving successful, but the novelty of it will doubtless wane. Most people prefer their entertainment administered in a single dose, and managers will be forced to give it to them in that manner.
Although all of O'Neill's plays are written in prose, one does find some verse scattered through a few of them. The following jingle is taken from The Fountain:

"Love is a flower
Forever blooming.
Life is a fountain
Forever leaping
Upward to catch the golden sunlight,
Striving to reach the azure heaven;
Failing, falling,
Ever returning
To kiss the earth that the flower may live."  

A characteristic sailor song is sung by the members of the crew in The Moon of the Caribbees:

"Blow the man down, boys, oh, blow the man down!
Wa-a-ay, blow the man down!
As I was a-romin' down Paradise Street--
Give us some time to blow the man down."

In Marco Millions we have Kukachin reciting this sad little piece:

"My thoughts in this autumn are lonely and sad,
A chill from the mountain blows in the garden.
The sky is gray, a snowflake falls,
the last chrysanthemum
Withers beside the deserted summer-house.
I walk along the path in which weeds have grown.
My heart is bitter and tears blur my eyes.
I grieve for the days when we lingered together
In the same garden, along these paths between the flowers.

In the spring we sang of love and I laughed with youth
But now we are parted by many leagues and years,
And I weep that never again shall I see your face."1

In this connection might be mentioned O'Neill's use of the chant. In Lazarus Laughed he employs it with striking effectiveness by introducing eight of the old time Greek Choruses. The following is typical:

"Laugh! Laugh!
There is only life!
There is only laughter!
Fear is no more!
Death is dead!"2

Another scene presents more of the staccato rhythm:

"Hear them laugh!
See them dance!
Shameless! Wanton!
Dirty! Evil!
Infamous! Bestial!
Madness! Blood!
Adultery! Murder!
We burn!
We kill!
We crucify!
Death! Death!
Beware, Lazarus!"3

Another of the old-fashioned devices that we find is the use of the Shakespearian aside. By adopting it Strange Interlude has completely revolutionized con-

temporary drama. A section of Act I will illustrate skilfully O'Neill conveys both the actor's inner and outer thoughts.

Nina: I have made up my mind, Father.

Prof. Leeds: [Thinking distractedly] What does she mean? ... oh, God help me! ... [Flustered -- hastily] Don't you see Charlie, Nina?

Marsden: [Troubled--thinking] She has changed ... what has happened? ... [He comes forward toward her--a bit embarrassed but affectionately using his pet name for her] Hello, Nina Cara Nina! Are you trying to cut me dead, young lady?

Nina: [Turning her eyes to Marsden, holding out her hand for him to shake, in her cool, preoccupied voice] Hello, Charlie. [Her eyes immediately return to her father] Listen, Father!

Marsden: [Standing near her, concealing his chagrin] That hurts! ... I mean nothing! ... but she's a sick girl ... I must make allowance ...

Prof. Leeds: [Thinking distractedly] That look in her eyes! ... hate ... [With a silly giggle] Really, Nina, you're absolutely rude. What has Charlie done?

Nina: [In her cool tone] Why, nothing. Nothing at all. [She goes to him with a detached, friendly manner] Did I seem rude, Charlie? I didn't mean to be. [She kisses him with a cool, friendly smile] Welcome home. [Thinking wearily] What has Charlie done? ...

1. Double underlining indicates the aloud speeches.
nothing... and never will... Charlie sits beside the fierce river, immaculate-
ly timid, cool and clothed, watching the burning, frozen naked swimmers drown at
last...

Marsden: (Thinking torturedly) Cold lips... the kiss of contempt!... for dear
old Charlie!... (Forcing a good-
natured laugh) Rude? Not a bit!
(Banteringly) As I've often reminded
you, when can I expect when the first
word you ever spoke in this world was
an insult to me. "Dog" you said,
looking right at me — at the age
of one! (He laughs. The Professor
laughs nervously. Nina smiles per-
fecturily)

Only once in his career has O'Neill made use
of dumb show. This was in Atrocity, a one-act pantomime,
which was never printed or performed. It belongs to the
list of plays marked "destroyed."
CHAPTER III
CHAPTER III
SUBJECT MATTER

Since it is true that O'Neill has never repeated himself in any of his plays, and probably never will, it is easy to see that his range of subject matter has been quite extensive. In a way this is a pity, because no writer can hope to master a new subject and technique in one attempt. O'Neill could write more finished plays if he was not so restless to experiment with new forms and new themes. As a result of this craving of his for new fields, he had had, and will have, many failures; but, he has had, and will have, brilliant successes.

He is a playwright who deals with the fundamental motives of human life, of love between man and woman, or of man for man, and the preservation of individual integrity. He has pictured with rare skill the striving of the individual soul against the crushing adverse forces of fate, or the insistent clutch of circumstances, or the progress of disease and death, or the over-mastering impulse of nature.

"I care only for humanity," he affirms. "I wish to arouse compassion for the unfortunate, the suffering, and the oppressed."
"I do not write with a premeditated purpose. I write of life as I see it, as it exists for many of us. If people leave the theatre after one of my plays with a feeling of compassion for those less fortunate than they I am satisfied. I have not written in vain."

Repeating to the charge that he writes only of the sordid life of poor class society, O'Neill says:

"It is life as I see it, as it exists. People whose ways of living are bright and easy are dramatized frequently and continuously. Why not give the public a chance to see how the other fellow lives? Give it an insight into the under dog's existence, a momentary glimpse of his burdens, his sufferings, his handicaps? It affords an opportunity for that more fortunate strata of society to see the sort of life which their brothers far down the social scale must face each day. If they are inspired to help those unhappy brothers, the writing and producing of a so-called tragic play is worth while.

.......

"As for this type of play having a depressing effect, or accentuating the futility of human endeavor, I do not agree with any such opinion. We should feel exalted to think that there is something--some vital, unquenchable flame in man which makes him triumph over his

miseries—over life itself. Dying, he is still victorious. The realization of this should exalt, not depress.¹

Doubtless the above statements of O'Neill will help to explain why he has always written plays of the tragic nature. With the exception of some of his destroyed plays, Marco Millions is his single venture in the lighter vein, and that play can scarcely be called a comedy. It is more of a satiric burlesque.

In three of the compositions O'Neill forsakes the subject matter of modern drama and carries us back into the historical past. Lazarus Laughed is centered around the biblical story of the raising of Lazarus from the dead; Marco Millions secures its material from the tale of the Venetian explorer, Marco Polo; and The Fountain tells of the era of discovery in America. Mention might also be made of Desire Under the Elms which deals with American society in the early fifties.

As is to be expected there is a good deal of external nature in O'Neill's dramas. Of all the elements the sea plays the most important role, and it is found in almost all of the compositions. We have presented its stinging fascination, its grim horror, and its cruelty. Both sailor and passenger life are pictured with the utmost fidelity to fact. The author is able to give

us these sea-faring tales with such a strong savor of
the ocean because he has experienced similar adventures
himself. Most of his characters have been suggested
by actual persons he met during his years on the water.

In several plays the sea is denounced and
cursed quite violently. "This sailor life ain't much
to cry about leavin'--just one ship after another, small
pay, and bum grub" is the testimony of Yank, the stoker
of The Hairy Ape. Chris, the old sailor who has left
sea in Anna Christie, can only shake his roughened fist
at the waters and call it "dat old devil sea." Andrew,
in Beyond the Horizon, curses this same disillusionment
of life afloat.

The sea island serves in advancing the plot
of The Moon of the Caribbees, Gold, The Emperor Jones,
and The Fountain.

The forest is another phase of external nature
that we find used. In The Emperor Jones most of the
action takes place in the midst of a thickly wooded area,
situated somewhere on an island in the southern hemisphere.
The Fountain makes use of the timber on the Florida coast,
before the days of civilization.

Plant and animal life are treated very briefly
by O'Neill. The South Sea Island plays have occasional
reference to the vegetation but none to the animal kingdom. The Hairy Ape is the only piece in which we have animals appearing. The last scene of this play is set in a zoo, and an ape figures conspicuously as one of the actors. Other animals are seen and heard in their cages, but they are used for effect and background only.

Other elements of external nature might be added. A drizzling rain accompanies the entire action of The Web. As the title leads one to imagine, the play makes use of an obscure and hazy atmosphere. The scorching rays of the sun aid in producing the insanity and death of the dancer in Thirst. Much of the action of Recklessness depends upon the mountainous territory. The quest of the water of the eternal fountain of youth leads to the death of Ponce de Leon in The Fountain. The intense heat has its withering effect upon the three travelers discovered in the prologue of Marco Millions.

Many of the plays deal with sex problems and the results of unhappy marriages. In Strange Interlude O'Neill has united all of his powers into a composition of nine acts to tell of a woman who absorbs the lives of three men in order to compensate herself for a man whose love she lost. Desire Under the Elms relates
the story of a woman who seduces her step-son. All God's Chillun Got Wings shows the tragic outcome of intermarriage between whites and blacks. Welded is a study of a man and woman hopelessly linked to each other by bonds of passion. In Beyond the Horizon we see a girl throw over a man whom she really loves to marry his brother. The consequence is inevitable. Recklessness deals with a story of reckless love between a chauffeur and his mistress and ends in a suicide. In Before Breakfast a wife taunts and nags her husband until he finds relief in death. Different concludes with a double suicide, because a girl refuses to marry her sweetheart after she learns that he has had an affair with a native woman in the South Sea Islands.

The social problem of divorce does not enter into any of the plays. O'Neill seems to prefer to have death settle the domestic difficulty rather than a law court. In the dramas where a divorce appears inevitable and forthcoming, the usual procedure is to have one of the characters die. Examples of this are found in The Web, Recklessness, Before Breakfast, Beyond the Horizon, The First Man, Desire Under the Elms, and Strange Interlude.
At least two thirds of the plays involve one or more deaths. They are caused both by natural and unnatural means. The following list will illustrate the various methods used by the playwright:

**Thirst** ——————————thirst; drowning

The *Web* ——————————shot from ambush

**Warnings** ——————————suicide by gun shot

**Fog** ——————————exposure

**Recklessness** ——————————automobile wreck; suicide by gun shot

**Bound East for Cardiff** —natural death

**Where the Cross Is Made** —disappointment; old age

**Gold** ——————————

**The Emperor Jones** ———fear

**Before Breakfast** ———suicide by razor cut

**Beyond the Horizon** ———consumption

**The Dreamy Kid** ———eld age

**Different** ———suicide by hanging

**The Hairy Ape** ———crushed by ape

**The First Man** ———child birth

**Desire Under the Elms** ———smothering

**The Great God Brown** ———shot from ambush

**The Fountain** ———shot by arrows

**Lazarus Launched** ———poison

**Strange Interlude** ———high blood pressure
Insanity enters into a few of the plays. The dancer in Thirst loses her mind as a result of the lack of water and the torturous effects of the burning sun. Mrs. Keonev in Ile becomes crazed when her husband refuses to take her away from the frozen waters of the Bering Sea. Where the Cross Is Made and Gold present the pathetic picture of Captain Bartlett whose mind has given way under the strain of disappointment. His son, Nat, meets with the same calamity. The character of Sam Evans in Strange Interlude furnishes us with an example of hereditary insanity.

"Sure I'll write about happiness if I can happen to meet up with that luxury, and find it sufficiently dramatic and in harmony with any deep rhythm in life," O'Neill assures us. "But happiness is a word. What does it mean? Exaltation; an intensified feeling of the significant worth of a man's being and becoming? Well, if it means that—and not a mere smirking contentment with one's lot—I know there is more of it in one real tragedy than in all the happy-ending plays ever written. It's mere present-day judgment to think of tragedy as unhappy! The Greeks and the Elizabethans knew better. They felt the tremendous lift to it. It roused them to a deeper understanding of life. Through it they found
release from the petty considerations of everyday existence. They saw their lives ennobled by it. A work of art is always happy; all else is unhappy... I don't love life because it's pretty. Prettiness is only clothes-deep. I am a truer lover than that. I love it naked. There is beauty to me even in its ugliness.¹

The professions represented are worthy of note. Naturally we have more persons engaged in the profession of sailor than any other. Exclusive of this occupation one finds the following: business man, poet, dancer, chauffeur, wireless operator, yeggman, saloon keeper, prostitute, farmer, thief, emperor, lawyer, architect, trader, journalist, doctor, nurse, explorer, professor, and novelist. Minor occupations are discovered, but they are too numerous to mention.

Architecture has a place in the subject matter. The most magnificent edifices are the palatial ones shown in Marco Millions, Strange Interlude, The Great God Brown, and Desire Under the Elms are probably the best representatives of dramas with architectural material.

In the long list of O'Neill's plays one can discern three periods. The first tends to be romantic and objective; to it belong the one-act plays published

in *The Moon of the Caribbees* volume, and *The Emperor Jones*.

The second period tends to be naturalistic and autobiographical; it includes works as diverse as *Anna Christie*, *Diff'rent*, *Beyond the Horizon*, *Gold*, and *Walded*. In the last period naturalism gives way to symbolism and subjective material is cast in a deeper, more poetic, and philosophic form: *The Fountain*, *Desire Under the Elms*, *The Great God Brown*, *Marco Millions*, *Lazarus Laughed*, and *Strange Interlude*. 
CHAPTER IV
O'NEILL'S CHARACTERS--TYPES AND INDIVIDUALS

When one realizes that there are over three hundred individual characters in the thirty plays of Eugene O'Neill, it will be obvious that any attempt to analyze even the most important of them within the present chapter would be quite impossible. In fact a complete thesis might easily be devoted to the main characters alone, without regard for the minor ones. With this in mind only a very general discussion will be presented in this study.

First of all, mention might be made of the wide variety of types found in the plays. The writer knows of no other American playwright who introduces so many kinds of individuals in his compositions. We have all strata of society—from the lowest to the highest. While it is true that the emphasis is placed on the lower class individual—the misfit, the outcast, and the despised—one also meets quite a few members of middle class, as well as upper class, society. To the group belonging to the lower stratum are the sailors in The Moon of the Caribbees, Bound East for Cardiff, The Long Voyage Home, In the Zone, The Hairy Ape, and other plays of the sea. Poverty is represented in The Web, Warnings,
The Rope, Before Breakfast, and Beyond the Horizon. In The First Man, Welded, The Great God Brown, and Strange Interlude we have persons who are fairly well-to-do. Marco Millions presents the splendor of Asiatic and European court life, revealing the wealth of the ruling classes. Characters of high rank are also found in the play Lazarus Laughed.

"Why do you confine your writings to pitiable Anna Christies, blasphemous seamen and the like?" This is a question that has been asked O'Neill on more than one occasion. The same answer is always forthcoming.

"Because I find more dramatic material among simple people such as these. They are more direct in action and utterance, thus more dramatic. Their lives and sufferings and personalities lend themselves more readily to dramatization. They have not been steeped in the evasions and superficialities which come with social life and intercourse. Their real selves are exposed. They are crude but honest. They are not handicapped by inhibitions. In many ways they are inarticulate. They cannot write of their own problems, so they must often suffer in silence. I like to interpret them, dramatize them and thus bring their hardships into the light. Give others a chance to see and help and understand."

The above excerpt was written in 1924, at the time when O'Neill had been writing such plays as *The Hairy Ape*, *Anna Christie*, *Desire Under the Elms*, and other pieces depicting life in the rough. In his later dramas O'Neill has been drifting into a more subtle and symbolical form of dramatization. Nevertheless this statement from the playwright shows very clearly just why he ventured forth into a field that other dramatists have thought too vulgar for interpretation.

Most of the characters are of middle age or of late youth. However, some treatment of old age is to be found. Captain Bartlett, the chief figure in *Where the Cross Is Made* and *Gold*, is probably in his seventies, although no definite age is stated. Captain Scott of *Beyond the Horizon* is fifty-eight. Abraham Bentley has reached the age of sixty-five at the time of the action of *The Rope*. Possibly the oldest character that we have presented is that of Mammy Saunders, an old negress of about ninety. She is the chief protagonist in the one-act play *The Dreamy Kid*. In *Different Capital* Captain Crosby is sixty. In the second act of the same drama Caleb Williams is shown at the age of sixty. At the conclusion to *The Fountain* Ponce de Leon is described as having a white beard. As the action of *Marco Millions*
covers a period of over forty-five years, some of the characters are quite aged in the closing scenes. Excellent examples of old age are also revealed in Lazarus Laughed.

Typical young manhood is seen in Gordon Evans, the youthful son in Strange Interlude. Marco Polo in Marco Millions pictures a young man of the more brazen and domineering nature. Possibly Madeline Arnold, the sweetheart of Gordon Evans, furnishes us with about the best of O'Neill's examples of young womanhood.

In a dozen or more of the plays we find children appearing as characters, ranging in age from infants in arms to young men and women. The Web, Warnings, and For all call for tiny babies less than a year old. In The First Man and Desire Under the Elms we have infants mentioned, but their presence on the stage is not demanded.

Mary, in Beyond the Horizon, is two, "a pretty but sickly and aenemic looking child with a tear-stained face."1 The age of Mary in the one-act piece, The Rope, is given as ten. She is described as a "skinny, overgrown girl, with thin, carroty hair worn in a pig-tail."2 The black and white children in All God's Chillun Got Wings are of varying ages. Ella Downey is eight, and she is probably among the youngest. The others range up through the teens. The Straw has minors of the ages seven, eight,

eleven and fourteen. The boy, Gordon, in *Strange Interlude* is approximately ten, although he talks and acts like a child of twelve. Abel, the lad in *Gold* is fifteen, "runty, undersized, with a shrivelled old face, tanned to parchment by the sun." Act I, Scene I, of *Marco Millions* introduces Marco Polo as a youthful and handsome boy of fifteen, while the age of Donata is given as twelve. When we first meet Billy Brown, Dion Anthony, and Margaret, of *The Great God Brown*, they are between seventeen and eighteen. Later in the play the three sons of Margaret appear. At that time they are of the ages twelve, thirteen, and fourteen. In the Epilogue they have reached sixteen, seventeen, and eighteen.

While O'Neill makes use of children in some of his dramas, he subordinates them. They are always given minor roles. They aid the development of the plot, no doubt, but their contribution is, after all, of little significance.

O'Neill is a playwright who is not contented to confine his attention only to American characters. He introduces many other nationalities in his plays. We have persons from the East, the West, the South, and the North. The white, the yellow, the black, and the

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red races are all represented. Besides Americans we have the English, Irish, German, Swedish, Russian, Scotch, Norwegian, Spanish, and Polish. In the historical plays, Marco Millions and Lazarus Laughed, the Venetians, Persians, Indians, Chinese, Greeks, and Romans figure conspicuously. The South Sea Islanders are found to some extent, as are the Cubans, Porto Ricans, and people of the Bahamas. The American Indian appears in The Fountain. The negro of our own country and of the West Indies is introduced and characterized quite vividly.

One finds many more men characters in the plays than women. This is especially true of the earlier compositions. In Bound East for Cardiff and In The Zone we have all male casts. Nevertheless when O'Neill does present a strong woman character, we usually find her dominating and moulding the lives of the men with whom she comes in contact. This is admirably illustrated by Anna Christie, Strange Interlude, Desire Under the Elms, and Weldon.

In seven of the plays O'Neill traces the lives of his characters over a period of many years. This is best seen in the play of the Orient, Marco Millions. The time covered in this piece is over forty-five years,
indeed a much longer span than is generally used in dramatic literature. Here the life story of Marco Polo is set forth in a drama that only takes a little less than three hours to present on the stage. The first act shows Marco as a timid and shy youngster of fifteen, about to venture forth on a long journey in company with his father and uncle. As the plot unfolds and the years pass we see the character of Marco growing in strength, poise, dignity, and manhood. At the conclusion of the work we find him a man of sixty, broken to some extent, but at the same time still possessing quite a bit of the boldness and audacity that characterized his more youthful days.

The two-act play, Diff'rent, has a lapse of thirty years between the two parts. Before the opening of the second act some of the older characters have died, while others have been born. The ones who appear in both acts have all the marks of suffering and age. This is especially true of Caleb Williams and Emma Crosby, the characters around whom the action is woven.

Strange Interlude also deals with character development. The study presented of Nina Leeds is perhaps the best, or certainly one of the best, that is to be found in modern drama. She is the most in-
dividualized and highly characterized of all of O'Neill's women. Our first acquaintance with her reveals a girl of twenty, already melancholy over the death of her lover. As the plot progresses throughout the years we see her mercilessly torn by love, hate, and duty. Her body suffers and she undergoes physical changes that would test any woman's strength to the utmost. In the last act, twenty-five years later than the opening one, we find her broken in spirit and resigned to the fate that is hers.

Other plays in which can be traced character development are: The Fountain, All God's Chillun Got Wings, The Great God Brown, and Beyond the Horizon.

In a very acute criticism of O'Neill's characters Hugo von Hofmannsthal says: "The characters in Mr. O'Neill's plays seem to me a little too direct; they utter the precise words demanded of them by the logic of the situation; they seem to stand rooted in the situation where for the time being they happen to be placed; they are not sufficiently drenched in the atmosphere of their own individual past." 1

Whether this argument is true is a matter of personal judgment. However, it must be remembered that

von Hofmannsthal is a foreign critic and will doubtless place an interpretation upon O'Neill's dramas very different from that of the American reader. To offset this adverse criticism one has only to glance at the reviews written by other dramatic critics, both abroad and in this country. Practically all of them agree that it is O'Neill's character handling that has given him the place that he now holds among contemporary playwrights.
CHAPTER V
CHAPTER V
DRAMATURGY AND HISTRIONICS

1. Stage Directions

Although Eugene O'Neill differs from his contemporaries in many respects, there is one custom that he does follow. Like Barrie, Shaw, Ibsen, Maeterlinck, and others, he makes use of fairly elaborate stage directions. He has done so from the time that he first began writing for the theatre.

These directions cover not only dramaturgy, but also histrionics. Dramaturgy deals with dramatic composition and stage representation. As the former part of this definition has already been discussed in another section of this thesis, we shall confine our attention to the latter part in this chapter. Histrionics is concerned with the acting of plays, and includes such divisions as gestures, pantomine, movements, and elocution.

All of O'Neill's plays were written with the idea of production. He has none of the so called closet dramas among his compositions. Every one of his pieces is designed to meet the limitations of the theatre.

A tendency exists among most readers, who are pressed for time, to skim the stage directions of a play as rapidly as possible. Usually these directions are
technical and intended mainly for the producer. They have little value to the average reader. However, this is not true with the plays of O'Neill. Evidently he has the needs of the reader, the producer, the actor, and the theatre-goer in mind when he writes. If he did not, it is unlikely that he would be so profuse in his stage directions. In them he endeavors to set forth his own conception of each character, the way the role should be interpreted, and the setting in which the action takes place. Naturally the reading public has an advantage over those who only see the plays represented on the stage. Try as hard as they will, stage managers and actors have never succeeded in interpreting O'Neill's play the way he intends them. The playwright admits it himself. It is for that reason that he seldom attends the rehearsals and runs of his dramas. To see one of his plays misinterpreted is more than his sensitive nature can endure.

Now let us turn to the method by which he delineates character. Does not the following selection, taken from *Marco Millions*, reveal much more of the author's conception of Marco Polo than could possibly be conveyed to a theatre audience?

"Just at the right moment preceded by a conscious cough, Marco Polo makes his entrance... As he steps on, he takes off his gilded, laced hat with its Bird
of Paradise plumes and bows with a mechanical dignity on all sides. He has the manner and appearance of a successful movie star at a masquerade ball, disguised so that no one can fail to recognize him. His regular, good-looking, well-groomed face is carefully arranged into the grave responsible expression of a senator from the South of the United States of America about to propose an amendment to the Constitution restricting the practice of non-Nordic birds into Texas, or prohibiting the practice of the laws of biology within the 12-mile limit."

Again in *Strange Interlude* the characterization of Charles Marsden is indeed excellent. He stands vividly before us, a true representation of his type of man.

"He is a tall thin man of thirty-five, meticulously well-dressed in tweeds of distinctly English tailoring, his appearance that of an Anglicized New England gentleman. His face is too long for its width, his nose is high and narrow, his forehead broad, his mild blue eyes those of a dreamy self-analyst, his thin lips ironical and a bit sad. There is an indefinable feminine quality about him, but it is nothing apparent in either appearance or act. His manner is cool and poised. He speaks with a careful ease as one who listens to his own conversation. He has long fragile hands, and the stoop to his shoulders of a man weak muscullarly, who has never liked athletics and has always been regarded as of delicate constitution. The main point about his personality is a quiet charm, a quality of appealing inquisitive friendliness, always willing to listen, eager to sympathize, to like and to be liked."


The following directions taken from *Strange Interlude* show how minutely and definitely O'Neill thinks out his settings.

"The library of Professor Leed's home in a small university town in New England. This room is at the front part of his house with windows opening on the strip of lawn between the house and the quiet residential street. It is a small room with a low ceiling. The furniture has been selected with a love for old New England pieces. The walls are lined almost to the ceiling with glassed-in book-shelves. These are packed with books, principally editions, many of them old and rare, of the ancient classics in the original Greek and Latin, of the later classics in French and German and Italian, of all the English authors who wrote while sad was still like an if and a few since then, the most modern probably being Thackeray. The atmosphere of the room is that of a cozy, cultured retreat, sedulously built as a sanctuary where, secure with the culture of the past at his back, a fugitive from reality can view the present safely from a distance, as a superior with condescending disdain, pity, and even amusement.

"There is a fair-sized table, a heavy armchair, a rocker, and an old bench made comfortable with cushions. The table, with the Professor's armchair at its left, is arranged toward the left of the room, the rocker is at the center, the bench at right.

"There is one entrance, a door in the right wall, rear.

"It is late afternoon of a day in August. Sunshine, cooled and dimmed in the shade of trees fills the room with a soothing light."1

This same careful description is evidenced in the plays with outdoor settings. The island scene of *Gold*

furnishes a striking example.

"A small, barren coral island on the southern fringe of the Malay Archipelago. The coral sand, blazing white under the full glare of the sun, lifts in the right foreground to a long hummock a few feet above sea-level. A stunted coco palm rises from the center of this elevation, its bunch of scraggly leaves drooping motionlessly, casting a small circular patch of shadow directly beneath on the ground about the trunk. About a hundred yards in the distance the lagoon is seen, its vivid blue contrasting with the white coral beach which borders its circular outline. The far horizon to seaward is marked by a broad band of purplish haze which separates the bright blue of the water from the metallic gray-blue of the sky. The island bakes. The intensity of the sun's rays is flung back skyward in a quivering mist of heat-waves which distorts the outlines of things, giving the visible world an intangible eerie quality, as if it were floating submerged in some colorless molten fluid."  

Frequent directions facial expression and attitude are given for the convenience of the actor. These helps are thickly scattered through all of the plays. The following illustrations are suggestive of the hundreds that one finds upon examining the thirty texts.

A bit embarrassed, but grinning.
Very frightened, but striving to put up a brave front.
He stares at them and laughs coarsely with relief.
Reassuringly, because he is now extremely curious.
Addresses him amusedly but with kindness.

Beginning to swell out a bit matter-of-factly.
He turns away, hurt and angry.
With a trace of a biting smile.
Trying to hide her pique---forcing a cynical smile.
Between appreciation and dismay.
II. Scenery

The theatre-goer who enjoys at least one change of scenery during an evening's performance will not be disappointed by Eugene O'Neill. All of his full-length plays have several shifts of scenery. Exception might be made of the two-act piece, Diff'rent, which is, after all, not a long play. It contains only one setting, but since there is a lapse of thirty years between the two acts, the scenery has to undergo some change.

The staging of a few of the plays involves difficulties. This is especially true of the water ones, Thirst and Fog. The action of both pieces takes place on life rafts that are adrift on the ocean. In Fog there must be a splashing of oars, while the text of Thirst demands that the audience see "the fins of sharks slowly cutting the surface of the water in lazy circles." It is easy to see why these plays have had only a few performances.

There are other plays that have one act, or more, on shipboard. However, as water is not a necessity in these cases, the dramas have enjoyed longer runs. The Hairy Ape, Anna Christie, The Fountain, Marco Millions, and The Moon of the Caribbees are examples.
The double room setting is used occasionally by dramatists, O'Neill included. The Straw, Desire Under the Elms, and The Great God Brown contain such settings. In Desire Under the Elms we have a more elaborate version of the scheme, the employment of four rooms, two on the first floor and two on the second. This play also presents scenery difficulties, but as the scenes are all simple ones, two bedrooms, a living room, and kitchen, skilful stage managers have succeeded in presenting it successfully.

There is one old stage trick that O'Neill has so far avoided. It is the presenting of a single set from different angles. Evidently this unique device belongs too much to the conventional theatre to secure endorsement from him.

In several of his plays O'Neill has mentioned the wall-paper. In Act III of Strange Interlude he describes it as "a repulsive brown, stained at the ceiling line with damp blotches of mildew, and here and there has started to peel back where the strips join." In Act II, Scene 1, of The Great God Brown we are informed that "the background backdrop is brilliant, stunning wall-paper, on which crimson and purple flowers and fruits tumble over one another in a riotously profane

lack of any apparent design."¹ In Act I, Scene 3, of the same play "the backdrop for the rear wall is cheap wall-paper of a dull yellow-brown, resembling a blurred impression of a fallow field in early spring."²

III. Furniture

On the whole O'Neill does not give much discussion to the furniture used in his plays. He states that pieces are required and allows his stage manager to do the rest. In this respect he differs from the late Clyde Fitch who always acted as his own manager and spent hours at furniture stores, endeavoring to find a desired table or chair.

It will be recalled that the majority of the O'Neill dramas are set in homes belonging to the poorer classes of society. In such surroundings one would scarcely expect to find a lavish display of furniture and hangings. Except in the case of the few plays that have their action taking place in residences of the more well-to-do families, the household furnishings are of the simple and commonplace variety.
IV. Properties

The properties that are required in these plays do not present any real difficulties. They consist of the usual stage equipment known as "props."

The stage directions of The Great God Brown call for the following: newspaper, telephone, alarm clock, playing cards, books, pins, drawing-board, pencil knife, blueprints, paintings, chewing gum, metal plugs, nickel, architectural periodical, bottle of whiskey, tumbler, cigar, several revolvers, and a kimona.

Throughout the dramas of O'Neill we have some reference made to costumes. There is not a great deal of this, however, only enough to be suggestive.
CHAPTER VI

DIALOGUE AND DICTION

Though these two topics have been placed near the end of the study, it must not be thought that they are insignificant and of little consequence. In fact the success of a play oftentimes depends largely upon the author's proper handling of dialogue. A playwright may be capable of thinking out original situations for his dramas, but unless he has acquired a mastery of dialogue, they are likely to be failures.

Dialogue may be realistic or unrealistic. The former type employs the use of everyday speech, often disconnected, and mostly informal; nevertheless, it represents life as it is lived, and places reality upon the stage. Unrealistic dialogue is far less effective; it is strained and formal. Since it is artificial and of the classic nature, the dramatists of the twentieth century, who are striving for realism, have avoided it almost entirely.

Most dramatic critics agree that O'Neill excels in the writing of realistic dialogue. Naturally he has his weaknesses, but these are to be expected.
In an article written several years ago Stark Young gave the following comment regarding the speech of the characters in O'Neill's plays:

"O'Neill's speeches carry us with them; they establish a stream of glowing and poignant and magnetic feeling. They bite; they have at times the precision and thrill of poetry. But if you hear them often you begin to notice that they depend a good deal on single-track streams of emotions in the characters; they get results sometimes by violent damned and oaths and unexpected frankness. You find them moving still but less engaging; you give to them more feeling than attention."

During the six years that have elapsed since this criticism was written, O'Neill has succeeded in lifting himself out of the apprenticeship rut. As he has matured as a playwright he has broken away from the sensational type of drama. However, he occasionally avails himself of the tricks that Mr. Young speaks of. In Lazarus Laughed his use of sound repetition becomes monotonous. As for frankness, Strange Interlude has probably shocked more people than any other American publication.

Without doubt O'Neill has been criticized too severely for his use of profanity and suggestive lines.

The people who denounce him so vehemently apparently forget that he is a playwright who pictures red-blooded men, together with the dregs of humanity. Surely one could not expect to find these individuals using the vocabulary of a ladies' aid society. Sailors, saloon-keepers, prostitutes, and others of their class do not possess such a refined speech. To them profanity is not uncouth; it is the only means of vigorous expression with which they are familiar. If O'Neill had endeavored to write his plays without the use of brutal and coarse language, they would not have attained the popularity that they now possess.

We will all admit that the following lines from *The Hairy Ape* are repulsive, but we must realize that only through them is O'Neill able to convey to us the grim brutality of a big ignorant sailor who holds a grudge against the world.

"Toin off dat whistle! Come down outa dere, yuh yellow, brass-buttoned, Belfast bum, yuh! Come down and I'll knock yer brains out! Yuh lousey, stinkin', yellow mut of a Catholic-molderin' bastard! Come down and I'll moider yuh. Pullin' dat whistle on me, huh? I'll show yuh! I'll crash yer skull in! I'll drive yer teet down yer throat! I'll slam yer nose trou de back of yer head! I'll cut
yer guts out for a nickel, you lousey boob, yuh dirty, crummy, muck-eatin' son of a ---."1

"This language might have proven too strong for the theatre audience of 1914, but is not likely to shock anyone of the present day," says Andrew E. Malone in a recent magazine article. "It is something which will very probably aid O'Neill to popularity."2

Despite this idea of Mr. Malone's it is interesting to note that several of the O'Neill plays have been closed in some of the large cities of our country, mainly because the censors objected to the use of profanity. In one southern city one censor would not permit Anna Christie to be acted until all the "Gods" were changed to "Gawds." This same lady, for it was a lady, made Anna substitute the word "place" for "house," because "house" sounded too bold.3

When a company playing Desire Under the Elms was arrested by city authorities in Los Angeles, O'Neill's only remark on hearing of the affair was, "Isn't Los

Angeles the place where the motion pictures are made?"\(^1\)

Shortly after the New York run of this play had begun a certain city official tried to close it. A play jury was selected to view the play along with other questionable ones. The outcome was that the jury could not find any objectionable features to any of the dramas. However, New York had been worked up over the affair, and persons crowded the performances of *Desire Under the Elms* for over a year, most of them expecting to find a play containing a great deal of smut. When they did not discover anything of a spicy nature, hundreds were keenly disappointed.\(^2\)

Dramatic monologue is to be found in a few of O'Neill's compositions. *Before Breakfast*, a one-act playlet, contains only one character. Scenes containing monologues are discovered in *The Emperor Jones* and *The Hairy Ape*. In both plays the form is handled artistically. "Monologue has been tabooed on account of the lack of variety," says Arthur Hobson Quinn, "but variety is obtained in *The Emperor Jones* through varying shades in the intensity of terror, and through the challenging idea of taking the negro back through the stage of his prenatal racial life. It is the same unity of impression which ties together the scenes of O'Neill's *Hairy Ape*.

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2. Ibid. p. 88.
Here there is more variety of place, and monologue is employed in only one scene. ¹

Other plays offer excellent examples of dialogue technique. In them O'Neill demonstrates his ability to handle successfully scenes in which two persons contribute a duologue, or where several characters are involved in the conversation. When there are three or more persons appearing at once, the dialogue is usually well distributed among them. This may be illustrated by a glance at the opening scene of Marco Millions. In the following scheme the letter A stands for the Christian, the first speaker; B for the Buddhist, the second speaker; and C for the Magian, the last speaker. The order of the dialogue runs thus: A - B - C - Ba - A - B - C - A - C - B - A - B -

Considerable foreign dialect is to be found in the plays, especially in the ones that have sailors. The Hairy Ape, Anna Christie, The Moon of the Caribbees, The Long Voyage Home, Bound East for Cardiff, and In the Zone are filled with this element.

Of all the Swedish characters one finds, probably that of Chris in Anna Christie is the best representative of the dialect, his speech being strongly flavored with Swedish accent.

"Ven she was a little gel', Ay
was bo'sun on windjammer. Ay never gat
home only few time dem year. Ay'm fool
sailor fallar. My woman---Anna's mother---
she gat tired wait all time Sweden for me
ven Ay don't never come. She come dis
country, bring Anna, dey go out Minnesota,
live with her cousins on farm. Den ven
her mo' der die ven Ay was on voyage. Ay
tank it's better dem cousins keep Anna.
Ay tank it's better Anna live on farm,
den she don't know dat ole davil, sea,
she don't know fader like me." 1

The same play reveals the brogue of Burke, an
Irish seaman, who falls in love with the Swedish Anna.

"Ah, it was nothing---aisy for a
rale man with guts to him, the like of
me. All in the day's work, darlin'.
But I won't be denying 'twas a damn narrow
squeak. We'd all ought to be with Davy
Jones at the bottom of the sea, be rights.
And only for me, I'M telling you, and the
great strength and guts is in me, we'd
be being scoffed by the fishes this minute." 2

Three of O'Neill's dramas are filled with negro
dialect. All of them show that the author has a fine
grasp of different strata of speech of the negro race. A
selection from The Emperor Jones bears out the above
statement.

"Oh, Lawd, what I gwine do now?
Ain't got no bullet left on'y de silver
one. If mo' o' dem ha'nts come after
me, how I gwine skeer dem away? Oh,
Lawd, on'y de silver one left---an' I
gotta save dat fo' luck. If I shoots
dat one I'm a gonter sho'! Lawd, it's
black heah! What's de moon? Oh, Lawd,
don't dis night evah come to an end!"

2. Ibid. Act II. p. 51.
Dere! Dis feels like a clear space.
I gotta lie down an' rest. I don't care if dem niggers does catch me. I gotta rest."

Nano is an Indian character in The Fountain who arouses his people against the Spaniards. Plotting the death of Ponce de Leon Nano says to his countrymen:

"I will swim back now. I escaped to tell you of my plan and warn you. They would lay waste your land as they did mine. They killed my wives and children. They burned. They tortured. They chained warriors neck to neck. They beat them with a whip to dig in the fields like squaws. This old chief led them. My heart is fire. Until he dies, it will know no peace."

Mention must also be made of the farmer dialect that is used in Beyond the Horizon and Desire Under the Elms. In the last named play Simeon furnishes us with a good example of rustic speech:

"I didn't say nothin' and he says, lookin' kinder queer an' sick: 'I been hearin' the hen cluckin' an' the roosters crawlin' all the durn day. I been listenin' t' the cows lowin' an' everythin' else kickin' up till I can't stand it no more. It's spring an' I'm feelin' damned,' he says. 'Damned like an old bare hickory tree fit on'y fur burnin', he says. An' then I calculate I must've looked a mite hopeful, fur he adds real spry and vicious: But don't git no fool idee I'm dead. I've

1. The Emperor Jones. Scene 6. p. 44.
sworn to live a hundred an' I'll do it, if on'y t' spite yer sinful greed! An' now I'm ridin' out t' learn God's message t' me in the spring like the prophets done. An' yew git back t' yer plowin', he says. An' he druv off singin' a hymn. I thought he was drunk---'r I'd stopped him goin'."

This does not exhaust all of the dialects found in O'Neill's dramas, but it serves to show his handling of some of them. Also included in the list are Scotch, Russian, German, Cockney, and a few minor ones.

One noticeable feature about the O'Neill compositions is that they are free from foreign words and expressions. Evidently here is one playwright who is satisfied to use the English language exclusively. All that he has to express can be stated in his own language.

Attention must be called to the slang that fills the texts of the pieces. In the use of these Americanisms O'Neill is very successful and succeeds in reflecting the life of his characters through their employment. The following is a list of phrases and expressions used in Anna Christie:

Put it there. (handshake)

I'll take a cigar on you.

Now you're in for it.

Take a slant in the mirror.

I'll pack up me duds an' beat it.

I'm leavin' yuh flat.
Aw, can the bull.
Yuh treated me square.
I'd kick up a row.
Yuh look all in.
They're fussy in this dump.
I got your number.
Let's cut it out.
I'm full up.
Stake me to a room and eats.
Yuh can bet your life.
He must be nutty.
I like his nerve.
He thinks the world of you.
Quit the kiddin'.

In contrast with this a sample of the vulgar diction used in *The Hairy Ape* might be presented. Some of Yank's vulgarisms are:

*Where the devil have you been?*

*He's a rotten swine.*

*To hell with 'em all.*

*Jerk us to Jesus.*

*Muh lousy, stinkin', yellow mut of a Catholic-moiderin' bastard.*

*I'll cut yer guts out.*
God damn yuh.
Yuh white-faced bum.
Christ, I was sore.
I'll bust de face offen her.
I was goin' to spit in her pale mug.
Yuh're de garbage.
Croak wit your boots on.
You're a bloody liar.
God stiffen you.
CHAPTER VII
CHAPTER VII
SIGNIFICANCE OF O'NEILL TO MODERN DRAMA.

Since Eugene O'Neill will doubtless develop power of which we can scarcely dream, no one is able to say with any certainty just what place this growing dramatist will eventually occupy in the annals of our stage. A few years ago he was practically unknown, except to a small group of people in New York. Yet today he is the most talked of playwright in the United States, as a result of his past and present accomplishments and his promise for the future. His reputation has been built up in an extraordinarily short time, and with every play he exhibits a freshness and originality in form and content. He has remained independent of the conventions of the commercial producers, and yet has found a hearing for every one of his plays.

To have had eighteen full-length dramas produced in less than eight years is an achievement scarcely paralleled in dramatic history. Then, too, to have achieved this result without altering his own standards to accord with popular fancy, places O'Neill in a class by himself.
His plays are eagerly anticipated and are watched closely from season to season. A few of them have been involved in controversies centering around censorship. A great value has been placed upon O'Neill's first editions, a most unusual turn of affairs in the book world. Even the repudiated Thirst volume, which originally sold for about a dollar, is now priced by book dealers at ten dollars.

In the dramas of such outstanding playwrights as Shaw, Synge, Galsworthy, Barrie, Tchechov, Andreyev, and the rest of the continentals, there is very little action; all is argument about states of soul, of mind, or the social system. There are no catastrophes of a material, visible kind; only words are of importance. Eugene O'Neill varies all this; in his plays there is drunkenness, violent language, swearing and blasphemy, all with a piquant American accent.

In comparing O'Neill with other American playwrights George Jean Nathan once said: "The essential difference between O'Neill and the majority of his contemporaries in the field of American drama lies in the circumstance that where the latter think of life (where they think of it at all) in terms of drama, O'Neill thinks of drama in terms of life."¹

O'Neill is the first American dramatist to be considered by the world at large. He is looked upon in Europe, probably, as our leading dramatist, and certainly his plays have been more widely produced on the Continent than those of any other American. Even before his dramas are translated they are read in other parts of the world as fast as they come off the press. The following countries have seen at least one O'Neill play given on their native stage: England, Ireland, Australia, Phillipine Islands, France, Italy, Germany, Austria, Prussia, Holland, Norway, Sweden, Denmark, Russia, Spain, Japan, and India.

Three reasons might be given why the O'Neill plays have met with such success and popularity when acted in foreign countries. In the first place it will be remembered that they deal with spiritual realities and less with local atmosphere. Second, their generally tragic import is more relishied abroad, where the theatre is less afraid of seriousness than ours has always been. Last of all, their rich depth of spiritual and significant emotion sets them apart from the ruck of mere stage plays.

O'Neill has been hailed by the critic, John Ervino, as "immeasurably the most interesting men of letters that America has produced since the death of
Walt Whitman.1

Speaking of The Emperor Jones, C. E. Bechhofer says: "If O'Neill can continue to write plays as excellent as this, it seems certain that in a very short time he will be recognized as one of the greatest living writers of English drama."1

And Eugene O'Neill does continue to write plays. He has his faults, some of which he may never overcome. But his period of trial is over; he is no longer an apprentice. He has moved to a crescendo of his powers. If he were never to write another play, O'Neill's place in the history of drama would be secure. But he does intend to write more plays, according to a statement made a short time ago:

"I intend to use whatever I can make my own, to write about anything under the sun in any manner that fits or can be invented to fit the subject. And I shall never be influenced by any consideration but one: Is it the truth as I know it— or, better still, feel it? If so, shoot, and let the splinters fly where'er they may. If not, not. This sounds brave and bold—but it isn't. It simply means that I want to do what gives me pleasure and worth in my own eyes, and don't care to do what

doesn't... It is just life that interests me as a thing in itself."

"Only Eugene O'Neill sees the new resources of the theatre in terms of a glittering opportunity, as promises of a fillip to the imagination," declares J. Brooks Atkinson. "No one else is so protean an influence in shaping the theatre into a creative expression of beauty. Of all our playwrights he alone leads the directors, scene designers, and electricians. Accordingly, we still look to him to justify the theatre's amazing resourcefulness."²

Hilma Enander has spoken very fitly of O'Neill when he asserts that this playwright "is one of our American superstitions. He is the one to whom we look when we think of the Great American Play. He is the one who will eventually represent, at its best, the American drama of this generation. Other playwrights may have power and eloquence; a few may boast of depth and feeling; still fewer possess that most important quality of all---sympathetic imagination; but Eugene O'Neill, unlike the others, has all these qualities combined, and, although he has confined them, perhaps because of his youth, to rather narrow limits, nevertheless

the elements of true greatness are there. With will and strength and the grace of God, he may yet reach the pinnacle of the poet's dream, and the American drama take its place in the sun."1

Thirst and Other One-Act Plays by Eugene G. O'Neill.


Before Breakfast. In the Provincetown Plays. Third Series. New York. Frank Shay, 1916. (Also printed separately at the same time from the same type.)

The Long Voyage Home. In The Smart Set. New York, October, 1917.

Ile. In The Smart Set. New York, May, 1918.

The Moon of the Caribbees. In The Smart Set. New York, August, 1918.


The Emperor Jones, Diff'rent, The Straw by Eugene G. O'Neill. Boni and Liveright, Publishers. New York, 1921. (This edition appeared after the publication of the play in Theatre Arts and before the separate publication in the Stewart & Kidd series.)


The Same. Volume II. (Contains: The Emperor Jones, The Hairy Ape, All God's Chillum Got Wings, Desire Under the Elms, Welded, The Straw, The Rope, The Drowsy Kid, Where the Cross Is Made, and Before Breakfast.) (These two volumes were published in a limited edition, 1000 copies, signed by the author. The only entirely new play is Desire Under the Elms. Beyond the Horizon has been cut about twenty per cent; Welded, Gold, and The Straw rather less. The other plays are reprinted practically without alteration from the first editions.)


Complete Works, listed above, with the exception of the plays printed in the volume The Moon of the Caribbees and Six Other Plays of the Sea. The same general title includes in another volume; The Emperor Jones, Gold, The First Man, and The Dreamy Kid. The same general title includes in a third volume: Anna Christie, All God's Chillun Got Wings, and Diff'rent. The same general title includes in a fourth volume: Beyond the Horizon, The Straw, and Before Breakfast.

(Uniform with the above, but with different title are the following:)

Eugene O'Neill, The Great God Brown, The Fountain, The Moon of the Caribbees and Other Plays, New York, Boni & Liveright, 1926. (The plays are The Moon of the Caribbees and the other six that appeared under that title in 1919, and are an exact reprint.)


II. A COMPLETE LIST OF THE PLAYS OF EUGENE O'NEILL

(Dates indicate year of composition)
Mention of First Production

1913

A Wife for Life, one act; destroyed

The Web, one act; published in the Thirst volume, 1914.

1914

Thirst, one act; produced in summer of 1916 by the Provincetown Players, Wharf Theatre, Provincetown, Mass.

Recklessness, one act.

Warnings, one act, two scenes

Fog, one act; produced Jan., 1917 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York

Bread and Butter, four acts; destroyed

Servitude, three acts; destroyed

Bound East for Cardiff, one act; produced in summer of 1916 by the Provincetown Players, Wharf Theatre, Provincetown, Mass.

Abortion, one act; produced 1916 by the Provincetown Players

1915

The Dear Doctor, one act; destroyed

The Second Engineer, also called The Personal Equation, four acts; destroyed

A Knock at the Door, one act, comedy; destroyed

The Sniper, one act; produced Feb. 16, 1917 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York; destroyed.
Belshazzer, a biblical play in six scenes, written in collaboration with a friend and fellow-student, Colin Ford; destroyed

1916

Before Breakfast, one act; produced Dec. 1, 1916 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York

The Movie Man, one act, comedy; destroyed

Now I Ask You, three acts, farce-comedy; destroyed

Atrocity, one act, pantomime; destroyed

The, one act; produced Nov. 30, 1917 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York

In the Zone, one act; produced Oct. 31, 1917 by the Washington Square Players, Comedy Theatre, New York

The Long Voyage Home, one act; produced Nov. 2, 1917 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York

The Moon of the Caribbees, one act; produced Dec. 20, 1917 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York

The G. A. M., one act, farce-comedy; destroyed

1917

No plays were written

1918

Till We Meet, one act; destroyed

The Rope, one act; produced Apr. 26, 1918 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York

Beyond the Horizon, three acts, six scenes; produced Feb. 2, 1920 by John D. Williams, Morosco Theatre, New York
The Dreamy Kid, one act; produced Oct. 31, 1919 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York

Shell-Shock, one act; destroyed

Where the Cross Is Made, one act; produced Nov. 22, 1919 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York

The Straw, three acts, five scenes; produced Nov. 10, 1921 by George C. Tyler, Greenwich Village Theatre, New York

1919

Honor Among the Bradleys, one act; destroyed

Chris Christopherson, three acts, six scenes; produced Mar. 8, 1920 by George C. Tyler at Atlantic City; destroyed

The Trumpet, one act, comedy; destroyed

Exorcism, one act, comedy; produced Mar. 26, 1920 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York

1920

Gold, four acts; produced June 1, 1921 by John D. Williams, Frazee Theatre, New York

Anna Christie, four acts; produced Nov. 2, 1921 by Arthur Hopkins, Vanderbilt Theatre, New York

The Emperor Jones, eight scenes; produced Nov. 3, 1920 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York

Different, two acts; produced Dec. 27, 1920 by the Provincetown Players, Playwrights' Theatre, Macdougal St., New York
1921

The First Man, four acts; produced Mar. 4, 1922, Neighborhood Playhouse, New York; direction of Augustin Duncan

The Fountain, eleven scenes; produced Dec. 10, 1925 by Macgowan, Jones, and O'Neill in association with A. L. Jones and Morris Green, Greenwich Village Theatre, New York

The Hairy Ape, eight scenes; produced Mr. 9, 1922 by the Provincetown Players, Playwrights' Theatre, MacDougal St., New York

1922

The Fountain, entirely rewritten

Welded, first act composed

1923

Welded, three acts, four scenes; produced Mar. 17, 1924 by Macgowan, Jones, and O'Neill in association with the Selwyns, 39th Street Theatre, New York

All God's Chillun Got Wings, two acts, seven scenes; produced May 15, 1924 by the Provincetown Playhouse, Inc., Provincetown Playhouse, MacDougal St., New York

1924


Desire Under the Elms, three acts, twelve scenes; produced Nov. 11, 1924 by the Provincetown Playhouse, Inc., Greenwich Village Theatre, New York
The Ancient Mariner, a dramatic arrangement of Coleridge's poem; produced Apr. 6, 1924 by the Provincetown Playhouse, Inc., Provincetown Playhouse, MacDougal St., New York

1925

The Great God Brown, four acts, eleven scenes, prologue, and epilogue; produced Jan. 23, 1926 by Macgowan, Jones, and O'Neill, Greenwich Village Theatre, New York

1926

Marco Millions, three acts, eleven scenes, prologue, and epilogue; produced Jan. 9, 1928 by the Theatre Guild, New York

Lazarus Laughed, four acts, eight scenes; produced Apr. 9, 1928 by the Pasadena Community Playhouse, Pasadena, California

1927

Strange Interlude, nine acts; produced Jan. 30, 1928, John Golden Theatre, New York
III. CHARACTERS IN THE PLAYS OF EUGENE O'NEILL

Abbreviations used:

A. C. - Anna Christie
A. G. G. W. - All God's Chillum Got Wings
B. B. - Before Breakfast
B. E. - Bound East for Cardiff
B. H. - Beyond the Horizon
D. - Diff'rent
D. K. - The Dreamy Kid
D. U. E. - Desire Under the Elms
E. J. - The Emperor Jones
F. - The Fountain
F. M. - The First Man
Fog - Fog
G. - Gold
G. G. B. - The Great God Brown
H. A. - The Hairy Ape
I. - Ile
I. Z. - In the Zone
L. L. - Lazarus Laughed
L. V. H. - The Long Voyage Home
M. C. - The Moon of the Caribbees
M. M. - Marco Millions
R. - Recklessness
Rope - The Rope
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<tr>
<th>Name</th>
<th>Character or Role</th>
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<td>&quot;The Dream Kid&quot;</td>
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Cape, Michael........................................W. E.
Captain, The........................................B. E.
Captive Indians of Porto Rico.......................F.
Carmody, Bill..........................................S.
Carmody, Eileen.......................................S.
Cates, Ben............................................W. C. T. M.
Geely Ann.............................................D. K.
Centurion, A...........................................L. L.
Charles................................................W.
Chief of the Indians in Florida, A................F.
Chips...................................................M. C.
Chorus of Greeks.....................................L. L.
Chorus of the Guard..................................L. L.
Chorus of Lazarus' Followers........................L. L.
Chorus of Legionairies................................L. L.
Chorus of Mourners...................................M. M.
Chorus of Old Men...................................L. L.
Chorus of the Roman Populace.........................L. L.
Chorus of Roman Senators............................L. L.
Chorus of Youths and Girls...........................L. L.
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Christopherson, Chris................................A. C.
Chu-Yin................................................M. M.
Citizens of Athens, Seven.............................L. L.
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De Oviedo, Alonzo..........................F. M.
Dervish, A....................................M. M.
Dick............................................M. C.
Dolly............................................W.
Dominican Monk, A............................E.
Dominican Monk, A................................M. M.
Donata............................................M. M.
Douglas, Mildred..............................H. A.
Downey, Ella....................................A. G. G. G. W.
Draftsmen, Two.................................G. G. B.
Drew, Daniel..................................G.
Driscoll...........................................M. C.
..................................................B. E.
..................................................L. V. H.
..................................................T. Z.
Eben...............................................D. U. E.
Eleanor..........................................Welded
Emily.............................................F. M.
Emissary from Kublai..........................M. M.
Esther (Mrs. Mark Sheffield)................F. M.
Evans, Gordon...................................S. I.
Evans, Mrs. Amos..............................S. I.
Evans, Sam.....................................S. I.
Framers, Two....................................D. U. E.
Fat Joe..........................................L. V. H.
Father (of Dion Anthony) ........................................ G. G. B.
Father (of William A. Brown) .................................. G. G. B.
Father (of Lazarus) ................................................ L. L.
Father, Superior of the Dominicans in Cuba .................. F.
Fawcett, Doctor ...................................................... B. H.
Fiddler, The .......................................................... D. U. E.
Figure, A ............................................................... F.
First Mate ............................................................. M. C.
Flavius ................................................................. L. L.
Flynn ................................................................. S.
Folk from the Neighboring Farms, Other ......................... D. U. E.
Freda ................................................................. L. V. R.
Friar Quesada .......................................................... F.
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