

© 1977

CLARENCE STURM

ALL RIGHTS RESERVED

SCHOLARLY CRITICISM OF EUGENE O'NEILL
IN PERIODICALS, 1960-1975, WITH A
BIBLIOGRAPHICAL OVERVIEW OF THE
AMERICAN AND GERMAN STUDIES

By

CLARENCE STURM
/

Bachelor of Arts
North Texas State University
Denton, Texas
1964

Master of Arts
Texas Tech University
Lubbock, Texas
1967

Submitted to the Faculty of the
Graduate College of the
Oklahoma State University
in partial fulfillment of
the requirements for
the Degree of
DOCTOR OF PHILOSOPHY
July, 1977

Thesis
1977D
S9365
cop. 2



SCHOLARLY CRITICISM OF EUGENE O'NEILL
IN PERIODICALS, 1960-1975, WITH A
BIBLIOGRAPHICAL OVERVIEW OF THE
AMERICAN AND GERMAN STUDIES

Thesis Approved:

John M. [unclear]

Thesis Adviser
Clinton C. Keller (Jr.)

Kenneth A. Cox, Jr.

William R. [unclear]

Newman N. Durham

Dean of the Graduate College

PREFACE

Formal literary criticism concerning Eugene O'Neill and his plays began somewhat inconspicuously in the April 1915 issue of Bookman in which Clayton Hamilton reviewed O'Neill's first-published plays, Thirst and Other One-Act Plays (1914). Even though these first plays failed to attract further attention, the criticism of O'Neill and his dramas has since grown into one of the most voluminous studies in American literature. Nationally and internationally, O'Neill scholarship has developed through three identifiable stages: 1915-1946 treats the plays through Days; 1946-1960 concerns all plays except Mansions, but accents those after 1946; 1960-1975 includes all of O'Neill's plays, has doubled the earlier criticisms, and centers on scholarly rather than dramatic criticisms.

O'Neill scholarship faces a variety of problems. One of the first is, of course, the need to simplify working with the enormous body of O'Neill materials. The second is that the existing bibliographies do not often indicate the existence of a large body of international scholarship which is generally slighted by the hard-pressed bibliographers. And the third is the need for a description of the present state of O'Neill scholarship.

Therefore, there are three principal aims for this

study. The first is to facilitate working with the later O'Neill secondary materials through abstracts. The second is to supplement the established bibliographies by providing a bibliography of one group of foreign criticism. Third is to describe the position of contemporary O'Neill scholarship. The method of presenting this information is primarily through the development of a bibliographical research tool for American scholars.

The major part of this study will consist of abstracts of the O'Neill scholarship in English in the periodical literature from 1960 to 1975. Second in importance will be a chapter devoted to the German scholarship concerning O'Neill. An introductory essay will be provided describing the state of O'Neill scholarship as it has evolved in the periodicals abstracted. The German scholarship unit is the first effort to provide a concentrated listing of any of the numerous foreign studies; it, too, has an introductory essay describing the approaches to O'Neill in German studies, second in number only to those by American scholars.

To prepare the way for the two main chapters, I provide (1) a biographical review with significant dates in O'Neill's life, (2) a description of O'Neill's primary works and convenient sources for their location, (3) a description of the present bibliographical materials, (4) a bibliographical review of the books devoted to O'Neill, (5) an overview of essential essays in other books, and (6) a review of significant articles concerning O'Neill from the first two periods

of O'Neill scholarship.

The rationale for selecting only periodical articles from 1960 to 1975 for abstracting is that books and parts of books are readily available through interlibrary systems. In addition, most of the essential articles and reviews from 1915 to 1960 are available in the collections of O'Neill scholarship by Cargill, et al., Gassner, Raleigh, and Miller. Periodical articles are not only more numerous, but they are more difficult to procure since the scholar must either pay for photocopies of the articles or go to several major libraries in order to find the journals needed. Of course, the abstracts in this study are not intended to substitute for the articles, but they should expedite the research process considerably. In the ever-increasing body of O'Neill scholarship, the abstracts should be a welcome and significant aid to one who is working with O'Neill.

The German bibliography is a partial solution to the problem of the neglected international O'Neill scholarship. It should be noted, however, that the real O'Neill revival began in Sweden, where his four posthumous plays premiered in Stockholm. German scholarship is, nevertheless, significant because of its favorable reception of O'Neill since the 1920's, which differs from the generally negative responses in England and France.

The introductory essay is included in order to bring into perspective the enormous body of O'Neill scholarship-- which has doubled since 1960.

The bibliographical style has been selected because it appears to be the most appropriate means to provide the scholar with a guide to O'Neill studies.

Considered separately or by parts, this study should simplify the scholar's task of working with Eugene O'Neill and his dramas.

My chief debt is to Dr. John Milstead, my major adviser, whose invaluable guidance and encouragement have contributed greatly to this study. I should also like to express appreciation to the other committee members, Dr. Kenneth Cox, Dr. William R. Wray, Dr. Clinton Keeler, Professor Vivian Locke, Dr. Samuel H. Woods, Jr., and Dr. Peter C. Rollins.

In compiling a bibliographical-abstract study of this magnitude the essential assistance comes from the libraries. I have been blessed by ever-helpful and cooperative librarians across the nation. Those that I owe particular thanks to are the libraries and their staffs at Oklahoma State University, Oklahoma University, and the University of Texas at Austin. Also to be included is the Oklahoma Teletype Interlibrary System. Without OTIS, I could not have done this study. I have mentioned all but the most important library, that of Southwestern Oklahoma State University. I am extremely grateful to Shiela Hoke and the entire Al Harris Library staff. I should like to extend special thanks to Teresa Linton and Carolyn Torrence, the SWOSU Reference and Inter-library Loans Librarians. Their good cheer and untiring assistance during the last four years have helped

make the frustrations of research bearable.

I am also grateful to Dr. Eugene Hughes, my department chairman at SWOSU. His understanding and assistance have been extraordinary. I owe thanks to the University and to my colleagues, who have given of themselves through help and encouragement. I would like to thank Con and Mary Hood, in particular. A note of thanks also goes to Miss Debi Watters, and Mrs. Toni Kirtley who typed the earlier drafts of the manuscript. Especial thanks, however, are due to Mrs. Carol Lackey, whose race with the stork and the due date for the final draft made the typing and proofreading more exciting. I should also like to thank Dr. Lackey for his suggestions and patience. I am grateful to Linda and Mary who helped Carol in these last stages of the typing.

I am forever indebted to many friends, teachers, colleagues, and students; but none of my debts, nor any of my appreciation is greater than that I would like to express to my wife, Linda, and our two sons, Chris and Ron, who have given up so much that this work might be possible.

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
II. BIBLIOGRAPHY	
Primary Bibliographies	34
Primary Works	
Dramatic Writings--A Chronological Listing	36
Editions	41
Non-dramatic Writings	43
Manuscripts and Library Collections . .	53
Secondary Materials	
Concordance	56
Dissertations	57
Reviews	70
Bibliographies	71
Books	77
Parts of Books	94
Periodicals (1915-1960)	100
III. ABSTRACTS--ARTICLES IN ENGLISH, 1960-1975	111
IV. A BIBLIOGRAPHY OF ENGLISH AND GERMAN O'NEILL SCHOLARSHIP IN GERMAN SOURCES	
Introduction	371
Bibliography	378
V. CONCLUSION	395
VITA	400

LIST OF ABBREVIATIONS AND/OR SHORTENED TITLES

A	-----	<u>Abortion</u>
AW	<u>Wilderness</u>	<u>Ah, Wilderness!</u>
AGCGW	<u>Chillun</u>	<u>All God's Chillun Got Wings</u>
AM	<u>Mariner</u>	<u>The Ancient Mariner</u>
AC	<u>Anna</u>	<u>Anna Christie</u>
BeBr	<u>Breakfast</u>	<u>Before Breakfast</u>
BH	<u>Beyond</u>	<u>Beyond the Horizon</u>
BEC	<u>Cardiff</u>	<u>Bound East for Cardiff</u>
BB	<u>Bread</u>	<u>Bread and Butter</u>
WO	<u>Obit</u>	<u>By Way of Obit</u>
CS	<u>Children</u>	<u>Children of the Sea</u>
ChCh	<u>Chris</u>	<u>Chris Christopherson</u>
DWE	<u>Days</u>	<u>Days Without End</u>
DUE	<u>Desire</u>	<u>Desire Under the Elms</u>
D	-----	<u>Diff'rent</u>
DK	<u>Kid</u>	<u>The Dreamy Kid</u>
Dy	-----	<u>Dynamo</u>
EJ	<u>Jones</u>	<u>The Emperor Jones</u>
FM	<u>Man</u>	<u>The First Man</u>
Fog	-----	<u>Fog</u>
F	-----	<u>The Fountain</u>
GAM(N)	-----	<u>The G. A. M. (N.)</u>

G	-----	<u>Gold</u>
GGB	<u>Brown</u>	<u>The Great God Brown</u>
HA	<u>Ape</u>	<u>The Hairy Ape</u>
H	-----	<u>Hughie</u>
IC	<u>Iceman</u>	<u>The Iceman Cometh</u>
I	-----	<u>Ile</u>
LL	<u>Lazarus</u>	<u>Lazarus Laughed</u>
LDJN	<u>Journey</u>	<u>Long Day's Journey into Night</u>
LVH	<u>Voyage</u>	<u>The Long Voyage Home</u>
MaMi	<u>Marco</u>	<u>Marco Millions</u>
MM	<u>Misbegotten</u>	<u>A Moon for the Misbegotten</u>
MC	<u>Caribbees</u>	<u>The Moon of the Caribbees</u>
MSM	<u>Mansions</u>	<u>More Stately Mansions</u>
MBE	<u>Mourning</u>	<u>Mourning Becomes Electra</u>
MoMa	<u>Movie</u>	<u>The Movie Man</u>
NIAY	<u>Now</u>	<u>Now I Ask You</u>
R	-----	<u>Recklessness</u>
Ro	<u>Rope</u>	<u>The Rope</u>
SSG	<u>Glencairn</u>	<u>S. S. Glencairn</u>
Se	-----	<u>Servitude</u>
SS	-----	<u>Shell-Shock</u>
Sn	<u>Sniper</u>	<u>The Sniper</u>
SI	<u>Interlude</u>	<u>Strange Interlude</u>
St	<u>Straw</u>	<u>The Straw</u>
TPS	<u>Possessors</u>	<u>A Tale of Possessors, Self-Dispossessed</u>
Th	-----	<u>Thirst</u>

To	-----	"Tomorrow"
TP	<u>Poet</u>	<u>A Touch of the Poet</u>
Wa	-----	<u>Warnings</u>
We	<u>Web</u>	<u>The Web</u>
W	-----	<u>Welded</u>
WCM	<u>Cross</u>	<u>Where the Cross is Made</u>
WL	<u>Wife</u>	<u>A Wife for Life</u>
Z	<u>Zone</u>	<u>In the Zone</u>

CHRONOLOGY

- 1888 Born on October 16 in New York City to parents, James O'Neill and Ellen Quinlan O'Neill.
- 1895 Left care of his mother and nurse to attend the St. Aloysius Academy for Boys, Riverdale, New York.
- 1900 Attended De La Salle Institute, New York City, for two years.
- 1902 Attended and graduated from Betts Academy, Stamford, Conn.
- 1906 Entered Princeton University but did not complete the first year.
- 1907 Moved to New York City and worked at minor jobs while learning more about New York night life with the help of James (Jamie) O'Neill, Jr., Eugene's older brother.
- 1909 Secretly married the first of his three wives, Kathleen Jenkins, on October 2. Within a few days of his marriage, Eugene sailed for Honduras on a gold-prospecting trip.

- 1910 Returned to New York within less than five months with a case of malaria but no gold. He did not, however, live with Kathleen, even though his marriage was no longer secret. He toured as part of his actor-father's troupe instead.
- 1910 Eugene Gladstone O'Neill, Jr., was born on May 5. O'Neill did not become acquainted with his son until 1921.
- 1910 Sailed in June as a seaman on the sailing ship Charles Racine. Although apparently one of the high points in his life, as he tells it in Long Day's Journey into Night, O'Neill jumped ship in Buenos Aires and became a beach-comber.
- 1911 Returned to New York City in late spring. He lived at Jimmy-the-Priest's waterfront bar and hotel when he was not at sea. Anna Christie and The Iceman Cometh reflect his experiences here.
- 1912 Attempted suicide in January, 1912, while still at Jimmy-the-Priest's.
- 1912 Moved to New London, Conn., with his parents and brother. He worked as a reporter for the New London Telegraph. On October 11, 1912, Kathleen Jenkins was granted a divorce. In December, tuberculosis forced him to enter Gaylord Farm Sanitorium, Wallingford, Conn.

- 1913 Left Gaylord Farm in June and returned to New London, where he wrote fourteen plays. The first written was The Web; the first copyrighted was A Wife for a Life.
- 1914 Published, at his own expense, his first book of plays, Thirst, and Other One-Act Plays. From Sept. to May, 1915, he attended Professor Baker's Dramatic Workshop at Harvard.
- 1915 Moved from Harvard to New London to Greenwich Village, where he frequented the Golden Swan Bar, "The Hell Hole" of Iceman. It was a formative period in his life and work.
- 1916 The Provincetown Players produced his first play, Bound East for Cardiff, in July. In November, the play was produced in New York.
- 1917 The Long Voyage Home was published in The Smart Set in October. During this winter, Voyage, Ile, and Zone were produced by the Washington Square Players.
- 1918 Married his second wife, Agnes Boulton, on April 12.
- 1919 His second son, Shane, was born in Provincetown on October 30.
- 1920 Beyond the Horizon opened in New York in February. In June, the Pulitzer Prize was awarded for Horizon. On August 10, James O'Neill died. In November, The Emperor Jones opened, and in December, Diff'rent.

- 1921 Anna Christie opened in November.
- 1922 On February 28, Ellen Quinlan O'Neill died. In May, 1922, a second Pulitzer Prize was awarded O'Neill, this time for Anna Christie. The Hairy Ape and The First Man were produced in 1922.
- 1923 On November 8, Jamie died at the age of forty-five.
- 1924 Helped to reorganize and to operate the Provincetown Playhouse with Robert Edmond Jones and Kenneth Macgowan. Lived in Bermuda during the winter months. Welded, Desire Under the Elms, and All God's Chillun Got Wings were produced.
- 1925 On May 13, his daughter, Oona, was born at Campsea, Bermuda. The Fountain opened in December.
- 1926 The Great God Brown opened in January.
- 1928 Marco Millions, Strange Interlude, and Lazarus Laughed were produced. Accompanied by Carlotta Monterey, O'Neill began a three-year exile from the United States. In May, the Pulitzer Prize was awarded to Strange Interlude.
- 1929 Dynamo was produced. On July 2, Agnes Boulton was granted a divorce from O'Neill; and on July 22, O'Neill married Carlotta Monterey, his third wife.
- 1931 Returned to U. S. from France. Mourning Becomes

- Electra produced.
- 1933 Ah, Wilderness! produced.
- 1934 Days Without End produced. O'Neill withdrew from active life in the theater primarily because of his health. Moved to the West Coast of the U. S.
- 1936 Won the Nobel Prize for Literature but could not accept it in person because of poor health.
- 1937-
1943 Lived in Tao House in Contra Costa County, Calif. There he worked on his cycle plays and completed The Iceman Cometh, Long Day's Journey into Night, A Moon for the Misbegotten, A Touch of the Poet, and parts of the cycle, A Tale of Possessors, Self-Dispossessed.
- 1943 Oona married Charlie Chaplin against O'Neill's wishes.
- 1945 Returned to New York. Destroyed many manuscripts before leaving California.
- 1946 The Iceman Cometh produced.
- 1947 A Moon for the Misbegotten opened in Columbus, Ohio.
- 1948 Moved to Marblehead, Mass.
- 1950 Eugene O'Neill, Jr., committed suicide.
- 1951 Moved to Boston because of health and marital problems.
- 1953 Died in his hotel room in Boston on November 27.

1956 Iceman revived. Long Day's Journey into Night first produced in Stockholm and was awarded Pulitzer Prize-- O'Neill's fourth.

CHAPTER I

INTRODUCTION

At the time of Eugene Gladstone O'Neill's death on November 27, 1953, the artistic reputation of "the father of American drama" seemed destined for secondary importance in American literature. Today, however, because of the renewed interest in O'Neill's dramas in the 1950's and vigorous scholarship in the 1960's, his position among the American literary greats is apparently secure. Underlying reasons for his dramatic revival are easily discovered, but the literary scholarship requires more attention. A bibliographical review, particularly of the periodical literature from 1960 to 1975, therefore, seems to be the best way to determine the state of O'Neill scholarship since 1960.

The post-1960 O'Neill scholarship has significantly increased the understanding of O'Neill and his dramas. One cannot deny the importance of the pre-1960 criticism since it did establish many of the basic approaches to O'Neill. Subsequently, some contemporary scholarship is merely an extension or repetition of the ideas, concepts, and criticisms of the earlier studies. Contemporary scholars, however, have the advantages of the completed body of O'Neill's

work, improved biographical information, and newer approaches to O'Neill studies.

Moreover, the contemporary scholar often clarifies or adds new insights into some of the established questions and problems, like those concerning O'Neill's concepts and uses of tragedy, his characterizations, and his thought. Contemporary scholars also add significant information about the technical and structural aspects of O'Neill's dramas. Although his use of them continues to be examined, O'Neill's knowledge of psychology and psychoanalysis has been established by Nethercot since 1960. Additionally, contemporary psychological insights into the artist's use of myth and archetype add a new dimension to the influence of psychological concepts in O'Neill's work. Among the essential aids for present-day study of O'Neill is the extensive biographical information published since 1960.

Other new avenues of critical inquiry involve O'Neill's manuscripts, his language, the individual plays, his contributions to American theater, the educational value of his plays, and the study of his plays as movies. Furthermore, as with most celebrated writers, much of the concern of O'Neill criticism is devoted to comparisons, influences, analogues, and evaluations of O'Neill's drama in relation to American and world drama. Unfortunately, in spite of the volume of the O'Neill scholarship, some areas of neglect still appear.

Based on the scholarly O'Neill studies in periodicals between 1960 and 1970, a review of the present state of O'Neill scholarship should answer a number of questions. It should indicate not only the deficiencies but also the excesses of contemporary studies. It should help to determine where contemporary scholarship of O'Neill surpasses the earlier, where it complements, and where it suffices. Most of all it should suggest further areas of study for O'Neill scholars.

There have been a few earlier attempts to correlate the various critical opinions of O'Neill and his works. In 1948 Genevra Herndon's dissertation, "American Criticism of Eugene O'Neill: 1917-1948," examined the response to O'Neill by American critics in magazines, newspapers, and books. Nearly ten years later, in his 1957 dissertation, Jordan Y. Miller developed a bibliographic study of American O'Neill scholarship in his efforts to account for the decline of the importance of O'Neill in American drama. Miller's findings in his dissertation are available in the long introductory essay to the 1962 edition of his bibliography, Eugene O'Neill and the American Critic: A Bibliographical Checklist. Because O'Neill regained his once-lost stature in American theater, Miller omitted his now-outdated essay in the 1973 edition of his annotated bibliography.

Another dissertation, John Ficca's "Eugene O'Neill's Critical Reputation in America," investigated the topic in 1962. William R. Reardon limited his 1967 article to the

critical reception of O'Neill in New York since World War II. In addition to these, a brief, but excellent, recent source for a bibliographical overview of the critical opinions about O'Neill is provided by John H. Raleigh in Sixteen Modern American Authors (1973). A significant difference in Raleigh's work is that his observations are not limited to American sources.

Portions of the international criticism of O'Neill have also been surveyed at various times. Two such items were published about O'Neill in Sweden. The first was Henry Hewes's review of the opening reactions to Mansions in 1962; more inclusive, however, is the 1967 article by Lennart A. Bjork, "The Swedish Critical Reception of O'Neill's Posthumous Plays." A similar study of O'Neill in France is Lewis W. Falb's 1970 article, "The Critical Reception of Eugene O'Neill on the French Stage." The most prolific writer about O'Neill's reception abroad is Horst Frenz. During the 1940's, he wrote about O'Neill's reception and works in France, Russia, and England. In the 1950's, he wrote several articles and co-authored another about O'Neill in Germany; and in 1960 he presented an article about O'Neill in Japan. Other than the above investigations, less concentrated efforts to describe the criticism of O'Neill are scattered throughout many studies. Somewhat related considerations are those essays that treat the various approaches to O'Neill's plays, as in Edwin Engel's 1964 essay, "Ideas in the Plays of Eugene O'Neill."

In spite of some contention between Sweden and New York about who actually revived O'Neill's works, neither contested the validity of the renewed claims for O'Neill's greatness. The O'Neill revival on stage preceded the re-awakened growth in the scholarship by four to five years. The most influential impetus of the O'Neill revival came in 1956, when Carlotta Monterey O'Neill released Long Day's Journey into Night for publication by the Yale University Press and for production in February, 1956, by Dr. Karl Ragnar Gierow and the Royal Dramatic Theatre in Stockholm. This is the theater that, in 1953, produced A Moon for the Misbegotten more successfully than it had been in the 1947 American premiere. It was not until November 7, 1956, that American audiences saw Journey under the direction of Jose Quintero, who had in the same year (May, 1956) successfully revived The Iceman Cometh in an off-Broadway production. The success of these two plays did the most to return O'Neill to his place at the head of American drama. Also helping to keep him before the theater-going public were three other posthumously published and produced plays. These, albeit with less success than Journey, also premiered in Stockholm: A Touch of the Poet (1957), Hughie (1958), and More Stately Mansions (1962).

Only revival of O'Neill's works could have renewed interest among the critics after his withdrawal from public life in 1934 following the failure of Days Without End. When he returned to the public in 1946, he failed to

regain his following. Perhaps as a consequence of the lack of dramatic interest in O'Neill, between 1934 and 1960, few scholarly studies were published. Even though the much-awaited 1946 presentation of Iceman evoked numerous reviews, relatively few articles appeared. But Edwin A. Engle's book, The Haunted Heroes of Eugene O'Neill (1953), and O'Neill's death in 1953 marked a significant increase in O'Neill scholarship. This interest continued to grow in the 1950's because of the release of the posthumous O'Neill works. Along with the late plays came new scholarly studies, the result of a surge of interest by doctoral candidates. (See the list of dissertations in this bibliography.)

The late and posthumous plays have elicited much scholarly activity. Many scholars have also found More Stately Mansions (produced 1962, published 1964) worthy of consideration even though its published form is not thought to be O'Neill's work by some scholars. O'Neill scholarship of the 1960's gained most from the publication of several biographies based on research begun in the 1950's. The continuing release of hitherto restricted materials by and about O'Neill in private collections and in various library holdings encourages further studies of O'Neill.

Of the biographies since 1960, the most important are the Gelbs' O'Neill (1962, 1973) and Louis Sheaffer's two books, O'Neill: Son and Playwright (1968) and O'Neill: Son and Artist (1973). Other biographies of interest are those by Doris Alexander, Agnes Boulton, Crosswell Bowen,

and Barrett Clark. (See the entries in the book section of this study for further comment about each of the above biographies, three of which are pre-1960.) The book-length biographies have dispelled much of the mythology about O'Neill's life. Although not as detailed, considerable biographical information has also appeared in articles. One of the Gelbs' essays (1960), for instance, accents O'Neill's life in New London. Raleigh (1964) provides biographical comment as he treats O'Neill in reference to other American writers, especially Melville. Hastings and Weeks (1968) clarify some of the questions that have arisen concerning O'Neill's time at Princeton; and Bunzel (1962) discusses the story of O'Neill's tragic family, particularly that of his children; and Wylie (1961) laments that the people who knew O'Neill personally were not writing about him.

From the increased biographical information came a growth in the studies of O'Neill's use of autobiography in his plays. Autobiographical interpretations have long been a favorite approach for scholars, but few have been more informative than Philip Weissman in "Conscious and Unconscious Autobiographical Dramas of Eugene O'Neill" (1957). Weissman focuses on Desire and Journey as the bases for many of his observations about O'Neill and his relationship with his plays. McDonnell (1963) and Lee (1966, 1967) are but two post-1960 scholars who examine O'Neill's plays as reflections of O'Neill's own life. Redford (1964) defends O'Neill's dramatic art against the autobiographical elements

in the plays, and Rothenberg (1967) compares the autobiographical writing styles and themes of O'Neill and Strindberg. Lee (1967) approaches O'Neill's plays as a result of the effect of the past on the present. The concensus is that the plays are O'Neill's medium for facing life through his art. Since 1960, there have been at least ten articles devoted to the biographical or autobiographical characters in O'Neill's works, and numerous other scholars add to such information in their studies.

A study derived from the interest in the psychology and the autobiography in O'Neill's characters leads to another disputed topic in O'Neill studies--his characterizations. Most studies of character are part of another approach, but a few scholars concentrate their efforts on O'Neill's characterization. The autobiographical content of O'Neill's plays appears most in the lonely artist-dreamer figure of so many of O'Neill's dramas. Lee (1966) and Klavsons (1960) provide but two of the discussions about the artist-dreamer. The women characters also attract much attention. Vena (1967, 1968, 1968) wrote a three-part article about the prostitute figure in O'Neill's dramas. Andreach (1966) limits his approach to the women in Iceman. O'Neill's women, from Abbie to Lavinia to Mary Tyrone, occupy a leading place in O'Neill criticism. Ephraim Cabot of Desire is a frequently discussed O'Neill male character, as done in the article by Hollis Cate (1971). Lazarus has also attracted study such as that by Day (1960).

Closely associated with the characterization studies are those pertaining to O'Neill's uses of psychology and psychoanalysis, as already noted. Although O'Neill consciously used the concepts of psychology, he said in a letter to A. H. Quinn that he and most dramatists would have developed their characters in much the same ways if they had never heard of Freud or Jung.

In O'Neill scholarship, the most frequently pursued subject is the idea of tragedy in his dramas. As early as 1922, O'Neill discussed his tragic endings with Mollan, but the arguments about the quality of tragedy in O'Neill's dramas had begun even earlier, and they continue today.

The questions about O'Neill's tragedy remain unsettled. Roy (1969), Shipley (1961), and Doyle (1968), echoing Fergusson (1930) and DeVoto (1936), have charged that O'Neill's plays are melodramatic. In his book on tragedy, Olson (1961) writes that O'Neill's plays are void of a genuine tragic spirit. But Quinn (1924) and, perhaps, Krutch (1947), like several contemporary scholars, see in O'Neill the highest form of tragic vision. Almost every book on tragic theory mentions O'Neill's role in modern tragedy, and more than ten articles since 1960 have focused on the study of tragedy in O'Neill's plays. Almost every scholar of O'Neill touches upon the subject,

Mourning continues to be the most often examined play regarding the concepts of tragedy because of its use of the Orestean theme and the subsequent comparisons with classical

tragedy. Weissman (1960), Nagarajan (1962), Hanzeli (1960), and Dickinson (1967) concentrate on Mourning in their articles. Related to the classic influences are the studies of Dionysian and Nietzschean tragedy and tragic figures. These bring new approaches; but, like the studies concerning Mourning, the Dionysian and Nietzschean essays do not settle the questions. Lawrence (1966) explores O'Neill's Journey and "its relation to the Dionysus" prototype. Hinden (1973) and Brashear (1964) find Dionysian elements resulting from Nietzschean influence on O'Neill. Among others who examine Nietzschean ideas of tragedy in O'Neill's works are LaBelle (1973) and Chabrowe (1962). Individual plays also receive attention for their tragic content, as in Clark's study of Ape (1968), Dave's treatment of Beyond (1965), and Winther's discussion of Desire (1960). Other scholars pursue the various concepts of tragedy in O'Neill's plays. Downer (1961) examines Journey for the theme of tragedy and the pursuit of happiness, and Joseph P. O'Neill (1963) discusses Eugene O'Neill's attempts "to express a complete concept of tragedy." Thurman (1966) argues that O'Neill's tragedy is based upon the assumptions that tragedy requires a quality of affirmation and that this quality of affirmation is never achieved.

With the influx of the new biographical information about O'Neill and with the completed body of work before them, scholars actively turned to discussing and explaining the creative process behind O'Neill's works. O'Neill's own

theories and ideas about theater are presented in the Cargill, et al., collection and in several articles, Doris Alexander's book, The Tempering of O'Neill (1962) is essential in a study of O'Neill's craftsmanship. Basso's 1948 essay should also be consulted for some of O'Neill's own observations about the theater. In the post-1960 scholarship, the Arthur and Barbara Gelb essay (1961) presents O'Neill's idea that the theater and playwrights should concentrate on the artistry rather than on the materialistic aims. Highsmith (1968) examines a variety of primary sources for O'Neill's "idea of theater." Stroupe first describes O'Neill's creative process in general (1970); then he demonstrates the artistry of O'Neill's creative process in two studies of the creation of Marco Millions (1970, 1971). O'Neill's writing process is also described by Lee (1968) and by Wright (1965), who focuses on the methodology and the creative process that give O'Neill's plays their universality.

In studies of O'Neill's creative processes, post-1960 scholars have an enlarged area opened for them in the manuscripts of some of O'Neill's plays. Examination of the texts of O'Neill's plays in formal bibliography has attracted only a few studies. The main ones are, of course, the Sanborn-Clark (1931) and Atkinson (1974) bibliographies. In 1943 Marguerite McAneny described eleven of O'Neill's manuscripts in the Princeton collection; but since 1960, manuscript investigation has expanded considerably. (For

locations and descriptions, see the unit on manuscripts in this study.) Stroupe, mentioned above, worked with several manuscripts. Fish (1965) and Flory (1971) examines the revisions exhibited in manuscript versions of The Web and Anna Christie. Gallup (1960) provides an introduction with the publication of the manuscript of O'Neill's Ancient Mariner. And, in 1968, Valgema reprinted the manuscripts of O'Neill's preface to Brown along with his observations about O'Neill's preface. Significant contributions to recent scholarship have been made from the study of the manuscripts by such scholars as Tiisanen, Törnqvist, and Bogard. In the 1973 supplement to his bibliography in Sixteen Modern American Authors, Raleigh states that all of the O'Neill manuscripts now seem to have been examined.

Closely associated with the manuscript investigations is the study of O'Neill's correspondence, an area of relative neglect in O'Neill scholarship. Many books include letters or references to O'Neill's letters, but much remains to be done with them. (For the locations of O'Neill's correspondence, see the unit concerning letters in this study.) Cornell's collection of 130 letters from O'Neill to George Jean Nathan is described by Highsmith (1972) in a two-part article. The O'Neill-Senator Mayfield correspondence is described in the Yale University Library Gazette (1960). Nethercot (1960, 1965, 1973) develops part of his discussion around O'Neill's epistolary responses to Martha C. Sparrow during her research into his knowledge of psycho-

analysis. Also of interest is the article by Sheaffer (1969) in which he explains the reasons for the minuteness of O'Neill's handwriting and how it reveals O'Neill himself. In general, however, O'Neill's creative processes and his craftsmanship are much less examined than is his thought.

Although O'Neill is often criticized for a weakness of thought, his plays examine or exhibit most of the important ideas in literature. In spite of O'Neill's assertion that he was not concerned about political and social interests, scholars point out that O'Neill's plays grew from a variety of social and historical problems and sources. History, or an interest in history, for example, guided his writing as early as The Fountain and framed his ambitious, planned cycles of the late plays. Social criticism is an infrequent subject in O'Neill studies, but The Hairy Ape and The Emperor Jones are still read for their social interest by some contemporary scholars. Other earlier plays, like Dynamo, and Marco Millions, are rarely studied for social criticism content today. One of the first books about O'Neill, Shipley's The Art of Eugene O'Neill (1928), concerns O'Neill's thought as did the book by Geddes, The Melodramadness of Eugene O'Neill (1934), in which he listed O'Neill's deficiencies. Despite the continuance of such negative complaints, many present-day scholars find significant thought in O'Neill's plays as they discuss ideas such as the literary movements, morality, love, religion, alienation, identity, science, psychology, and philosophy of O'Neill's works.

The sources of O'Neill's thought are the focus of several contemporary articles. Brashear, for example, has discussed O'Neill's thought in relation to Conrad (1967), Shaw (1966), Schopenhauer (1964), and Nietzsche (1964). These items are more fully presented in the comparisons, influences, and sources units.

Engel (1964) reviews the important ideas in O'Neill's work, but most approaches are more limited. Cunningham (1973), in his discussion of the romantic motif in Brown, is only one of many scholars who examine O'Neill's plays for their romanticism, a topic since his early successes. Usually part of other approaches, romanticism occasionally took on enough importance for a scholar to center his attention on it, as did Carpenter (1945, 1955), Driver (1958), and Miller (1958). His expressionism, however, has received more contemporary study than his romanticism since 1960. With the production of Ape and Jones, expressionism became a permanent topic in O'Neill criticism. Before 1960, Anschutz (1926) Blackburn (1941), and a few others wrote about O'Neill's expressionism, but the post-1960 studies do even more with the subject. The expressionism in O'Neill's works is apparently derived from several forms. In present scholarship Valgema (1968, 1973) discusses German expressionism and O'Neill, while Das (1968) and Busch and Jones (1967) treat Strindbergian expressionism in O'Neill. To these, Rollins adds two articles (1961, 1962) comparing O'Neill's and O'Casey's uses of expressionism.

Even though symbolism no longer occupies the role in the criticism that it did before 1960, McAleer (1962) examines Christian symbolism in Anna Christie, and Törnqvist (1966) studies O'Neill's symbolic name selection for his characters. (See, e. g., Parks, 1935 and the German criticism chapter for more concerning O'Neill's use of symbolism.)

The mysticism in O'Neill's work has also evoked several studies. These studies can be traced as far back as Quinn's work in 1926. (See his item in the chapter "Eugene O'Neill, Poet and Mystic" in his history of American drama [1936, Ch. 21].) In 1960 Alexander writes that O'Neill's mysticism stems from a booklet titled Light on the Path. Using a different approach, Sogliuzzo (1966) discusses O'Neill's requirement that the masks in Brown be "mystical and abstract." Although numerous writers mention O'Neill's mysticism, none investigates it as fully as does Pommer (1966) in his study concerning Lazarus.

Realism and naturalism, familiar terms in O'Neill scholarship, are not as frequent in post-1960 criticism as are the psychological ideas of myth and archetypes. Since 1960, Törnqvist (1969) and McCarthy (1961), work with O'Neill and realism. In the periodical studies Donald and Vincent Lo Cicero (1965) each wrote an article concerning reality in O'Neill's plays.

In the archetypal studies, Roy (1969-70) treats "the archetypal unity in O'Neill's drama" as being the hero's quest; and Scarbrough (1972) examines O'Neill's use of the

displaced archetype in The Moon of the Caribbees to destroy the romantic myths about the happy island, the ship, and the sea.

Myth constitutes a major approach in O'Neill studies with articles by Dickinson (1967), Frazer (1969), Miller (1964), Racey (1962), and Ray (1968). Dickinson uses Frye's Anatomy of Criticism as a guide to discover what O'Neill has achieved with tragedy and with myth as applied to Mourning, while Frazer works with Anna and the Poseidon myth. Racey discusses the tragic structure in Desire in terms of the tragic myth of Hippolytus. Roy examines Iceman using the Fisher-King myth and other ritualistic acts in the play as his guide. Miller treats the modern myth of American and its materialistic ideas of what constitutes success.

Other elements of O'Neill's thought arise in the several studies of O'Neill's knowledge of psychoanalysis and the "new psychology." Nethercot has done the most in this area with four articles (1960, 1961, 1965, 1973). Nethercot's work could conceivably close the subject as he builds on the work of the scholars before him, especially that by Sparrow, Falk, Engel, and Weissman; and, later the Gelbs and Sheaffer.

O'Neill's use of psychology and psychoanalysis still continues to evoke many related studies. Among these Nethercot (1975) treats the frequent theme of insanity in O'Neill's plays. Rothenberg and Shapiro (1973) defend psychoanalysis in literature, as it is exhibited in Journey. Several doctoral dissertations have pursued more deeply the

influences of psychology in O'Neill's plays. In addition, O'Neill's use of psychology and psychoanalysis determines the approach in a substantial number of the other O'Neill criticisms.

Perhaps one of the most bothersome problems in O'Neill's life and work was religion and his pursuit of it through the theater. Many scholars have examined O'Neill's religion and the religious queries in his plays, yet scholars continue to find new approaches to it in O'Neill's plays. Among others, Bowen (1946) and the major biographers tell about O'Neill's loss of religion and his failure to regain it. O'Neill's Catholicism occupied Skinner's discussion in 1935; and O'Neill's Irish-Catholicism concerned Pellizze in 1936, Bowen in 1946, Raleigh in 1959, and Cronin in his 1968 dissertation.

Christian concepts continue to provide a significant theme in discussion of O'Neill's thought. Day (1960), Hays (1969), Lee (1969), Fitzgerald (1966), McAleer (1962), and Törnqvist (1970, 1971) have all written articles concerning religion in O'Neill's dramas. In 1958, Day examined Iceman in Christian terms, but in 1960, he found Nietzsche's "philosophy of power" to be a possible replacement for religion in Lazarus. O'Neill's twisting of religious references and ideas guides Hays in his discussion of Desire. Lee discusses Hickey as the representative of evangelism and the idea that man cannot face life without illusions in an existence without God. The Christian concepts of guilt and redemption direct Fitzgerald in his study of Misbegotten. Various

symbols of Christ occupy McAleer in his investigation of Anna. Törnqvist's two articles concern O'Neill's use of religion or its symbolism. In 1970, he wrote that O'Neill's Lazarus figure is derived from Jesus Christ and from Nietzsche's Dionysus; and in 1971 he discussed the biblical allusions in O'Neill's plays. Religion is an approach as valid for the late plays as for the early, and it has always received important consideration.

While O'Neill's thought does not form a significant philosophy, his intention, as a writer, was always serious. Other scholarly studies concern O'Neill's treatment of such subjects as marriage (Salem, 1966), family, "home," love, illusions, and insanity. However, only a few scholars have championed O'Neill's thought. Among these is Petegrove's (1964) defense of O'Neill as a thinker. He finds O'Neill's strength in his concern for mankind and truth. In 1960, Parks defended O'Neill's thought in his idea that human love can replace the loss of religion. A negative, contrasting argument is put forth by Doyle (1964), who wants to dispel the fallacies about O'Neill as an artistic playwright; intention alone, he writes, is not sufficient for great work.

During the early years of experimenting with stage devices and techniques, O'Neill's technical innovations, or adaptations, were frequent topics; such ideas, however, are being altered somewhat in contemporary studies. There is still considerable interest in his use of masks. Waith (1961), for instance, explains that O'Neill's philosophical

and psychological insights are embodied in his dramatic form and techniques as he demonstrates through masks. Sogliuzzo (1966) compares the uses of masks in O'Neill's Brown with Pirandello's in Six Characters in Search of an Author. The function of the mask and its broadened application in O'Neill's dramas is explained by Stroupe (1971). Numerous other studies, as shown in the German chapter, of O'Neill incorporate some discussion of O'Neill's uses of masks.

Since the late 1920's and early 1930's, O'Neill's stage techniques have attracted little attention. Of the early items, Watts's cataloging (1928) of O'Neill's seemingly impossible requirements of actor and stage designer is important. Kaucher (1928) and Simonsen (1932) further examine the problems involved in the staging of O'Neill's works, and Corbin (1932) charged O'Neill with using "technical stunts." Wright (1965), however, praises O'Neill's methodology and creative process as the means for developing his universalizing technique in Iceman. O'Neill's technical concerns are examined in two contemporary book-length studies. These are Timo Tiusanen's O'Neill's Scenic Images (1968) and Törnqvist's A Drama of Souls (1968). An article which treats scene design is that by Findlay (1969), who explains O'Neill's theatrical devices in Jones. Törnqvist and Tiusanen's works are the most comprehensive studies available concerning O'Neill's use of the physical theater.

Perhaps the most neglected aspect of O'Neill's dramatic method is his use of song. Chabrow (1962) suggests that proper handling of the music elements in Iceman finally made the play acceptable. Music is in enough of O'Neill's plays to warrant more attention than it has received. A starting place might be the Gelbs' and Raleigh's biographical studies, in which O'Neill's love for music is mentioned.

Doctoral dissertation research seems to show a strong affinity for the dramatic and literary structural elements of O'Neill's works. Such studies are not new, however, since Kaucher (1928) developed one of the earlier studies of O'Neill's dramatic and theatrical structure. In other post-1960 studies, only a few articles examine structure in O'Neill's work. Three that should be considered are Dickinson's "Fate as Form" article (1967), Mullaly's article (1972), and Reinhardt's study of formal patterns in Iceman (1973). Mullaly treats O'Neill's Poet and Mansions as examples of the "perfect pattern" in which idealism moves first to materialism or realism and then to tragedy. Reinhardt examines the symbolic meaning of the visual and aural patterns in the action of Iceman. Approaches related to the study of structure are those by Wright (1965), who investigates O'Neill's universalizing technique in Iceman, and by Hill (1965), who explores O'Neill's use of dramatic irony in Mourning. Additionally, Long (1968) devotes a book-length study to the role of nemesis in the structure of several of O'Neill's plays.

Another of the controversial subjects in O'Neill scholarship concerns O'Neill's language. The only consensus in the three periods of O'Neill studies is that O'Neill's language is perhaps his greatest flaw as a dramatist while, at the same time, it evokes an emotional response attained by very few dramatists. Subsequently, when O'Neill is called a poet, it is generally for his poetic effect, not for his poetry. Contemporary scholars have not advanced much beyond those of the 1920's and 1930's. In 1922, Wilson stated that O'Neill's language achieved poetic qualities only when he wrote in the vernacular as in Jones, Ape, and Anna, and Skinner (1931, 1935) saw O'Neill's poetry as that of effect rather than of language. Cate (1971) perhaps comes nearest to the truth in his discussion of Ephraim Cabot's poetic nature in Desire. Outside the theater, O'Neill actually did write poems, twenty-nine of which are published in Sanborn and Clark's book (1931, 1965). Also, Davenport (1973) examines and evaluates thirty of O'Neill's published and unpublished poems. Another approach is taken by Bowling (1968) as he investigates O'Neill's use of poetry in three plays to set mood or character. The article helps to determine the poetry that interested O'Neill, but it solves little concerning O'Neill's poetic effect.

Individual studies of O'Neill's language seem to be peculiar to contemporary scholarship. The earlier scholars generally wrote their observations about O'Neill's language as a part of other approaches to O'Neill. It is important

enough to receive attention in most of the books about O'Neill and, since 1960, in a number of articles. Curley (1966) finds the strength of O'Neill's language in its realism, as does Signi Falk (1960), who feels O'Neill's dialogue fails when it moves away from the "natural" language that he observed in life. A technical approach is taken by Lüssa Dahl in her article (1966-67) about the attributive sentence structure in the stream-of-consciousness technique of the interior monologue. Presley (1970) presents another meaning for "Iceman" in O'Neill's Iceman; and Törnqvist (1969) describes the significance of the methods of personal addresses in O'Neill's plays. Earlier he had examined O'Neill's attention in the naming of his major characters (1966). Furthermore, at least four doctoral dissertations since 1960 have explored some aspect of O'Neill's language. (See also the section concerning O'Neill's language in the German scholarship chapter.)

O'Neill's language has been neglected in another way since much of the comedy in O'Neill's dramas stem from his language. The pig story in Journey and again in Misbegotten is the most expanded example of O'Neill's humor, which is sprinkled throughout his work. Nathan provided a brief discussion of O'Neill's humor in his Art of the Night (1928); otherwise it receives little attention. In the contemporary work, Pallette (1960) examines O'Neill's comic spirit, but he does not exhaust the subject. A few scholars pursue a more technical form of comedy in the studies of Ah, Wilderness!.

Adler's essay (1960) defends O'Neill, a writer of tragedies, as a writer of comedy. He finds Wilderness to be a serious play rather than a humorous one; and Herron (1968) treats O'Neill's "Comedy of Recollection" as evidence of O'Neill's "intensive explorations of provincial American experience with deep concern shown for profound personal agitations and pressures" in the life of "real," small-town America.

Among O'Neill's more significant contributions to American theater is his part in helping to bring blacks into major American theater. Contemporary criticism concerning O'Neill's treatment of blacks as characters in his plays and as actors is more truthful than in the earlier studies, and, perhaps, a reflection of changing attitudes of what can be said in print. In 1925, because of O'Neill, Moses suggested that Negroes had hope for better roles on the American stage. Although blacks are in other plays like The Dreamy Kid up through Iceman, studies of Chillun and Jones examine the subject of blacks on the American stage the most. Several more efforts to describe O'Neill's treatment of blacks appear in the 1940's and early 1950's. Other early items of note concerning blacks and O'Neill are Poag's doctoral dissertation (1943), Isaacs's two studies (1947, 1952) of the Negro in American theater, Lovell's article (1948) in which he sees improved chances for blacks in professional theater, and finally, the discussion of blacks in O'Neill's plays by Van Wyck Brooks (1952).

O'Neill's contribution to the movement of blacks into major theater has reemerged in contemporary scholarship. Three of the articles concerning blacks in O'Neill's plays touch primarily upon The Emperor Jones. Cooley (1974) acknowledged O'Neill's importance in helping blacks to work and to star in major theater, but he writes that O'Neill failed to provide real improvements because he based his characters on old stereotyped figures. Cohn (1971) compares O'Neill's Jones with Aime Cesaire's Le Tragedie du roi Christophe, the King of Haiti, from 1811-1820. The third item about Jones is a discussion of the film version of the play. Kagin (1971) reviews the various changes from play to film, and the criticisms and problems that faced the film itself. Unlike the play, the film version was successful in Harlem and the South, but it did not do as well in the North. Also, Gillett (1973) mentions the blacks in the plays from Thirst through Iceman, but he primarily uses Chillun to demonstrate O'Neill's achievement concerning the black experience on stage before 1940.

As Kagin's review of the filmed version of Jones indicates, O'Neill's works have not been confined to the stage. Atkinson lists eighteen adaptations of O'Neill's plays to other media. Three are musicals; four are radio shows; and eleven are films made from nine different plays. O'Neill, himself, was considerably interested in the possibilities of film from the beginnings. Many of the plays have also been made available to an even wider audience through films

for television, but these have not been listed as yet. Besides Kagin's item about Jones, two short essays have been written about the filmed version of Journey, Finkelstein (1963) and F. R. Lachmann's German essay in Universitas (1962). However, even though most university literature programs now include a study of film, little has been written about the adaptations of O'Neill's plays.

Where there has been a considerable critical activity in O'Neill scholarship is with the national and international studies of analogues, comparisons, and influences. Such approaches are used in more than thirty articles since 1960. Although most of these studies discuss O'Neill in relation to continental figures, there has also been an increased effort to examine O'Neill's American background. McCarthy (1961) places O'Neill at the pinnacle of American realism, and Freedman (1962) defends O'Neill as the best of contemporary American drama. Chiaromonte (1960) finds a few American followers and imitators of O'Neill in Odets, Williams, and A. Miller; O'Neill, she contends, never understood the reality that he wrote about. Jordan Miller (1964) examines the American success-failure theme as it appears in American dramas by O'Neill, Williams, A. Miller, and Albee as they show the myth to be a basic ill in American society. McAleer (1962), in an article about Anna, compares O'Neill's uses of certain Christ symbolism with that used by S. Anderson in Winesburg, Ohio. The use of psychoanalysis by two American playwrights forms the basis for Rothenberg and

Shapiro's comparison (1973) of O'Neill's Journey and Arthur Miller's A View from the Bridge. Weissman (1960) compares O'Neill's Mourning with Jack Richardson's The Prodigal and their uses of Electra and Orestes. Long before O'Neill wrote Mansions and Poet, Eaton (1926) compared O'Neill's lifestyle with that of Thoreau, while two contemporary scholars find convincing evidence of Thoreau's literary influences in Poet and Mansions. Ironically both articles are in German journals. Marcus (1963) wrote his in English while Riegl's (1968) is in German. (See listing and discussion in the German unit.) Engel and Raleigh devote some attention to O'Neill in relation to American literature in their respective books about O'Neill. Raleigh expands his observations in his articles (1964, 1967) in which he discusses O'Neill as America's major playwright.

European comparisons and influences are far more frequent than American, with Strindberg, Ibsen, and Nietzsche receiving the greatest attention among the European figures. From English literature, for example, at least five names appear in post-1960 scholarship with Shakespeare receiving the greatest attention. Frenz and Muller (1966) find more Hamlet influence than Orestia in O'Neill's Mourning. The use of image in King Lear and in Iceman attracts a bridegroom-iceman comparison by Frazer (1972), while Roy (1966) compares King Lear and Desire. In other contemporary studies Brashear (1967) examined O'Neill's "Tomorrow" in relation to Conrad's "Tomorrow." Brashear (1966) also compares O'Neill's use of

"will" with Shaw's concept and use of "will." A note of influence in a plot element of O'Neill's Zone from Conan Doyle's "That Little Square Box" is pointed out by Goldhurst (1964). Keane (1970) sees O'Neill's Ape as showing an example of the kind of world that Blake had prophesied in "The Tyger." Wylie (1961) lists ten personality traits that O'Neill shared with Jonathan Swift. And, finally, both Rosen (1971) and Valgema (1968) discuss Wilde's Dorian Gray in reference to Brown.

Five names appear from Irish literature. Cohn (1969) compares O'Neill's absurdity in Hughie with that used by Joyce, and Metzger (1965) finds similarities between O'Neill's Brown and Joyce's Exiles. Alexander (1963) discusses O'Neill's use of Charles Lever's novels for background materials in Poet; and earlier Corbin (1959) compared the tragic effect in Desire with that in T. C. Murray's Autumn Fire.

From German literature there have been several avenues of influence. The greatest has been that of Nietzsche, but German Expressionism, Freud, Jung, and Schopenhauer have also received study from time to time. (The German unit needs to be consulted for further comparisons from German literature and by German scholars.) The influence of Nietzsche has already been treated earlier in this study. The influences of the German Expressionists were listed earlier; also, V. LoCicero (1965) and D. LoCicero (1965) compare the element of reality in works by O'Neill and Schnitzler. In 1953 Alexander argued that Schopenhauer's thought, not Freud's,

guided O'Neill in Interlude. Brashear (1964) adds further support for the influence of Schopenhauer in Interlude.

With over ten essays, there are perhaps more studies about Strindberg and O'Neill than about Nietzsche and O'Neill. The studies of Strindberg's influence date from 1921 in a brief study by Loving. Hayward (1928) contributed significantly to the study as did Blackburn (1941), Fleischer (1956) and especially Winther (1959). Since 1960, following his dissertation on O'Neill and Strindberg (1960), Hartman has provided two more essays (1961, 1966). His most inclusive published discussion of Strindberg's influence on O'Neill is his 1966 article. Other essays on the subject are by Dawber (1970) and Rothenburg (1967). Dawber treats Strindberg's influence on O'Neill through his expressionism, and Rothenburg examines their preferences for autobiographical drama.

Another significant name in studies of influence on O'Neill is that of Ibsen. Again many observations about Ibsen and O'Neill have been written, but since 1960 two essays of note have been published--that by Frenz (1964) and that by Törnqvist (1965). Frenz compares O'Neill's Desire with Ibsen's Rosmersholm; and Törnqvist develops an expanded discussion of Ibsen's influence on O'Neill.

Other writers, such as Dante and Pirandello, have also provided inspiration for scholarly study of O'Neill's works, but these are generally applied to the examination of individual plays as points of comparison rather than for matters of influence such as that from Nietzsche, Strindberg, Ibsen, or

the classical tragedies. However, any adequate review of the criticism of the individual plays would require a separate study. Until such a study is done, the scholar must rely on the lists provided in several of the bibliographies. (See, e. g., Miller, Bryer, or those in the drama indexes.) Although contemporary scholarship adds considerably to the criticism of the earlier plays like Desire, Mourning, Interlude, Lazarus, and the important one acts, the post-1946 plays receive the greatest attention. At the present time, Iceman has inspired more study than any other O'Neill play. Journey is second, but much has already been done with O'Neill's other late plays. Mansions, for instance, not published until 1964, has evoked several articles and numerous reviews. Its predecessor, Poet, has received much better critical acceptance. Because of the unsettled state of the evaluations of O'Neill's artistic achievements, O'Neill criticism has apparently only begun.

Since the 1920's, the opinions concerning O'Neill's artistry have been divided. Today, extreme negativism is rarely voiced, but the enthusiasm is also controlled. The critical opinions of the 1930's were perhaps the most sustained group of negative evaluations--e. g., Fergusson (1930), Geddes (1934), and DeVoto (1936), to name a few. The harshest criticism of all came in 1948 in the anonymous "Counsels of Despair" item in the Times Literary Supplement (London). O'Neill's new plays saw a return to more favorable criticism in the 1950's, but it was the early 1960's

that reestablished O'Neill's critical reputation. Notable among these is Krutch's "Eugene O'Neill's Claim to Greatness" in 1957 followed by his "Why the O'Neill Star is Rising" (1961) in which he writes that O'Neill's strength is his tragedy.

More than ten articles are devoted to the reevaluation of O'Neill in the early 1960's. In his negative article Doyle (1964) states that only Ah, Wilderness! is worth attention. Chiaromonte (1960) attempts to present a balanced view of O'Neill's work, but the result seems somewhat negative. Engel (1960), Whitman (1960), and Chaitin (1960) are all positive, however. A better evaluation appears in Raleigh's (1967) praise of O'Neill as America's major playwright. He finds O'Neill's strength in his effect, not his thought. Another defense of O'Neill is provided by Fedo (1970), who recognizes O'Neill's greatness in spite of his faults.

What the post-1960 scholarship in periodicals illustrates, finally, is that much work remains to be done with the study of Eugene O'Neill. In his 1973 supplement to his bibliography, Raleigh suggests that three things are still needed in O'Neill scholarship: "Studies in dramatic technique; studies of O'Neill as an American writer; and specific, rather than general evaluations of O'Neill's influence on the American drama." Other studies are also in order, however.

An addition to O'Neill studies that is unique to contemporary scholarship concerns the educational value of

O'Neill's plays at the high school level, where O'Neill has been neglected in spite of his stature in American theater. It is a pragmatic rather than a scholarly type of criticism. Three articles have already been written in this area. Sister Emmanuel (1966) argues for the teaching of O'Neill in high school. Caldwell (1967) recommends the use of drama in the teaching of reading. She suggests O'Neill's Ah, Wilderness! in particular. Chase (1972) describes a sample eight-week unit of study using O'Neill's plays.

Another relatively untouched study of O'Neill concerns the adaptations of his works. The filmed versions of his plays seem particularly important since many university literature curricula now include the study of the film medium.

More significant results, however, should come from the placing of O'Neill more accurately in his historical period. One way to do this might be to examine his relationship with the critics as Horst Frenz did with his study of O'Neill and St. John Ervine. Some inquiry has also been made concerning O'Neill and Nathan. An equally informative study would be an examination of O'Neill to see if he were "faddish" as some charge, or if he were in tune with the needs of his audience. Similar to this would be the study of O'Neill in relation to his time as a part of American literature. It seems important that he succeeded without becoming an expatriot as did so many of the American writers who were his contemporaries. Also, how does the rebel O'Neill of Ah, Wilderness! compare with the adult O'Neill of Hughie, Iceman, and the cycle plays,

which occupied so much of his life only to be destroyed? A few articles have initiated the study of the cycle plays, but the plays should reveal even more to O'Neill scholars in the future.

O'Neill scholarship in the 1970's seems to have reached a plateau and is seeking direction that will come with the more deeply considered investigations of an established criticism. The rush of the early 1960's has passed, but O'Neill scholarship is not likely to return to the relative neglect of the 1934-1946 period. The biographical studies have settled some questions. Others can be answered through better utilization of the letters and manuscripts that are now available. Still wrestling with the problem of language in O'Neill's work, the scholars of the seventies have been no better able to explain the force and success of O'Neill's language than they can that of Dreiser and other writers who also have "no language." The persistent judgment that O'Neill is theatrical rather than literary was made in the 1920's, yet it seems to be an evasive explanation for the strengths of O'Neill's dramatic language. European criticism differs from American scholarship in some areas, but the results are also often basically the same because European opinion is so frequently influenced by America's regard for O'Neill. It is, however, in foreign criticisms that new directions may be found. Why, for instance, have the Germans and Swedes been so favorable toward O'Neill and the English and French generally negative? (See the chapter on German scholarship

for further suggested studies.)

The objectivity of today's criticism should provide better understanding of O'Neill's language, his use of music, his powers, his weaknesses, and his achievements through a total systematic survey of O'Neill's contributions to drama. An expanded cooperative effort in international O'Neill scholarship presents another means to achieve a more satisfying and scholarly accounting of the art and importance of America's foremost dramatist.

The abstracts that follow should assist scholars to work more quickly and effectively with O'Neill. The abstracts are a step toward the simplifying of O'Neill scholarly research and the problems related with it. They are well beyond the bare listings of most bibliographies, and, at least, a step beyond the useful bibliographical review by Raleigh and the excellent, but limited, annotations by Jordan Miller. The abstracts are only a beginning, however.

CHAPTER II

BIBLIOGRAPHY

Primary Bibliographies

The number of Eugene O'Neill bibliographies is great, and no single one will suffice. Of the two formal bibliographies devoted to works by O'Neill, Jennifer McCabe Atkinson's Eugene O'Neill: A Descriptive Bibliography (1974) is the more complete since it was published twenty years after O'Neill's death and treats all of O'Neill's published works. Part I of the book describes the first printings of American first editions of "all plays, broadsides, or special publications by O'Neill." Ms. Atkinson includes in this unit a listing of the published acting scripts of the plays. For most scholars, Sections B and C will be of the greatest interest. Section B lists books by other authors that contain items by O'Neill such as "letters, interviews or conversations quoting O'Neill." Section C gives a similar treatment of O'Neill items in "newspapers, periodicals, and occasional publications (theatre playbills)." Included here are plays, poems, essays, a short story, letters, interviews, and conversations." Section D quotes O'Neill's promotional blurbs for other authors; Section E "contains O'Neill material quoted in auction or

bookdealer catalogues," including "inscriptions and letters by O'Neill"; and Section F lists O'Neill works in collections and anthologies. In addition, the book contains an Appendix that lists the "adaptations of O'Neill's plays by other writers of other media," such as movies, radio programs, and musicals.

The first formal bibliography of O'Neill's works was Ralph Sanborn and Barrett H. Clark's A Bibliography of the Works of Eugene O'Neill (1931). The book was reissued in 1965 as A Bibliography of the Works of Eugene O'Neill Together With the Collected Poems of Eugene O'Neill. Their book contains a collation of his works through Dynamo, a somewhat limited critical bibliography, and thirty of O'Neill's poems. The Atkinson bibliography does not supercede the Sanborn-Clark bibliography due to their bibliography's valuable collations--the poems, though not readily available elsewhere, are not bibliographical material per se. The critical bibliography is still useful for those wishing to work with the early opinions of O'Neill's works.

Foreign publications of O'Neill's works have been listed by Horst Frenz in the following items:

"Eugene O'Neill's Plays Printed Abroad." College English, 5 (March 1944), 340-341.

"A List of Foreign Editions and Translations of Eugene O'Neill Dramas." Bulletin of Bibliography, 18 (1943), 33-34.

A few other sources provide some assistance for formal bibliographical information, but they are of more assistance in

working with secondary materials and, therefore, are presented in that unit.

Primary Works

Dramatic Writings

Travis Bogard's Contour in Time: The Plays of Eugene O'Neill (1972) is the main source for the chronological listing of the dates of the composition of the plays that follow. Several other books have been consulted and used where Bogard is incomplete: Egil Törnqvist's A Drama of Souls (1969); Jordan Y. Miller's Eugene O'Neill and the American Critic: A Bibliographical Checklist (1973); Jennifer McCabe Atkinson's Eugene O'Neill: A Descriptive Bibliography (1974); Timo Tiusanen's O'Neill's Scenic Images (1968); O'Neill and His Plays: Four Decades of Criticism, edited by Oscar Cargill, N. Bryllion Fagin and William J. Fisher (1961); and Arthur and Barbara Gelb's O'Neill (1973).

Approx. Comp. Date	Title	Publ. Date	Prod. Date
1913	<u>A Wife for a Life</u>	1950	Not produced
	<u>The Web</u>	1914	Not produced
	<u>Thirst</u>	1914	1916
	<u>Warnings</u>	1914	Not produced
	<u>Recklessness</u>	1914	Not produced

Approx. Comp. Date	Title	Publ. Date	Prod. Date
1914	<u>Fog</u>	1914	1917
	<u>Abortion</u>	1950	1959
	<u>The Movie Man</u>	1950	1959
	<u>Bread and Butter</u>	1972	Not produced
	<u>Servitude</u>	1950	Not produced
	<u>Children of the Sea</u> (Revised and became <u>Bound East for Cardiff</u>)	1972	
	<u>Bound East for Cardiff</u>	1916	1916
1915	<u>The Dear Doctor</u>	(destroyed)	
	<u>A Knock at the Door</u>	(destroyed)	
	<u>Belshazzar</u> (Written with Colin Ford)	(destroyed)	
	<u>The Sniper</u>	1950	1917
	<u>The Personal Equation</u> (Begun as <u>The Second Engineer</u> in Prof. Baker's class)	Not published, typescript copy at Harvard	
1916	<u>Atrocity</u>	(destroyed)	
	<u>The G. A. M.</u> (Also <u>The G. A. N.</u>)	(destroyed)	
	<u>Now I Ask You</u>	1972	Not produced
1916-17	<u>Before Breakfast</u>	1916	1916
	<u>In the Zone</u>	1919	1917
	<u>The Long Voyage Home</u>	1917	1917
	<u>The Moon of the Caribbees</u>	1918	1918
	<u>Ile</u>	1918	1917
1918	<u>Beyond the Horizon</u>	1920	1920

Approx. Comp. Date	Title	Publ. Date	Prod. Date
1918	<u>Till We Meet</u>	(destroyed)	
	<u>Shell-Shock</u>	1972	Not produced
	<u>The Rope</u>	1919	1918
	<u>The Dreamy Kid</u>	1920	1919
	<u>Where the Cross Is Made</u>	1919	1918
	<u>The Straw</u>	1921	1921
1919	<u>Chris Christopherson</u> (A typescript is listed in Union List of Microfilms. See also first as <u>The Ole Davil</u> and finally as <u>Anna Christie</u> .)		1920
	<u>Honor Among the Bradleys</u>	(destroyed)	
	<u>The Trumpet</u>	(destroyed)	
	<u>Exorcism</u> (destroyed)	Not publ.	1920
1920	<u>The Ole Davil</u> (Completed in 1921 as <u>Anna Christie</u> . A typescript is listed in Union List of Microfilms.)		
	<u>The Emperor Jones</u>	1921	1920
	<u>Gold</u>	1921	1921
	<u>Diff'rent</u>	1921	1920
	<u>The First Man</u> (Completed in 1921. Copyright, <u>The Oldest Man</u> .)	1922	1922
1921	<u>Anna Christie</u>	1922	1921
	<u>The Fountain</u>	1926	1925
	<u>The Hairy Ape</u>	1922	1922
1922	<u>Welded</u>	1924	1924

1923	<u>All God's Chillun Got Wings</u>	1924	1924
	<u>The Rime of the Ancient Mariner</u>	1960	1924
1924	<u>Desire Under the Elms</u>	1924	1924
	<u>The Revelation of St. John the Divine</u>	1960	Not produced
1923-25	<u>Marco Millions</u>	1927	1928
1925	<u>The Great God Brown</u>	1926	1926
1925-26	<u>Lazarus Laughed, A Play for an Imaginative Theatre</u>	1927	1928
1926-27	<u>Strange Interlude</u>	1928	1928
1924-28	<u>Dynamo</u>	1929	1929
1927-33	<u>Days Without End</u>	1934	1934
1929-31	<u>Mourning Becomes Electra</u>	1931	1931
1932	<u>Ah, Wilderness!</u>	1933	1933
	<u>A Tale of Possessors, Self-Dispossessed</u>		(unfinished)
1935-42	<u>A Touch of the Poet</u>	1957	1957
1935-41	<u>More Stately Mansions</u> (final draft)	1964	1962
	(Shortened and revised by Karl Ragnar Gierow and edited by Donald Gallup. Third-draft stage left by O'Neill. First produced in Stockholm in 1962.)		
1939	<u>The Iceman Cometh</u>	1946	1946, 1956
1941	<u>Hughie</u>	1959	1958
	(Only completed play of the planned eight short-play cycle <u>By Way of Obit.</u>)		
1939-41	<u>Long Day's Journey Into Night</u>	1956	1956
1941-43	<u>A Moon for the Misbegotten</u>	1952	1947

A listing of the titles and time periods of the incomplete long-play cycle:

A Tale of Possessors, Self-Dispossessed (See Miller and Cargill, et al.)

Play I	<u>The Greed of the Meek</u>	1776-1793
Play II	<u>And Give Me (Us) Death</u>	1806-1807
Play III	<u>A Touch of the Poet</u> (Originally <u>/The/ Hair of the Dog</u>)	1828
Play IV	<u>More Stately Mansions</u>	1837-1842 or later
Play V	<u>The Calms of Capricorn</u>	1857
Play VI	<u>The Earth's the Limit</u>	1858-1860
Play VII	<u>Nothing Is Lost Save Honor</u>	1862-1870
Play VIII	<u>(The) Man on Iron Horseback</u>	1876-1893
Play IX	<u>(The) Hair of the Dog</u>	1900-1932

A listing of the incomplete short-play cycle By Way of Obit (Approximate dates of O'Neill's work on them given in parentheses.)

Hughie (the only completed play) (1941-42)

Outlines of five other plays have been mentioned by Donald Gallup and presented in Miller's bibliography:

"Miser One"	(1940)
"Chambermaid one" and "Blemie one"	(1940)
"R. R. man play" and the "Pig Hell? Hole? play"	(1941)
"Rudie (the chambermaid play)"	(1941)

Other references to titles of the short-play cycle:

- "Jimmy the Priest idea of guy who recited Homer" (1942)
 "Thompson--rat idea" (1942)
 "Minstrel man idea" (1942)

Editions

Recommended sources for the published works of O'Neill.

(There is no definitive edition of O'Neill's works, and many other sources are available. See the Atkinson or Raleigh bibliographies for some of these.)

1. The Plays of Eugene O'Neill. Random House: New York, 1951 (3 vols.).
 - I. SI, DUE, LL, Fog, MC, BEC, LVH, Z, I, WCM, Ro, DK, BeBr.
 - II. MBE, AW, AGCGW, MaMi, W, D, FM, G.
 - III. AC, BH, EJ, HA, GGB, St., Dy, DWE, IC.
2. Ten Lost Plays of Eugene O'Neill. Random House: New York, 1964.

Th, We, Wa, Fog, R, A, MoMa, Sn, WL, Se.
3. "Children of the Sea" and Three Other Unpublished Plays by Eugene O'Neill. Edited by Jennifer McCabe Atkinson. NCR MICROCARD Editions: Washington, D. C., 1972.

CS (became BEC), BB, NIAY, SS,
4. The Later Plays of Eugene O'Neill. Ed. by Travis Bogard.

The Modern Library: New York, 1967.

AW, TP, H, MM.

5. Long Day's Journey Into Night. Yale Univ. Press: New Haven, Conn., 1956. (Reprintings through 1969; paperbacks 1962-1972.)
6. More Stately Mansions. Yale Univ. Press: New Haven, Conn., 1964, 1967, 1968.
7. "The Rime of the Ancient Mariner." Yale University Library Gazette, 252 (October 1960).
8. Inscriptions, Eugene O'Neill to Carlotta Monterey O'Neill. Privately Printed: New Haven, Conn., 1960.
9. "Tomorrow." The Seven Acts (June 1917), 147-170.
10. Other writings:
Fiction, Essays, Correspondence, Poetry. (See the sections devoted to these in this bibliography. Also see Miller and Atkinson.)
11. For many of the collections and editions that contain O'Neill works, see Section F of Atkinson's bibliography.

Non-dramatic Writings

Poetry. The largest group of O'Neill's published poems appear in Ralph Sanborn and Barrett H. Clark's A Bibliography of the Works of Eugene O'Neill, Together With the Collected Poems of Eugene O'Neill (1931, 1965). The following list contains the titles of O'Neill's poems published in their book: Fratricide; Speaking, to the Shade of Dante, of Beatrices; Submarine; The Waterways Convention; Villanelle of Ye Young Poet's First Villanelle to His Ladye and Ye Difficulties Thereof; Ballard of Old Girls; Untitled--With Apologies to J. W. Riley; Untitled--All night I lingered on the Beach; To a Bull Moose; Untitled--I might forget the subway guard; Untitled--I used to ponder deeply o'er; Nocturne; Ballard of the Modern Music Lover; Untitled--As I scan the pages of history's scroll; Only You; The Shut-Eye Candidate; Love's Lament; The Quest of the Golden Girl; The Glints of Them; Hitting the Pipe; Sentimental Stuff; A Regular Sort of a Guy; The Long Tale; The Call; The Haymarket; Noon; Ballard of the Seamy Side; The Lay of the Singer's Fall; To Winter; and Free.

Poems by O'Neill in the New London Telegraph:

- (a) "Shut In." New London Telegraph, 1 Sept. 1911, p. 4.
- (b) "Not Understood." New London Telegraph, 27 Nov. 1911, p. 4.
- (c) "It's Great When You Get In." New London Telegraph, 28 Sept. 1912, p. 4. Reprinted in Barrett H.

Clark's Eugene O'Neill (1926).

Inscriptions: Eugene O'Neill to Carlotta Monterey. New

Haven: Yale Univ. Library, 1960.

Miller writes that this is a privately printed, limited collection of about a dozen poems and printed prose passages.

Atkinson also does not list the poems included in this book.

Davenport, William H. "The Published and Unpublished Poems of Eugene O'Neill." Yale University Library Gazette, 38 (October 1963), 51-66.

Most importantly, Davenport provides critical summaries of poems from the "restricted" Yale collection. He mentions others from Inscriptions also. He treats thirty poems, many of which were dated between 1910-1915 but were not published.

Fiction.

"Tomorrow." The Seven Acts (June 1917), 147-170.

(O'Neill's only published short story.)

"The Hairy Ape" (an uncompleted short story, now destroyed), 1917.

"S. O. S." 1918. (Not published. See discussion of the story in Bogard, pp. 98-99. An adaptation of the play "Warnings.")

Essays.

- "Eugene O'Neill's Credo and His Reasons for His Faith, N. Y. Tribune, 13 Feb. 1921, 1:4, 6:5. (Reprinted as "Damn the Optimists" in Cargill et al., O'Neill and His Plays, 1961.) --Concerns Diff'rent.
- "Strindberg and Our Theatre." Provincetown Playbill, No. 1, Season 1923-24. (See in Cargill et al. and several other sources listed by Miller, p. 95.) --Concerns O'Neill's debt to Strindberg.
- "Are the Actors to Blame?" Provincetown Playbill, No. 1, Season 1925-26. (See in Cargill et al., p. 113, and in other sources listed by Miller, p. 95.) --Concerns O'Neill's plea for new acting styles.
- "The Fountain," Greenwich Village Theatre Program, No. 3, Season 1924-25. --Concerns O'Neill about Ponce de Leon's motivations, defends the play against "morbid realism," and lists some of his destroyed plays.
- "The Playwright Explains." N. Y. Times, 14 Feb. 1926, VIII, 2:1, and other newspapers of 13 and 14 Feb. (See in Quinn, The American Drama From the Civil War to the Present Day (rev. ed. 1936, pp. 192-194). See also in other sources provided by Miller, p. 95.) --Concerns characters of The Great God Brown.
- "Author's Foreward." In Valgemaë, Mardi, "Eugene O'Neill's

Preface to The Great God Brown." Yale Univ. Lib. Gazette,
43 (July 1968), 24-29.

Foreward to Anathema: Litanies of Negation, by Benjamin De-
Casseres. N. Y. Gotham Book Mart, 1928. --O'Neill's
defense of his friend's book.

"O'Neill's Own Story of Electra in the Making." N. Y. Herald-
Tribune, Theatre Section, 8 Nov. 1931, p. 2. (Reprinted
in Clark, European Theatres of the Drama [1946]; and in
Frenz, American Playwrights on Drama [1965].)

"Memoranda on Masks." American Spectator, 1 (Nov. 1932), 3.
(Reprinted in Cargil et al., p. 116.) --Presents the
need for use of masks.)

"Second Thoughts." American Spectator, 1 (Dec. 1932), 2.
--Concerns the desire to add more masks to his plays.

"A Dramatist's Notebook." American Spectator, 1 (Jan. 1933),
--Concerns further defense of the use of the use of
masks.

"Prof. George Pierce Baker." New York Times, 13 Jan. 1935,
IX, 1:2. --A tribute upon Baker's death.

"We Owe Him All the Finest We Have." Emerson Quarterly (Emer-
son College of Oratory, Boston), 15 Jan. 1935, 1-2.
--Tribute to the inspiration provided by Baker.

"Prof. G. P. Baker, A Note and Some Communications." In

George Pierce Baker; A Memorial, N. Y. Dramatists Play Service, 1939.

"The Last Will and Testament of Silverdene Emblem O'Neill."
New Haven, Yale University Library, 1956. --Written
upon the death of his favorite dog.

Letters. The best present description of O'Neill's many
letters is found in Miller, who lists the following sources
with a short note about some of the letters.

Cargill, Oscar, and N. Bryllion Fagin and William J. Fisher.

O'Neill and His Plays. N. Y.: N. Y. U. Press, 1961.

"I want to be an artist or nothing." 16 July 1914, to
G. P. Baker.

"A Yowl at Fate." 9 May 1919, to Baker.

"Inscrutable Forces." Excerpt 1919 to B. H. Clark.

--See in Clark's O'Neill: The Man and His Plays, rev.
ed. 1947.

"Playwright and Critic." 20 June 1920, to G. J. Nathan.

"O'Neill's Idea of a Theatre." 2 June 1930, to manager
of Kamerny Theatre of Russia.

"Neglected Poet." Excerpt, 1925 to A. H. Quinn. --See
Quinn's A History of the American Drama.

"Language in a Faithless Age." Excerpt, 10 Feb. 1932, to
A. H. Quinn. --See Quinn's History.

Clark, Barrett H. Eugene O'Neill; The Man and His Plays,

N. Y.; Dover, 1926, rev. ed. 1947.

This book contains many letters and excerpts from letters exchanged between Clark and O'Neill. See also Theatre Arts (May 1926), 325-326.

Cole, Toby. Playwrights on Playwriting. N. Y.: Hill & Wang, 1960. Reprints O'Neill's comments to Clark (above) on the Sea Plays, pp. 232-234, BTH, p. 234, and Jones, pp. 234-235. It also includes O'Neill's comments about Ape as presented in Mullet's "Extraordinary Story" in Am. Mag., Nov. 1922, plus O'Neill's explanation of Brown.

Goldberg, Isaac. The Theatre of George Jean Nathan. N. Y.: Simon & Schuster, 1926. Contains fourteen letters to Nathan concerning attitudes toward work, producers, critics, pp. 143-165. The letters originally appeared as a group entitled "Playwright and Critic: The Record of a Stimulating Correspondence," in the Boston Transcript, 31 Oct. 1925. The 20 June 1920 letter appears in Cargill et al., p. 101.

Kinne, Wisner Payne. George Pierce Baker and the American Theatre. Cambridge, Mass.: Harvard, 1954. Atkinson lists, pp. 193-194, 205-206, 287-288. See also Chrysalis, VII, 9-10 (1954), 3-14.

Quinn, Arthur Hobson. A History of the American Drama. N. Y.: Crofts, rev. ed. 1945, vol. 2. In Chapter XXI, "Eugene O'Neill, Poet and Mystic," and in Chapter XXIV, "The New Decade, 1927-1936," Quinn makes considerable use of

O'Neill letters, particularly the following two:

12 Dec. 1921, to New York Times, discussing the "happy ending" of Anna Christie, pp. 177-178.

1925 (no other date given) to Quinn, discussing critics' reactions to Desire, p. 199. (Also in Cargill, p. 125.)

Raleigh, John Henry. Twentieth Century Interpretations of "The Iceman Cometh." Englewood Cliffs: Prentice-Hall, 1968. Excerpts from letter 17 July 1940 and 11 Aug. 1940 to Lawrence Langner on Iceman, pp 19-20. Originally published in Langner's The Magic Curtain, N. Y.: Dutton, 1951, pp. 397-398. Excerpts from Sept. 1943 letter to Barrett H. Clark on Iceman, originally in Clark's The Man and His Plays, p. 20.

According to Miller, most of the major biographies and critical studies also make use of letters and excerpts. See F. I. Carpenter, A. and B. Gelb, J. H. Raleigh, L. Sheaffer and others.

Letters in the New York Times:

11 April 1920, VI, 2. --Concerns Horizon.

12 Dec. 1921. --Concerns "happy ending" of Anna Christie.

Published in Times of 18 Dec. 1921, VI, 1:8, and in Quinn's History, pp. 177-178.

7 March 1926, VIII, 2:8. --Praise for production of Werfel's Goat Song.

The Boston Transcript, 31 Oct. 1925, III, 8, under title:

"Playwright and Critic: The Record of a Stimulating Correspondence," Miller states there were 14 (Atkinson states 11) letters between Nathan and O'Neill. See Goldberg's Theatre of George Jean Nathan, pp. 143-165.

The New York Post, 6 April 1936, under item by John Mason Brown, "Eugene O'Neill Salutes Mr. Anderson's Winterset." Theatre, Dec., p. 11.

The New York Herald-Tribune, 19 June 1932, under title "O'Neill Says Soviet Stage Has Realized His Dreams." --Concerns Chillun and Desire in Paris. (See in Cargill et al., p. 123.)

The Yale University Library Gazette, 35 (Oct. 1960), 87-93. Presents an exchange of correspondence by John S. Mayfield entitled "Eugene O'Neill and the Senator from Texas." --Concerns Chillun and Welded to some extent. (See my abstract concerning this item.)

Another listing of letters appears in J. M. Atkinson's Eugene O'Neill: A Bibliography. Pittsburgh: Univ. of Pitt. Press, 1974. (If an item already appears in Miller's entries, it is usually not duplicated here. Atkinson's entries are not alphabetized and are listed by book, then periodicals and newspapers.)

The Intimate Notebooks of George Jean Nathan, New York: Alfred A. Knopf, 1932. --Concerns MBE.

- Skinner, Richard Dana. Eugene O'Neill: A Poet's Quest.
New York: Longmans, Green and Co., 1935. --See pp. vii-viii; also O'Neill's own chronological list of his plays appears on pp. viii-x.
- Clark, Barrett H. European Theories of the Drama With a Supplement on the American Drama. New York: Crown Publishers, rev. ed., 1947. --See p. 530 for letters and pp. 530-536 for working notes for MBE.
- Middleton, George. These Things Are Mine. New York: The Macmillan Co., 1947. Quotes letters, pp. 118-119, 160, 229, 232.
- Langer, Lawrence. The Magic Curtain. New York: E. P. Dutton & Co., Inc., 1951. --See pp. 275-278, 282-285, 397-399, and an inscription, p. 406.
- Helburn, Theresa. A Wayward Quest: The Autobiography of Theresa Helburn. Boston: Little, Brown, and Co., 1960. Quotes 15 letters and one wire, pp. 258-264, 266-279.
- Sheaffer, Louis. O'Neill: Son and Playwright. Boston: Little, Brown and Co., 1968. Quotes extensively from previously unpublished EO letters and conversations.
- Törnqvist, Egil. A Drama of Souls. New Haven: Yale Univ. Press, 1969. Quotes from manuscript material and previously unpublished letters.

- Bogard, Travis. Contour in Time. New York: Oxford Univ. Press, 1972. Quotes from seven letters and one telegram from E. O. to K. Maegowan (pp. 178-181, 261-262), two letters to J. W. Krutch (pp. 299, 316-317), two letters to Eleanor Fitzgerald (pp. 322, 335), and one letter to Theresa Helburn (p. 383).
- Sheaffer, Louis. O'Neill: Son and Artist. Boston: Little, Brown and Co., 1973. Quotes extensively from previously unpublished letters as well as E. O.'s personal diaries and working notes for plays.
- Loving, Pierre. "Eugene O'Neill." Bookman, LIII (Aug. 1921), 511-520. Quotes an E. O. letter to the author.
- Hamilton, Gladys. "Untold Tales of Eugene O'Neill." Theatre Arts, XL (Aug. 1956), 31-32, 88. Quotes letter from E. O.
- Gelb, Arthur. "An Epitaph for the O'Neills." New York Times (4 Oct. 1959), II, pp. 1-3. Quotes E. O. letters on GGB.
- Frazer, Winifred L. "O'Neill's Iceman--Not Ice Man." American Literature, XLIV, 4 (January 1973), pp. 677-678. Quotes from three EO letters to George Jean Nathan written during February and August, 1940.
- Atkinson also includes several entries of personal notes and signatures in books and materials quoted in auction or

book-dealer catalogues. (See E 1-4, 7, 9.)

O'Neill and His Plays: Four Decades of Criticism (1961),

edited by Oscar Cargill, N. Bryllion Fagin, and William J. Fisher. Also includes a listing of letters and articles by O'Neill. It contains most of the above and the additional one that follows:

Letter to Martha Carolyn Sparrow, in Arthur H. Nethercot's "O'Neill on Freudianism," Saturday Review of Literature, 8 (May 28, 1932), 759.

Other Sources:

James M. Highsmith has written a two-part article concerning the Cornell collection of 130 letters from O'Neill to George Jean Nathan. (See the abstracts of these two items.)

"A Description of the Cornell Collection of Eugene O'Neill Letters to George Jean Nathan." Modern Drama, 14 (Feb. 1972), 420-425.

"The Cornell Letters: Eugene O'Neill on His Craftsmanship to George Jean Nathan." Modern Drama, 15 (May 1972), 68-88.

Manuscripts and Library Collections

Copies of O'Neill's unpublished writings may be found in a variety of locations:

The New York Public Library

The Dartmouth Library (The Landauer Collection)

The Princeton Library

The Yale Library

The Library of Congress, Washington, D. C.

The Houghton Library, Harvard University

Egil Törnqvist adds to Raleigh's list:

Museum of the City of New York

John Henry Raleigh discusses the manuscript collections briefly as follows: The New York Public Library collection consists of "playbills, clippings, scrapbooks of the Provincetown Players, and other theatrical miscellanea." The Landauer Collection at Dartmouth, described by Bella C. Landauer, "The International O'Neill" (American Book Collector, 2 July 1932, July 1922, 55-56), consists mostly of first-night theater programs of O'Neill's plays abroad, along with some other material, including some galley proofs. The Princeton collection, described by Marguerite L. McAnerny, "Eleven Manuscripts of Eugene O'Neill" (PULC, 4 (April 1943), 86-89), is more extensive, containing the manuscripts of Straw, Gold, Anna, Jones, Diff'rent, Fountain, Welded, Chil-lun, Man, and Desire. There are also notebooks, showing preliminary ideas, synopses, and descriptions and some letters. Walter Pritchard Eaton, "The Eugene O'Neill Collection" (YULG, 18 [July 1943], 5-8), tells of the Yale Collection which is the most extensive of all: letters, notebooks, manuscripts, scrapbooks, and newspaper clippings. The material on SI and MBE is especially full; and for MBE, the holdings are practically complete, from original notes, through various stages,

down to corrected galleys, plus a journal about the play's various stages.

There are, of course, many O'Neill items not included in these principal collections. In "O'Neill Collections I Have Seen" (Indiana Quarterly for Bookmen, Jan. 1945, pp. 27-34), Horst Frenz says: "Naturally, much O'Neill material is scattered throughout the country in various libraries and private hands."

Doris Falk used some of the Yale manuscript material about Days Without End in her book Eugene O'Neill and the Tragic Tension (1958). This chapter is in Cargill et al. as "The Way Out" Charles Fish has published a study of the manuscript of The Web, "Beginnings: O'Neill's The Web" (PULC, Autumn 1965), showing how mature O'Neill themes and methods show up in embryo in this early play. Using the Library of Congress manuscripts of Chris Christopherson and The Ole Davil (earlier versions of Anna Christie), Travis Borgard has done an interesting study of O'Neill's struggles with the themes of Anna Christie in "Anna Christie: Her Fall and Rise," in John Gassner, ed., O'Neill: A Collection of Essays (Englewood Cliffs, N. J.: Prentice Hall, 1964).

Egil Törnqvist provides a useful listing of the manuscripts in the various collections. See his book A Drama of Souls. New Haven: Yale Univ. Press, 1969, pp. 266-268. Törnqvist is particularly useful.

For other O'Neill manuscripts, see American Literary

Manuscripts, A Checklist of Holdings in Academic, Historical and Public Libraries in the United States, 1960, Austin.

J. M. Atkinson in "Children of the Sea" and Three Other Unpublished Plays by Eugene O'Neill (1972) used the manuscripts of Bread and Butter (May 2, 1914), Children of the Sea (May 14, 1914), Now I Ask You (May 23, 1917), and Shell-Shock (May 5, 1918).

Secondary Materials

Concordance

Reaves, J. Russell. An O'Neill Concordance. Detroit: Gale Research Co., 1969, 3 vols.

The concordance is quite useful, but it is incomplete because it treats only twenty-eight plays: AW, AC, BH, BEC, WCM, DWE, DUTE, D, Dy, EJ, GGB, HA, H, IC, I, LL, LDJN, LVH, MaMi, MC, MM, MSM, MBE, Ro, SI, TP, W, and Z.

Dissertations

- Adams, William J. "The Dramatic Structure of the Plays of Eugene O'Neill." Stanford Univ., 1957.
- Alexander, Doris M. "Freud and O'Neill: An Analysis of Strange Interlude." New York Univ., 1952.
- Anderson, Elizabeth L. "Pathetic Elements in O'Neill's Characters." Florida State Univ., 1971.
- Arbenz, Mary H. "The Plays of Eugene O'Neill as Presented by the Theatre Guild." Univ. of Illinois, 1961.
- Arndt, Horst. "Eugene O'Neill's Antitraditionalistische Gesellschaftskritik." München, 1958. (Masch.)
- Bell, Wayne E. "Forms of Religious Awareness in the Late Plays of Eugene O'Neill." Emory Univ., 1966.
- Belle, Angela. "The Use of Greek Mythological Themes and Characters in Twentieth-century Drama: Four Approaches." New York Univ., 1965.
- Beltzer, Lee. "The Plays of Eugene O'Neill, Thornton Wilder, Arthur Miller, and Tennessee Williams on the London

- Stage, 1945-1960." Univ. of Wisconsin, 1965.
- Bernstein, Samuel J. "Eugene O'Neill: Theatre Artist. A Description of and Commentary Upon the Craftsmanship of Four Plays by Eugene O'Neill." Brandeis Univ., 1964.
- Blackburn, Ruth M. "Representation of New England Rustic Dialects in the Plays of Eugene O'Neill." New York Univ., 1967.
- Booth, Willard Claude. "The Nature and Significance of the Father in the Plays of Eugene O'Neill." Univ. of Southern California, 1968.
- Brennan, Joseph John. "The Comic in the Plays of Eugene O'Neill: The Use of Characterization, Situation, and Language in Relation to Henri Bergson's Theory of Comedy." New York Univ., 1964.
- Broussard, Louis. "The Modern Allegorical Plays in America." New York Univ., 1963.
- Burian, Jarka Marsano. "A Study of Twentieth-century Adaptations of the Greek Atreidae Dramas." Cornell Univ., 1955.
- Burns, Sister M. Vincentia. "The Wagnerian Theory of Art and Its Influence on the Drama of Eugene O'Neill." Univ. of Pennsylvania, 1943.
- Butler, F. Jay. "Eugene O'Neill's Use of Symbolism in Eight

- Major Experimental Plays." Loyola Univ., Chicago, 1972.
- Calvery, Catharine A. "Illusion in Modern American Drama: A Study of Selected Plays by Arthur Miller, Tennessee Williams, and Eugene O'Neill." Tulane Univ., 1964.
- Cohen, Sandra H. "The Electra Figure in Twentieth-century American and European Drama." Univ. of Indiana, 1968.
- Cook, Thomas E. "Eugene O'Neill's Use of Dramatic Imagery, 1920-1930: A Study of Six Plays." Tulane Univ., 1962.
- Corrigan, Robert W. "The Electra Theme in the History of Drama." Univ. of Minnesota, 1955.
- Cronin, H. C. "The Plays of Eugene O'Neill in the Cultural Context of Irish-American Catholicism." Univ. of Minnesota, 1968.
- Cunningham, Frank R. "Eugene O'Neill's Romantic Phase, 1921-1925." Lehigh Univ., 1971.
- Dalven, Rae. "The Concepts of Greek Tragedy in the Major Plays of Eugene O'Neill." New York Univ., 1961.
- Davidson, Ivan Hugh. "Long Day's Journey Into Night by Eugene O'Neill: A Structural Analysis." Univ. of Iowa, 1972.
- Dawson, William M. "The Female Characters of Augustus Strindberg, Eugene O'Neill and Tennessee Williams." Univ. of

- Wisconsin, 1964.
- Decker, Philip H. "The Use of Classic Myth in Twentieth-century English and American Drama, 1900-1960: A Study of Selected Plays." Northwestern Univ., 1966.
- Dew, Deborah S. "Expressionism in the American Theater, 1922-1936." Yale Univ., 1968.
- Digeser, Andreas. "Form-und Darstellungsprobleme bei Eugene O'Neill." Freiburg, 1953.
- Dubler, Walter. "Eugene O'Neill, Wilder, and Albee: The Uses of Fantasy in Modern American Drama." Harvard Univ., 1964.
- Dusenbury, Winifred L. "The Theme of Loneliness in Modern American Drama." Univ. of Florida, 1956.
- Elrod, James F. "The Structure of O'Neill's Serious Drama." Univ. of Indiana, 1959.
- Engel, Edwin A. "Recurrent Themes in the Drama of Eugene O'Neill." Univ. of Michigan, 1953.
- Falk, Doris V. "Eugene O'Neill and the Tragic Tension." Cornell Univ., 1952.
- Ficca, John. "Eugene O'Neill's Critical Reputation in America." Univ. of Iowa, 1962.
- Firestone, Paul A. "The Educational Value and Power of the

- Pulitzer Prize Plays." Columbia Univ., 1968.
- Fiskin, Abram M. "Eugene O'Neill: The Study of a Developing Creed Through the Medium of Drama." Univ. of Minnesota, 1964.
- Fitch, Polly M. "The Language of the Last Three Major Plays of Eugene O'Neill." Stanford Univ., 1966.
- Fleckenstein, Joan Paxereskis. "Eugene O'Neill's Theatre of Dionysus: The Neitzschean Influence Upon Selected Plays." Univ. of Wisconsin, 1973.
- Fleming, William P., Jr. "Tragedy in American Drama: The Tragic Views of Eugene O'Neill, Tennessee Williams, Arthur Miller, and Edward Albee." Toledo Univ., 1971.
- Floyd, Virginia I. "Eugene O'Neill's 'New England' Cycle: The Yankee Puritan and New England Irish Catholic Elements in Five Autobiographical Plays of Eugene O'Neill." Fordham, 1971.
- Fox, Josef W. "Probability in the Plays of Eugene O'Neill." Univ. of Chicago, 1953.
- Fuhrmann, Günther. "Der Atridenmythos im Modernen Drama: Hauptmann, O'Neill, Sartre." Wurzburg, 1950.
- Gaddis, A. G. "Eugene O'Neill's Desire Under the Elms: The Fortuitous Blend." Oklahoma State Univ., 1967.
- Gobrecht, Eleanor A. "A Descriptive Study of the Value

Commitments of the Principal Characters in Four Recent American Plays, Picnic, Cat on a Hot Tin Roof, Long Day's Journey Into Night, and Look Homeward, Angel." Univ. of Southern California, 1963.

Göttler, Willibald. "Tiefenpsychologisches in den Dramen Eugene O'Neills." Erlangen, 1953.

Gould, Arthur. "The Idea of Tragedy in Modern American Drama." Univ. of Michigan, 1948.

Hahn, Vera T. "The Plays of Eugene O'Neill: A Psychological Analysis." Louisiana State Univ., 1939.

Halline, Allan Gates. "Main Currents of Thought in American Drama." Univ. of Wisconsin, 1936.

Hambright, Jeanne K. "The Journey Out: Contributions of German Dramatic Expressionism in the Social Protest Plays of Eugene O'Neill." Tufts Univ., 1972.

Hartman, Murray. "Strindberg and O'Neill: A Study in Influence." New York Univ., 1960.

Herndon, Genevra. "American Criticism of Eugene O'Neill, 1917-1948." Northwestern Univ., 1948.

Highsmith, James M. "Eugene O'Neill: Apprenticeship with Dramatic Presentationalism." Univ. of North Carolina, 1967.

Hill, Charles R. "Eugene O'Neill's Failures." Kansas State

Univ., n. d.

Hill, Philip G. "Irony as a Structural Device in Selected Plays of Eugene O'Neill." Tulane Univ., 1964.

Hinden, Michael C. "Tragedy: The Communal Vision: A Critique and Extension of Nietzsche's Theory of Tragedy with Attention Devoted to the Early Plays of Eugene O'Neill." Brown Univ., 1971.

Horner, Harry N. "Love, Agony, Ambivalence: Background and Selected Studies in the Artistic Failures of Eugene O'Neill." Kent State Univ., 1972.

Hurley, Daniel F. "The Failed Comedies of Eugene O'Neill." Louisiana State Univ., 1972.

Itkin, Bella. "The Pattern of Verbal Imagery as Found in the Ten Major Works of O'Neill." Western Reserve, 1955.

Jaspe, Arthur. "Critical Theory and Playwriting Practice of Contemporary American Playwrights: A Study of the Relationship of Critical Theory to Playwriting Practice as Evidences in the Prize-winning Plays of Contemporary American Playwrights During the Years 1920-1940." New York Univ., 1958.

Jiji, Vera M. "Audience Response in the Theater: A Study of Dramatic Theory Tested Against Reviewers' Responses to the Plays of Eugene O'Neill." New York Univ., 1971.

- Karadaghi, Mohamad R. "The Theme of Alienation in Eugene O'Neill's Plays." Calif., Santa Barbara, 1971.
- Kaucher, Dorothy J. "Modern Dramatic Structure." Univ. of Missouri, 1928.
- Ketels, Arthur O. "The American Drama of the Twenties: A Critical Revaluation." Northwestern Univ., 1960.
- Kilker, Dorothy K. "Eugene O'Neill's Methods of Characterizing the Secret Self." Univ. of So. Calif., 1971.
- Kindermann, Maria. "Psychologische Probleme in Handlung und Charakteren bei Eugene O'Neill." Wien, 1938.
- Koischwitz, Otto. "Eugene O'Neill." Univ. of Berlin, 1938.
- Kolukisaoglou, Havva Pinar Kur. "L'illusion et la Réalité Chez Pirandello et O'Neill." Paris Univ., 1968.
- Koplik, Irwin J. "Jung's Psychology in the Plays of O'Neill." New York Univ., 1966.
- Krämer, Edgar. "Freiheit und Notwendigkeit als Tragisches Problem bei Eugene O'Neill." Kiel, 1953.
- Langley, Stephen G. "Three Puritanical Stage Figures in the American Drama." Univ. of Illinois, 1966.
- Lau, Joseph Shiu-Ming. "Ts'ao Yu, the Reluctant Disciple of Chekhov and O'Neill: A Study in Literary Influence." Indiana Univ., 1966.

- Lee, Robert C. "Eugene O'Neill: A Grapple with a Ghost."
Univ. of Michigan, 1965.
- Levitt, Harold. "Comedy in the Plays of Eugene O'Neill."
The City Univ. of New York, 1972.
- Levy, Valerie B. "Violence as Drama: A Study of the Development of the Use of Violence on the American Stage."
Claremont Grad. School (Calif.), 1971.
- Lloyd, Helen R. "A Study of the Religious Principles in the Plays of Eugene O'Neill." Michigan State Univ., n. d.
- Long, Chester C. "A Study of the Role of Nemesis in the Structure of Selected Plays by Eugene O'Neill." Northwestern Univ., 1962.
- McNicholas, Sister Mary V., O. P. "The Quintessence of Ibsenism: Its Impact of the Drama of Eugene Gladstone O'Neill."
Indiana Univ., 1971.
- Manfull, Helen A. "The New Realism: A Study of American Dramatic Realism, 1918-1929." Univ. of Minnesota, 1961.
- Miller, Jordan Y. "A Critical Bibliography of Eugene O'Neill."
Columbia Univ., 1957.
- Mostafa, Ramzi El-Sayed. "Abstract Expressionist Settings for Three Modern Plays." Denver Univ., 1961.

- Neilson, Keith. "The Native Eloquence of Eugene O'Neill: A Study of his Experiments with Language." Univ. of Chicago, 1970.
- Olson, Esther J. "An Analysis of the Nietzschean Elements in the Plays of Eugene O'Neill." Univ. of Minnesota, 1956.
- Otto, Wilhelm. "Eugene O'Neill, T. S. Eliot und die griechische Tragödie." Frankfurt, 1950.
- Pampel, Brigitte C. B. "The Relationship of the Sexes in the Works of Strindberg, Wedekind, and O'Neill." Northwestern Univ., 1972.
- Peyrouse, John C., Jr. "The Use of Stagecraft in the Plays of Eugene O'Neill." Northwestern Univ., n. d.
- Philips, David. "The Literary Development of Eugene O'Neill: The New England Phase." Univ. of Penn., n. d.
- Pickering, Christine P. "The Works of Eugene O'Neill: A Greek Idea of the Theatre Derived from the Philosophy of Friedrich Nietzsche." E. Texas State Univ., 1971.
- Poag, Thomas E. "The Negro in Drama and the Theatre." Cornell Univ., 1943.
- Porter, Thomas E., S. J. "Mythic Elements in Modern American Drama." Univ. of North Carolina, 1965.
- Poulard, Regina. "O'Neill and Nietzsche: The Making of a Playwright and Thinker." Loyola Univ., 1974.

- Raghavacharyulu, Dhupaty V. "The Achievement of Eugene O'Neill: A Study of the Dramatist as Seeker." Univ. of Pennsylvania, 1959.
- Ratliff, Gerald Lee. "An Examination of the Parabolic Nature of 'Suffering' in Selected Plays of Eugene O'Neill, 1913-1923." Bowling Green State Univ., 1975.
- Ray, Helen H. "The Relation Between Man and Man in the Plays of Eugene O'Neill." Univ. of Kansas, 1965.
- Reid, John Loudon. "On O'Neill's Own Terms: A Study of the Playwright's Last Dramas." Univ. of California, 1973.
- Robertson, Roderick. "The Friendship of Eugene O'Neill and George Jean Nathan." Univ. of Wisconsin, 1970.
- Rohde, Marianne. "Bedeutung und innerer Zusammenhang der vier Spät Dramen Eugene O'Neills." Freiburg, 1961.
- Ross, Gwendolyn Decamp. "Comic Elements in the Late Plays of Eugene O'Neill." Univ. of Tulsa, 1975.
- Salem, James M. "Revolution in Manners and Morals: The Treatment of Adultery in American Drama Between the Wars." Louisiana State Univ., 1965.
- Sarhan, Mohamed Samir G. "Ibsen and O'Neill: An Analysis of Structural Parallels." Univ. of Indiana, n. d.
- Scanlan, Thomas M. "The American Family and Family Dilemmas in American Drama." Univ. of Minn., 1971.

- Scarborough, Alex. "Eugene O'Neill's Sense of Place: A Study of His Locative Archetypes." Univ. of Minn., 1971.
- Schröder, Eva. "Frauengestalten bei Eugene O'Neill." Berlin, 1942.
- Steene, Kerstin B. "The American Drama and the Swedish Theatre: 1920-1958." Univ. of Washington, 1960.
- Stein, Daniel Alan. "O'Neill and the Philosophers: A Study of the Nietzschean and Other Philosophical Influences on Eugene O'Neill." Yale Univ., D. F. A. thesis, 1967.
- Stierle, Hermann. "Eugene O'Neills dramatisches Werk unter dem Einflusz Ibsens und Strindbergs." Tübingen, 1960.
- Stroupe, John H. "O'Neill's Marco Millions: A Road to Xanadu." Univ. of Rochester, 1962.
- Templeton, Joan. "Expressionism in British and American Drama." Univ. of Oregon, 1966.
- Thurman, William R. "Anxiety in Modern American Drama." Univ. of Georgia, 1964.
- Tinsley, Mary A. "Two Biographical Plays by Eugene O'Neill: The Drafts and the Final Versions." Cornell, 1969.
- Törnqvist, Egil. "The Dramatic Technique of Eugene O'Neill." Uppsala, n. d.
- Triesch, Gisela. "Die Motive in Eugene O'Neills Thirst und

den anderen frühen Einaktern und ihre weitere Verarbeitung und Umgestaltung in den späteren Drama." Frankfurt, n. d. in Woodress.

- Turner, Clarence Steven. "Man's Spiritual Quest in the Plays of Eugene O'Neill." Univ. of Texas, 1962.
- Valgema, Mardi. "Expressionism in American Drama." Univ. of California at Los Angeles, 1964.
- Virsis, Rasma A. "Eugene O'Neill's Aesthetic Expression of Time." New York Univ., 1968.
- Vunovich, Nancy W. "The Women in the Plays of Eugene O'Neill." Univ. of Kansas, 1966.
- Weiss, Elisabeth. "Die Dramen Eugene O'Neills." Vienna, 1928.
- White, Jackson E. "Existential Themes in Selected Plays of Eugene O'Neill." Arizona State Univ., 1967.
- Willoughby, Pearl V. "Modern Dramaturgy, British and American." Univ. of Virginia, 1928.
- Winchester, Otis W. "A Rhetorical Analysis of Eugene O'Neill's Strange Interlude." Univ. of Oklahoma, 1961.
- Wolkowitz, Alfred D. "The Myth of the Atridae in Classic and Modern Drama." New York Univ., 1972.

Reviews

A treatment of the many reviews concerning O'Neill would constitute a study in itself. O'Neill's relationship with the drama critics, for instance, would make a valuable contribution to the O'Neill canon. George Jean Nathan and Malcolm Cowley are but two whose attitudes and acquaintance with O'Neill require attention. St. John Ervine also deserves examination for an Englishman's view of O'Neill's works and for the various rebuttals to his extremely negative evaluations. Horst Frenz has written on the subject ("St. John Ervine on Eugene O'Neill," Festschrift für Walter Fischer, ed. H. Oppel, Heidelberg, 1959). Realizing, however, that there are many hundreds of reviews of O'Neill's plays, most of which would be of little value to the literary scholar, I have chosen to limit my references here to sources rather than to specific items.

Jordan Y. Miller's Eugene O'Neill and the American Critic (1962, 1973) is particularly helpful because of his indexing of the reviews with a brief comment about the contents of most entries. Miller has also edited a collection of the most significant reviews through 1961 in his book Playwright's Progress: O'Neill and the Critics (1965). Another book that includes essential reviews of O'Neill's plays is O'Neill and His Plays: Four Decades of Criticism, edited by Oscar Cargill, N. Bryllian Fagin, and William J. Fisher (1961). This book reprints thirty-five reviews by twenty-six drama critics, most of whom are well-known. A general

overlook at the reviews is provided by John Henry Raleigh in Sixteen Modern American Authors (1973), edited by Jackson R. Bryer, pp. 430-431. Raleigh also reprints several reviews of Iceman in his Twentieth Century Interpretations of "The Iceman Cometh" (1968). One might also consult Genevra Haddon's unpublished doctoral dissertation, American Criticism of Eugene O'Neill: 1917-1948 (Northwestern Univ., Evanston, Ill., 1948). The standard source is, of course, James M. Salem's A Guide to Critical Reviews, Part I: American Drama, 1909-1969 (2nd ed., Metuchen, N. J.: Scarecrow Press, 1973, "Eugene O'Neill," pp. 348-372). Salem is indispensable for the study of the reviews because most bibliographers of secondary materials incorporate only a few reviews into their listings.

Bibliographies

Essential for the scholar working with secondary O'Neill materials is Jordan Y. Miller's annotated bibliography, Eugene O'Neill and the American Critic: A Bibliography Checklist (Hamden, Conn.: Archon Books, 1962, 1973). One shortcoming of this bibliography is its omission of most foreign sources. The strengths of the book, however, make it indispensable. The first edition includes a long introductory essay that is omitted in the second edition to make room for more bibliographical entries. (It is an interesting essay which deserves reading, even though Miller states that it is "badly outdated," pp. viii-ix.) For research, the second

edition is preferable and is used hereafter because of the inclusion of information that became available concerning O'Neill between 1960 and 1972. The book consists of a "Chronology of the Life of Eugene O'Neill" in which dates and brief explanations of important actions are given for O'Neill's life and for his writing. Miller's second unit is "a chronological listing of significant available facts relating to the composition, copyright, or publication of various versions and editions of all of O'Neill's plays except those included in general anthologies." The third chapter is "a chronological list of all important 'domestic' productions of O'Neill's plays, limited, with few exceptions, to New York premieres or revivals." Miller provides the names of the original casts as well as dates and locations; and, frequently, he adds an additional note concerning acceptance or other importance of the play. For many scholars, Chapter Four, "The Non-Dramatic O'Neill," will be quite useful; Miller's information in this chapter needs supplementing, however. (See my lists which are derived from Miller's lists and other sources.)

The Critical Bibliography with its annotations is the most extensive and most important part of Miller's work. He separates the material into "General References, Books"; "General References, Periodicals"; and references to "Individual Plays" which are further broken down into Book Reviews, Opening-night Reviews: (1) Out-of-town; (2) New York; and (3) Other Reviews and Criticisms, the most useful part of

the Individual Play section for the scholar.

Miller also includes a chapter listing graduate research. He limits this to doctoral dissertations. His main source of reference was Dissertation Abstracts, although he does include a few items not in this source.

Perhaps the most helpful item in the Miller bibliography is the index with its exhaustive entries and cross-references; it is especially useful for tracing through the various approaches to O'Neill's plays.

An excellent source to consult for a quick bibliographical introduction to O'Neill's works and the variety of approaches to them is the John Henry Raleigh bibliography of Eugene O'Neill in Sixteen Modern American Authors: A Survey of Research and Criticism, edited by Jackson R. Bryer (New York: W. W. Norton and Co., Inc., 1969, 1973, pp. 417-443). The bibliographical essay is divided into parts I: Bibliography; II: Editions; III: Manuscripts and Letters; IV: Biography; and V: Criticism, Books, Chapters in Books, Theater Reviews, and Scholarly-Critical Articles. The original essay has been updated by a supplement in the 1973 edition. Raleigh is particularly adept at selecting the most significant works about O'Neill yet covering immense areas of criticism so that he touches upon most of the major approaches of study to the works of O'Neill. Unlike many of the O'Neill bibliographies, Raleigh's includes references to a number of significant foreign works of criticism. The essay, however, is meant to be an overview and should be

supplemented with other, more complete bibliographies.

Perhaps the best single resource book about O'Neill and his works is O'Neill and His Plays: Four Decades of Criticism, edited by Oscar Cargill, N. Bryllion Fagin, and William J. Fisher (New York: New York Univ. Press, 1961). Their Selected Bibliography is one of the more useful and complete of the bibliographies up to 1961. The editors include Bibliographies of Works by and about O'Neill, Primary Sources, Works by O'Neill: Plays, Non-dramatic Works by O'Neill, and Works about O'Neill and His Plays. Although the bibliography is excellent, it does not claim completeness. It does, fortunately, include more references to works of foreign criticism than most of the other American bibliographies. It is another basic book for the study of O'Neill.

For a bibliography of American O'Neill criticism before 1948, one might consult the extensive listing in Geneva Herndon's American Criticism of Eugene O'Neill, 1917-1948, an unpublished doctoral dissertation (Northwestern University, 1948). She provides a discussion of the critical opinions of O'Neill's plays through Iceman. Her bibliography is quite extensive, but much of her work has been superseded by later bibliographies. This has been the fate of other early books such as Arthur Hobson Quinn's A History of the American Drama From the Civil War to the Present Day (New York: F. S. Crofts, 1927, 1936, 1945). Although the 1945 printing treats only the plays through 1936, it does present some critical materials into the 1940's in the bibliography. Quinn's book is

more important for its commentary and presentation of several O'Neill letters than for its bibliography.

Among the general bibliographies are Jackson R. Bryer's O'Neill bibliography, The Merrill Checklist of Eugene O'Neill (Columbus, Ohio: Merrill, 1971). Also, Bryer published "Forty Years of O'Neill Criticism: A Selected Bibliography" in Modern Drama (4 [Sept. 1961], 196-216). Bryer's is one of the best bibliographies about O'Neill; but it, too, omits most foreign criticism. It is separated into two sections: books and periodicals. The periodicals section is further divided into general and individual play references. Other bibliographies that use this kind of subdivision are such dramatic indexes as: (1) Irving Adelman and Rita Dworkin's Modern Drama: A Checklist of Critical Literature on 20th Century Plays (Metuchen, N. J.: The Scarecrow Press, Inc., pp. 213-236) and (2) Paul F. Breed and Florence M. Sniderman's Dramatic Criticism Index: A Bibliography of Commentaries of Playwrights from Ibsen to the Avant-Garde (Detroit: Gale Research Co., 1972, pp. 477-523). This last source includes foreign references as well as some dissertations and masters theses. It also has two divisions, general and individual plays.

The standard bibliographical sources such as PMLA, American Literature, and others continue to update the listings of materials available about O'Neill; several of these provide foreign sources. Among the more useful bibliographical sources, because of its fullness and because of the foreign

entries, is Lewis Leary's Articles on American Literature, 1900-1950 (Durham, N. C.: Duke University Press, 1954) and its supplement, 1950-1967 (1970). The introductory essay to the O'Neill unit by Joseph W. Krutch and the selected bibliography in the Robert E. Spiller and others, Literary History of the United States (New York: Macmillan, 1949) with the Bibliography (New York: Macmillan, 1974) provide yet another readily available source for the scholar.

Several other bibliographies deserve mention because of their contributions to O'Neill bibliography and scholarship. Most significant is that by Egil Törnqvist in his book A Drama of Souls: Studies in O'Neill's Super-naturalistic Technique (New Haven, Conn.: Yale Univ. Press, 1969). Because of its extensive documentation, Törnqvist's "Chronology of O'Neill's Plays" is one of the better and more recent attempts to determine dates of O'Neill's plays. The bibliography is excellent on primary items as well as on secondary sources. Originally published in Sweden, the book lists a number of foreign sources that are not found elsewhere. For still further foreign sources, one might consult Timo Tiusanen's O'Neill's Scenic Images (Princeton: Princeton Univ. Press, 1968) or Knut Dorn's Die Erlösungsthematik bei Eugene O'Neill: Eine Analyse der Strukturen im Spätwerk Carl Winter-Universitätsverlag: Heidelberg, 1968). (See also my discussion and listing in the chapter on German criticism in this study.)

Other rather valuable research aids are the doctoral

dissertations from which many of the present O'Neill books have come. Miller devotes a chapter to graduate research in his bibliography. Probably the most helpful sources here, though, are the Dissertation Abstracts. For just a listing, one might also consult James Woodress's Dissertations in American Literature: 1891-1966 (rev. and enlarged, Durham, N. C.: Duke Univ. Press, 1968) or one of the other resource tools for this purpose, especially the section of American Literature which reports on studies in progress in American literature. (See my list of graduate research also.)

Books

Between 1916 and 1946, Eugene O'Neill and his works were the subjects of essays in nearly one hundred books, including collections of essays on theatre, in works about or by other writers, and in literary histories. Of these, no fewer than eleven were devoted entirely to O'Neill and his plays. The first was a pamphlet edited by Arthur F. White, The Plays of Eugene O'Neill, Studies by Members of the Faculty (Western Reserve University Bulletin, Vol. 26, No. 8, Cleveland: Western Reserve Univ., 1923). Miller notes that this is a rare booklet which has "historical interest" as the first scholarly study of O'Neill. Cargill lists White's item as an article on pages 20-36 of The Western Reserve University Bulletin, No. 25, 1923.

The second scholar to work with Eugene O'Neill in a book was Barrett H. Clark, who wrote the first biographical-

critical, book-length study of Eugene O'Neill. Clark's short 1926 book was entitled Eugene O'Neill, but he revised and enlarged the book through two more publications as Eugene O'Neill: The Man and His Plays in 1929 and 1947 (New York: Dover Publications, Inc.). The 1947 edition is, of course, the most useful. It treats O'Neill's plays up through A Moon for the Misbegotten. The book began in 1926 as a 100-page booklet; it was "reissued, with changes," in 1927; and it was revised and enlarged again in the 1929 publication. In 1933 this issue received further slight revisions, first for a textbook publication and then for an English publication. In 1936 yet another revision and printing took place. The final edition, according to Clark, is "virtually a new work." The critical data in Clark's book is interesting, but the valuable contributions of the book are in Clark's quotations from O'Neill's personal observations in their correspondence and conversations.

Another booklet appeared in 1928. Harry Waton published his May 18, 1928, lecture: The Historic Significance of Eugene O'Neill's "Strange Interlude" (New York: Worker's Educational Institute, 1928). Waton approaches the play and its characters as having social and historical significance. A third booklet devoted to O'Neill was the short study by Joseph T. Shipley, The Art of Eugene O'Neill (Seattle: Univ. of Washington Chapbooks, 1928, rpt. 1969). The twenty-seven-page essay presents brief comments on most of the plays through 1928. O'Neill is treated favorably as America's best

playwright, but the author finds no humor in the stern puritanism which controls the strength and direction of the plays and O'Neill's genius.

Alan D. Mickle provides the next book about O'Neill, Six Plays of Eugene O'Neill (N. Y.: Liveright, 1929). He treats AC, HA, GGB, F, MaMi, and SI in his study. Mickle's highly favorable estimation of O'Neill is generally considered to be excessive, as he ranks O'Neill with Shakespeare, Ibsen, Goethe, and other such major authors. This book should be read as a counter to the opinions of such critics as Geddes or DeVoto, who are excessively negative toward O'Neill.

In 1931 Ralph Sanborn and Barrett H. Clark published A Bibliography of the Works of Eugene O'Neill (N. Y.: Random House, 1931, rpt. 1965. See the earlier entry in the bibliographical unit.) For a scholar working with the early critical materials, it gives some items which are rarely listed in later bibliographies.

Although introductions to the various editions of O'Neill's plays generally achieve little acclaim, this is not so for Joseph W. Krutch's introduction to the publication of Nine Plays by Eugene O'Neill (N. Y.: Horace Liveright, 1932; Random House, 1936, 1939). Krutch finds O'Neill "almost alone among modern dramatic writers in possessing what appears to be an instinctive perception of what modern tragedy would have to be."

Two books about O'Neill were published in 1934. Once he acknowledges that Eugene O'Neill brought life to American

drama, Virgil Geddes has little more to say that is favorable about O'Neill and his work in The Melodramadness of Eugene O'Neill (Brookfield, Conn.: The Brookfield Players, Inc., 1934, rpt. 1973 by Folcroft Library Editions). In the forty-five-page essay, Geddes criticizes O'Neill's lack of philosophy, lack of a comic spirit, lack of maturity, lack of understanding of women, lack of art, lack of originality, and several other deficiencies that he finds in O'Neill's dramas. Geddes discusses various plays up through Mourning Becomes Electra to demonstrate his evaluation of O'Neill. Geddes argues that O'Neill's tragic basis "gets little nearer to drama than to melodrama." Because of the validity of many of his observations, the Geddes book should be read in spite of, or perhaps because of, the negative attitude which pervades the book.

Sophus Keith Winther's Eugene O'Neill: A Critical Study (New York: Russell and Russell, 1934, second edition, enlarged, 1961), one of the basic O'Neill studies, examines the significance of the ideas in O'Neill's plays in relation to the modern world. He found that O'Neill had "something to say of human experience that was worth saying" to a deterministic world in which "we do what we must"; yet one in which we let the "romantic ideal" or illusion destroy our lives. Winther's study discusses the plays as a body in relation to twelve basic ideas--eleven in 1934; but in 1961 he added a chapter on modern tragedy. Religion, morality, science, and determinism are among the main ideas treated. It is one of

the few studies that examines the moral and social significance of O'Neill's ideas for an industrial age.

The next year, 1935, saw yet another book about O'Neill, Richard D. Skinner's Eugene O'Neill: A Poet's Quest (New York: Longmans, Green, 1935). Writing from a Catholic point of view and using a chronology of the plays furnished by O'Neill, Skinner examines the plays up through Days Without End as O'Neill's own poetic-spiritual struggle. Skinner's work was the last American critical book about O'Neill for nearly twenty years.

One full-length German study was published in 1938: Otto Koischwitz, O'Neill (Berlin: Junker and Dunnhaupt, 1938). It is a scholarly work about O'Neill's career through Days Without End. Koischwitz, like Hofmannsthal in 1923, finds O'Neill to be a theatricalist rather than a writer of tragedy. For him, however, O'Neill embodied the "artistic temperament in the America of the twentieth century."

Between 1934 and 1946, during O'Neill's self-imposed exile from the active theatre, little scholarly work was published concerning O'Neill and his plays. Thus, they faded into a secondary role in American drama until the 1946 production of The Iceman Cometh introduced the second stage of O'Neill scholarship. This stage continued to 1960. It was well into the second period, after his death in 1953, that an upsurge of interest in O'Neill became evident on stage and in scholarly studies. The 1940's saw the publication of no books devoted to O'Neill, but at least eight were printed in

the 1950's. Only four were American books, however. By order of publication dates, the foreign books are as follows: Parajon, Mario. El Teatro de O'Neill (Havana, Origenes, 1952).

Zeraffa, Michael. Eugene O'Neill: Dramaturge (Paris: L'Arche, 1956).

Martensen, Sigvard. Eugene O'Neill's Dramatik (Stockholm: Radiojonst, 1957).

Gierow, Karl-Ragnar. Introduktioner Till Eugene O'Neill's Dramatik (Stockholm: Sveriges Radio, 1958).

Among the American books, one of the first comprehensive critical studies of O'Neill's plays is Edwin A. Engel's The Haunted Heroes of Eugene O'Neill (Cambridge, Mass.: Harvard Univ. Press, 1953). Engel omitted the "lost plays" and Thirst from his chronologically ordered summaries and analyses of the more familiar plays available at that time. His symbolically titled units such as "Remembrance of Things Past" and "Everymannon" present a study of influences on O'Neill's work as well as a study of the themes and ideas that appear in the course of O'Neill's plays and his development. In spite of some shortcomings, Engel's book is generally considered to be one of the more useful studies.

Another critical study of the plays, somewhat narrower in scope than that by Engel, appeared five years later. Doris Falk's book Eugene O'Neill and the Tragic Tension: An Interpretive Study of the Plays (New Brunswick, N. J.: Rutgers Univ. Press, 1958, 1965) is devoted to an examination of the

plays with the idea that the "tragic tension" of life is "in a perpetual tension between opposites." She is concerned with the ancient "fall from pride theme" cast into the terminology of psychology and psychoanalysis as found in the ideas of C. Jung, E. Fromm, and K. Horney. The book is thought to be a necessity for understanding the psychology behind the plays and their characters.

O'Neill was the object of a great deal of study in the late 1950's, but only two other books were published about O'Neill before 1960. Both of these are interesting but non-scholarly biographical studies. The first is Part of a Long Story (N. Y.: Doubleday, 1958) by Agnes Boulton, O'Neill's second wife. They were married eleven years; however, her book covers only the period from their meeting in 1917 through the birth of their first child, Shane, in October, 1919. Although revelatory of their lives together, the fictionalized style of presentation, the lack of documentation, and the content presented somewhat limit the volume's usefulness for the scholar.

Better documented is the biographical study by Crosswell Bowen with the assistance of Shane O'Neill, The Curse of the Misbegotten: A Tale of the House of O'Neill (New York: McGraw-Hill, 1959). Bowen analyzes the personal problems that arise through the curse on the O'Neill family and the members' inability to communicate their love for one another. Bowen documents many important events in the lives of the O'Neills in a journalistic approach that makes the biography

both readable as well as factual. Although references are made to plays, the biographical information is the more significant part of the book. Not a definitive work, it is a beginning in O'Neill biography.

The third period of O'Neill criticism, 1960 to the present, experienced an explosion of books about O'Neill and his plays. No books were published in 1960, but in 1961 two works were printed. The revised edition of Sophus Keith Winther's Eugene O'Neill: A Critical Study (New York: Russell and Russell, 1934, 1961) came out with an additional chapter about O'Neill and modern tragedy, especially his late tragedies. The second book published in 1961 is the essential collection of articles, reviews and commentary by and about O'Neill in O'Neill and His Plays: Four Decades of Criticism (New York: N. Y. Univ. Press, 1961) edited by Oscar Cargill, N. Bryllion Fagin, and William J. Fisher. The volume contains several aids in its appendices and an excellent selected bibliography. It is one of the key source books for an O'Neill library.

Three more significant books were added in 1962, two biographies and an annotated bibliography. Doris Alexander's The Tempering of Eugene O'Neill (N. Y.: Harcourt, Brace, and World, 1962) concerns itself with O'Neill's early life of struggle, his formative years. The book ends with Anna Christie and O'Neill's first Pulitzer Prize in 1920. Her study is very revelatory concerning O'Neill's parents, his brother, and his development as an artist. Its greatest lacking is in the documentation of the considerable research.

The second biography is the more comprehensive O'Neill (N. Y.: Harper & Row, 1962, 1973) by Arthur and Barbara Gelb. Their almost one thousand-page volume takes in O'Neill's entire life and works. It is the result of five years of research and is the most informative of the then-existing biographies. It uses documents as well as interviews for its information; but there are limitations even in this very readable biography. Jordan Y. Miller's Eugene O'Neill and the American Critic: A Bibliographical Checklist (Hamden, Conn.: Archon Books, 1962, 1973) provides the most complete critical bibliography of O'Neill and his work. The 1962 edition includes a lengthy evaluation essay omitted in the revised edition in 1973. The annotated entries make it the most useful bibliography concerning O'Neill.

The relatively brief, biographical-critical book Eugene O'Neill (N. Y.: Twayne Publishers, Inc., 1964) by Frederic I. Carpenter provides an objective, well-received introduction to O'Neill's best works. The final chapter is one of the better overall evaluations of O'Neill's role in and his contributions to modern theater. A collection of essays about O'Neill's works was published for the Twentieth Century Views series in 1964 by John Gassner in his O'Neill: A Collection of Critical Essays (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964). The book includes Gassner's introduction and fifteen items, most of which are published elsewhere. The selection provides criticisms from the early to the late O'Neill and closes with Gassner's "Summary and Appraisal" of

O'Neill's achievement. (It is a companion book to Cargill et al., Raleigh's Iceman collection, and Miller's collection of reviews.)

With at least eight books, 1965 was a significant year for publication of works about O'Neill. John Gassner's second book, Eugene O'Neill (Minneapolis: Univ. of Minn. Press, 1965), is a forty-eight-page booklet in an American Writer's series. It is a general introduction with a review biography and brief comments about most of the important plays. It contains many pertinent comments and quotations, but its usefulness is limited as is that of the short German book by Horst Frenz, Eugene O'Neill (Berlin, Colloquim Verlag, 1965). The Frenz book is more readily available to the American scholar in the Helen Sebba translation, Eugene O'Neill (N. Y.: Frederick Ungar Publishing Co., 1971). The American edition contains additions and revisions. Interesting in this book is the introduction in which O'Neill's role in American theatrical history is treated. There were two other books published in German in 1965 that have not been translated. Helmut M. Braem's Eugene O'Neill (Velber bei Hannover: Friedrich Verlag, 1965) provides a general review of O'Neill's life and works. His treatment of O'Neill as an American writer, his listing of O'Neill's first productions in Germany, his presentation of key observations from German drama critics, and his discussion of O'Neill's language are Braem's major contributions. In Eugene O'Neills Spätwerk (Zurich: Juris-Verlag, 1965) Ueli Schenker develops interesting analyses of

O'Neill's late plays, beginning with Iceman. His concerns lie with the concepts of tragedy and characterization. The year 1965 also saw the publication of a collection of important reviews of O'Neill's plays in Jordan Y. Miller's Playwright's Progress: O'Neill and the Critics (Chicago: Scott, Foresman, 1965). Although he includes fewer than seventy items, Miller selects most of the major reviews from the first one in New York through 1964. (See also the reviews in the Cargill et al. collection.) One of the more intensive treatments of O'Neill as an American writer appears in the 1965 book by John Henry Raleigh, The Plays of Eugene O'Neill (Carbondale: Southern Ill. Univ. Press, 1965). Raleigh discusses the plays as a whole. He approaches the plays through concepts, themes, and ideas rather than summaries; subsequently, it can be used only by those who are already familiar with O'Neill's dramas.

The 1931 bibliographical work about O'Neill by Ralph Sanborn and Barrett Clark was reissued in 1965 under the title A Bibliography of the Works of Eugene O'Neill Together With the Collected Poems of Eugene O'Neill (N. Y.: Benjamin Bloom, Inc., 1965). (See the discussion of this book in the bibliographies unit.) The last of the 1965 books is that by D. V. K. Raghavacharyulu, Eugene O'Neill (Bombay, 1965). (It is another of the books which I have not been able to see; Raleigh, in his bibliographical study, states that it is "a philosophical analysis of O'Neill's plays." Within a duality framework, O'Neill developed through four stages:

"belonging, becoming, being, and nothingness.")

Another pause in the publication of books about O'Neill came in 1966, with only one book printed that year. Olivia Coolidge's Eugene O'Neill (N. Y.: Scribner's, 1966) is essentially a biography with summaries of the plays and a survey of the basic critical opinions. It is directed toward the "mature" young reader (e.g. high-school seniors).

Only two books appeared in 1967. One was a booklet by Winifred D. Frazer, Love as Death in "The Iceman Cometh": A Modern Treatment of an Ancient Theme (Gainesville: Univ. of Florida Press, 1967). Ms. Frazer first examines various ideas of "love" in drama before she treats the function of love in O'Neill's Iceman. The Germans provide yet another book about O'Neill in Franz H. Link's Eugene O'Neill und die Wiedergeburt der Tragödie aus dem Unbewußten (Frankfurt am Main: Athenäum Verlag, 1968). Link's discussion of tragedy makes considerable use of the Nietzschean concepts--with the limitation that O'Neill's tragedy is based on the psychology of Freud and Jung, whereas Nietzsche's ideas were founded on the spirit of music, especially Wagner's. Resignation is the key term for the solution in O'Neill's late tragedies.

Five more O'Neill studies were printed in 1968: one biography, a collection of essays, and three critical works. The biography is the first of two by Louis Sheaffer, O'Neill: Son and Playwright (Boston: Little, Brown and Co., 1968). This first volume covers O'Neill's life and artistic development into 1920 and the production of Beyond the Horizon.

Sheaffer's is the most scholarly and best-documented of the biographies. It informs about the plays, yet it is not a critical study. Sheaffer reemphasizes the importance of autobiography in O'Neill's plays as he clarifies much more about the O'Neill family, especially about the relationship between James O'Neill and his son, Eugene. John H. Raleigh presents his second book in Twentieth Century Interpretations of "The Iceman Cometh": A Collection of Critical Essays (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1968). The collection consists of twenty-two items and Raleigh's introduction. The items provide views and criticisms expressed in letters, reviews, essays and excerpts from various sources. It is above all a convenient source-work for Iceman. Chester C. Long's thematic study, The Role of Nemesis in the Structure of Selected Plays by Eugene O'Neill (The Hague: Mouton & Co., 1968), examines various concepts of nemesis and the growth of tragedy through various stages from the early plays through the late plays. Long uses a consistent scholarly approach that is to be compared with the other 1968 books. One of the more scholarly studies of O'Neill's dramas is Egil Törnqvist's A Drama of Souls--Studies in O'Neill's Supernaturalistic Technique (Uppsala: Almqvist & Wiksells Boktryckeri AB, 1968--published in English, New Haven, Conn.: Yale Univ. Press, 1969), O'Neill's total dramaturgy is examined to discover O'Neill's "supernaturalism," the transcendence of realism. The Törnqvist volume also provides an updated chronology of O'Neill's plays and an excellent bibliography containing some

European references. Comparable in its scholarly approach is the book by Timo Tiusanen, O'Neill's Scenic Images (Princeton, N. J.: Princeton Univ. Press, 1968). Tiusanen defines a scenic image as "a scene (or, more often, part of a scene) in which several scenic means of expression are used to achieve an effect charged with thematic significance." This effect uses every device of the theatre including the play and the actor. Another useful bibliography with European references is included in this work. The last of the books published in 1968 is a scholarly study in German by Knut Dorn, Die Erlösungsthematik bei Eugene O'Neill: Eine Analyse der Strukturen im Spätwerk (Heidelberg: Carl Winter-Universität-sverlag, 1968). Christian redemption is shown to be a negative expression in O'Neill's late plays, but human interaction through love, pity, understanding, and forgiveness provide positive qualities in life. The scholarship interferes with the reading at times, but it is an informative study and also contains a good bibliography.

Only two books were printed about O'Neill in 1969 if one places Törnqvist's book in the 1968 list. Among the more helpful of the O'Neill books is the three-volume work An O'Neill Concordance (Detroit: Gale, 1969), which was compiled by Russell J. Reaver. (See the discussion in the Concordance unit.) The other 1969 book is another German book, Ulrich Halfmann's "Unreal Realism": O'Neills Dramatisches Werk im Spiegel Seiner Szenischen Kunst. Halfmann's concern is with O'Neill's theatrical aspects, especially the

use of the technical stage processes, devices and methods and their dramatic function. Language adds another dimension to the atmospherical elements that lend to the "über-rationalism" of O'Neill's work. Halfmann also provides a useful bibliography, which includes a number of European references.

Following the large number of publications up to 1969, there has been a slowdown in the presentation in O'Neill books. The year 1970, for instance, saw only one O'Neill book published, The Late Plays of Eugene O'Neill (Bern: Francke Verlag, 1970) by Rolf Scheibler. The year 1971 added three books, but perhaps only one of these contributes extensively to the O'Neill scholarship. Jackson R. Bryer's Checklist of Eugene O'Neill (Columbus: Charles E. Merrill, 1971) presents a bibliography of the essential O'Neill materials. (See also his 1961 bibliography in the periodical abstracts.) A second 1971 book is the Helen Sebba translation of Horst Frenz's 1965 German book, Eugene O'Neill. Sebba's Eugene O'Neill (N. Y.: Frederick Ungar Publishing Co., 1971) has additions and revisions by Frenz, but it is basically unchanged from the earlier edition. The second book about O'Neill in French is Francoise DuChaxel's Eugene O'Neill (Vichy, France: Seghers, 1971). DuChaxel touches upon O'Neill from 1912 through most of his major works. He also includes brief observations by and about O'Neill from a variety of sources. Most important is his chapter devoted to the reception of O'Neill in France. In this chapter he provides production dates and significant comments by the critics.

The bibliography is also useful for French editions of O'Neill's work and French criticisms.

One of the most competent, informative studies about O'Neill and his work is Travis Bogard's Contour in Time: The Plays of Eugene O'Neill (N. Y.: Oxford Univ. Press, 1972). Bogard combines a biographical-critical approach to all of O'Neill's published and unpublished plays. He also adds significantly to the discussions of American theater history in this century. It is essential reading for critical scholars and biographers alike. A second book appeared in Books in Print in 1972, I. Haywood's Strindberg's Influence on Eugene O'Neill (N. Y.: Gordon Press). (No publication date was given, and I have been unable to review the book.)

Biographical publications ruled again in 1973 with another publication of O'Neill (N. Y.: Harper & Row, 1962, 1973) by Arthur and Barbara Gelb. More important this time, however, is the appearance of a second volume by Louis Sheaffer, O'Neill: Son and Artist (Boston: Little, Brown and Co., 1973). The volume treats O'Neill's life from his introduction to Broadway in 1920 to its end in 1953. Continuing the excellent documentation of the first volume, Sheaffer accents the biographical materials although he does provide some information about the plays. The two volumes make up the most detailed and complete of all the biographies of Eugene O'Neill.

There had been no descriptive bibliography prepared on O'Neill's plays since Sanborn and Clark's in 1931 and its

reprint in 1965. Since their book was prepared before O'Neill's last period of creativity, there was a need for Jennifer McCabe Atkinson's Eugene O'Neill: A Descriptive Bibliography (Pittsburgh: Univ. of Pittsburgh Press, 1974). (See the discussion in the bibliography unit of this study.) Winifred L. Frazer's booklet E. G. & E. G. O.: Emma Goldman and "The Iceman Cometh" (Gainesville: Univ. of Florida Press, 1974) provides a discussion of the possible influences of the rebellious Emma Goldman in the works and thinking of Eugene O'Neill, especially in Iceman.

In 1975 there were no books published about O'Neill, but 1976 saw three more books added to the growing list. Ernest G. Griffin edited a collection of criticism, Eugene O'Neill (N. Y.: McGraw-Hill Book Co., 1976). Griffin's introduction and twelve essays from other sources were chosen to show O'Neill's ability "to view the cultural milieu with an understanding frequently in advance of his time" and to present "O'Neill's artistry as a theater-man." It is a useful collection to be added to those already compiled by Cargill et al., Gassner, Raleigh, and Miller. Griffin's items are from critics since the 1950's. A second book in 1976 is the study by Leonard Chabrowe, Ritual and Pathos--The Theater of O'Neill (Cranbury, N. J.: Associated Univ. Presses, Inc., 1976). Chabrowe writes that O'Neill's works are a renaissance of tragedy through his perspective derived from Nietzsche and through his dedication to his aesthetic concept of the "theater as a place of spiritual communion . . .

. . . a place of ritual and religious experiences." Psychoanalysis is especially important for Chabrowe's findings. Another book published in 1976 is that by Harry C. Cronin, Eugene O'Neill, Irish and American: A Study in Cultural Context (N. Y.: Arno Press, 1976). He builds on his 1968 dissertation in which he examined the plays in the cultural context of Irish-American Catholicism.

Parts of Books

The following entries of books and parts of books represent the most frequently indexed items in O'Neill criticism according to the bibliographies by Cargill, et al., Miller, Raleigh, Bryer, and others. Most of the following sources have been listed in at least two of the bibliographies.

One of the first critical references to O'Neill in a book is in Isaac Goldberg's The Drama of Transition (Cincinnati, 1922). Goldberg's 1926 book, The Theatre of George Jean Nathan (N. Y.) is more useful, however, because it includes letters from O'Neill to Nathan in the O'Neill unit. Also important because it includes a frequently quoted letter as well as O'Neill's defense of Brown is Arthur H. Quinn's A History of the American Drama from the Civil War to the Present, Vol. 2 (N. Y., 1927, 1936, 1945). Two books that treat O'Neill were published in 1928. In Spokesmen: Writers and American Life (N. Y., 1928; Los Angeles, 1963), Thomas Whipple examines O'Neill's plays through Brown, the play he

thought the best of O'Neill's tragedies of frustration. The second book from 1928 is Dorothy Kaucher's Modern Dramatic Structure (Columbia, Mo.). She examines the dramatic structure of O'Neill's major plays. Her study of O'Neill's technical use of sound, lighting, and stage is a forerunner for such books as those by Törnqvist and Tiusanen.

O'Neill's start in theater came through the Provincetown Players. Their rise to success is told in the book, The Provincetown: A Story of the Theatre (N.Y., 1931) by Helen Deutsch and Stella Hanau. The book includes two O'Neill essays which first appeared in Provincetown Playbill No. 1--"Strindberg and Our Theatre" and "Are the Actors to Blame?"

George Jean Nathan, a noted drama critic and friend of O'Neill's, has written numerous items concerning O'Neill; but perhaps the most important is his essay on O'Neill in The Intimate Notebooks of George Jean Nathan (N.Y., 1932). This essay includes quotations from a personal letter by O'Neill to Nathan about Mourning. (Cf. Goldberg's The Theater of George Jean Nathan mentioned above, p. 103.)

By the 1930's, evaluations of O'Neill had become somewhat more negative. Echoing the mood of such opinions as that of Geddes and Fergusson, Ludwig Lewisohn's review of O'Neill in his Expression in America (N.Y., 1932) is generally unfavorable. Another 1932 book frequently mentioned in O'Neill studies is Lee Simonson's The Stage is Set (N.Y.). Simonson's concern is with the technical theater and adds to

the information in the book by Kaucher, already noted. A foreign critic often referred to from this period of O'Neill studies is the Italian scholar, Camillo Pellizzi, who included a unit on O'Neill in his English Drama: The Last Great Phase (Trans. by Rowan Williams; London, 1935--N.Y., 1936). Pellizzi writes that O'Neill is "the best exponent of the rebellion of a new America," the "Catholic, anti-Puritan Irishman" fighting against the "Anglo-Saxon race and religion" as did his Irish ancestors. O'Neill's "success is with the masses."

An infrequent kind of criticism of O'Neill is made by Eleanor Flexner in her American Playwrights: 1918-1938: The Theatre Retreats from Reality (N.Y., 1938). She complains about O'Neill's lack of social interest in his plays. His work should concern man to man, not man to God relationships.

By 1939 O'Neill scholarship had lessened considerably so that most O'Neill criticism now appeared in literary surveys such as Joseph Wood Krutch's in his The American Drama Since 1918 (N.Y., 1939, 1957). Krutch defends O'Neill's characterization and his efforts to develop a modern tragedy. A more generalized assessment is made in the review of O'Neill's plays in John Gassner's Masters of the Drama (N.Y., 1940, 1945, 1954). Two more approaches to O'Neill's themes and ideas are presented in Harry Slochower's No Voice Is Wholly Lost: Writers and Thinkers in War and Peace (N.Y., 1945). Slochower mentions O'Neill in reference to other writers such as Hauptmann, but he primarily treats O'Neill's

major themes and characters through Days Without End. A review of O'Neill's major plays and a listing of his contributions to American drama are in Edmond M. Gagey's Revolution in American Drama (N.Y.,1947). Barrett H. Clark's European Theories of the Drama, With a Supplement on the American Drama (N.Y.,1947) is important for the publication of O'Neill's working process during the writing of Mourning.

Alice K. Boyd's The Interchange of Plays Between London and New York, 1910-1939 (N.Y.,1948) lists the O'Neill plays staged in England. Her discussion of the success or failure of the plays should be of use to a scholar comparing English and American audience responses.

Two literary histories published in 1951 evaluate O'Neill's place in drama. Alan S. Downer's Fifty Years of American Drama, 1900:1950 (Chicago, 1951) surveys O'Neill's plays by type. Heinrich Straumann's American Literature in the Twentieth Century (N.Y.,1951, 1965) presents O'Neill as the unifying element for the twentieth-century conflict "between an outlook based on the acceptance of reality and one that looks for values beyond the world of experience." Straumann, a Swiss, offers an important viewpoint of an European on American drama. Another European scholar, Martin Lamm, a Swede, lists O'Neill along with Synge as the best dramatist in the twentieth century. His ideas are printed in his Modern Drama (Trans. by Karin Elliott, N.Y.,1953).

In the course of discussing George Pierce Baker, Wisner Payne Kinne mentions O'Neill frequently. He also reprints

from the correspondence between O'Neill and Baker, a major force in American drama. Kinne's book is George Pierce Baker and the American Theatre (Cambridge, Mass., 1954).

The book Freud on Broadway (N.Y., 1955) by W. David Sievers investigates O'Neill's plays for influences of psychoanalysis. He discusses elements of Freud and Jung in reference to O'Neill's plays. Although an interesting book, it has not received strong acceptance.

Toby Cole combines some of O'Neill's observations and reprints them in his Playwrights on Playwriting (N.Y., 1960).

An important thematic approach is that taken by Winifred L. Dusenburg in her book The Theme of Loneliness in Modern American Drama (Gainesville, Florida, 1960). She uses O'Neill as the most representative playwright in six of the seven major chapters in her book.

O'Neill's search for faith is examined by Louis Broussard in his American Drama: Contemporary Allegory from Eugene O'Neill to Tennessee Williams (Norman, Okla., 1962). He argues that O'Neill tried to present a kind of universal "everyman." Robert Brustein, in The Theatre of Revolt: An Approach to the Modern Drama (Boston, 1964) devotes a chapter to O'Neill. He separates O'Neill's rebellion into two stages as he transforms "from a messianic into an existential rebel,"

Psychoanalysis is used again as an approach to the study of O'Neill's dramas by Philip Weissman in Creativity in the Theater: A Psychoanalytical Study (N.Y., 1965). He devotes two chapters to O'Neill and his conscious and unconscious

autobiographical dramas. Freud's sublimation is the key term for the study of the plays. O'Neill's sense of tragedy "was a result of his psychic conflicts." He feels that Jung influenced O'Neill in the writing of Mourning.

A contemporary survey, Howard Taubman's The Making of the American Theatre (N.Y., 1965), lists O'Neill as the best of American drama, but he should not be among the greatest world dramatists.

Because of the present accent on film and drama, the book Responses to Drama: An Introduction to Plays and Movies (Boston, 1967) by Thelma Altshuler and Richard Paul Janaro should be seen for its discussion in "Modern Currents" and the various references to O'Neill.

Ima Honaker Herron devotes considerable space to O'Neill and his use of small-town characters in her book Small-Town America: The Dramatization of a Provincial World (Dallas, 1968). Another book by a major O'Neill critic is John Gassner's Dramatic Soundings (N.Y., 1968). The book, however, primarily reprints what Gassner had written before. Because melodrama is so often charged against O'Neill, another important book from 1968 is that by Robert B. Heilman in his Tragedy and Melodrama: Versions of Experience (Seattle, 1968). Heilman uses O'Neill's plays as examples in the treatment of the differences between tragedy and melodrama. Heilman returns to O'Neill to explore, like Winther, the possibilities of tragedy in today's world. His book is The

Iceman, the Arsonist, and the Troubled Agent: Tragedy and Melodrama on the Modern Stage (Seattle, 1973). O'Neill is treated with other well-known dramatists of the modern stage.

Periodicals (1915-1960)

Many of the important pre-1960 articles concerning O'Neill and his plays have been collected in Cargill, Fagin, and Fisher's O'Neill and His Plays (N Y, 1961); Gassner's O'Neill (Englewood Cliffs, N.J., 1964); and Raleigh's Twentieth Century Interpretations of "The Iceman Cometh" (Englewood Cliffs, N.J., 1968). Because the pre-1960 criticism was strongly dramatic, Miller's Playwright's Progress: O'Neill and the Critics (Chicago, 1965), a collection of the significant reviews, would be a helpful companion in this period. The following review of periodical criticism, 1915-1960, is representative of the important studies in periodicals. It is arranged by major topics in the period. (See also the review of scholarly critical articles in the Raleigh bibliography and the references to the pre-1960 scholarship in this paper's Introduction.)

The largest single unit of criticism concerns the evaluations of O'Neill. Many of these through the 1930's are actually reviews, but they are included here because of their influence on O'Neill scholarship. In May, 1926, St. John Ervine wrote "Is O'Neill's power in Decline? (Theatre). He was answered by Frank Freed in "Eugene O'Neill in the Ascendant" (Theatre, Oct. 1926). A. H. Quinn's essay, "Eugene

O'Neill, Poet and Mystic" (Scribner's, Oct. 1926), provides a balanced estimate of O'Neill at that stage in his career. An exaggerated positive evaluation is that by Benjamin de Casseres in his article "The Triumphant Genius of Eugene O'Neill" (Theatre, Feb. 1928). Another strong defense without the hysteria of de Casseres is that by George Jean Nathan in "The Case of O'Neill" (American Mercury, April 1928). In justification of the length of O'Neill's plays, he writes that a critic should not "confound his netherland with his cerebrum." In 1930, Francis Fergusson wrote his essay "Eugene O'Neill" (Hound and Horn) in which he called O'Neill a melodramatist. After pointing out many of O'Neill's faults, he concedes that "O'Neill is very close to a vast audience." Another attack on O'Neill came in 1932 in H. G. Kemelman's "Eugene O'Neill and the Highbrow Melodrama" (The Bookman, Sept. 1932). Such melodrama is "exaggerated and unbalanced serious drama." Fergusson especially criticizes O'Neill's romanticism, his limited character development, his language, his plot structure, and his "experimentation." Bernard DeVoto finds O'Neill undeserving of the Nobel Prize in his "Minority Report" (Saturday Review, Nov. 21, 1936). O'Neill, he writes, gives pleasure but has no genius. An immediate response to DeVoto is made by Brooks Atkinson in "Ennobling O'Neill" (New York Times, 22 Nov. 1936). Atkinson feels that the Nobel Prize was justly awarded to O'Neill. Preceding both DeVoto and Atkinson, however, was an objective evaluation of O'Neill by Lionel Trilling in his "Eugene O'Neill"

(The New Republic, Sept. 1936).

A period of relative calm followed until the production of The Iceman Cometh in 1946 reopened the disputes about O'Neill and his dramas. In his "The Return of Eugene O'Neill" (Atlantic Monthly, Nov. 1946), Eric Bentley, usually cool toward O'Neill, finds O'Neill flawed, but above the standards of Broadway. Among the most negative of all the criticisms of O'Neill is Mary McCarthy's "Dry Ice" (Partisan Review, Nov.-Dec. 1946). The anonymous English article "Counsels of Despair" in The Times Literary Supplement (10 April 1948) is considered to be the most abusive essay about O'Neill. On April 25, 1948, in the New York Times, Brooks Atkinson refuted the charges in "Counsels of Despair." Eric Bentley writes "Trying to Like O'Neill" (The Kenyon Review, July 1952) in an effort to come to an understanding within himself about O'Neill. He increases his admiration for O'Neill's strengths, but he cannot fully justify O'Neill's weaknesses. The disagreement among Krutch, McCarthy, Bentley and the others about O'Neill is reviewed by Lionel Abel in "O'Neill and His Critics" (New Leader, 6 June 1958).

European critics were already interested in O'Neill in the early 1920's. One of the earliest and best estimations of O'Neill's strengths and weaknesses was written by Hugo von Hofmannsthal in his 1923 essay "Eugene O'Neill" (Freeman, March 1923, trans. by Barrett H. Clark). Two years later, John Shand argues that O'Neill is a writer of one-acts and a master of "emotional effect" (New Statesman,

Sept. 1925). More favorable is the opinion of Julius Bab in his article, "Eugene O'Neill--As Europe Sees America's Foremost Playwright" (Theatre Guild Magazine, Nov. 1931). (See also the evaluations unit in the German criticism.)

Tragedy has always been a significant topic in O'Neill scholarship. During the 1940's and 1950's, Joseph Wood Krutch wrote several important essays concerning O'Neill and his use of tragedy. In his "Eugene O'Neill, the Lonely Revolutionary" (Theatre Arts, April 1952), Krutch sees O'Neill apart from his age because of his writing of tragedies. It has also been "fashionable" for leading American writers to be lonely men. O'Neill's tragic sense had relevance "to the universe," according to Krutch. In "O'Neill's Tragic Themes: Long Day's Journey Into Night" (Arizona Quarterly, Winter 1957), Sophus Winther states that Journey "combines in one action the great themes O'Neill developed in all his tragedies" and unites us to him in the universal tragedy of man." Numerous other pre-1960 articles treat O'Neill's tragic sense, especially in reference to individual plays such as that by Roger Asselineau in his article "Mourning Becomes Electra as Tragedy" (Modern Drama, Dec. 1958).

One of the most frequently used stylistic terms in O'Neill criticism is realism. It usually functions as a part of other approaches to O'Neill, but a few essays before 1960 accent realism. In a newspaper item, "Realism Doomed, O'Neill Believes" (N.Y. Herald-Tribune, 5 Feb. 1928), Richard Watts quotes O'Neill as feeling that realism will change its forms.

In 1930, Kemp Malone discussed the realism of O'Neill's diction in Interlude. Doris Alexander wrote "Hugo of The Iceman Cometh: Realism and O'Neill" (American Quarterly, Winter 1953) in order to show that Hugo developed from a real person. Rudolf Stamm, in his article, "'Faithful Realism': Eugene O'Neill and the Problem of Style" (English Studies, August 1959), finds O'Neill's late plays to exhibit a kind of realism, at least in language and setting.

Expressionism is a second major stylistic force in some of O'Neill's plays. Grace Anshutz praised O'Neill's expressionism in her brief commentary in "Expressionistic Drama in the American Theatre" (Drama, April 1926). Using Dahlstrom's ideas about expressionism, Clara Blackburn wrote her essay. "Continental Influences on Eugene O'Neill's Expressionistic Drama" (American Literature, May 1941). She examines both Strindberg and the German Expressionists for influence in O'Neill's plays.

Another significant stylistic term in O'Neill studies is that of the romanticism in O'Neill's plays and thought. Frederic Carpenter combines tragedy and romanticism in his essay "The Romantic Tragedy of Eugene O'Neill" (College English, Feb. 1945). He examines Lazarus, Interlude, and Mourning to show the futility of romantic idealism. In "The Georgia Plays of Eugene O'Neill" (Georgia Review, Fall 1958), Jordan Miller argues that O'Neill's disappearance from the stage in 1934 was the result of turning to romanticism in Ah, Wilderness! and Days Without End. Tom Driver seems to

agree with Miller when he finds romanticism, not tragedy, in O'Neill's late plays as he states in his article "On the Late Plays of Eugene O'Neill" (Tulane Drama Review, Dec. 1958).

The romanticism of O'Neill's plays comes partially from O'Neill's own concept of himself as a poet and mystic. (See the excerpt of the letter in the A. H. Quinn article mentioned earlier.) And, because O'Neill put so much of himself into his plays, biographical criticism has become an important part of O'Neill scholarship. The biographical comments before 1960 are often reminiscences about O'Neill like that by Harry Kemp in his "Out of Provincetown: A Memoir of Eugene O'Neill" (Theatre, April 1930). Kemp recalls the days of the beginnings of the Provincetown Players in Cape Cod and in New York City. Another personal reflection is that in Malcolm Cowley's "A Weekend With Eugene O'Neill" (Reporter, 5 Sept. 1957). Cowley, however, shares much more about O'Neill than just the November weekend in 1923 that he spent with Eugene in Ridgefield, Conn.--Brook Farm. An excellent profile of O'Neill is Hamilton Basso's three-part essay "The Tragic Sense" (New Yorker, Feb. 28, 1948). Basso concentrates on O'Neill. He also publishes some significant commentary by O'Neill himself about the theater. A more contemporary approach to the biographical studies is Edwin A. Engel's "Eugene O'Neill's Long Day's Journey Into Light" (Mich. Alum. Quar. Rev., 1957). Engel uses Iceman, Journey, and Misbegotten to show how O'Neill

faces himself through his plays.

Criticisms like Engel's that examine the plays as an extension of O'Neill himself lead to such studies as Dr. Philip Weissman's "Conscious and Unconscious Autobiographical Dramas of Eugene O'Neill" (Journal of the American Psychoanalytical Association (July 1957)). He shows how O'Neill moves from the "unconscious" in Desire to the conscious in Journey. These studies combine the psychological and the psychoanalytical approaches. Benjamin de Casseres, for instance, summarizes O'Neill's psychological themes in "The Psychology of O'Neill" (Arts & Dec., Oct. 1931). Two of Doris Alexander's articles are important in this category. Her "Strange Interlude and Schopenhauer" (American Literature, May 1953) shows that Schopenhauer, not Freud, provides the basis for O'Neill's use of psychology in Interlude. Also, her essay, "Psychological Fate in Mourning Becomes Electra" (PMLA, Dec. 1953) is an interesting discussion of Mourning in reference to Hamilton and Macgowan's What Is Wrong With Marriage (1929). More significant, perhaps, is the Walter Cerf article, "Psychoanalysis and the Realistic Drama" (Journal of Aesthetics & Art Criticism, March 1958). Cerf treats Laurents' A Clearing in the Woods with Journey to show that modern realism does not succeed well in its psychological presentations. N. Bryillion Fagin mentions O'Neill's use of psychological obsessions in his study "'Freud' on the American Stage" (Educational Theatre Journal, Dec. 1950).

Religion in O'Neill's plays inspired several articles worth noting. In the 1930's Fred Eastman wrote, among others, "Eugene O'Neill and Religion" (Christian Century, 26 July 1933), in which he argues that O'Neill will not really succeed until he establishes a consistent approach to religion. According to Eastman in "O'Neill Discovers the Cross" (Christian Century, Feb. 1934), O'Neill had found his religious viewpoint. Two other conceptions of O'Neill's religious approach are presented by Alexander and Raleigh. In "Lazarus Laughed and Buddha" (Modern Language Quarterly, 1956), Alexander adds Buddha to the list of Christian and Grecian models for Lazarus. Raleigh combines the autobiography in Journey with O'Neill's Irish-Catholic background in his essay "O'Neill's Long Day's Journey Into Night and New England Irish-Catholicism" (Partisan Review, Fall 1959).

Studies of O'Neill in reference to other writers and other literatures began in the 1920's. Anschutz, for example, compared O'Neill with Pirandello in "Masks, Their Use by Pirandello and O'Neill" (Drama, April 1927). At least three articles were devoted to the study of O'Neill and Strindberg. The earliest, Ira N. Hayward's "Strindberg's Influence on Eugene O'Neill" (Poet Lore, Winter 1928), concerns their language, character development and technique. In his "Strindberg and O'Neill" (Symposium, Spring 1956), Fleisher studies their plays to show Strindberg's influences in such things as content, style, and theme. The most

favorably accepted study of Strindberg and O'Neill in the pre-1960 studies is Winther's "Strindberg and O'Neill: A Study of Influence" (Scandinavian Studies, August 1959). Winther feels that Strindberg and Nietzsche were more important for O'Neill than were Freud and Jung.

O'Neill's dramas were frequently compared with classical sources. Clark, for instance, in discussing Mourning wrote "Aeschylus and Eugene O'Neill" (English Journal, Nov. 1932) to examine O'Neill's attempt to use modern psychology to achieve the Greek sense of fate. Feldman's "The American Aeschylus" (Poet Lore, Summer 1946) treats Mourning negatively. And, in 1949, Stamm explores the use of the Orestes story in his article "The Orestes Theme in Three Plays by Eugene O'Neill, T. S. Eliot and J. P. Sartre" (English Studies, Oct. 1949). Such comparisons are still being drawn in the 1970's.

Ibsen's influence on O'Neill has inspired a number of comparisons. Two of these are by Arestad and Lecky. Arestad wrote "The Iceman Cometh and The Wild Duck" (Scandinavian Studies, Feb. 1948), and Lecky, "Ghosts and Mourning Becomes Electra: Two Versions of Fate" (Arizona Quarterly, Winter, 1957). Both writers find O'Neill pessimistic and Ibsen optimistic.

Scholars have also examined the similarities between O'Neill's Iceman and Gorky's The Lower Depths. Hopkins, in "The Iceman Seen Through The Lower Depths" (College English, Nov. 1949), finds O'Neill's play less powerful and

more negative than Gorky's. Muchnic's analysis of the two plays, "Circe's Swine: Plays by Gorky and O'Neill" (Comparative Literature, Spring 1951), is the best on the subject.

Study of O'Neill materials began with Landauer's article, "The International O'Neill" (American Book Collector, 1932). She presents first-night theater programs and, among other things, some galley proofs. A more useful work for scholars is McAneny's "Eleven Manuscripts of Eugene O'Neill" (The Princeton University Library Chronicle, April 1943). She describes eleven manuscripts that O'Neill donated to Princeton University Library. The O'Neill collection at Yale is described by Eaton in his essay "The Eugene O'Neill Collection" (Yale University Library Gazette, July 1943). An article related to these is Frenz's "O'Neill Collections I Have Seen" (Indiana Quarterly for Bookmen, Jan. 1945).

Frenz is the most prolific writer concerning O'Neill's works abroad. His essays extend from "A List of Foreign Editions and Translations of Eugene O'Neill's Dramas" (Bulletin of Bibliography, 1943) to articles about O'Neill in France, Germany, England, Russia, and Japan.

Other approaches to O'Neill scholarship could be added to this essay in addition to the treatment of Blacks and social criticism in his works; but these two shall close this review, which is only intended to be a representative listing of some of the major approaches to O'Neill scholarship in periodical literature before 1960. Moses notes O'Neill's uses of the Negro on stage in "New Trends in the

Theatre: IV. American" (Forum, Jan. 1925 and Feb. 1925). Praising O'Neill's use of Blacks on stage, Lovell wrote "Eugene O'Neill's Darker Brother" (Theatre Arts, Feb. 1948). And in 1952, Isaacs wrote about O'Neill's uses of Blacks, particularly in Jones and in Chillun in her article, "The Negro in the American Theatre" (Theatre Arts, Aug. 1952).

One of the things O'Neill is most criticized for is his lack of social criticism. A few scholars, however, have found evidence of social criticism in some of his works. Doris Alexander's "Eugene O'Neill as Social Critic" (American Quarterly, Winter 1954) is the most extended article on the subject. Her conclusion is that his "social criticism cancel itself out, for he not only condemns all of society as is, he rejects all solutions for making it something better. He accepts no answer to life, but death." In the other pre-1960 essay, Lester Cole and John H. Lawson discuss Marxist criticism in O'Neill. Their essay is "Two Views on O'Neill" (Masses and Mainstream, June 1954). Both critics find little hope in O'Neill's plays for the society he tried to ignore in his concern with the more universal struggles facing man.

Since 1960, O'Neill scholarship has already doubled the materials from 1920 to 1960. The pre-1960 studies, however, constitute a significant part of O'Neill scholarship.

CHAPTER III

ABSTRACTS--ARTICLES IN ENGLISH, 1960-1975

A major purpose of this study is to demonstrate the advantages of an increased use of abstracts by literary scholars. The following abstracts of articles in English from 1960 through 1975 concerning Eugene O'Neill, his life, and his works begin to make more accessible the enormous body of scholarship about O'Neill. The abstracts which comprise this unit present the essence of the articles in 150-350 words.

Adler, Jacob H. "The Worth of Ah, Wilderness!" Modern Drama, 3 (Dec. 1960), 280-88.

Adler argues that most of the critical rejections of Wilderness are invalid. There is no reason that a writer of tragedy cannot write a comedy; thus, most of the objections are "to a genre" and as such, unacceptable. Wilderness is a "nostalgic family comedy" which, because of a greater depth in characterization, is a stronger play than Life With Father, "a perfect representative of the kind." Although there is a "seriousness" to the problems in Wilderness, they are

"poignant," not tragic; but such problems have a place in drama. There is also a seriousness of plot in the play, but O'Neill's comedy is not as good as that in Life With Father. Elements of Wilderness strain the genre, yet it remains a play with perception and depth not usually found in such family comedy, which should make the play "worth doing"; and the genre can only "gain greatly by its existence." For a scholar interested in Wilderness or in O'Neill's comedy, this article should be seen as a defense for the consideration of the play as significant O'Neill even though not representative.

Alexander, Doris. "Eugene O'Neill and Charles Lever."

Modern Drama, 5 (Feb. 1963), 415-20.

Eugene O'Neill turned to the Irish novels of Charles Lever for the historical background that he needed to write A Touch of the Poet, one of the plays in the cycle A Tale of Possessors Self-dispossessed. Lever's Charles O'Malley, the Irish Dragoon inspired much about the character of Con Melody even though O'Neill's divided and tormented character bears no resemblance to Lever's young dragoon. Melody's personality is nearer to that of Lord Byron, but the environment and Irish activities of Melody are very much the same as those of O'Malley in such things as duels, in education, and especially in (1) the fox hunting recalled by Melody, and

(2) in Melody's accounts of the battle of Talavera. Some physical descriptions also came from the O'Malley story, but more significant is that the language of Poet certainly derives from Charles O'Malley. O'Neill recreates Irish speech in 1928 largely by the use of a few exclamations, a few endearments, and a handful of dialect phrases and pronunciations; it is Lever's method, and it is O'Neill's. O'Neill's spellings also derive from Lever. O'Neill, however, took nothing but facts from Lever's works; the cycle plan and its tales are entirely O'Neill's.

This article develops a well-written, convincing argument that belongs in a study of O'Neill's use of sources and in a study of the play Poet. It gives examples rather than interpretation.

Alexander, Doris. "Eugene O'Neill and Light on the Path." Modern Drama, 3 (Dec. 1960), 260-67.

Alexander adds significantly to information about O'Neill's mysticism, influences, and thought. One of the most influential items in O'Neill's becoming a mystic is the Theosophical Society booklet Light on the Path, given to O'Neill by Terry Carlin in the winter of 1915-1916. The treatise was written for those "ignorant of the Eastern wisdom and who desire to enter within its influence." By 1919, O'Neill expressed his aesthetic creed as a concern with the

"impelling, inscrutable forces behind life." O'Neill drew many things from Light, as he shows in The Great God Brown and develops most clearly in The Fountain, a play in which the visions and symbolism stem directly from Light, for example, the "song of life." "The Fountain illustrates vividly the mystical point of view on which O'Neill's whole aesthetic creed was based"--a creed that led O'Neill to be "'a confirmed mystic' from the time he read Light on the Path."

Alexander, Doris, "The Missing Half of Hughie." Tulane Drama Review, 11 (Summer 1967), 125-26.

In The Emperor Jones, O'Neill not only made the visions of Jones explicit for the producer, but he was also alive to insure that his wishes for the play were followed. However, O'Neill died before Hughie, of the planned group By Way of Obit, was produced. Although he indicated privately to George Jean Nathan that he intended this group to combine "film and live performance," he put nothing in the manuscript to show these intentions. Thus, only half of the play is presented when it is produced, presenting Hughie's monologue without visual presentations of the Night Clerk's visions. One scene hints at O'Neill's intentions, yet the Night Clerk's thoughts of the fire engine were omitted in the productions in New York and Stockholm. Even though the thoughts are

almost impossible to stage, a film maker could present the vision and, subsequently, the complete play Hughie.

Alexander is primarily encouraging producers of Hughie to use its full visual and sound effects as O'Neill intended. This article is the strongest evidence yet for including the study of film in O'Neill scholarship.

Anderson, Patrick. "A Bit of a Poet." Spectator, 216 (11 March 1966), 297-8.

Anderson's essay is good for an incisive look at some of O'Neill's major themes in the plays in the Jonathan Cape paperback printing of Mourning Becomes Electra, The Iceman Cometh, and Long Day's Journey Into Night.

Anderson explains that two of the plays turn back to the 1912 period in O'Neill's life. O'Neill's materials came from his own experiences as wanderer, misfit, son, playwright, and poet. He dedicated himself to his work once he began it. O'Neill's interest lay in the "exultation" that tragedy offered his theatre-church, through which he tried to show "man's being and becoming." The reality of O'Neill's language was too commonplace to achieve the poetry O'Neill hoped for in man's struggle in life, the source of the force of O'Neill's plays. In these plays, O'Neill's technique is to use masks, physical and psychological, to develop "new psychological insight into human cause and effect" as "an

exercise in unmasking" man's self-delusions. Even though O'Neill's characters face reality momentarily, they return to their dreams to make life endurable.

Andreach, Robert J. "O'Neill's Use of Dante in The Fountain and The Hairy Ape." Modern Drama, 10 (May 1967), 48-56.

Andreach achieves three things: he shows Dante's influence on O'Neill's works, he adds understanding to O'Neill's women figures, and he adds new dimensions to the interpretations of The Hairy Ape and The Fountain.

In order to understand Ape better, one needs to examine O'Neill's use of Dante in Fountain, both written during the same period. O'Neill is aware of the function of Beatrice in Dante's Commedia in which she leads man back to God. In Fountain, Juan's falling in love with Beatriz inspires his desire to find the fountain of youth. O'Neill's Beatriz stems from Dante's Beatrice in Purgatorio. Dante's Commedia forms a part of the framework of Fountain, and he also influenced Ape. The significant action is Mildred's descending into the stokehole to bring hope and love to the men in the boiler room. In Ape, O'Neill inverts the Beatrice of Purgatorio who descends into hell to give Dante hope. Mildred fails; she brings a consciousness that awakens a sense of alienation in Yank. In O'Neill's attempt to dramatize the destructive effect of the female on the male, he was not

aware of what his inversion of Dante's poem encompassed. However, O'Neill often used the female whose love destroys a man's hopes and his love for her turns to hate--an inverted Beatrice figure. The love-guilt-hatred situation shows Ape to be more representative of O'Neill's works than is Fountain in which Juan finds redemption. Yank is in "the hell of [a] meaningless, purposeless, Godless world," like Larry and others who find "peace only in death." It is the female with good intentions who awakens man to his despairing situation.

Andreach, Robert J. "O'Neill's Women in The Iceman Cometh." Renascence, 18 (Winter 1966), 89-97.

The theological implications of The Iceman Cometh help "to explain why O'Neill's males have ambivalent feelings toward Mary and all females, who are figures of Mary." Hickey's message of "know yourself" does not bring salvation but destruction because man cannot change himself even when he has self-knowledge. Three men, Willie, Jimmy, and Harry, are conscious of the role of women in Iceman: women "enter a man's life calling upon him to become more than he is, but by so doing, she makes him feel guilty because he cannot." Neither putting the love into prison nor murdering it solves the problem. The alternatives to love and hate situations are "death and despair." All of the major men figures have a woman in their background who has destroyed their hope.

This, however, does not explain why "life is hopeless." Man's hope lies in God and his grace which comes through Mary, "the Mother of Redemption." If man has no hope for grace, he has nothing; yet all men need the hope for "something beyond the horizon." Man creates this hope through illusions.

The women in Iceman have symbolic names that make them "figures of the Blessed Virgin Mary." If man turns from Mary, the spiritual mother, to Eve, the physical mother, he is still doomed because of man's guilt for not being enough for the woman. In the end, both Mary and Eve are destructive forces in man. "The cry, Oh, Papa! Jesus! represents man's hope in the nightmare of life," but it appears only when man recognizes what he is. This is man's hopeless hope--there is no help for him, not even in woman who is "as pathetic as the male. She does not know there is no grace, nor does she understand why men hate her." Her hopes, like man's are illusions. The women do not bring Christ, but death with no resurrection or despair, the death of hope.

Andreach approaches three frequent topics in O'Neill criticism: women, religion, and the hopeless hope theme in his plays. The role of women is accented and succeeds better than do the other two ideas.

Bjork, Lennart A. "The Swedish Critical Reception of O'Neill's Posthumous Plays." Scandinavian Studies, 38 (Aug. 1966), 231-250.

An excellent look at European acceptance of O'Neill is provided by Bjork. Until the 1933 performance of Mourning Becomes Electra, O'Neill's plays were not well accepted on the Swedish stage. Sweden, however, presented O'Neill even during the period of his relative neglect in America from the mid-1930's to the mid-1950's. It was O'Neill's own desire that Journey be produced in Sweden by the Royal Dramatic Theater. Although the 1956 opening-night reviews in Stockholm treated the "external circumstances" leading up to the presentation of Journey in Sweden, they concentrated on the play as it fit into Western drama and O'Neill's own work. The discussions most often referred to Ibsen, Chekhov, and Strindberg, three other "great modern dramatists." "The emotional intensity of the play" attracted attention, but also of interest were O'Neill's use of "previous preoccupations" such as "the mother conflict" and "the problem of escapism." The critics treated the "naturalistic-realistic framework of the play," the story of the Tyrone family as modern tragedy, and the "religious-mystical overtones of the play." The simplicity of the play "was almost uniformly acclaimed," and even the dialog received a somewhat favorable "over-all evaluation." The actors and director were praised except for Ulf Palme as Jamie. The Swedish reviews considered characterization considerably more than the Americans because Swedish

criticism "is primarily concerned with the play as a theater piece, with its psychological impact on the audience." There seems to be little evidence to support Kerstin Birgitta Steene's assertion that "there was much uncertainty in the Swedish evaluation of the play."

The 1957 premiere of Poet also met with favorable reviews as "a significant part of O'Neill's projected cycle on American history and as a major addition to his works," even if it did not bring anything new to the O'Neill canon. Although mentioned in relation to Synge and Ibsen, the play "does not quite reach the level of its European predecessors." The disagreements that arose centered on "the psychological analyses of Con Melody" as a tragic figure and on the director's problems.

In 1958, Hughie premiered with a revival of Jones. The critics discussed these two plays as evidence of "the development of O'Neill's dramaturgy: from 'expressionism' and 'super-naturalism' to psychological realism, from untamed fancy for experimentation to the naked delineation of human nature."

The 1962 premiere of Mansions "seems to have offered a more stimulating challenge to Swedish critics than did any of the previous posthumous plays." Again, however, the critical reception "was very favorable, both of the production and of the play." Swedish criticism of the four posthumous plays was "enthusiastic," literarily and dramatically, with the attention focused on "O'Neill's skill at delineating

dramatically effective characters."

Although limited to four plays, this essay provides a most informative, positive evaluation of O'Neill and his works.

Bowling, Charis C. "The Touch of Poetry: A Study of the Role of Poetry in Three O'Neill Plays." College Language Association Journal (Morgan State College, Baltimore), 12 (Sept. 1968), 43-45.

O'Neill used poetry in his plays to develop his plots, characters, and themes. Verse is used throughout his work, but three of the plays use quotations from "known poets": Poet; Wilderness; and Journey. Major Melody in Poet used poetry to establish part of his dream world of his past; he recited poetry, especially Byron's, for "pleasure and a distinct feeling of superiority" and to illustrate his pride and isolation. Melody's is the "proud agony and alienation of the Byronic hero," and he does not think that others can "share his feelings." Only his daughter Sara dares to face him openly with the truth. The theme of the play, as Doris Falk wrote, is "the conflict between prideful illusion and shameful reality in a character who keeps his self-respect only by perpetuating the illusion." Simon Harford is the other character in the play with a touch of the poet in him. Poetry is presented "as the natural counterpart of dreaming,

of flight from reality, and a lack of achievement in the eyes of the world,"

While there may be some basis for comparing the men of Poet with O'Neill's own family, there is little real relationship between O'Neill's life and Wilderness. The kinship exists in the poetry liked by the young O'Neill and seventeen-year-old Richard Miller. The poetry is also that which makes it different from "other family comedies." "Poetry is woven into every part of the play. It is Richard's leitmotif." Also, the title of the play is based on a line in The Rubiayat, which several members of the family use to support their actions. Poetry is also the source of the conflicts between Richard and the others. Richard does not use his poetry for the same kind of escapism as did Melody, but it does give him "an opportunity to rebel and to feel superior, . . . and a chance to pretend that he is someone else." The poetry serves to close "the gulf between father and son." The Millers find a relationship with their son that the Tyrone and O'Neills could never discover. In the O'Neills' lives, James used The Rubiayat to justify his wasted life style. Just as in Wilderness, one of the contentions between James Tyrone and Edmund is the son's choice of reading. Journey has several "poetry-less" periods of importance. The only time poetry is quoted without cynicism in the play is when the mother has returned to her drugs--Jamie recites from Swinburne's "A Leave-taking." It is also one of the few times O'Neill uses someone else's words to create a mood.

In these plays, poetry involves characterization, plot development, mood, communication, or its lack, and it can begin or end the conflict of the play.

Amidst many nebulous claims of poetic effect for O'Neill's poetry, Bowling writes a clear, informative essay about the actual function of poetry in three of O'Neill's plays.

Brashear, William R. "O'Neill and Shaw: The Play as Will and Idea." Criticism, 8 (Spring 1966), 155-169.

Brashear's approach to O'Neill and Shaw stresses the marked dissimilarity between these two men as thinkers. "O'Neill's was essentially the voice of the 'will' and the 'intuition'; Shaw's was the voice of the intellect." Schopenhauer and Nietzsche were "the most common denominators" in their reading. Shaw misused the philosophers and the "Life Force" idea because he misunderstood Bergson's "vital" principle and the idea of the "will" by Schopenhauer. He conceptualized the "will" and reduced it to idea; he reduced "vitalism" to "mechanism." Shaw found purpose in his Creative Evolution while Bergson, his source, found none. Instead, Shaw connected himself with Socratic ideas which make him quite opposed to those of Nietzsche and tragedy, which ended the "happy spirit." Shaw is important to modern theater through his comic mode which, for Bergson, "is the intellectual mode." An "absence of feeling" exists in Shaw--but

there is an "abundance of 'serial significance.'" "

O'Neill treats the "becoming," the "cosmic anguish." His plays come from "within" and, although not philosophical, treat an "objectification of life." His characters "are the embodiment of psychic forces that work out their endless and essentially purposeless struggles upon the stage." In the "will," O'Neill found his force of the "hope in hopelessness" that gives his characters the urge to live. O'Neill does not explain his forces so much as make his audience "aware" of their existence and the heroic struggle of man against the forces. Tragic struggle is O'Neill's basic understanding so that the recognition of the wisdom of Silenus--best not to have been born--drives and creates several of O'Neill's major figures; among them are Yank, Larry Slade, and perhaps Edmund. O'Neill is a contradiction of "the despairing vision and the redemptive hope." This results in the "hope in hopelessness" and the "urge toward life."

Both Shaw and O'Neill are guilty of irrational thought. But O'Neill understood that "Only in struggling against the tragic fact of consciousness is man truly alive." Brashear compares comedy and tragedy and finds that tragedy is the stronger because of feeling rather than thought. It is an unstated opinion that supports the majority of the evaluations of O'Neill's work.

Brashear, William R. "O'Neill's Schopenhauer Interlude."
Criticism, 6 (Sum. 1964), 256-265.

Repeating Alexander's observation, Brashear points out that Eugene O'Neill was most influenced by Schopenhauer in Interlude, especially in the concept of the "present" being an interlude in life. All else is past or future through reflection on life, an act that indicates a will to live even though "the present seems as nothing." Man lives two lives, according to Schopenhauer--one requires an involvement in a life full of urges, and the other is a life of reflection, a looking at life without feeling or action. When the present is everything, the will is being exercised. Time, space, causality and matter are phenomena only: man's perception is of "a world of appearance"; and he exists only in "present" struggles to live--only the present has "reality--life." At the end of the play, Marsden and Nina and Darrell retreat from life.

Yearning for life and happiness causes struggles and pains for man. The present is always only an interlude to be looked back on in regret or forward to in hope. Schopenhauer feels that it is wisest to hold oneself aloof from the struggles that bring joy and sorrow. We face tragedy if we struggle and comedy if we merely observe life.

Interlude takes its "intellectual framework" from the philosophy of Schopenhauer, but it does not express it. O'Neill did not accept Schopenhauer's conclusions that it is best to observe life. O'Neill thought it best not to have

been born; but, given life, the struggle and meaning of life are the will to live, as O'Neill shows in his Iceman. It is here, too, that Interlude differs from O'Neill's other plays. Only in this play does he allow the individual to compromise with reflection rather than to assert the will to live and the struggle for life in spite of its hopelessness and nothingness.

Brashear, William R. "'To-morrow' and 'Tomorrow': Conrad and O'Neill." Renascence, 20 (Autumn 1967), 18-21, 55.

In another of his well-done comparison studies, Brashear points out that the influence of Joseph Conrad on O'Neill is not examined very often because "the evidence is vague and inconclusive." The Gelbs report that O'Neill "was impressed by The Nigger of the Narcissus. Also, the S. S. Glencairn group of plays are much in the same vein as the Conrad sea stories. Even though there is no direct evidence of influence, there are similarities between Jones and Heart of Darkness. While despair and tragic vision in Conrad's work might also have been another attraction for O'Neill, a basic separation in areas where the two writers correspond is that O'Neill wanted to be among his characters while Conrad worked above as an observer--"O'Neill lacked not only Conrad's artistry, but also his inhibitions." In the hopelessness of life, O'Neill saw the tragic in which "he located the source of life."

That Conrad describes the hopelessness and shuns the emotional involvement so important in O'Neill's works is shown by "Tomorrow" and "Tomorrow," both of which are insignificant stories. There are parallels in these two stories as well as similarities between "Amy Foster" and Ape. Conrad's "Tomorrow" is considerably better than O'Neill's story. However, O'Neill's power grew as he became involved; he was a "vitalist," whereas Conrad's powers diminished as he became further evasive about revealing himself through his work, quite unlike O'Neill.

Brashear, William R. "The Wisdom of Silenus in O'Neill's Iceman," American Literature, 36 (May 1964), 180-88.

Working with the often-discussed Nietzschean influences in O'Neill, Brashear develops his argument on the thesis that tragedy develops from the struggle between the Dionysian and the Apollonian forces. Tragedy is evaded through the Socratic force of "intellectual or verbal evasion." Using illusions to avoid tragedy is Apollonian resistance to despair, a "purposeful self-deception." As Brashear sees it, O'Neill's tragic vision allows him to penetrate into the rare realm of the truly tragic, which is deeper than the personal sufferings and psychological theories in some of his plays. Iceman, thus, is his "truest" tragedy; but in it, O'Neill reverses the setting from the highest to the lowest realms of society.

Only Larry Slade is aware of "the nothingness of life and at the same time the necessity for the 'illusion' or the 'pipe dream.'" The other characters have no "Socratic meaning" or purpose in their lives, yet they desire to live through their dreams. Slade penetrates to truth in his comment that it would have been better never to have been born--the "stern wisdom of Silenus" in Nietzsche. Slade's wisdom makes him wish for death. Hickey is both the victim and the agent of death, but he does not recognize the peace of death that he brings to himself because he does not understand "the necessity for illusion." Larry, too, is a tragic figure because he does understand. Larry's pity "represents affirmation of human value in spite of the apparent nothingness of life." O'Neill's debt to Nietzsche is illusive since O'Neill could never "renounce" the "pity" that Nietzsche favors in The Birth of Tragedy and denies in Zarathustra. O'Neill's tragedy must "be measured by the cathartic and exalting effect it produces." Therefore, O'Neill is saying that the force for life is the "not ignoble pipe dream" and that in order to live man must struggle.

Bryden, Ronald. "O'Neill's Last." New Statesman, 69 (15 January 1965), 85-86.

In 1934, O'Neill embarked on his planned cycle of plays that was to provide a history of American capitalism and the

influence of heredity through the story of a rich and powerful Irish-American family and its descendants. Of the proposed cycle of plays, only two survived, Poet and Mansions. They provide "the link between Mourning and the late plays." The story of Sarah Harford and her sons has much that connects it to O'Neill's own story in Journey. Mansions in its unfinished state is much looser than Mourning, "but beside it the earlier trilogy appears contrived and bloodless." The central scene of Mansions is that in which Deborah and Sarah blend into a "self-sufficient female world" which excludes Simon. "It is the technique of Interlude, but mastered, sharpened, made superbly dramatic." From Mansions comes the recognition of the overwhelming influence of heredity on life. O'Neill's own family served as his experience from which arose the idea of the historical cycle. Bryden provides an interesting approach to Mansions and its connection with the autobiographical Journey and also with Mourning. This is just the kind of study that needs to be devoted to the cycle plays if the late O'Neill plays are to be properly understood.

Bryer, Jackson R. "Forty Years of O'Neill Criticism: A Selected Bibliography." Modern Drama, 4 (Sept. 1961), 196-216.

The bibliography is a selected compilation of the most significant articles, books, and book sections written about

O'Neill between 1920 and 1960. Foreign entries are excluded as are most reviews of O'Neill's plays. Article reviews are indicated in the listing.

Part I: Books, pp. 196-204.

Part II: Periodicals

A. General, pp. 204-13.

B. Plays, pp. 213-16.

This bibliography has been updated in Bryer's 1971 Merrill Checklist.

Bunzel, Peter. "O'Neill: A Tragic Epilogue to the Drama." Life, 53 (26 Oct. 1962), 70B-72.

The biographical article begins with reference to Eugene O'Neill, Jr. as the Classics Lecturer at Princeton in 1947 and ends with his suicide on Sept. 25, 1950. Eugene O'Neill, Sr.'s play Journey portrays his family with "remorseless, blinding honesty." The "tone of despair" in the play was "fully justified by the play's real-life aftermath." The lives of James, Ellen, and James, Jr. all ended unhappily as did the life of Eugene O'Neill. Perhaps O'Neill's greatest tragedy is his treatment of his own children, Eugene, Jr.; Shane; and Oona. Although never close to Oona, he was upset with her marriage to Charlie Chaplin. Shane, the father of five children, desperately needed his father's help, but O'Neill brok off relations with him. After Shane's oldest

child, Eugene O'Neill, III, died at the age of two months, he became a drug addict; Oona, however has led her own life with Chaplin's money; and Eugene O'Neill, Jr. committed suicide.

Bunzel's simplification of O'Neill's tragic family life needs to be offset by examining the Gelb or Sheaffer biographies for a clearer, more detailed account.

Busch, C. Trent and Orton A. Jones. "Immortality Enough: The Influence of Strindberg on the Expressionism of Eugene O'Neill." The Southern Speech Journal, 33 (Winter 1967), 129-139.

The importance of the German expressionists is a frequent topic concerning O'Neill's expressionism, but August Strindberg was the primary influence on O'Neill's expressionistic techniques. Strindberg used expressionistic devices as early as 1908. His influence on the Germans appears most clearly through Wedekind. O'Neill denied German expressionistic influences while he repeatedly acknowledged his debt to Strindberg, who seemingly effected a "parallel influence" on O'Neill and on the German expressionists.

O'Neill's Nobel Prize speech in 1936 presents his acknowledgement of Strindberg's influence. The plays of the 1920's give the best evidence of Strindberg's influence in the subject matter and in the dramatic themes of the period,

especially Jones, Ape, Brown, Interlude, Lazarus, and Dynamo. Form, structure, content, "the search for human values, typification, the struggle of opposites, and monologues and soliloquies weave a bold thread of Strindberg throughout the fabric of O'Neill's plays." The Strindberg influence is undeniable in Jones, Ape, and in Brown. As the primary leader of expressionism, Strindberg influenced both the German Expressionists and Eugene O'Neill independently but decisively.

Busch and Jones produce convincing arguments for Strindberg as the major source of O'Neill's expressionism. Valgaemae and Blackburn should be read in connection with this article.

Caldwell, Marguerite J. "Teaching Reading Through a Play: Ah, Wilderness!" Journal of Reading, 11 (Nov. 1967), 105-110.

Teachers of English assign plays for literary experience and in the process become teachers of reading. Plays are particularly adaptable tools for both. The best for a teenage class is one in which "the students begin interpreting a play by identifying the conflict and characterizing the major roles." Eugene O'Neill's Wilderness is one which carries enough literary depth in meaning and devices and yet is interesting and entertaining enough to keep the interest of a class during the reading and re-reading process that is

needed for a thorough study of a play. The characterization and relationships of Richard Miller, a seventeen-year-old boy in the play, draw much attention, while the other layers of meaning come from examining Richard's own reading and the writers to whom he refers. The students discover, for instance, that the "Wilderness" refers to a kind of "Paradise" in the title and in the quotation from Omar Khayyam's Rubaiyat. The structure of the play must also be examined; however, over-reading must be guarded against. The students should learn many things through a study of this play, such as the idea that "youth should seek self-direction and fulfillment."

Well-chosen for its purpose as a teaching tool, Wilderness is not, however, representative O'Neill. The article is more significant for its educational role, for providing one way to bring O'Neill to the high schools, and for providing pragmatic criticism of O'Neill's plays.

Cate, Hollis L. "Ephraim Cabot: O'Neill's Spontaneous Poet."

The Markheim Review, 2 (May 1971), 115-117.

It is the characterization rather than the poetry which is most important in the essay, although it does contribute to the study of O'Neill as a poet.

Ephraim Cabot should be seen as more than simply a "spontaneous poet"; his deeper character will not be understood "if his poetic nature is not taken into account."

O'Neill felt himself to be a poet, although he is not always accepted as such. Cabot's "saving grace" is his poetry, his image-making with the mysteries of nature, which thus becomes quite important because, for the old man, nature is the "one abiding force" of God. Ephraim's diction is far more poetic than that of any other character in the play, and he sees nature's beauty in more than just the stones with which he is usually considered. Cabot's spiritual way allows him more insight than any of the other characters in the play. He carries on a search for God's revelation in nature; in fact, the other characters and Cabot himself see him in terms of nature. Even his simple expressions are cast in terms of nature through which he describes with both personification and synecdoche. In Cabot's closeness with nature, the audience finds a security in seeing that nature is still there.

Chabrowe, Leonard. "Dionysus in The Iceman Cometh." Modern Drama, 4 (Feb. 1962), 377-88.

According to Chabrowe, the writing of Iceman in 1939 was essentially a transposition of Lazarus into an idiom suitable for the New York stage, though one which in a subtle way was no less Dionysian. Iceman is distinct from the earlier play in its naturalistic setting and pessimistic mood, but its action and main characters appear to have been derived from Lazarus. O'Neill's main concern was with the aesthetic

instead of the philosophic or autobiographical--in both plays his interest was the celebration of life so that the hopeless despair of Iceman was intended to provide the same kind of aesthetic experience in the theater as Lazarus with its ecstatic acceptance. It is a kind of religious communion. The pagentry of Lazarus gives way, but the ritualistic activities remain in the chorus, a repetitive rhythm in the dialogue, and an archetypal pattern in the action. The laughter of Lazarus appears in Hickey's personality. Although the surface actions of the plays differ, it is clear that the essential relationship between the plays is the individual characters involved in the conflict and its life-and-death basis. Hickey, however, is concerned with the question of illusion and reality, whereas Lazarus is concerned with the question of life and death; also thus differing are their approaches to saving men. The interrelationship between the three main characters in each play is also comparable: Hickey-Larry-Parritt: Lazarus-Caligula-Tiberius. Caligula and Larry are alike in their psychological motivations, and there are even parallels in the minor characters such as Miriam-Evelyn and Tiberius' mother-Parritt's mother. The choruses are also relatively similar in function. The celebration of life came through the dancing and singing, evidence of O'Neill's underlying aesthetic idea that only through ritual could the audience be made to experience a Dionysian communion with life--an idea that both plays derived from Nietzsche's The Birth of Tragedy. It was the proper

interpretation of the musical element in Iceman in 1956 by Jose Quintero that finally brought Iceman a successful performance. In dramatizing the process of birth, death, and rebirth in Iceman, O'Neill succeeded in celebrating life in terms that a modern audience could accept and overcome the despair of life in the play through the aesthetic experience.

Chabrowe's comparison seems to hold true, but perhaps his most valuable contribution is to draw attention to the musical element in Iceman.

Chaitin, Norman C. "O'Neill: The Power of Daring." Modern Drama, 3 (Dec. 1960), 231-41.

The memorial meeting of theater people shortly after O'Neill's death influenced Chaitin's eulogy for O'Neill, who had dared to be successful in every way except the one he valued most--to be highly considered as a writer. Chaitin's eulogistic evaluation of O'Neill as a daring playwright defends him as both dramatist and literary figure because of his daring. True literary fame came to O'Neill only after his death. During his lifetime, however, O'Neill's self-confidence needed his father's approval and his mother's love--things his plays show to be an insecurity in O'Neill, who pursued life, family, and death through his work. Because he knew the theater, unlike most playwrights, he dared more and achieved more. Many of the criticisms leveled against O'Neill

are justifiable, yet he succeeded because the inner voices he heeded drove him to strive higher than any other American playwright. Praised as a dramatist but criticized as a thinker, O'Neill's thought evolved as it did because he dared to be himself. O'Neill's philosophy of despair "is so thoroughly negated by his own life that it becomes only the despair of a sensitive man looking at the folly of his contemporaries." O'Neill's positive attitude emerges through his daring as America's most successful playwright.

Chase, Rosemary. "English Elective: O'Neill, A Journey Into Light." English Journal, 61 (May 1972), 649-652.

A teacher of Holland Hall School in Tulsa, Oklahoma, established an eight-week elective course on the life and works of Eugene O'Neill. The learning objectives of the three-day-a-week classes were for general knowledge of the playwright, his themes, methods and social commentary. The course began with Ape. After a few readings and introductory lectures, the students established panels to discuss recurring themes and the unusual techniques of the plays. A final composition was prepared during the panel sessions. The course ended by comparing the masked O'Neill in Wilderness and the unmasked O'Neill of Journey. The course was exceedingly successful and should be called "a journey into light."

Ms. Chase's teaching program should be particularly helpful for teachers seeking to develop a literature course of this type for the classroom. It is another step in the pragmatic criticism that should broaden the O'Neill literary audience.

Chen, David Y. "Two Chinese Adaptations of Eugene O'Neill's Jones." Modern Drama, 9 (Feb. 1967), 431-39.

In one of the more interesting comparison studies of O'Neill's plays, Chen investigates one of the few examples of O'Neill's influence on other works or writers. Examples of O'Neill's technical influence upon Chinese playwrights may be observed in the two Chinese adaptations of Jones (1920), namely, The Yama Choa (1922) by Hung Shen (1894-1955) and The Wild (1937) by Ts'ao Yü (pseudonym of Wan Chia-pao, 1909-). The Yama Choa was written two years after the publication of Jones, and its author was a student in Baker's "47 Workshop" classes a few years after O'Neill. The stories differ in content, length and complexity from that in Jones, but a comparative study of the three plays shows the formal and technical relationships between Jones and its adaptations. The outline analysis shows that "The Yama Chao follows The Emperor Jones closely in scene division, motif, and technical devices; while The Wild adapts the form and technique from its prototypes with so much flexibility that it works out a

pattern of its own." Both Chinese plays use racey dialect like Jones. The Yama Chao becomes involved in social criticism of national and historical importance while Jones treats a universal problem of man. In Jones, the question of ethics is taken much more lightly than in the two plays by the revolutionary Chinese writers. There is also a difference among the plays in the approaches to the method of the idealization of the central character.

Chiaromonte, Nicola. "Eugene O'Neill (1958)." Sewanee Review, 68 (Summer 1960), 494-501.

In one of the better of the contemporary evaluations of O'Neill, Chiaromonte states that almost every kind of "-ism" is to be found in O'Neill's works, but he is primarily a romantic. Yet O'Neill was neither able to develop a positive faith, nor was he able to state his torment in a way that he could work it out dramatically. In spite of his many artistic flaws, O'Neill is "the most original playwright after Pirandello." Chiaromonte offers a much-needed discussion of O'Neill's role in American theater when she observes that O'Neill appeared in American theater at a most opportune time for himself and America. O'Neill has developed some followers and imitators in such dramatists as Odets, T. Williams, and A. Miller. Although everything can be found in O'Neill, "his main characteristic is an honesty, sincerity, and

integrity which can only be defined as 'romantic.'" He never attains his goal of "the heights of tragedy," however. Also, he does not provide a social concern; his interest is in man in those rare, fleeting moments of life when one really is alive and which can be expressed only by poetry. The "determinism of its [life's] circumstances" causes man's rebellion and defeat; there is no understanding. Journey shows how O'Neill's work "seems to be a vainly repeated attempt at trying to possess his own soul by laying hold of something external." Journey is a three-hour-long "monotonous and obstinate round of suffering" by four isolated people who struggle with themselves, wound others, and never understand. The play leaves off where everything else in O'Neill begins.

Although a romantic, O'Neill is quite different than Rousseau who gave ideas--O'Neill ends in "a cul de sac." O'Neill's circle causes "his over-emphasis, . . . his confusion, . . . the mixture of the genuine and the wistful." But it all comes down to O'Neill's "truth." He is a realist without understanding reality. The "moralist . . . in him . . . refuses to turn to intellect to find a way of escape."

Clark, Marden J. "Tragic Effect in The Hairy Ape." Modern Drama, 10 (Feb. 1968), 372-82.

Clark's examination of tragedy in Ape through modern psychological concepts includes new insights into a much

examined subject of Yank's character and motivation.

The tragedy in O'Neill's Ape does not come from Yank's loss of his sense of belonging but through it. "Belonging" as he did to the world of steel, he was impersonal and dehumanizing. With the loss, Yank moves toward becoming a man and in the process destroys himself. Yank is all "hubris" as crew, ship, motion, steam, money, and steel. But he does not really control--an unseen engineer with a whistle actually controls, and behind him comes steel then money. Mildred is Yank's "nemesis." She makes him aware of the outer reality which takes him on a quest during which he discovers the existence of an inner reality. The need to belong is an internal, misleading one in that it can find satisfaction only externally. Closer to Fromm and Horney than to Freud or Jung, O'Neill's Yank seeks self-knowledge on his quest as a preparation for an active, self-determined life. Yank's greatest pride is when he is least human; it coincides with the depths of his animality--his pride is associated with his brutishness. Once the brute started to think, he moved toward manhood--his quest is a human journey on which law, government, and God cannot help. It leads Yank to the unthinking gorilla where his thinking moves ever higher in the questioning toward an increasingly intelligent understanding of himself--the Yank in the end is "brute-become man," but the human traits that lead him to the questions also make him despair of answers. The sources of the tragic effect of Ape are Yank's experiences that called forth from the brute his humanness,

which itself should call forth our understanding, sympathy, and respect.

Clurman, Harold. "At Odds with Gentility." Nation, 194 (7 April 1962), 312-13.

In his review of Doris Alexander's The Tempering of O'Neill and Arthur and Barbara Gelf's O'Neill, Clurman finds a strong relationship between O'Neill's life and his strengths as a playwright. Often it is questionable if biography is an aid in studying literature, but in O'Neill's case it helps to know his life and the formative forces in his life since he puts so much of himself into his plays. Clurman's observation that O'Neill's letters are especially helpful for knowing O'Neill should encourage increased study of his letters. Generally the two books agree in content with a few slight variations. Throughout the books "what emerges is something more than a portrait of a man. It is the sense of an era in literary (and theatrical) history and feeling: the 1900-20 era when America was . . . coming of age for the second time." (As I indicate in my conclusion, this, too, is a study of O'Neill that has not been clarified.) His formative years showed O'Neill to be "completely at odds with the genteel tradition." His uncouth background kept him from succumbing to "the seduction of Broadway and the deadening effect of fashionable intellectualism." However, his limitations are

also a result of "his motley upbringing and adolescent misbehavior," even though these also contributed to his independence. His "inner turmoil" drove him to understand himself and those around him. Man's relation to God was a great concern, while his "most significant outburst . . . was 'Life is a tragedy, hurrah.'" O'Neill thrived on life's struggles, and his devotion to his art gives him greater stature than those of his time.

Cohn, Ruby. "Absurdity in English: Joyce and O'Neill."
Comparative Drama, 3 (Fall 1969), 156-161.

Cohn accomplishes two things with here comparison. She shows once again the extreme range of adaptability of O'Neill's works, and she treats one of O'Neill's late plays that has not received just recognition.

The modern drama in the English language is too positive to make much use of absurdist drama. There is little of the "sense of metaphysical anguish at the absurdity of the human condition" which Esslin suggests is "the theme of the theatre of the Absurd." James Joyce and Eugene O'Neill do, however, express such anguish. Joyce does it--"in dramatic form--Exiles . . . and the Nighttown chapter of Ulysses. The Nighttown unit is a dazzling display of dramatic disjunction. Its method is to use "associational rather than logical transitions [which] link the Nighttown episode to the drama of the

Absurd." It also uses a circular method that is found in the one-act absurdist dramas.

O'Neill's Hughie is more positive and less obviously Absurdist drama than is that by Joyce, but "like Beckett, O'Neill strips drama to its skeletal components in Hughie . . . and he attains extraordinary inclusiveness through such reduction." When Erie Smith faces death through his friend Hughie, he is shocked "into an awareness of metaphysical Absurdity." Through Hughie II and the symbols of night and gambling, Erie and Hughie bear "witness to each other's living reality" because only through recognition by another does one exist. O'Neill uses the cliché that "life is a racket" as the "symbol of the Absurdity of being-in-the-world." Erie struggles against such Absurdity, Erie's and Hughie's gambling illustrate the game of life in which one must take part if there is to be any reality. O'Neill hides his Absurdity behind "a thin realistic surface."

Cohn, Ruby. "Black Power on the Stage: 'Emperor Jones' and 'King Christophe.'" Yale French Studies, 46 (1971), 46-49.

In the Black Theater, the basic language is English but the French-speaking king of Haiti from 1811 to 1820, Henri Christophe, inspired O'Neill's Jones (1920) and Aime Cesaire's Le Tragedie du roi Christophe (1964). Actually,

O'Neill's nearest source was not from Christophe, "but from a legend about Guillaume Sam, a twentieth-century ruler of Haiti." Most criticisms accent O'Neill's techniques and ignore the emperor. There are expressionistic elements in the light, sound and phrasing, but the play itself is circular rather than linear. It opens and closes with a realistic scene enclosing the expressionistic ones. The six inner scenes increase in suspense through the sounds, light, and penetration into "the dark memories of the emperor's race." Even the inauthentic dialogue "gathers strength after the first scene"--as it moves from words to chants and phrases. Jones's denial of his race and appeal to the white man's God shows that he gains "no recognition of his racial identity." The play relies "more on socio-anthropology than on psychology. But it is first and foremost theatre." Jones does not atone for his race and dies in his denial of his racial identity and his affinity to white man's evil.

Aime Cesaire's play shows a black man unable to be "a black man in a white society as a donee." That "Caribbean Blacks, like American Blacks, are transplanted Africans" without the Caribbean's recognition of this constitutes Cesaire's problem. The play itself is three acts broken into Brechtian scenes that achieve "the amplitude of Shakespearean tragedy." King Christophe is a strong character who rages at the white man's God. He dies as an African once he sees the end--he faces death "head on." In both of the plays, "order is reestablished" after the death of the hero.

O'Neill, however, is "clumsy" while Caesaire endows his hero with "the full power of his poetry."

Working with sources and comparisons, Cohn reviews all the main points of O'Neill's Jones without recognizing its strengths when she finds Caesaire's play better for the reasons she gives. O'Neill's play has psychological depth that is lacking in Caesaire's, if Cohn's summaries are accurate.

Cooley, John R. "The Emperor Jones and the Harlem Renaissance." Studies in the Literary Imagination, 7 (Fall 1974), 73-83.

One of O'Neill's most daring acts was to help the Negro move onto the major stage. When one considers O'Neill's contributions to theater, the role of the black deserves greater attention. Cooley's observations are valid, but perhaps unfair in the light of what O'Neill faced in 1920 to be able to do as much as he did for the blacks. This essay again shows the need to see O'Neill more clearly in his own time as well as ours.

"The opening of Jones on Nov. 1, 1920, may be viewed as a monumental event in American theater." Extremely popular with white audiences, it failed in Harlem; but it did cause a breakthrough in American theater because of the use of black actors in the production. O'Neill's Jones helped bring "dramatizations of black life beyond the level of the minstrel

show." However, "O'Neill's play deserves reevaluation in the context of the Harlem Renaissance and the 'New Negro' movement." In this context, O'Neill's portrait of Brutus Jones is "a combination of several white stereotypes of black character, each of them well-established in earlier white literature." Instead of turning to the "New Negro," O'Neill returned to exotic settings and the "Old Negro." O'Neill defended Charles Gilpin and Paul Robeson, the first black actors to play Jones, but he "approached his black portraits with insensitivity and maladroitness, perpetuating pejorative images of black life"; and in spite of creating a somewhat-imposing heroic figure in Jones, O'Neill resorted to the stereotype of the black. It is not "white colonialism and free enterprise" that are defeated, but the black man who presumed to model himself after successful white exploiters." Once under pursuit, Jones's blackness returns, and he "disintegrates to his former tribal identity." In Jones, O'Neill employs two of his frequently used techniques: (1) with "retrograde movement of Jones away from crisis and life itself," and (2) with the use of atavism--ancestral traits re-emerging in a later generation, and these characters reverting to the life styles of their ancestors. The play centers on the fifth scene in which Jones turns from his own past to his ancestral racial past, perhaps "O'Neill's fullest exploration of primitivism and atavism," which indicates that the "modern black man is a walking savage thinly disguised by western culture and religion; he is his own greatest

enemy or so the play would have it." Blacks find that "Jones's tragic flaw is his exploitation and his underestimation of his own people not his racial primitivism." Harlem residents felt no connection between their lives and the jungle, but they recognized O'Neill's stereotypes. The play is a way "to satisfy their [whites'] needs" not those of the blacks. Jones, however, continues to enjoy much success, but it could have done so much more had O'Neill written an authentic tragedy instead of a play of dramatic effects and racial stereotypes.

Cunningham, Frank P. "The Great God Brown and O'Neill's Romantic Vision." Bell State Univ. Forum, 14 (Summer 1973), 69-78.

Brown illustrates O'Neill's "themes and conflicts in terms of the great romantic myths: dynamic organicism, the creative imagination as the basic process of romantic affirmation of the organic universe, man's archetypal journey from stasis to the recognition of the existence of such a universe, the concept of timelessness or Edenic time, and the cyclical nature of existence." In explaining these, Cunningham produces one of the better discussions about O'Neill's romanticism, Nietzsche's influence, and the conflict of the artist versus the realist.

Because the mystical patterns behind the play develop an abstract romantic theme, Brown is "a play meant to be

intensively felt." The play presents "O'Neill's attitude toward modern Christianity that underlies the spiritual torture of Dion Anthony," who is divided by "the Dionysian urge to express the creative force within himself and the Christian spirit which, in O'Neill's view is a life-defeating influence." Dion Anthony is set opposite William A. Brown who embodies "a warped role of Puritan ideals" of the successful American businessman and all that he represents. Puritanism stifles the creative urge to live and "meaninglessness" is the result of giving into the masked forces of life. Through Anthony's career, O'Neill "embodies the Romantic myth of the creative artist, the man who creates new life, new value out of his suffering." The name Dion is suggested by "Dionysus, and of self-creativity, who ceaselessly sacrifices himself and is reborn to perpetuate the growth of new life." Dion Anthony's donning of the mask signifies his "abandonment of the Old God" and "the isolation he is condemned to experience as an artist in a life-denying, masochistic society." Only Cybel, "the mythic Earth Mother," sees Dion's true self and allows him a time to remove the destructive mask of Pan that he must wear. When Anthony dies, his spirit lives on through Brown who takes up Dion's mask to become Dion Brown. The truth that comes to Brown through his new mask destroys him just as it did Anthony. This transference by O'Neill "employs the romantic motifs of cosmic dualism and polarity and man's ceaseless quest for self-renewal."

Cybel is "the life of the play's theme; she is eternal

timelessness." Cybel is "free from narrow moral categories" while Margaret "exemplifies the falsely romanticized goals of her Puritan-oriented society" and conventionality. The play uses struggle rather than resignation, ecstasy in place of apathy, "affirmation of life in place of denial." The Nietzschean idea of eternal recurrence influences the structure, technique, and the use of repetition in the play. Jung's ideas of the split personality and man's desire for a meaningful life support O'Neill's use of them in his "presentation of his romantic mysticism" in Brown. Although some weaknesses exist in Brown, it affirms O'Neill's "yea-saying" to existence and man's struggle.

Curley, Thomas F. "The Vulgarity of Eugene O'Neill." Commonweal, 83 (14 Jan. 1966), 443-446.

In his "pithy" criticism of O'Neill's Welded, Stark Young complains of O'Neill's "vulgar speeches." There have been a number of negative criticisms that agree with Young's "vulgar speeches" opinion. Trilling, although negative, complains about O'Neill's accenting of the individual and the universe without concern for the "social organism." O'Neill's justification for his anti-socialism was told by George Jean Nathan, who reported that O'Neill felt that the dramatist should contain all within himself--he does not need society which can only take things from him. Mary, in

Journey, shows how O'Neill ignores society and demonstrates "the relation between man and God." Mary's obsession comes through her preoccupation with the family past. O'Neill, like Proust, depends heavily on the power of heredity. In O'Neill, "truth isolates man; only illusion brings" men together, as is so aptly shown in Iceman. Only in time does "man know himself; he discovers himself only at the cost and at the moment of recognizing his bondage to the past." Several other studies examine O'Neill's use and need of the past for his work. O'Neill forgives actions done in illusion, but he does not accept those like Parritt who have no illusions and act from "evil motivation." In Iceman and Journey, O'Neill reaches his peak as he "moves out of the realm of a cultural phenomenon to that of independent genius," albeit an unlikable genius. O'Neill's "vulgar speeches" come from his insistence on writing language that "is a real experience; it is directly from life; it is rude; it is the kind of suffering, at once vulgar and intractable, that the sophisticated prefer not to see." Yet O'Neill insisted on such language and effect through which he "succeeded in shaping mere obnoxious life into art."

One might compare Curley's article with Clurman's "Gentility" essay for support of such a stand.

The "exhilaration" of O'Neill comes from his characters who "are thoroughly ordinary, representatively vulgar," who neither succeed nor accept defeat but merely "suffer and endure."

Dahl, Lūsa. "The Attributive Sentence Structure in the Stream-of-Consciousness Technique: With Special Reference to the Interior Monologue Used by Virginia Woolf, James Joyce and Eugene O'Neill." Neuphilologische Mitteilungen, 68 (1966-67), 440-454.

There have been few published studies devoted to the actual technicalities of O'Neill's language. Dahl works from the following basis: "The presentation of the stream of consciousness in fiction differs from all other psychological writing in that it is concerned with those levels of consciousness that are less developed than rational verbalization." It chiefly concerns the "pre-speech level" which "is not censored, rationally controlled, or logically ordered." Thus, "interior monologue is a description of associations, starting from their source, in the form in which they came to mind." Such speech "proceeds with the rhythm of psychic life," but the language which results has "certain linguistic characteristics." An attributive sentence "grows through fairly loose modifiers, joining it gradually without a fixed plan." Dahl says, "Co-ordination is characteristic of attributive structure" instead of the predicative structure with its subordination. The "attributive structure is often used in emotional style" of which the interior monologue is one example. There is also "the impressionistic sentence which is formed by the sum of separate components loosely joined to one another." Another type "tends to bind the chain of separate modifiers with some part that connects the sentence to

its starting-point"--the "rounded impressionistic sentence." This last type is frequently used by Virginia Woolf. James Joyce uses the attributive sentence structure in his interior monologues. O'Neill's use of the interior monologue in Interlude "can be compared to the stream-of-consciousness technique of Virginia Woolf and James Joyce." O'Neill's technique is that of the aside. As "an expressionist describing the inner essence of things," O'Neill's "sentences are more easily analyzed . . . because of the expressionistic preference for brevity." O'Neill's short sentences illustrate the difference between his expressionism and the impressionism of Joyce and Woolf. The connective for these three writers is "description of the stream of consciousness." Woolf is closest to the normal attributive structure whereas Joyce, "no typical impressionist, . . . was inclined to expressionism. O'Neill as an expressionist divided his sentences into short units, but attributive sentence structure was the basis on which he built his expressions."

Dahlstrom, Carl E. W. L. "Dynamo and Lazarus Laughed: Some Limitations." Modern Drama, 3 (Dec. 1960), 224-30.

Lazarus and Dynamo demonstrate some of O'Neill's limitations. The substances of the plays are of importance, yet O'Neill is unable "to give artistic body to the potentials of the raw materials." The cultural atmosphere in which O'Neill

developed his comprehension of the relationship between science and religion is at the root of the flaws in O'Neill's work. O'Neill sees science and religion as an either-or situation between human meanings and as values with factual existence. O'Neill does not see them as "two separate enterprises"; he regards them as "absolutes"; but there can be only one absolute. Perhaps O'Neill suffers from the same confusion as do his characters. He is concerned about "the human situation"; however, he "is incapable of meaningful articulation." Both plays treat the problem of existence in a particular way of "continuity of being"--religion and science. O'Neill tried to give artistic expression to "the sense of anguish in men's minds," but he did not "adequately understand" the anguish of man caught between the confusion between belief in God or in science. Although O'Neill reveals "the finality of death," his "consideration of the problems of existence" is incomplete when compared with Europeans who had treated the same ideas. Lazarus and Dynamo illustrate O'Neill's inability "to give artistic treatment to the ferment in religion, science, and existence."

Dahlstrom's discussion could be expanded easily to a number of O'Neill's plays. It should be included in any evaluative study of O'Neill.

Daiches, David. "Mourning Becomes O'Neill." Encounter, 16
(June 1961), 74-78.

Daiches shows insight into several of O'Neill's main themes in his review based on (1) Crosswell Bowen's The Curse of the Misbegotten; (2) a Penguin edition containing Wilderness, Ape, Chillun; (3) a Jonathan Cape volume containing Brown, Fountain, Kid, Breakfast, Lazarus, and Dynamo; and (4) a Cape edition with Beyond and others. O'Neill's "dark" thoughts that are his themes come "from his inheritance as a 'Black Irishman' suffering from a hereditary curse that involved the inability to communicate love." O'Neill's life after 1920 was "a blazing success story," yet "he seems to have led a life of selfish self-torture, quarreling with and repudiating nearly everybody who had any emotional claims on him." Eugene O'Neill, Jr. is but one example of his neglect of love for others. O'Neill's escapes to the lower depths of New York is not an artist's "bohemia"; it "seems to derive rather from an endeavour to escape human commitment." The source for O'Neill's attitudes are found in the autobiographical story in Journey. Only Strindberg, who influenced O'Neill considerably, wrote as autobiographically as did O'Neill. Man's feeling of being trapped comes not as the "consequences of his actions" but from a "prior sense that he is trapped." Only by dreaming of a past that "might have been" is O'Neill able to escape "the doom of the misbegotten" and produce a lighter work like Wilderness, a family play. Chillun is "a characteristic O'Neill doom play," while Ape

is a play about "the impossibility of 'belonging.'" Chillun is about "the tragic disparity between different kinds of love" rather than a comment on the Negro situation. Brown presents a study of the masks people wear in public and those in private. Beyond and Mourning also are stories of destructive love for individuals and for a family. "O'Neill's tragedies are a form of public brooding, neither a ritual of redemption nor a movement towards resolution." But the brooding is also what keeps O'Neill's tragedies from being great--"tragedy does more than brood," Millions does not concern the family, but Gold returns to the family unit again. Iceman concerns destructive love between man and woman, and it also treats the family unit--here the people in the bar. For O'Neill, "the family represents life, with its necessity for human relationships and at the same time its exposure of human relationships as either impossible or destructive. The family's the arena of strife, of mutually conflicting passions, of torturing and self-tortured selves, of people driven to assume and driven to strip off masks." The bar is an escape from the destructive family, a place where all "hope has been abandoned," the only state for O'Neill in which "life is tolerable."

Das, P. N. "The Alienated Ape," The Literary Half-Yearly (Mysore), 3 (1970), 53-69.

O'Neill's concern with the "problems of belonging and

alienation" in Ape "places him among the avant-garde artists of our time." Krutch, Falk and Clark each provide a different approach to belonging, but "the meaning consists of the total response the play evokes through its structure, characters, and language." At the beginning, there are three ways of belonging: (1) Paddy belongs to the past and nature; (2) Long, to the Socialist Revolution; and (3) Yank, to steel and machines and power. Mildred controls and destroys all of Yank's supports and his "identification with a machine civilization." It is Yank's sensitivity to Mildred's insult that separates him from the other men and which leads to his destruction when he cannot find a satisfactory method of revenge. Finally, Yank and the gorilla "illustrate the alienation and isolation which form the corner-stones of the human condition today." O'Neill's interest is "the human aspect," not the "socio-political" aspect that could have been accented.

Society offers Yank neither a sense of belonging nor an understanding of "the meaning of life." This leads Yank to "the frightening existential despair of his situation without the means to cope with it." Yank's tragedy is that he is "capable of thinking," and the society he lives in does not prepare him for it--he can "belong to nothing in life." It is Yank's self-awareness that destroys him in a sense of "existential despair," in which he can be neither the animalistic ape nor the mechanized ape of modern society.

Das discovers in Ape one of the aspects of O'Neill that is keeping his works before us. Das's analysis adds an

element to the universality of O'Neill's works.

Das, P. N. "Expressionism and The Hairy Ape." Indian Journal of English Studies, 9 (1968), 30-48.

As a reaction "against the limitation of naturalism," O'Neill used expressionistic techniques effectively in his work to accent the "inner reality." There were two kinds of expressionists: (1) the activists or intellectuals whose interests lay in "man's lot in society" and its improvement--Wedekind, Toller, Hasenclaver, and Kaiser; and (2) the mystical or irrational whose concern was with "metaphysical questions of man's relationship to God"--Strindberg. Following the lead of Hartman, Hayward, Winther, and others, Das finds O'Neill's expressionism to derive from Strindberg. Developed through a "succession of scenes" rather than acts, and with its attention on a character "undergoing a crisis--psychological or spiritual," expressionism "as a dramatic movement is very much a product of our times." As a movement, it did not last; but it forced realism and naturalism to modify their methods.

Although much has been written about O'Neill and German Expressionism, philosophically, O'Neill draws his inspiration from Strindberg and the irrationalist group rather than from the activist group as Blackburn and Valgema have contended. Jones is O'Neill's first expressionistic play. The presentation used is the effect of fear on the "ego of Jones." Ape

is considerably different in its Expressionism. The motivation for Yank is his need for "belonging to something outside himself" in order to have meaning in his existence.

Yank's rage comes "at being annihilated, being refused the recognition due him as a man, and robbed of his sense of belonging" by Mildred. His struggle is "almost metaphysical" as he strives inwardly to re-establish a state of meaningful existence. The play also exhibits numerous expressionistic techniques in staging; but the accent is on Yank, who achieves human quality as well as symbolic and social. Yank emerges as "the tragic hero who destroys himself without waiting for circumstances to destroy him.. However, it is his metaphysical anguish, above everything else, which makes him so intensely human."

In the continuing studies of expressionism in O'Neill, Das adds good, specific examples to support those who favor Strindbergian expressionism, at least in characterization.

Dave, R. A. "Have We Lost the Tragic Sense? Eugene O'Neill's Beyond the Horizon: A Study." Literary Criterion (Mysore), 6, iv (1965), 26-35.

Although basing his discussion on an earlier O'Neill play, Dave develops not only one of the best explanations for Beyond but also for what constitutes modern tragedy. Dave argues that the modern playwright retains the tragic spirit

even though his art may fail in its attempt at tragedy. Of the modern playwrights, "O'Neill is the most outstanding tragedian"; at least, he has the nearest "perception of what a modern tragedy would have to be." The question arises about "whether his [O'Neill's] plays ultimately succeed as tragedies by vindicating some of the paramount values of life in the face of seeming defeat and destruction." Beyond is "intriguing" in regard to this question. Written with the technique of a one-act play loosely connected into three acts, the "ramshackle" structure has no unity of time, "but it has unity of motif" and of place. The combination of "naturalism and symbolism" uses two scenes, the inward and outward scenes, which are both physical and psychological. The reciprocation between them establish "the rhythm of longing and loss." The split occurs in the characters of Robert and Andrew for whom the "horizon" separates the man from his dream; it "symbolizes the undying quest of the human heart for the unknown." Dave points out, "The essential locale for O'Neill's dramas centers round the tireless yearnings of the human heart." Robert, Andrew, and Ruth are all "escapists" whose "self-deception brings about certain degeneration." Ruth suffers the most because she faces reality whereas Andrew goes to sea and Robert has his dreams. In Robert's struggle, there is "something ennobling" in that he "lives on his own terms . . . even during the most trying hours of need . . . , yet his heart does not harden. Robert's death "is certainly such stuff as Tragedy is made of," but his final sacrifice is

the acceptance of reality without a sense of "greatness." There is no conflict between good and evil; thus, there is "no tragedy in the Shakespearean sense." A "sense of pity" is experienced without "the sense of terror"; thus, there is no "admiration." Dave states, "Frustration and futility cannot make a great tragedy which presupposes the courageous affirmation of life even in the face of death." Robert is not a tragic hero but "a damp-squib." O'Neill, however, is controlled by his audience and by "the premises of modern psychology." O'Neill's concept of tragedy "has more of psychological preoccupations which blur Eugene O'Neill's vision of tragedy." He achieves the pathetic rather than the tragic; but in his attempts, he "nonetheless lays bare the unfathomable depths of human life and shows the beauty of the human soul in the midst of disaster and death." It is we the audience who no longer have the dreams, the classic aspirations of the truly tragic, or the artist cannot create the necessary "majestic heights" that are above everyday problems. "The heroic spirit of a man that knows destruction but not defeat will strive ceaselessly against them, often unavailingly but never despairingly." Such is tragedy.

Davenport, William H, "The Published and Unpublished Poems of Eugene O'Neill," The Yale University Library Gazette, 38 (October 1963), 51-66.

O'Neill's poetry presents a different side of the

dramatist's nature. O'Neill's poems can be found in Sanborn and Clark's A Bibliography of the Works of Eugene O'Neill (1931), in the New London (Conn.) Telegraph during 1912, in several other magazines and newspapers, in Inscriptions: Eugene O'Neill to Carlotta Monterey, and especially in the restricted collection of O'Neill's unpublished poems in the Yale Collection study. O'Neill commented that his poems were not meant for study, yet some of the poems are worth consideration. The poems illustrate O'Neill's humor as well as some of his personal literacy and social interests that rarely show themselves in his drama. The poems in O'Neill's Inscriptions to Carlotta reveal his love for Carlotta and personality traits little seen in his other works. Many of the unpublished poems are dated and exhibit the ups and downs of his life as well as his attitudes as he grew from youth into maturity. His love poems comprise the largest group. A few of the poems, such as "Fragments," "Nocturne," and "Silence," reveal an O'Neill more concerned with the mood of his contemporary world than is found in his plays. The topics of his poetry include "the sea, the interests, love, 'little people,' and personal observations on life." Although the poems are generally "inferior," they help to show "how far O'Neill has come."

This is the best available source and discussion of O'Neill's poetry. It is informative but reiterates that O'Neill was a better dramatist than poet and might well help to establish a clearer understanding of his thoughts about

the real world outside his family and his dramas.

Dawber, Thomas C. "Strindberg and O'Neill," Players (Magazine of American Theatre), 45 (April-May 1970), 183-185.

In 1936 O'Neill expressed a debt to Strindberg in his Nobel Prize speech. There is much evidence in O'Neill's work to demonstrate his debt to Strindberg. Frederic Fleisher compares Ape and The Dream Play. Ira N. Hayward and S. K. Winther discuss "comparable methods and central ideas" that indicate O'Neill's indebtedness for his "vision of life and art" and for his use of Strindberg's non-realistic style. Expressionism, as Strindberg used it, had a special influence on O'Neill's work. From Strindberg, as presented by Hayward, comes O'Neill's interest in the "seamy side of life." O'Neill was also influenced by Strindberg's philosophy of life which is best developed in The Dream Play and which also "serves as a prelude to the tragic world of O'Neill's drama." There is a likeness to Strindberg in the way O'Neill's characters express themselves. R. Brustein writes that O'Neill does not reach the "essence of Strindberg" and the height of his own plays until Iceman and Journey. "In Strindberg's work, O'Neill discovered the subject matter and technique, in characters, setting, and inward action, that influenced his conception of what modern drama could be." With a strong reliance on the

observations of others, Dawber develops an informative discussion of the various elements that O'Neill developed through his knowledge of Strindberg.

Day, Cyrus. "Amor Fati: O'Neill's Lazarus as Superman and Savior." Modern Drama, 3 (Dec, 1960), 297-305.

O'Neill "thought emotionally"; he was an artist who was not a philosopher yet was "profoundly moved by ideas." Among the important ideas O'Neill treated repeatedly is man's need for "spiritual comfort" through religion in a transcendent world that destroyed faith--Dion Anthony illustrates this dilemma as O'Neill examines the idea of eternal recurrence. A most significant influence on O'Neill was Nietzsche whose ideas O'Neill attempted to turn into drama. In Lazarus, O'Neill felt "Nietzsche's philosophy of power" could replace the lost religion. Lazarus as O'Neill's superman thrives on Amor fati--the "love of necessity," or loving life as it is without desire for change. O'Neill differs with Nietzsche's concept of eternal recurrence--O'Neill's idea was more biological than mystical. Instead of Nietzsche, the ideas of Schopenhauer influenced O'Neill's characterization of Lazarus in his dualism. Also, O'Neill's approach to Christ differs somewhat from that of Nietzsche, but Lazarus exhibits Nietzsche's "gospel of happiness." Lazarus is a "curiosity," "an abstraction" for O'Neill's ideas. Lazarus "is a play

about an idea rather than about a human being's reactions to an idea" and, as such, does not create "effective drama."

In one of the better essays about Nietzsche's influence on O'Neill's thought, Day writes an objective analysis of Lazarus even though it seems negative at times. It should be read for a better understanding of O'Neill's thought, for his characterizations, and for some of the reasons for his failures.

Dickinson, Hugh, "Eugene O'Neill: Anatomy of a Trilogy." Drama Critique, 10 (Winter 1967), 44-56.

Dickinson employs a technical approach to Mourning in order to explain the play in terms of myth and tragedy. The study is one of the most comprehensive studies of Mourning when its two parts are considered. The first half is more technical and accents the mythic concepts. The second part is devoted to explaining the play.

"Mourning Becomes Electra, by Eugene O'Neill, is one of the major attempts in modern drama to present materials from classical myth in terms congenial to realism . . ." Of all the modern attempts to use classical myth, Mourning is "the only one to give an impression of the world and of man that is, if anything, even older than the mythical world of its classical model." O'Neill bases a modern psychological drama on one of the plots from Greek tragedy and attempts "to

achieve a modern psychological approximation of the Greek sense of fate which would seem credible to a present-day audience and at the same time prove emotionally affecting." He remains rather close to his source in the first two parts of the trilogy. The doom of O'Neill's tragedy illustrates how modern psychological drama is older in spirit than the Grecian tragedies.

In the attempt to transform myth into realism, the form and craftsmanship are more important than the language. Using Northrop Frye's Anatomy of Criticism as a basis, Dickinson finds what O'Neill has achieved with tragedy and with myth. The content of the play is highly realistic in tone and non-realistic in form in "its use of irony and repetition." O'Neill's tragedy combines the fatalistic and the moralistic poles of tragedy. Also, O'Neill "resorted to Freudian psychology, self-destructive guilt, a puritan inheritance as a family curse, and characters that speak self-consciously of their fate." Without form, however, these would be useless; it is the patterned action which yields the mystic grandeur. A summary of the plot shows the relationship between Mourning and its source, but it does not explain "the pattern of motives underlying the parts that most resemble the Oresteia and the divergent final play." O'Neill's focus is on "murderous family love and hate." Psychology is the binder. O'Neill's efforts to avoid the supernatural of the original through the use of the "psychological system of unconscious compulsions has had the ironic effect of driving him back to

the supernatural by way of the demonic," as it is explained in Frye's Anatomy of Criticism and two of its four principles, modes, and myths.

O'Neill utilizes the "central principle of displacement" as a matter of design; subsequently, he substitutes prediction and intention for Cassandra's prophesy. O'Neill makes "form and embodiment of fate in his play," which is somewhat opposed to the realistic but more romantic. "The artistic success" of Mourning comes through "O'Neill's ability to control and exploit contrary tendencies at their point of maximum tension." His method is an "emphasis on action" complemented by thematic treatment and character development. The play is a part of "ironic" literature which "begins in realism and tends toward myth, its mythical patterns being as a rule more suggestive of the demonic than of the apocalyptic." To "provide the sense of fate," O'Neill's "organizing design" was that "of interlocking repetitions." Mourning has "affinities with all six" of Frye's six phases in his "theory of myths." Through irony, Mourning is much closer to the last three phases because irony is closer to psychological foundations than is tragedy. O'Neill's structure can also be examined in light of Frye's "abstract of demonic imagery." None of the three types of demonic fulfillment, "individual, sexual, and social," are possible in Mourning. For O'Neill, the human psyche, motivated by love, moves toward "hate and ultimately vindictive self-hate."

Dickinson, Hugh. "Eugene O'Neill: Fate as Form." Drama Critique, 10 (Spring 1967), 78-85.

(Part II of Dickinson's study of Mourning.)

The freedom of O'Neill's characters is such that they escape the deterministic and demonic elements in tragedy. Their motivations are limited, but they have freedom to act unlike those of O'Neill's predecessors. Their freedom gives "the possibility of idealistic actions," especially for Lavinia and Orin. Both have "a moment of recognition with the effect of ratifying the character's freedom." Orin forgives Lavinia and others before he shoots himself, and Lavinia recognizes her guilt before she accepts her punishment of death by living. Both purge themselves of the feeling of hatred. Idealistic tragedy often allows at least "inner victory," but this cannot be for Lavinia, who loses inwardly and outwardly. Even though accepting her punishment, Lavinia's "spirit is unchanged," and "the departure into idealistic tragedy with her renunciation of Peter was momentary"--the play, however, does not end there; it "goes remorselessly on" with the Mannon dead.

Nemesis is essential in tragedy, if it can be impersonal; but for O'Neill in this play, it cannot be--"it must be entirely personal and self-imposed." Lavinia's acceptance of her punishment "is the victory of puritanism." The trilogy should be "read as a story of the effects of puritanism." The townspeople along with Hazel and Peter Niles are "free of

the Mannon curse of pride and self-hatred, as well as of the unconscious motivations that bedevil their betters." Dickinson says, "The curse on them is puritanism, and its agent is the incestuous triangle formed through self-love and self-hate." There is the possibility of a better life away from the Mannons, but Lavinia rejects it "for a lifetime of proud suffering"

Although O'Neill uses realism and theatricalism, his artistic forms are much greater because of all of his experimenting with stage crafts; but he comes closest to "classical myth" with Mourning, in which he abandons his experiments in his preliminary drafts. O'Neill accents "the sense of inherited fate" through the idea of "recurrence"; thus, repetition of characters and deeds became essential to the drama as in the "recurrent murder" sequences. In such structural methods, one finds "a feat of sustained dramaturgy unparalleled by any of the playwrights then using myth." The repetitions of courage and cowardice are significant in this play of family pride; Lavinia's acceptance of her punishment is an act of pride. She reacts from her "unconscious mind," which establishes "the psychic fate of his [O'Neill's] trilogy" and its form. "It is this which makes his 'modern' drama seem older than those of classic Greece."

Downer, Alan S. "Tragedy and 'The Pursuit of Happiness':

Long Day's Journey Into Night." Jahrbuch für

Amerikastudien, 6 (1961), 115-21.

Downer first establishes what he means by each of these terms: Classical, Elizabethan, and Modern tragedy. Classical was that of the public place whereas the modern has become that of the living room. O'Neill's plays show a double quest: O'Neill searched as "a writer for a high and universal subject," and his characters searched "for place, for home, for selfhood and identity." Journey is the end of O'Neill's quest--it is a story of family. Contemporary audiences accept the play because of O'Neill's examination "of his own family without masks" through which he "has discovered the quintessential family of which we are all members." The "mythical referent" for his family provides O'Neill "the voice and the vision of the tragedian." Journey "demonstrates convincingly the possibilities for the equivalent of tragic experience in the drama of the living room"--it is a "tragedy of survival" instead of dying. "The failure to achieve happiness, the fullest realization of individual potentiality, can be for the contemporary audience of as great significance as the failure of King Oedipus to adjust to the way of life expected of him. This failure to achieve the happiness which is the right of every man to seek . . . can properly be the equivalent of tragedy as a dramatic experience for the contemporary audience-complex."

Modern tragedy, like O'Neill's tragedy, has had many interpretations. Downer's ideas in this essay are not original, but they are well-stated and accent the theme of

America's need for happiness that Europeans have found as a fault in our literature. Downer should be added as necessary reading for any study of O'Neill or of modern tragedy.

Doyle, Louis F. "The Myth of Eugene O'Neill." Renascence, 17 (Winter 1964), 59-62, 81.

Eugene O'Neill was neither "a consummate artist" nor "the greatest American dramatist." Others equalled his work at the box office as well as "in depth and craftsmanship." A writer should be valued for what he does, not for what he intends to do. Jones is "a technical masterpiece," but its "substance is small." Ape is the only play that expresses a great idea. O'Neill never learned "the first rule of all good writing, what not to say." "Cerebration is not thought." He asked questions, but a thinker answers questions. Also, he should have written more about people and less about life. Contrary to popular opinion, O'Neill did not bring tragedy to the modern stage, but melodrama. Not even his changing of tradition on the American stage is a significant accomplishment, especially since O'Neill turned American theater "into a private laboratory for personal experimentation." O'Neill's reputation came not from the critics, but from the public, who would not have O'Neill's "greatness" questioned. Great drama should be consistent, yet O'Neill changed constantly. O'Neill has been published abroad more than others

because of foreign interest in "the seamy side of American capitalism." Neither actors nor producers could please O'Neill because he always thought his work better than they could produce. For O'Neill, "violence and abnormality were necessary and sufficient for high tragedy," but his drama is merely bad drama. O'Neill denied any Freudian influences--he claimed his greatness came from "Nature and O'Neill" although he admired "Strindberg and Nietzsche, both of whom went insane."

Only his comedy Wilderness is worth attention.

Doyle's estimation of O'Neill's worth is the latest of the tradition of Geddes, Fergusson, and the "Counsels of Despair" negativism toward O'Neill. Some of his charges are valid, but he ignores entirely O'Neill's redeeming factors.

Dusenbury, Winifred L. "Strange Interlude--Then and Now."

Players Magazine, 41 (April 1965), 174-176.

The presentation and acceptance of the Theatre Guild's 1928 production of Interlude is compared with the Actors Studio Theatre's 1963 production of the play. The earlier showed O'Neill's power; the later re-established the strength of O'Neill's plays over other American plays. "The technical productions of the two performances are probably more different than the acting and directing." The revolving stage used by Quintero is much changed from that used by Mielziner in 1928. The modern stage allowed a much more elaborate setting

and technique. Quintero was also more experienced with O'Neill than was Moeller in 1928. Quintero followed Moeller's lead in the technique of the actors' delivery of their asides and thoughts. Through this method, both productions were able to capture the audience. The critical receptions of both produced "divergencies of opinion" in spite of some claims to the contrary. The modern critics expected O'Neill to be dated, but the play was not; subsequently, they gave the production "grudging approvals" because of its power to hold the audience.

Most reviews are omitted in this study. Dusenbury's is included because of the comparison of the 1928 performance with that in 1963.

Emmanuel, Sister Mary, R. S. M. "Why O'Neill?" English Journal, 55 (Sept. 1966), 710-13.

Elementary and secondary teachers know the value of dramatization in teaching, yet they do not make enough effective use of drama in the courses of study. Since he is America's most important dramatist and because he offers a multitude of subjects, the study of O'Neill should begin in high school instead of waiting until college as is now the case. O'Neill offers short and long as well as good and bad plays for study; his themes concern life on sea and on land; he treats the results of one's denial to follow his true

vocation and the difficulties of regaining what one has lost; his language is realistic as are the emotions; there is poetic beauty and deep sentiment expressed in the plays; and greed, beauty, fear of the unknown and many other universal emotions give O'Neill's plays limitless value for the classroom.

O'Neill's plays such as Jones are excellent for reading and seeing experiences. As teaching tools, his attempts "to externalize inner emotions" lead to studies of expressionism; and the plays would be invaluable in a psychology class.

Some of the works also exhibit social and historical significance. This article is a plea for the teachers to give America's "most important dramatist the opportunity of beating the tempo of his own emotions on the responsive tom-tom of American youth."

Sister Emmanuel justifies the inclusion of the study of O'Neill in the modern high-school curriculum. Such educational articles have been lacking in the past in O'Neill studies.

Engel, Edwin A. "Ideas in the Plays of Eugene O'Neill."

English Institute Essays, n. v., 1964, 101-124. In Ideas in the Drama: Selected Papers from the English Institute. Ed. with a forward by John Gassner. New York; Columbia University Press, 1964.

In this essay, Engel provides a brief yet excellent

look at Eugene O'Neill, his plays, his ideas.

The years 1900-1912 were the formative years of O'Neill's life. It was from these years that O'Neill drew his materials so that his adolescence lasted "virtually his entire life--the single reality, the source of all nourishment, emotional and intellectual." O'Neill wrote his guiding thoughts in a poem in New London: "When Truth and Love and God are Dead/ It is time, full time, to die!" In 1912, O'Neill expressed social concerns, "but by 1921 he rejected all dogma--social, political, and religious." Thus, his plays rarely concerned "anything topical"; instead, he treated "timeless matters" and "big ideas"--Man, Life, Death, Love, Hate. The sickness of the times caused by the loss of God and science concerned O'Neill as did his relationship with his family. Ape shows frustrated Man in a materialistic, unfeeling world. This play, "naturalistic in its outlook, expressionistic in its method," was a turning point in O'Neill's playwrighting development.

Nietzsche's influence was a second force in O'Neill's work through its Dionysian and Apollonian forces. Nietzsche and Strindberg offered much to O'Neill, but it was not until Desire in 1924 that O'Neill actually made use of the Dionysian spirit. This play was also the first of several to pit the mother and son against the father. "Freud and Jung illuminated the results" of what O'Neill learned from Nietzsche. The Dionysus influence lasted through Brown and Lazarus.

Interlude led to new paths--this time instead of religious love, it was the various stages of human love. Nina Leeds was

"a portrait of the woman suffering from the sickness of today" who discovered that happiness is "illusory." Dynamo shows yet another seeking for impossible love. "In Lazarus, O'Neill had tried to deny death. In Interlude, he had denied life but comforted his heroine with recrudescing childishness." In Mourning, he denies life again but keeps his heroine "alive for the masochistic pleasure that it gave her." Days attempts a return to Christianity. Wilderness is a wish for what "might have been." In Iceman, O'Neill again goes to his past. Here he asks not for "love and peace," but merely "peace." Love in the Iceman is merely a pipe dream as are truth, justice, and faith. O'Neill faces his own dead in Journey. Here he reverses himself and risks "the loss of peace for the sake of love!"--at least "pity and understanding and forgiveness." Iceman and Journey are among the world's finest plays. Moon is a lesser play again about his family, his brother, Jamie. In this, he nears love and pity. O'Neill pursued his "sickness of today" idea with "concentration and intensity." Often his attempts at the "Big Work" failed, but he succeeded often, too. "The organic presence of symbol and myth--Biblical, pagan, psychological--was one of the very impressive aspects of O'Neill's playwriting." In O'Neill, "form and idea were one" and so "were art and life."

Engel, Edwin A. "O'Neill, 1960." Modern Drama, 3 (Dec. 1960), 219-23.

O'Neill's stature as a playwright is justified by the depth of his works. Behind the psychology, sex, and theatrical gimmicks lies the serious religious element throughout the plays. Nietzsche's Dionysus formed the basis for O'Neill's substitutes for Christianity and science. Struggle and affirmation of life complement O'Neill's usual ideas of "dope-dream and drunkenness." Desire, Brown, Lazarus, Interlude, and Mourning exhibit the Nietzschean influences so important up to Days. In Iceman, O'Neill turned to the depths to learn "how to die," the idea that occupied O'Neill during that period of his creativity. Journey brought O'Neill to an acceptance of life as well as death through his understanding of his family. It is a play of love, self-discovery, and "at once O'Neill's most religious play and his most genuine tragedy."

Engel precedes his "Ideas" essay here. It is part of the favorable O'Neill evaluations. Engel shows that the later plays moved away from Nietzsche. In these, an acceptance of life and death replaced much of the struggle of the early plays, but the religious concern remains strong even in the depths of Iceman and Journey.

Falb, Lewis W. "The Critical Reception of Eugene O'Neill on the French Stage." Educational Theatre Journal, 22 (December 1970), 397-405.

The French immediately recognized O'Neill as "a dramatist of talent and importance, but he never achieved popular success." Many of O'Neill's plays have been performed in France since the 1923 performance of Jones, but none has gained lasting success, partially because much of what O'Neill does is out of tune with the French theater. The early plays, Jones, Ape, and Cardiff, were more acclaimed than the later plays. O'Neill's early originality in form and content was strongly noted in Jones, Ape, and Chillun. Violence in O'Neill's plays is both appealing and repulsive for the French. O'Neill's effectiveness was acknowledged as was his intelligence and the "seriousness of his social and moral concerns," but most of the Parisian productions of O'Neill were labeled "melodramas." O'Neill's uses of "naturalism, primitivism and melodramatic stories" were also disliked by the French. Even Electra was unable to interest the French audiences. Production problems marred other shows. Desire, for instance, was thought to take place in the Far West instead of in New England. Journey was criticized because of its autobiographic elements, but the strengths of the story had an attraction that brought O'Neill "universal acclaims in France." O'Neill, however, just did not penetrate the French experience, literarily, philosophically, or psychologically; his "experiments have relevance only to American audiences." O'Neill attempts to

do in one generation what European tradition has developed over centuries of theater, and his work shows the French "the lack of a mature American theater tradition." The "strength and vigour" of O'Neill's work disturb and attract the French, but the effect is that his work is too simple, too direct, and too open for the sophisticated European. The more mature plays such as Iceman, Moon, and Journey could bring O'Neill approval in France.

Falbs' essay and several books in French are all that we have to understand why the French have not been attracted to O'Neill's dramas. The French and O'Neill interaction has only begun to be studied.

Falk, Doris. "That Paradox, O'Neill." Modern Drama, 6
(Dec. 1963), 221-38.

O'Neill's plays reflected little interest in contemporary history. He looked to the past; yet in ignoring or rebelling against his time, he represented it; and now his works are clearly period pieces of the 20's and 30's. The play most likely to remain for the future is the one nearest O'Neill, Journey. O'Neill took his creativity seriously and through it brought fire to the American theater, but it was more heat than light. One major appeal of O'Neill's works is that there always seems to be more than meets the eye. Such attraction comes from the influences of The Count of Monte

Cristo and from O'Neill's love of the mask--a dominant theme of his personal life and of his plays. There is in his work the ambivalence of exhibitionism on the one hand and self-protective concealment on the other. O'Neill's use of literary sources result in nihilism, anger, and despair lurking behind the most affirmative echoes of his sources. O'Neill reacted violently to the discrepancy between his own experiences and the sentiments of the romantic theater. O'Neill mixes classical and psychological. One of the most elusive of O'Neill's plays is Desire with its mixture of biblical and mythical allusions, mother fixations and father hatred and with its attributes of tragedy, Aristotelian and otherwise. In what has been called a religious play, there is blasphemy entwined with every action. In Desire, O'Neill reacts negatively to the arch-type of the New England rustic melodrama, The Old Homestead, with which he must have been familiar; even some of the technical features of Desire can be compared with The Old Homestead--e.g., the last act (part three) of Desire mocks every ideal underlying the last act of The Old Homestead. Critics and biographers point out that O'Neill hated most that which he most longed for; and, ashamed of that longing, he cheapened it. The comedy and tragedy of O'Neill's best plays provide a real paradox in his work. The one tone, however, that predominates in his work is one of bitterness, self-pity, and despair. Since the one passion which unified O'Neill's life and art was rooted in the tortured conflicts within himself and his family, it is no wonder

that the most passionate of all his plays, Journey, "written in tears and blood," should be his lasting monument.

The overall tone of Falk's essay is negative, yet the essay is filled with admiration. It is an essential essay in the long list of those attempting to evaluate and to explain O'Neill. Her judgement, for instance, that O'Neill wrote of the past is voiced by many others, but few would agree that all of his plays of the 1920's and 1930's should be labeled as period pieces. Her approach to his romanticism is also noteworthy.

Falk, Signi. "Dialogue in the Plays of Eugene O'Neill."
Modern Drama, 3 (Dec. 1960), 314-25.

Many critics have written about O'Neill's dialogue and language, but few essays are as balanced as this one.

O'Neill's dialogue divides into the "natural idiomatic" dialogue of the early plays and the "grandiose rhetoric" literary style of the later plays. O'Neill desired to be a poet, but his greatness was in other areas of drama. His "natural language" generally succeeded more than the "literary." The Glencairn plays provide a variety of language experiences, while Desire presents examples of New England speech. Occasionally, as in the speech of Yank in Ape, the language does not succeed even though it has "vitality and strength." Brown shows how far apart O'Neill's aim and achievement are

from the Oresteia."

The essay makes a great many convincing comparisons which show Hamlet and Mourning to be closely related in characters and plot. It is apparently a valid comparison that adds more depth to the studies of O'Neill's Mourning.

Mourning does not have the progressive meaning of the trilogy by Aeschylus; nor does it have the optimistic ending that completes the Oresteia. O'Neill's sense of "fate" was not Grecian but that of determinism; subsequently, Mourning has only "a Greek facade."

Gallup, Donald. "Eugene O'Neill's The Ancient Mariner." Yale University Library Gazette, 35 (1960), 63-86.

Gallup writes a two-page introduction to the published version of the "manuscript" of the "text of O'Neill's adaptation of the Coleridge poem, 'The Rime of the Ancient Mariner.'" The dramatic adaptation "was made presumably in 1923." The adaptation was a failure on stage and generally poorly received by most critics, although a few had kind words for the performance after the production closed. The general opinion was expressed by George Jean Nathan who wrote that "the O'Neill adaptation was too much an attempt at literal interpretation." This published form presents O'Neill's stage directions and the slight changes which he added to present the poem on the stage. Gallup also includes an excerpt from the Playbill

explaining the use of masks in The Ancient Mariner to enhance "the spiritual atmosphere."

Gelb, Arthur and Barbara. "As O'Neill Saw the Theater,"

New York Times Magazine, 12 Nov. 1961, pp. 32, 34, 37, 39.

In this essay, the Gelbs publish an excellent guide to O'Neill's ideas about the theater. From these, one can examine his intention and his achievement.

O'Neill rebelled against the theater of the early 1900's and "devoted his life to forging a native dramatic literature." O'Neill commented frequently during his thirty years of creativity on the state of the theater. His "observations about the theater have a contemporary significance and sting." Tragedy is, for O'Neill, the "only significant thing" about man; it shows exaltation--not contentment or happiness which are illusive. It is poetic interpretation that gives zest to plays which gain life through man's struggle and which are best developed around stories from real life--truth of experience is the main goal. He felt that a playwright should write art, not politics; therefore, the main interest in O'Neill's plays is "humanity toward humanity" without a concern for reform or moral judgement of the characters. Regarding the "writing of plays," O'Neill felt that confidence was a main necessity for the playwright, whose goal should be

controlled by creative urges not commercial objectives. Experimenting is necessary because a writer deteriorates when he feels that he has "the one best formula" for writing. The writer must write what gives him pleasure, not for his audience; he should interpret life, not present it; and he should be an "intuitively keen analytical psychologist." Since drama must be pushed to get all out of it that is possible, actors should not be a consideration--"the theater should be the sole thought." Concerning critics, O'Neill writes that few have anything worth saying. There are three types of critics: "Play Reporters, Professional Funny Men," and the professionals who know enough to catch "the point." O'Neill also expressed himself on the theater as business. He felt that the landlord system discouraged experimentation, did not consider quality, omitted small-profit works, had to pander to an audience ten years behind the times, and was not concerned for the artist's need for his own outlet. The theater's future depends upon the destruction of present commercial-type theaters. Theater, however, has not received aid from donors as has art; thus, artful theater is dependent upon subsidy and assistance. There needs to be an effort to control and direct the talent--acting, directing, and writing, if we are to achieve our potential. To do this, America needs to develop a "repertory theater where actors may be assured of experience and permanency." Theater needs to become part of a group. Although the theater is always dying, it is also always surviving through its offering of "an escape."

Gelb, Arthur and Barbara. "The Catholicism of Eugene O'Neill."
The Critic, 23 (April-May 1965), 18-23.

Eugene O'Neill stopped attending the Catholic Church at the age of fifteen, but he was pursued by "the Hound of Heaven"--by the religious beliefs and the God instilled in his mind when he was a youth--until his death. A basic theme in his work is that of "man's relationship to God." Dorothy Day, a friend of O'Neill's in his Greenwich Village days, told the story of O'Neill's recitation of lines from Francis Thompson's "The Hound of Heaven." The play that most clearly illustrates O'Neill's interest in the knowledge of Catholicism is Days. Eugene O'Neill's Catholicism came from his mother, who once considered becoming a nun, and his father, an Irish Catholic actor who remained faithful even though his touring interfered with his church attendance. Eugene attended Catholic boarding schools from age 7 through 13. Another element adding to O'Neill's Catholic background was his feelings of guilt about his mother's drug addiction. As he shows in Days, there remained in him a strong desire to confess, to be forgiven, and to return to Catholicism--but he never returned. Actually the ending of Days bothered O'Neill because he thought that John Loving should not have returned to the church; however, he did not go back to change the ending. He also attempted to justify his choice of Catholicism as the religion involved because of that faith's power in the western world and because it was the religion that he knew. The religious symbolism of Iceman should also add to the

understanding of O'Neill's religious interests. "The religion he had renounced" illuminates much of O'Neill's work.

Gelb, Arthur and Barbara. "The New London Youth of Eugene O'Neill," Horizon, 2 (March 1960), 26-40.

In the most comprehensive article on the subject, the Gelbs share a great deal of information about Eugene O'Neill's life in New London, Conn., "the closest thing to a home that Eugene O'Neill knew as a boy." The Gelbs explain family relationships, town history, and the connection of the plays in regard to New London. O'Neill used this town and his experiences in three major plays set in New London: Wilderness, Journey, and Misbegotten. A rather full account of the biographical background for the three is provided by the Gelbs, including the source for the Shaughessy-Harkness joke in Journey and the Hogan-Harkness joke in Misbegotten.

James O'Neill receives a very favorable treatment from the Gelbs. Ellen Quinlan O'Neill is also discussed but not so favorably. Eugene's dislike for the wealthy people in New London society appears in "Cornelius Melody's hatred for the Yankees who snubbed him." O'Neill's work as a reporter on the New London Telegraph is described along with his relationships with the other people on the staff. O'Neill's poetry, written for a column called "Laconics," is also reviewed.

The Gelbs devoted considerable attention to O'Neill's love affair with Maibelle, the only local "nice" girl who went out with Eugene. Eugene and Jamie had a bad reputation in the town--much of it apparently deserved.

O'Neill's illness and the people involved in his care were discussed to show the influence of this period on Journey. It is pointed out that O'Neill had begun to write plays before he contracted tuberculosis. Eugene's hostility toward his father in 1912 and James O'Neill's money problems are explained so that he does not appear to be the stingy old man which Eugene shows him to be in the play.

After his release from the sanatorium, O'Neill returned to New London and his new career as a playwright. New London was "home" in O'Neill's memories no matter how far separated he was from New London.

Gillett, Peter J. "O'Neill and the Racial Myths." Twentieth Century Literature, 18 (April 1972), 111-20.

Gillett's is the most objective and comprehensive study of O'Neill and the Negro characters in his plays. He especially clarifies some of the problems concerning Chillun.

Before black authors began to present "the black experience" to white audiences around 1940, the task of treating blacks in literature rested with such writers as Melville, Twain, Faulkner, and Eugene O'Neill. The problems facing

these writers in this task were compounded by the "truths" that existed about black people in American life. Between 1914 and 1924, O'Neill wrote at least five plays with black characters of some significance, and in 1946 he presented Joe Mott in Iceman. As O'Neill progressed from Thirst through Iceman, he seemed to gain a better understanding of "blackness as part of the black man's humanity, and in the process sloughing off the influence of the traditional American racial myths."

Chillun is especially important in O'Neill's development. The play illustrates the idea of the "will to power" through "self-submission and self-humiliation"; and it also "embodies the contemporary notion that man's behavior was conditioned by his racial heritage." The drama blends slavery and romantic love to "produce a disturbing and resonant ambiguity" in its "masterly" ending. The play needs to be seen in two ways in order to understand the ending: (1) as a love story hindered by nature, and (2) as the "image of relations between the races in America." Jim and Ella's marriage symbolizes the relations of the white and black races and the sacrifices necessary for the two to coexist. Although the various masks aided the expressionism of the play, the Congo mask was especially significant for racial symbolism of the blacks' African heritage. Jim's sacrifice at the end is a "choice of self-delusion" as well as a symbolic sacrifice for the white race by the black race continuing to serve "a set of myths." Jim becomes an "Uncle Tom" not through hate, but through love.

O'Neill exhibits a change with each play from Thirst to Caribbees, Kid, Jones, and Chillun. Jones especially examines the ideas of racial myth or, perhaps, the collective consciousness. Joe Mott in Iceman is "the last stage" of O'Neill's progression. Joe's struggle in Iceman is not one of race. What he has is an "equality of struggle, aspiration, and failure, according to his constitutional rights."

O'Neill's treatment of blacks has been misunderstood because of the "liberals" who refused to see the blackness in Chillun and, thus, read it as a play of love and marriage and because of "the spirit of the black movements of the day." The blacks rejected Chillun as being derogatory toward them. Also, O'Neill was unable to explain his own position. Additionally, the plays contain problems that could cause misunderstanding through the atmosphere of the psychological theories--the "atavism," the "regression," and "the racial unconscious." O'Neill, however, "achieved much" in his plays; and by 1924, he "had developed the courage and insight to represent the white American response to blackness as diseased and degraded, and further than that no white writer of the time could probably be expected to have advanced."

Going, William T. "O'Neill's Ah, Wilderness." Explicator,
29 (Nov, 1970): Item 28,

O'Neill's Wilderness is his statement of how the

Tyrones-Millers-O'Neills might have been for a maturing youth. That it is a serious play instead of a comedy is found in the substitution of "Ah" for "Oh" in the last line of FitzGerald's Rubaiyat. The "Ah" in O'Neill's title has the meanings of "sorrow, lamentation, regret, passing into the regretful expression of a vain wish." Such an understanding gives the title much more significance than is usually granted it.

Going is apparently not aware of O'Neill's explanation of his substitution of "Ah" for "Oh" because he thought "the former conveyed a stronger sense of nostalgia." (Arthur and Barbara Gelb, O'Neill, 1973, p. 85.)

Another story states that a producer changed "Oh" to "Ah" so that the play would appear first in the New York alphabetical listings. (I could not verify this item.)

Goldhurst, William. "A Literary View of O'Neill's In the Zone." American Literature, 35 (January 1964), 530-34.

In a brief but reasonable study of a possible source, Goldsmith argues that most of the story in O'Neill's In the Zone can be traced to O'Neill's "own personal experience" on board ship as a seaman and in Provincetown when he was briefly mistaken for a spy. However, there are elements in the play that present "a striking resemblance to an almost forgotten short story by Arthur Conan Doyle entitled 'That

Little Square Box.'" In this story a man named Hammond mistakes a box of carrier pigeons to be released at sea for a bomb. Smitty's mysterious box in the play In the Zone contains not a bomb but love letters. Also, Jack says to Driscoll after finding only letters: "Yuh're a hell of a Sherlock Holmes, ain't yuh?" Perhaps this line is O'Neill's "subtle and fairly humorous acknowledgement" for his literary source.

Grecco, Stephen R. "High Hopes: Eugene O'Neill and Alcohol." Yale French Studies, 50 (May 1974), 142-149.

Alcohol is an ever-present element in O'Neill's dramas; Grecco provides one of the better explanations for its function in O'Neill's life and, subsequently, in his plays.

O'Neill's drinking started early in his life and, to some extent, stemmed from his family's need for escape through alcohol or drugs. His drinking was already strong when he attended Princeton as a freshman. It became increasingly severe after that time. His becoming a produced playwright in the summer of 1916 perhaps saved O'Neill from permanent injury through his drinking. O'Neill and his "O'Neill-like" characters avoided self-understanding through "escape in alcohol" even though it interfered with their lives and work. O'Neill did his best writing when he was free from alcohol.

O'Neill's early plays brought maturity to American drama,

which was thirty years behind Europe; but O'Neill's contributions lay in structure. His philosophical commentary was not much advanced beyond his American contemporaries. Even though O'Neill worked with the idea of tragedy intellectually, emotionally he could not willingly accept the realities of life. Thus Mourning has not the "Weltanschauung" for tragedy; rather, it is melodrama.

After leaving the theater in 1934, O'Neill underwent psychoanalysis treatments for six weeks to end his habitual drunkenness. However, alcohol remained important, and it created a major element in Iceman with its characters who escape life through drinking. The play's often-criticized length and repetitions result from too much knowledge rather than too little. The results can be attributed to O'Neill's efforts "to create a poetic effect." Even the language for once is a strength in an O'Neill play. In Iceman, O'Neill was benefiting from his experiences and using them "thematically instead of simply reporting them." All of the elements of the play--time, dreams, humor, repetitions, futility, and drunkenness--"became an organic part of the play's structure."

Griffin, Ernest G. "Pity, Alienation, and Reconciliation in Eugene O'Neill," Mosaic, 2 (Fall 1968), 66-76.

O'Neill wrote Journey with "deep pity and understanding and forgiveness for all the four haunted Tyrones." It is

O'Neill's "reconciliation with his family." Of the three terms, "pity" is the most complex in O'Neill's plays. Iceman best illustrates O'Neill's concerns with pity that vary from "puzzled pity" to "sardonic pity" to "horrified pity" and to "detached pity." Naturalism as well as his Catholicism helped to complicate O'Neill's understanding of pity. O'Neill turned to Nietzsche for his idea of "pity versus pity"--the "right pity is felt by the true aristocrats, the wrong pity by those subject to the slave mentality, who include the Christians." Woman is a slave and a tyrant--Nietzsche "warns against the woman influence." O'Neill, however, could not entirely accept the feminine pity as the wrong kind. Lazarus is a sample of the superman who has the right kind of pity while Miriam has the wrong kind. Larry Slade in Iceman is perhaps "word play in 'Lazarus dead' or 'Lazarus slayed.'" Slade, like God, "dies of his pity for man." Thus the aloof pity also fails as does Hickey's "do-gooder" pity. Yet, paradoxically, man can live without pity.

In seeking reconciliation, O'Neill returns to the maternal pity in Misbegotten. In O'Neill's plays, "every man can become his own tragic hero." Even though O'Neill considered the United States to be a failure, he remained optimistic so that the pessimism of Iceman is tempered by the optimism in Misbegotten.

Griffin's attempt to explain a complicated concept in O'Neill criticism is one of the best concerning the "right kind of pity."

Halio, Jay L. "Eugene O'Neill: The Long Quest." In Modern American Drama: Essays in Criticism, Ed. by William E. Taylor. DeLand, Florida: Everett/Edwards, Inc., 1968, pp. 13-27.

The word "quest" has long been used to describe O'Neill's life and work. It is a spiritual and mental quest which ended in death. Halio's essay is another connecting O'Neill's search for a home with his artistic search in his plays.

The quest for a home was a basic element throughout O'Neill's life and work. Neither Yank nor Olson make it back home; but even if they had, the outcome may not have been desirable if one looks to Anna or Beyond. Love and marriage are as much illusion as everything else; yet, as the "later plays show, if there is any hope for man at all, if there is any 'home' for him this side of the tomb, it is the love of a generous-hearted woman, or someone who can help him find a faith in and beyond himself by which he may live." Journey is the best of O'Neill's plays, and it best "examines those forces which impel many of his other works." It presents the autobiographical, emotional, and psychological themes and motives of O'Neill's plays. Only at sea has Edmond felt the sense of "belonging" which man seeks. O'Neill's devotion to his art gives him the only home he finds. Edmund Tyrone-Eugene O'Neill was not as dependent upon his mother as was Jamie Tyrone-Jamie O'Neill. Iceman shows man's attempt to destroy what little peace others have found in life before they accept the death that ends all life. Poet achieves "a

more uplifting conception of home," but Con Melody just "trades one illusion for another." The themes of possession in Mansions and Journey cause the defeats of the love in the two plays. O'Neill's work in the end asks: "May not the same courage, however, that helps men to face their inevitable passage to death help them also to overcome the destructive forces in the world or in themselves?" O'Neill's home eluded him at the end, but he offered man the hope for a home "in his otherwise drifting and meaningless existence."

Hanzeli, Victor E. "The Progeny of Atreus." Modern Drama, 3 (May 1960), 75-81.

The conflict in man between his freedom in life and his responsibility for his actions is perhaps the primary source for tragedy. Writers of tragedy through the ages have shared plots, settings, and themes. One such theme that is continually repeated is that of the Electra and Orestes tales. Sophocles, Aeschylus, and Euripides all wrote of the curse on the House of Atreus. Among the moderns who have treated this theme are Jean-Paul Sartre in The Flies and Eugene O'Neill in Mourning. Sartre retained the original setting but altered the "spirit" of the play while O'Neill "modernized the setting" and remained "faithful" to the original Greek versions to which he added a "shift of dimension in determinism." Lavinia does not control her life; she is a Mannon and thus

acts as a Mannon would; yet, she institutes her own punishment. Tragedy influenced by modern psychology is as "poignant" as that from ancient Greece.

Hanzeli joins numerous other scholars who have commented upon O'Neill's use of the Electra and Orestes tales. His main contribution is the comparison with Sartre's use of the same theme.

Hartman, Murray. "Desire Under the Elms in the Light of Strindberg's Influence." American Literature, 33 (Nov. 1961), 360-69.

For evidence of direct influences from Strindberg's work in an O'Neill play, Hartman provides a number of convincing examples. This essay is one of the more informative of the many discussing Strindberg's influence on O'Neill.

Desire is O'Neill's "first great tragedy and his richest exploitation to date of Strindbergian influences." The sources for the play, the father-hatred and the latent tragedy in the rural setting, all stem from Strindberg. Most predominant is Strindberg's influence on the mother-image in Desire. The woman-hatred is from several sources, Schopenhauer, Nietzsche, and Strindberg; but the "unrequited mother love in a world dominated by a tyrannical and parsimonious father" is found in Strindberg's The Son of a Servant and other works by him. O'Neill uses the "pursuit of mother love" theme in many

plays other than Desire. The "search for the mother" concerned both Strindberg and O'Neill throughout their lives. Strindberg's influence can be traced in almost every plot element in Desire. The Son of a Servant, The Road to Damascus, and Gustavus Vasa provide significant parts also. The Ghost Sonata and The Father concern a family curse, The People of Hemso tells a story of a "similar triangular struggle for possession," and The Bridal Crown treats the killing of a child and involves characters comparable to the puritans of Desire's New Englanders. Desire is O'Neill's first expression of the "mystique of the Madonna," which he so often uses after this play. The mother need contains the "seeds of tragedy" in O'Neill's work and life, and it was reinforced by his knowledge of Strindberg.

Hartman, Murray. "The Skeletons in O'Neill's Mansions." Drama Survey, 5 (Winter 1966-67), 276-9.

O'Neill's late play Mansions contains much the same themes as he used throughout his career. O'Neill indicated that the manuscript should be destroyed upon his death, but the play appeared on stage nine years after his death. It continues O'Neill's "war against the acquisitive society which he mounted in Ape twenty years earlier than when he wrote this play. A significant theme in it is the 'old Oedipal conflict.'" It also brings out the death wish of

so many of his other plays. O'Neill's dramatic world contains two kinds: "the alienated and dispossessed and the possessors who have dispossessed themselves." Over everything else in O'Neill, however, is the predominance of the Oedipal motif. In Mansions, the theme becomes especially strong. Another important force in O'Neill is expressed by Simon Harford in Mansions when he states: "Nothing has changed. The past is present." O'Neill accents the realistic in Mansions, but he uses some expressionistic themes and techniques. Mansions, however, "is in its totality a drama manque." Its primary interest is as the last of O'Neill.

Hartman succeeds in fitting Mansions into its rightful place in the O'Neill canon as he reviews some of the ideas which endured in O'Neill's work.

Hartman, Murray. "Strindberg and O'Neill." Educational Theatre Journal, 18 (Oct. 1966), 216-23.

Expanding the work he began in his 1961 article, Hartman adds considerably to his discussion of Strindberg and O'Neill. Again Hartman stresses the Oedipal influence as the shaping factor in the lives and work of the two playwrights. It is an important article dealing with the Strindberg-O'Neill question.

O'Neill consciously shared many of Strindberg's dramatic themes, techniques, and biographical experiences. O'Neill

acknowledged his debt to Strindberg in several ways besides in his Nobel acceptance speech, but the most obvious debts were in his personality and in his plays. Both men shared "personal and dramaturgic obsessions" that stemmed from their home lives, especially in their feelings toward the father and the mother. The home gave birth to their "feelings of alienation and revolt," loss of religion, and the questioning of all order. The strongest force was the Oedipal force, which emerged in their three marriages each and again in their plays, e.g., Strindberg's The Son of a Servant and O'Neill's Desire. Each playwright wrote several works with the Oedipal theme playing a strong role which illustrated much of their misogyny and their attraction toward a mother figure. Margaret in Brown has her counterpoint in Strindberg's On the Seaboard. Beyond shares the "marital tedium" with several Strindbergian plays, e.g., A Dream Play and The Link. The "love-hatred" of Strindberg's Confession of a Fool appears in Welded by O'Neill. O'Neill softens in his misogyny in the late plays of Misbegotten and Poet, but Strindberg did not relent in his.

The two playwrights joined in rebelling against the social order of their times. Both examined "Marx's socialism, Zola's naturalism, and Nietzsche's contempt for the bourgeois herd" as they created "the drama of the modern man alienated in insensitive and materialistic society." Their attacks are against respectability, middle-class complacency, and spiritual aridity. Because the world around them could

not satisfy them, they turned inward and wrote autobiographically. Both writers attempted many new dramatic "techniques for presenting their insights into psychological and emotional states." They brought about technical innovations and many other dramatic advances and changes. Strindberg led the way into making modern drama a "viable art," and O'Neill followed extremely well. Between them, "their legacy may be the basic endowment of modern drama."

Expanding the work he began in his 1961 article, Hartman adds considerably to his discussion of Strindberg and O'Neill. Again Hartman stresses the Oedipal influence as the shaping factor in the lives and work of the two playwrights. It is an important article dealing with the Strindberg-O'Neill question.

Hastings, Warren H. and Richard F. Weeks. "Episodes of Eugene O'Neill's Undergraduate Days at Princeton." Princeton Univ. Library Chronicles, 29 (Spring 1968), 208-215.

This essay is one of the few offered by people who actually knew O'Neill, in spite of Wylie's wishes as early as 1961 that more of O'Neill's acquaintances would share their knowledge about O'Neill. Hastings and Weeks were classmates and friends of O'Neill during his year, 1906-1907, at Princeton. Their purpose is to "clarify the many inaccuracies or wrong impressions that have appeared" concerning O'Neill's

year at Princeton.

After describing O'Neill's physical features and his penchant for expressing himself in an exaggerated manner at times, the writers declare that O'Neill was "no atheist at that time." He was, however, a "loner," since only perhaps 50 of the 350 students in his class knew him, and only eight of these were friends. Also mentioned are O'Neill's habits of drinking and smoking. His lack of extra-curricular activities is noted as is the shyness that kept him apart from others in the dining hall near his room. He wore the required cap and attended chapel. He was even asked into a campus eating club.

Although apparently not interested in some of the required courses, O'Neill did a great deal of reading on his own. O'Neill was always a non-conformist, even regarding the use of the library. He failed mathematics. His reading and conversations often turned toward "the morbid and the tragic." His nature seemed turned toward the pessimistic, especially concerning women, and he supported his feelings by taking several friends to brothels. Only once did he seem to have a girl friend about whom he would not be teased.

The truth about O'Neill's suspension from school was that he became angry at a dog late one night and threw porch furniture at the dog. The owner complained, and the Dean suspended O'Neill for three weeks, effective the next September. None of the other tales are true.

Another story that is true is his destruction of his

room when he was drunk on absinthe.

O'Neill was not officially expelled because he never took any final examinations, nor did he return; thus he was merely dropped from the rolls.

At seventeen, O'Neill was "far from being mature even though 'worldly wise.'"

Hayes, Richard. "Eugene O'Neill: The Tragic in Exile."
Theatre Arts, 47 (Oct. 1963), 16-17.

Hayes attempts to explain why O'Neill's plays are no longer successful. His essay must be listed with the negative evaluations even though he exhibits an exterior objectivity. His first consideration is that of O'Neill and Ibsen. Ibsen remains in high regard, while O'Neill does not. He reports that O'Neill's work, "diminished in mind" and "impoverished in speech," "challenges the artist [actor] to give body to what is essentially a Manichaeian vision." The result is akin to what "C. S. Lewis has called 'the tragic in exile: what happens to certain elements in tragedy when they are rejected by cultured people and abandoned to the masses.'" Also missing in O'Neill's plays is a dominant tone. What O'Neill presents, however, was the best he could do.

Hays, Peter L. "Biblical Perversions in Desire Under the Elms." Modern Drama, 11 (Feb. 1969), 423-28.

The religious references are a significant element of the play Desire, and it is the twisted, loveless religion practiced on the farm that is largely responsible for the play's tragedy. The play begins with a denunciation of the father by the sons for using religious words and acts. Ephraim Cabot, the father, however, more than any other character in the play, makes religious statements apply to irreligious acts. Cabot is not a hypocrite; he is cruel, harsh, and devoid of charity but knows himself to be so, desires to be so, and feels that he has divine sanction for his ruthlessness. He practices a harsh and loveless puritanical religion which worships toil, scorns ease and sentiment or even the expression of honest sentiment. Through the purposeful use of biblical language or quotations in debased contexts, O'Neill has underscored this perversion of religion. Ephraim's and Abbie's prayers for a son, for instance, bring a son, but the truth of the son turns the prayer into a curse. Cabot's God is the harsh, avenging God of the Old Testament--his perverse belief in God makes him as hard as his demands or needs. Cabot's trip after a wife is a perverted version of the story about Hosea in which a lesson of love and forgiveness were taught. Cabot's religion cripples love and destroys men,

O'Neill's religion has long been a topic in O'Neill studies. Hays turns to O'Neill's use of American puritanism

and its destructive powers through Cabot and his loveless way. Through his examination of O'Neill's twisting of religious expressions, Hays makes a useful contribution to the many studies of Desire.

Herbert, Edward T. "Eugene O'Neill: An Evaluation by Fellow Playwrights." Modern Drama, 6 (Dec. 1963), 239-40.

Paul Green writes that O'Neill stimulated him.

Thornton Wilder felt no particular influence from O'Neill and admired the realistic O'Neill above the philosophizing and "expressionistic."

Sean O'Casey compares O'Neill's impact on today's theater with that of Shaw. He reproaches O'Neill for not having written more comedy. O'Neill is of the world's stage, not just that of the U. S.

Arthur Miller does not see a visible influence on present-day writers, but he misses O'Neill's daring and his dedication to his art in the new writers. O'Neill's presence was a kind of reassurance of a man who sought the ultimate fate.

Clifford Odets drew a "feeling," not content or technique, from O'Neill. If O'Neill had not been there, the U. S. should have had to invent him.

Herbert's brief survey of opinions about O'Neill by other playwrights is an introduction to an O'Neill study that is lacking if O'Neill's influences on theater are to be

discovered. (See also Rollins, 1961, 1962.)

Herron, Ima Honaker. "O'Neill's 'Comedy of Recollection':
A Nostalgic Dramatization of 'the Real America.'" The
C. E. A. Critic, 30 (January 1968), 16-18.

Herron adds new meaning to what O'Neill learned as a youth in the small towns of New England--particularly New London. This essay accents the study of Wilderness. One might also consult the Gelbs' (1960) long article about O'Neill's life in New London.

There is much in O'Neill's background to indicate that he knew "American small-town life 'darn well' from firsthand experiences." The various biographical studies discuss O'Neill and his family's life in Connecticut and its small towns, especially New Haven and New London, where Eugene worked as a reporter and where the O'Neills had a summer home. O'Neill's depiction of small-town characterizations "reveal O'Neill's intensive explorations of provincial American experience with deep concern shown for profound personal agitations and pressures."

Combating feelings of despair in his quest for "certainty" in a chaotic world during the writing of Days, O'Neill took out time to write Wilderness--the most pleasant of all his plays. It is also one which he said reminded him of his childhood. In less than a month, he completed the play and

was satisfied with its first draft. For O'Neill, the play's sentimental feelings express "the real America [which] found its unique expression in such middle-class families as the Millers among whom so many of [his] own generation passed from adolescence to manhood." Thus, it is his and his generation's "comedy of recollection." Richard Miller's "extreme sensitiveness and 'restless, apprehensive, defiant, shy, dreamy, and self-conscious intelligence' make him at seventeen a 'ringer' for young O'Neill during his New London days."

In Wilderness, the small-town, respectable people encounter the nonrespectable, "but no tragic aftermath mars their lives." Perhaps O'Neill, for once, merely presented the other side of the life he generally treated in his plays. The many autobiographical elements in Wilderness and O'Neill's fondness for the play "help explain why, in a nostalgic mood, he once thought of the American small town, as it existed at the turn of the century, as 'the real America.'"

Hewes, Henry. "O'Neill in Sweden." Saturday Review, 45
(1 December 1962), 26.

American theater's "most interesting theatrical event in 1962 must be the news about the existence of Eugene O'Neill's unpublished 1938 play, More Stately Mansions," Its manuscript is in the Yale Library. Karl Ragnor Gierow, director of Sweden's Royal Dramatic Theater, prepared a four-and-a-half

hour play based upon the 276-page, single-spaced typewritten manuscript. The play "demonstrates the almost impossible ambitious scope of the cycle and shows that O'Neill's work in his later years, even though "neglected by the public, is better than that of the earlier successes which established him as the American theatrical giant of the twenties." (A summary of the play's action follows.) It is a demanding play and "neither the designer nor the director had been able to create a cumulative unity of atmosphere in which the play's shifts in style might remain convincing." The Royal Dramatic Theater is to be thanked, however, for presenting "this very difficult but potentially very great work."

(Although this item is a review, I have included it because it points out that Mansions is O'Neill's work, and yet it has been too ignored in critical studies. The cycle plays must be studied more fully if we are to understand the late O'Neill.)

Highsmith, James M. "The Cornell Letters: Eugene O'Neill on His Craftsmanship to George Jean Nathan." Modern Drama, 15 (May 1972), 68-88.

This is the second of a two-part article concerning the Cornell Collection of 130 letters written by Eugene O'Neill to George Jean Nathan. This item describes the content of the correspondence. These letters contain "significant

commentaries" by O'Neill upon his own craftsmanship. The letters were at first formal as an author to a critic. As the friendship grew, the content and form changed accordingly. The friendship in the letters especially flatters Nathan. Through the amity of the letters, O'Neill revealed himself without "his usual reserve." The friendly exchanges were generally secondary to O'Neill's concern for his playwriting. Such letters reveal much about O'Neill's needs and methods in his creative periods. Through them, he also shows his response to criticism and recognition by the critics. O'Neill's methods included working on several plays at a time and consisted of writing at least three drafts for most plays. The letters reveal both expectations and disappointments concerning a number of the plays. They also show his attraction to professional theater and later his cooling toward it. A note is included that shows O'Neill saw Wilderness as "an American Folk Play" rather than as a comedy. He also explains "realism" concerning Welded to mean "spiritually true" not "life-like." O'Neill provides comments about his feelings toward sociological plays (#'s 96 & 102). In both, he is negative toward any possibility of reforming man. O'Neill also reveals an attraction for films as a medium for his work. The letters are especially helpful concerning O'Neill's feelings for the plays as he wrote them.

Highsmith, James M. "A Description of the Cornell Collection of Eugene O'Neill's Letters to George Jean Nathan." Modern Drama, 14 (Feb. 1972), 420-25.

This is the first of a two-part article on the Cornell Collection of the 130 letters written by Eugene O'Neill to George Jean Nathan between May 1, 1919, and August 27, 1949. The collection is reasonably complete but does not contain every letter written by O'Neill to Nathan. Several other letters were published elsewhere and the collection does not contain many of the letters from the correspondence before the meeting of the two men. The 130 letters are described by date, location of O'Neill at the time of the letter, and the style of print, e.g., typed, handwritten, or a mixture; also some were dictated.

The letters in this collection, particularly as described in part two, add renewed importance to the need for broader study of O'Neill's letters for his own observations about such topics as professional theater, the possibilities of film, realism, and society.

Highsmith, James Milton. "O'Neill's Idea of Theater." South Atlantic Bulletin, 33 (Nov. 1968), 18-31.

Demonstrating what can be learned from O'Neill's own observations concerning drama, Highsmith isolates four principles of O'Neill's dramatic process. It should be compared

with the essays by the Gelbs, Engel, and others on the subject.

Through O'Neill's personal observations in letters, interviews, and other communications, four principles can be discovered to appear in O'Neill's "changing dramatic forms: (1) Drama is to approximate life; (2) but drama is to transform life into art; (3) the medium of theater is to present this aesthetic transformation; and (4) the presentation itself is to acquire ritualistic value." The early realism of verisimilitude gave way to an inner realism that grew from 1923. Such a "spiritual realism" allowed O'Neill to attempt to "effect an artistic reconciliation between life and art." O'Neill's "real distinction as a dramatist" comes through the third principle and his daring and experimentation with the means of presenting a drama on the stage. He resisted propaganda for dramatic effect and used methods from actors to mechanical devices to strengthen the effect of the play. The fourth principle stems from O'Neill's religious interests in his plays and directs his uses of the ritualistic effect of drama, an "essential relationship of drama with religion." The ritual was for the audience and presented through devices, sounds, plot, and even character, which are external and internal forms arranged to bring the audience insight through rhythmic patterns.

Hill, Philip G. "Dramatic Irony in Mourning Becomes Electra." The Southern Speech Journal, 31 (Fall 1965), 42-55.

O'Neill's trilogy, Mourning, "is built thematically around the pervading irony of the curse that rests upon the Mannon family." Within each play there are further uses of dramatic irony." The Homecoming builds on the murder of Ezra Mannon. The inner ironies center on the Vinnie--Christine--Adam relationships and awarenesses. The Hunted and The Homecoming are connected by the basic dramatic irony that arises from Vinnie's knowledge that Christine poisoned Ezra and that Christine knows that Vinnie knows. Again, lesser ironies carry the action of the play forward; but in this play, Orin assumes an important position in the plot in that he shares with Vinnie the knowledge of Christine's guilt without her being aware of it. Orin's and Vinnie's own guilt, however, after they cause Christine's death, leads into and pervades The Haunted until the Mannon family curse accounts for the last Mannon. The titles of each part indicates the irony in each play. O'Neill's own notes for Mourning show that he "put this structure together consciously." It is O'Neill's use of dramatic irony that gives the trilogy its effectiveness.

Hill's study is essential reading for a study of Mourning. It is a study of structure and unity through dramatic irony. Only a few writers have worked as effectively with structure in O'Neill's works.

Hinden, Michael. "The Birth of Tragedy and The Great God Brown." Modern Drama, 16 (1973), 129-40.

Working more with tragic theory than with source or influence, Hinden contends that the influence of Nietzsche's The Birth of Tragedy on O'Neill has not been as adequately studied as has Thus Spoke Zarathustra. The time of O'Neill's reading of The Birth of Tragedy and his quotations from it in the playbill for Brown attest to his knowledge of the work. O'Neill's main interest in The Birth of Tragedy was "Nietzsche's view of the origin and symbolic meaning of Greek tragedy which Nietzsche associated with a spirit of irrational ecstasy growing out of the performance of a chorus of satyrs celebrating the ritual destruction and unification of their god, Dionysus." Tragedy for Nietzsche and, subsequently, for O'Neill arises through the Dionysian-Appollonian struggle which results in "the shattering of the individual and his fusion with primal being." The presence of hidden force "akin to Nietzsche's Dionysian will" appears in numerous O'Neill plays. Other O'Neill "pronouncements and techniques" can also be traced to The Birth of Tragedy. For example, O'Neill's idea that character should be interpreted in the forms of the Force behind--Fate, God, Mystery--stems from Nietzsche's idea that "a fundamental unity" lay behind all life, a unity that O'Neill came to view as a "pipe dream" in his later plays. The appeal of mysticism never left O'Neill as it did Nietzsche. O'Neill was too much of a moralist to

concerning his "ability to write poetic speech," and Interlude "suffers from length and wordiness." In spite of the success of Mourning, the dialogue does not reach the level of the dramatic situation, while Iceman is a series of lengthy confessions. Journey, on the other hand, has dialogue that is "spare and sharp." O'Neill's language was best when he worked with characters from his observations of life and at its worst when he wrote "on a grander scale." O'Neill's weakness in language is the result of our modern age of prose.

Fedo, David. "In Defense of Eugene O'Neill," Boston Univ. Journal, 18 (1970), 30-35.

O'Neill's works have long drawn negative criticism from many critics and scholars, some of whom are unreasonably harsh. Even though O'Neill also has many defenders, "his reputation has steadily declined over the years." It is true that O'Neill "has serious faults" such as his "confusion of thought," a "monotony of characterization, and . . . certain inelegancies of prose." Yet O'Neill, as Dreiser did, overcomes the criticism and is America's most important dramatist nationally and internationally. Because O'Neill's "emphasis is on feeling," his work often appears to be "rather simplistic." His accent of feeling can be justified through his romanticism and mysticism; feeling is O'Neill's "guide to truth" or moral order. Through it, O'Neill demonstrates "a

sensitive heart and a good mind." O'Neill's use of symbolism tends to reinforce his use of emotion, but the symbolism, occasionally used excessively, is usually "organic" and "functional." A second charge is that O'Neill's characters are not worthy of the attention that he gives to them, but such a complaint is invalid in light of twentieth-century literature's use of the common man in literature. In addition, O'Neill created strong, admirable characters. Another severely criticized element of O'Neill's work is his style; but style is really "a matter of individual taste." It has caused the failure of some plays, yet it is the strength of a play like Desire or Ape. It is also true that O'Neill "often overwrites," but "the rough beauty of the language" is a strength in other plays. Perhaps the best justification for O'Neill and his work is to point to "the lamentable history of the American drama before he began writing." O'Neill is America's first good dramatist, and he has not received much recognition for it.

Almost overly positive in defending O'Neill against negative criticism, Fedo finds O'Neill's strengths to be his emotionalism, individual style, and natural language. Above all, he points out where O'Neill found American drama and how far it had moved when he had finished.

Fiet, Lovell A, "O'Neill's Modification of Traditional American Themes in A Touch of the Poet," Educational Theatre Journal, 27 (Dec. 1975), 508-15.

In this essay, Fiet does what has been lacking so long in O'Neill criticism. He treats O'Neill as an American writer. His discussion bears out the importance of finding O'Neill's goals in the cycle plays and of discovering more carefully O'Neill's relationship with the America he describes.

Between 1934 and 1946, O'Neill worked on his cycle of plays devoted to the history of "the modern American experience." From this group, many not written and others destroyed, came Poet which shares many dramatic features with (James) Steel MacKaye's Hazel Kirke (1880) and James A. Herne's Share Acres (1892). All develop around similar family units and explore generational conflicts within the family, while tempering "a traditional personal ethic with more viable new social ideas." MacKaye and Herne produce optimistic plays in which the traditional is blended with the new; O'Neill's solutions, however, are only "temporary" until new illusions arise. O'Neill's work is more complex in its characterization and intentions of relating "historical process as a means of commenting on the value of American culture, the intense psychological relationships which develop between members of a family unit, an intricate pattern of life-sustaining illusions, and the failure of democratic ideals."

All three plays treat a paternally dominated family in a rural setting. In each case the daughter is the hope for a

better life by and for the fathers--all of whom fail in their goals. Cornelius Melody's story is more complex than the other two because of his past and his illusions from the past. Some of the conflicts that arise in Poet are illustrated through the "Melody-Harford conflict--Irish Catholicism versus New England puritanism, 'Old World' aristocracy versus 'New World' materialism, immigrant poverty versus established wealth." The optimistic endings of the earlier plays are not repeated by O'Neill, who saw such endings as "sentimental and inconsistent with his own experience."

Although O'Neill brought seriousness to the American stage, there are many themes and ideas that keep O'Neill "linked to the nineteenth-century concepts and literary forms." Mackaye and Herne attempt to use marriage to establish "social harmony while retaining individuality." Poet, however, devoted itself to "a breakdown in the values which Hazel Kirke and Share Acres affirm." O'Neill "traces the roots of individual displacement in a technocratic society through its historical perspective on the nature of the democratic process." Character in O'Neill's play is determined by "historical process" as Sara is a continuation of the "acculturation" of the Melody family to America and, thus, the continuation but altering of the ideas begun in America in the 1890's. O'Neill's play shows the "radical shift in the nature of American experience in the twentieth century."

Findlay, Robert R. "The Emperor Jones: O'Neill as Scene Designer." Players, 45 (Oct.-Nov. 1969), 21-24.

Few dramatists give as much attention to the stage setting as does O'Neill, often "explicit in delineating the shape and atmosphere of the settings to be employed in staging a given work." Dynamo, Desire, and Mourning illustrate his attention to setting, but his most complete scene design comes in Jones. In this play the design interprets and reinforces "the dramatic action of the play" through the elements of color, line, and mass. Jones tells the story of the Negro Jones who moves to psychological identity of "his essential self" and ironically rejects the truth of his heritage. O'Neill's use of color in Jones is a scenic statement of what happens to Jones during his journey. The scarlet and white open the play during the "whiteness" stage of Jones' reign. The forest and its darkness is that of "Jones the black man." The play begins and ends in sunlight, but most of the scenes are at night in the gloom of the forest. Faced with the blackness of his origins, Jones rejects the witch doctor and goes to his death. The progression to "self-perception" by Jones is also presented through the "visual linear patterns," beginning with the straight lines of the throne room and then moving into the forest where nature's lines prevail over man. In scene four, the "diagonal line in the scene is an aesthetically unstable line," and is used by O'Neill "as a visual suggestion of Jones' own instability and eventual breakdown." The movement of the play is "away from the geometric and

civilized toward the biomorphic and hence more primitive." O'Neill's skills with scenic design make him a "complete" dramatist whose art is not merely literature but also theater with both visual and verbal effects.

Findlay's essay demonstrates a neglected area of study in contemporary scholarship except for two existing books about O'Neill's staging techniques.

Finkelstein, Sidney. "O'Neill's Long Day's Journey." Mainstream, 16 (June 1963), 47-51.

Finkelstein's main contribution is discussing Journey in its filmed version. It is a study that has just begun.

The motion picture of Journey makes the work available to many people who would never see it otherwise. The film, however, is a medium of the eye, whereas theatre is an art of speech. This film is relatively true to O'Neill's drama. Although some people will see Freudian aspects in the play, it is not Freudian; "O'Neill the artist has an insight much truer and deeper than that of Freud the psychologist, an insight which rises from his awareness of the actualities of life and of the relation between the forces of society and what happens in the mind." Journey presents a woman who is "barred from any path to independence and freedom" and even the thought of it; a second element is the "obsessive power of money over the mind in a competitive society" where money

is so important in life that it overwhelms "all human values and attachments." The father's miserliness is one of the motivating powers of the play, "but James Tyrone is not a hard figure, rather a soft, pathetic and defeated one." The mother, too, is defeated by circumstances and love so that she turns to drugs to escape. Jamie finds his escape in alcohol. Edmund finds himself alienated from father, mother, and brother. "The play is a masterpiece of dramatic writing," not through "the sudden discovery of a new style but the ability, finally, to see the psychological problems that had so occupied him in their most realistic, objective and socially engendered light." Not only is the play autobiographical; but on another level, it "has become a searching insight into what bourgeois society does to the human beings in it." Within the basic framework of one day and one setting, the long drama provides a "continuous revelation of new depths with each disclosure engendering another, and the whole moving with inevitability to the awesome impact of the last words where Mary says: "We were happy--for a time."

Fish, Charles. "Beginnings: O'Neill's The Web." The Princeton Univ. Library Chronicle, 26 (Autumn 1965), 3-20.

O'Neill's early play Web is uninteresting as a play, but the manuscript of the play warrants study because its

many revisions show "O'Neill's ambition to improve nearly all aspects of his play and to create a more colorful New York idiom for his characters." Written in 1913, Web is a part of five one-act plays in O'Neill's volume Thirst and Other One-Act Plays (1914). The play is now available in Ten "Lost" Plays. The story of Rose, a whore; Tim Moran, an escaped convict; and Steve, Rose's pimp, presents a social message and a cry against the harsh, unseen forces that cause tragic happenings in man's life. "Illusions of a happier future" for unhappy man runs from Web through Iceman, which also treats the down-and-outers of Web. O'Neill's attention to technical matters, stage devices, and other ways to enrich the plays is evident even in the early plays. Web demonstrates an influence by Strindberg in its theme and conflict.

Fish shows here two areas of study that still need much work--O'Neill's creative process and O'Neill's manuscripts.

The manuscript of Web is perhaps most valuable for its presentation of O'Neill's revisions, which took place in the manuscript and between the manuscript and the printed text. O'Neill's attention to dialogue is evident in the many changes in word choices that he made. Diction, phrasing, and idiom are all given attention. The stage directions show revisions and O'Neill's attempts for "novelistic" description. "A basic weakness of Web is the discrepancy between the stage directions (O'Neill's intention) and the action (his achievement); his vision exceeds his power of dramatization." The changes of tone are significant as in his change from "his

Christian duty" to "his duty" in explaining why an unnamed citizen had Rose fired for having been a whore. Dialect is a significant part of O'Neill's writing as he used it to cross "national and class boundaries in order to dramatize what seemed to him man's eternal problems." Although O'Neill knew personally the life of the New York lower areas, it is probable that he was influenced by writers such as Stephen Crane and his work Maggie, a novel that treats a similar situation to that in Web. The "great power and skill" as well as themes, characters, and stagecraft of O'Neill are evidenced in Web and its revisions.

Fitzgerald, John L. "The Bitter Harvest of O'Neill's Projected Cycle." New England Quarterly, 40 (Sept. 1967), 364-74.

O'Neill's cycle plays are frequently mentioned or, as here, described; but their importance has not been explained as yet.

Because of O'Neill's perfectionist tendencies, he destroyed most of the manuscripts of his projected nine-play cycle of the history of a nineteenth-century American family. The plays were to cover a period from the American Revolution to the present. The cycle went through several title changes before he settled on A Tale of Possessors Self-Dispossessed, a title whose "ironic title captures the theme of the cycle

which is the destructive force of material prosperity on the accumulators of wealth." While working on the cycle from 1934 until 1953, O'Neill also wrote, between 1938 and 1942, his best plays--Iceman, Journey, Misbegotten, and Hughie.

The only play of this cycle that he completed is Poet. Before leaving Tao House in California in 1944, he and Carlotta destroyed the manuscripts of two double-length plays which, had they been completed, would have made the cycle consist of eleven plays. The Greed of the Meek and And Give Me Death were both destroyed that day. There are traces of characters and actions from these plays in Poet, which is the third play in the cycle. The fourth play, Mansions, was marked for destruction but was saved, the story of which appears in the Introduction to the Yale edition of Mansions. This title is especially ironic in its reference to the poem by Oliver Wendell Holmes, The Chambered Nautilus. The poem's reference to "more stately mansions" refers to "spiritual possessions," while O'Neill's satirically refers to material mansions. The fifth play, The Calms of Capricorn, was moved from the first to the fifth position and to California from New England. The sixth, The Earth's the Limit, moves through 1858 and is also set in California. Nothing Is Lost Save Honor is the seventh play, and it returns to the East. The Man on Iron Horseback is the eighth play and is transcontinental in scope. A Hair of the Dog, set in the Mideast, completes the cycle. Its heroine, Bessie Bowen, "epitomized both the twentieth-century business tycoon and the twentieth-

century feminist." Ironically, O'Neill began his career on the Atlantic seacoast in Provincetown in July, 1916, and ended it on the Atlantic Coast at Marblehead, Massachusetts, where in 1953 he and Carlotta destroyed most of the manuscripts of the projected cycle plays.

Fitzgerald, John J. "Guilt and Redemption in O'Neill's Last Play; A Study of A Moon for the Misbegotten." The Texas Quarterly, 9 (Spring 1966), 146-158.

Journey allowed O'Neill to cope with his feelings for his parents, but he had to write Misbegotten to account for his brother James. The play is dated September, 1923, two months before the actual death of James in November, 1923. "This study is concerned with . . . the purification of James Tyrone," rather than with the "self-therapy for his [O'Neill's] own feelings of familial guilt" or that of "purging the audience of pity and fear." Josie "links Jim with coffins," and he connects her with "his need for life and motherly forgiveness." The Harder episode, often considered an appendage to the play, is an organic part of the plot to further the relationship between Josie and Jim and to motivate Hogan's actions in the play. Hogan uses three devices: "liquor, land, and love" in order to achieve his purposes with Josie and Jim. The "purgation" has to be handled carefully so that it does not become too sentimental. In act three, "the Confessional Act," Jim tells Josie of his guilt toward his mother. She

discovers that Jim does not need "sex but absolution." Act four finds Jim facing death in a state of "peace and forgiveness" that relieves him of his cynicism and, thus, his guilt through Josie's love and care for him.

Misbegotten becomes both autobiographical and religious in view of this interpretation, both of which place the play into the mainstream of O'Neill's dramas and their ideas.

Fleisher, Frederic and Horst Frenz. "Eugene O'Neill and the Royal Dramatic Theater of Stockholm: The Later Phase." Modern Drama, 10 (Dec. 1967), 300-311.

This article gives a detailed analysis of the forces and events which led to the O'Neill revival in Sweden. Ever since 1923, when Anna was staged in Stockholm, the Royal Dramatic Theater, popularly referred to as "Dramaten," has taken a special interest in the American playwright Eugene O'Neill. A variety of reasons may be offered for O'Neill's unusual place in Sweden's cultural life: (1) In his Nobel Prize acceptance speech, O'Neill called himself a disciple of August Strindberg; (2) the Swedish interpretation of O'Neill's works benefited from a re-evaluation of Strindberg's psychological-symbolic plays; (3) the Strindberg scholars Martin Lamm and Karl Ragnar Gierow (playwright and director of the Royal Dramatic Theater from 1951 to 1963) were great admirers of O'Neill; and (4) for more than four decades,

literary critics and theater reviewers kept the name of O'Neill before the public and helped to enhance the reputation of the American playwright and his work in Sweden. The Dramaten was also responsible for a series of reproductions of O'Neill's plays which either did not reach Broadway or were not at first available to New York audiences. The April 24, 1953, opening of an uncut version of Misbegotten proved the strength of O'Neill's works in spite of its obvious shortcomings. The revival pleased the ailing O'Neill, partially because of the lack of interest in his work in the United States. The Swedish wrote a great deal about O'Neill and compared his importance in Western theater to that of Strindberg.

Karl Ragnar Gierow, with the consent of Carlotta Monterey O'Neill, O'Neill's widow, carried out O'Neill's last wish to have Journey premiere at the Royal Dramatic Theater. The Swedes were upset with America for crediting Quintero's production of Iceman for the revival of O'Neill when it really began with the Swedish production of Misbegotten (1953).

Poet and Hughie also premiered in Stockholm. Hughie did not live up to expectations, but it was better received than Mansions, which premiered at the Royal Dramatic Theater on November 9, 1962. The problems with Mansions originate from O'Neill's failure to complete the play. A controversy in Sweden arose concerning the production which led to Gierow's eventual resignation as director of the theater. No matter how one feels about Mansions, it is the Royal

Dramatic Theater in Stockholm that is most responsible for the modern interest in O'Neill.

Flory, Claude R. "Notes on the Antecedents of Anna Christie." PMLA, 86 (1971), 77-83.

Flory's own abstract in PMLA reads as follows:

"A letter from O'Neill to John Rogers, an actor in Tyler's production of Chris, refers to the play as 'a frank experiment in dramatic construction.' Jordan Y. Miller alleges that elements of The Ole Davil subsequently 'combined with Chris to become the final Anna Christie.' However, an examination of the manuscripts discloses that there was really nothing 'experimental' in Chris and that The Ole Davil is virtually an alternate title for Anna Christie, with at least ninety-five percent of the text of Davil being identical with the published text of Anna. O'Neill complained of Tyler's cutting Chris during the productions in Atlantic City and Philadelphia, but this was apparently greatly exaggerated. When the playwright himself reworked Chris into The Ole Davil and finally Anna Christie, he deleted nine of seventeen original characters and reduced his manuscript by ten thousand words. But Paul Anderson of Chris is a much closer antecedent of Mat Burke than most critics have indicated. There are many verbal parallels between the first Christophersen play and the last. A comparison of the manuscripts is an enlightening study of

O'Neill's maturation."

Frazer, Winifred D. "Chris and Poseidon: Man Versus God in Anna Christie," Modern Drama, 12 (Dec. 1969), 279-85.

Adding to the contemporary studies of various myths used by O'Neill is this one from the Grecian mythology.

O'Neill "had a feeling for myth and its enactment in ritual and drama." There is much in O'Neill's life and in his works to indicate the predominance of Poseidon over O'Neill's psyche. To the Greeks, Poseidon, the God of the Sea, was second only to Zeus. To a sea-faring man like Chris Christopherson, Poseidon would be the power that rules his life. Chris is aware of the force of "dat ole devil sea," as he tries to hide himself and his daughter from it. Their fate with the sea is inevitable, and hiding from it causes their unhappiness until the "incarnation of the Sea God," Mat Burke, comes up out of the sea to bring them to their fate. Chris comes to an understanding with the fate of the Christophersons to be sea-faring people and offers himself as a sacrifice by signing on as a bosun on a sea-going ship. There may be momentary happiness, but the sea is demanding and tragic and controls life--Poseidon through Burke asserts his will, and the Christophersons must bear their fate--whatever it will be.

Frazer, Winifred D. "Hughie and The Travelling Salesman."
Players Magazine, 44 (April-May 1969), 151-54.

A comparison of Hughie, which shows O'Neill at his best, with James Forbes's The Travelling Salesman, a representative play of the "sentimental, melodramatic, artificial, and be-tinselled" drama of the pre-1920's, shows how much O'Neill brought to American drama. Hughie is "true"; Travelling is a facade. Eugene O'Neill was familiar with the Travelling tradition through his father and brother, who performed such plays on the stage of the commercial theater against which Eugene O'Neill rebelled.

An analysis of the settings, plots, and characters of the two plays demonstrates the superiority of O'Neill's work. In Hughie, for instance, the sounds become an integral tool in the play through which we recognize that Erie and Hughie actually "communicate." The sounds in Travelling are not innate but given for effect and local color only. O'Neill's plot is "genuine," whereas that by Forbes is too "well-made" and makes Hughie appear almost plotless. O'Neill's play may not have been financially successful, but it is "evidence of a maturing aesthetic appreciation in twentieth-century America." O'Neill leads the way into modern American drama, according to this essay, which is another step toward seeing more clearly O'Neill's place in American drama.

Frazer, Winifred L. "King Lear and Hickey: Bridegroom and Iceman." Modern Drama, 15 (Dec. 1972), 267-78.

In one of the better comparison studies of O'Neill's plays, Frazer compares O'Neill's use of the bridegroom image in Iceman with Shakespeare's use in King Lear. The bridegroom image is that of love as well as of death. In Lear, Shakespeare's use of "coming," "the little death," and the "dying" at the climax of love is comparable with the Iceman in the barroomjoke in which the iceman "has not yet 'come' but is 'breathen' hard.'" O'Neill's use of the "double death" imagery exists also in Lear's line (IV, vi, 199-204). The recognition of the bridegroom as iceman and death at the end of love brings anagnorisis to Hickey, and sanity begins to return to Lear as he realizes love is bound up with death. Love leads to death in both works. Woman as "man's killer" is especially evident in Iceman. "As the truth-illusion theme may be a red herring across the path of the more important love-death theme of Iceman, so the theme of filial ingratitude may obscure the incestuous love theme of King Lear." As in Iceman, Lear finds that the reality of tomorrow must be faced today once he accepts his wrongs toward Cordelia. He cannot change his love for his daughter anymore than the men in Iceman can resist the women that they love and are destroyed by, Lear urges the breaking of nature's molds, while Hickey urges the men in the saloon to remove their illusions and leave Hope's saloon and face reality. O'Neill shows that the iceman and bridegroom merge together in the "causing"

which precedes death. Lear learns that "too great a love in this world brings death." Hickey's self-recognition of his illusion about love and death allows him to claim insanity so that the men in the bar may return to their illusions and not have to face death. The paradox that both playwrights dramatize is that man cannot live without love, yet love brings him death.

Frazer, Winifred L. "O'Neill's Iceman--Not Ice Man," American Literature. 44 (Jan. 1973), 677-78.

Delma Eugene Presley's argument concerning the meaning of Iceman is feasible but invalid. Presley argues that O'Neill knew the underworld meaning for the word "Ice-Man" as someone not to be relied on and someone who gives worthless gifts. However, O'Neill suggests the love-death meanings for the iceman, which he clarifies in a letter to George Jean Nathan (August 2, 1940). The Gels mention the bawdy iceman joke in their book (O'Neill, 1960, p. 831) as O'Neill's source for his title The Iceman Cometh. O'Neill twice expressed concern about the "death double meaning" to Nathan. An earlier letter (February 8, 1940) to Nathan showed O'Neill's liking for the title with its double meaning; subsequently, "the play is so unified on the theme of death and of women as the cause of men's 'dying,' the title must emphatically be read in the love-death context which O'Neill stressed." Frazer's

essay is evidence of the reason why it is important that a study of O'Neill's letters be made.

Freedman, Morris. "O'Neill and Contemporary American Drama."

College English, 23 (April 1962), 570-574.

Freedman provides a positive evaluation of O'Neill in reference to other American dramatists; but he uses surface not in-depth comparisons. Freedman's approach is suggestive of what needs to be done, however.

None of America's contemporary dramatists compare with the best of the Europeans except Eugene O'Neill, yet most scholars fail to evaluate O'Neill's achievement properly. A look at the writings about modern American drama shows O'Neill's importance to be poorly credited. O'Neill, however, keeps being revived much as was Shakespeare. The quality that recommends O'Neill most is his seriousness. Even those who criticize his weaknesses acknowledge his power of effect and the pursuit of "the universal question." Tennessee Williams's works about family do not develop the familial and universal tragedy of O'Neill's Journey. Examining puritan American life, O'Neill treats serious problems that provide meaning because he requires "responsibility of one person to another" for an element of his tragedy. Saroyan's The Time of Your Life lacks the force of Iceman. Miller's Death of a Salesman does not compare favorably with Journey. Wilder's

Our Town does not have the depth of Wilderness. O'Neill's serial plays are perhaps "closer to the essential mysteries of American life" than are some of Odet's. Most of all, O'Neill's strength is tragedy, and his effects are wide because he attempted so much. O'Neill's success in theaters in Europe and in America come through the seriousness of his themes, substance and techniques. Writers like Behrman, Hellman, and others have serious messages, but they do not have the "dedicated intensity" and seriousness that make O'Neill a respected international playwright.

Frenz, Horst. "Eugene O'Neill's Desire Under the Elms and Henrik Ibsen's Rosmersholm." Jahrbuch Für Amerikastudien, 9 (1964), 160-165.

Two earlier articles have compared Iceman with Wild Duck and Mourning with Ghosts. These plays share the following themes: (1) man's need of illusions and (2) the power of the past. O'Neill is more pessimistic than Ibsen even in the comparison of Desire and Rosmerholm. These plays first share the use of place, a farm, which is a destructive force in the lives of the characters. They also share characters with "second sight." Both plays depict a period of transition. "Rosmer's helplessness in practical affairs parallels Eben's clumsiness." In both plays, "the admission of love is followed by disillusion and then by the true fulfillment of this

love," but the plays treat "the reunion of the lovers" differently. Abbie and Rebecca are comparable in their concealment of sensitivity beneath callous exteriors, and both seek a home. The two plays also occupy significant places in the output of each of the playwrights. Ibsen treats a human theme for once rather than social, and O'Neill for once does not deny his characters "the possibility of significant human relationships." The central theme of the two plays is that "of a struggle to escape a burden of guilt and to achieve an inner integrity."

Frenz makes one of the more valid comparisons between O'Neill's and Ibsen's works--he does not attempt to show influence, although these comparisons might suggest it.

Frenz, Horst. "Notes on Eugene O'Neill in Japan." Modern Drama, 3 (Dec. 1960), 306-13.

Frenz has contributed more than any other scholar to efforts to bring foreign studies of O'Neill into print in English.

Beyond was the first O'Neill play to be performed in Japan. It was presented by the Tsukiji Little Theater in October, 1924. Six plays were presented between 1924 and 1929. Thought to be the most important O'Neill play produced by the Tsukiji, Ape was the topic of several Japanese articles. Since 1930, there have been only a few O'Neill plays performed

about which material is available. There are, however, many translations of O'Neill's plays; several have been translated twice; and Mourning has been translated three times and published more than any of his other plays. Kikachi S. Choichiro, S. Eiji, and I. Soji are the major translators. Three book-length studies of O'Neill's life and works have been published in Japan. A few articles were written before 1947, but the majority of the articles came between 1947 and 1958; the later articles stress critical evaluations more than do the earlier ones. The Japanese critics show an interest in O'Neill the man as well as in his plays and in his thought (as the summaries in the essay by Frenz and his translator, Tai Yul Kim, illustrate).

Frenz, Horst and Martin Mueller, "More Shakespeare and Less Aeschylus in Eugene O'Neill's Mourning Becomes Electra." American Literature, 38 (March 1966), 85-100.

O'Neill's Mourning, generally thought to be modeled on the Oresteia by Aeschylus, exhibits more similarities to Shakespeare's Hamlet than to the Oresteia and Greek drama. Thus, "the comparison of Hamlet and Mourning Becomes Electra will not only prove that these two plays show similarities in plot wherever there are plot differences between Hamlet and the Oresteia but also help to define the fundamentally different concept of action that separates O'Neill's trilogy

completely accept Nietzsche's celebration of the individual above all else. O'Neill searched for a way to restore the "harmony between the individual and the universe, a fusion between man and nature, man and man, the life force and the ego." The need for belonging--restoring "a sense of community"--was O'Neill's objective. O'Neill's art was his medium to attempt to restore the oneness of everything, a concept drawn from Nietzsche's The Birth of Tragedy.

Holtan, Orley I. "Eugene O'Neill and the Death of the 'Covenant.'" Quarterly Journal of Speech, 56 (Oct. 1970), 256-63.

Holtan, like Miller in 1964, works with the myth of the American dream. His article demonstrates the knowledge that can be gained from a closer study of O'Neill's last plays.

Eugene O'Neill's last work was to have been an eleven-play cycle of historical plays of the American experience from the 1700's to the late 1930's and 40's. He was primarily concerned with "the spiritual and psychological history of the American family in the plays," rather than with the political or social history. He wrote, "What larger significance I can give my people as extraordinary examples and symbols in the drama of American possessiveness and materialism is something else again." The title of the cycle was to have been A Tale of the Possessors, Self-Dispossessed. Only two plays survived,

however, Poet and Mansions.

One interest that needs further study in the plays lies in their relationship to other forms of literature by such scholars as Henry Nash Smith, R. W. B. Lewis, Leslie Fiedler, Leo Marx, and David Noble. American literature and historiography has grown up around "a number of myths or themes, clusters of ideas and trains of thought." Foremost among these is the "image of America as the new Eden and the American as the new Adam," Poet destroys the myth of "equality of status and opportunity" through Major Melody. The changes in Sara Melody and Simon Harford from Poet to the end of Mansions show the real significance of the Jacksonian era in American history.

"The dream of pastoral simplicity in contrast with urban complexity is not . . . unique to America," but Americans thought that European romanticism "could be realized in America." Simon Harford's story shows why such romanticism is doomed to fail even in America where it could have succeeded if it could anywhere. "O'Neill was not writing a simple character study. He was instead dealing with the contradictions of American experience, with the dream of pastoral innocence, equality, and simplicity as opposed to the reality of urban corruption, greed, and complexity, a painful contradiction with which many American authors have had to struggle." O'Neill saw America as the world's "greatest failure . . . because it was given everything, more than any other country."

Josephs, Lois S. "The Women of Eugene O'Neill: Sex Role Stereotypes." Ball State Univ. Forum, 14 (Summer 1973), 3-8.

Like Ibsen's, O'Neill's women characters have drawn a great deal of study because there is much experimenting with the interest in the roles of women in modern drama. "No better example than Eugene O'Neill can be found of the failure of Ibsen's successors to attack the sexual double standard as a central social problem." O'Neill repeatedly exposed "the dilemmas of women in their relationships with men." A traditional view of women in O'Neill emerges as early as Ile and in Beyond. In his plays, the "women play roles within a closely defined, stereotyped sex culture." The sacrificing Earth-Mother type, like Cybel in Brown and the prostitutes in Iceman, are the supportive women; and while the "good women may be destructive, he never regards them as victims of a male-dominated society in which their sex-roles have been defined beyond their control." In Anna, for instance, O'Neill's concern is not with the sexual double standard but with "the tragic implications inherent in the situation."

Women's sex roles in O'Neill's plays stem from his "Freudian view of the female psyche, and these roles largely determine the dramatic conflicts of the plays. O'Neill is sympathetic, understanding, and compassionate, but his insights extend only to the uniquely feminine needs of his

women." Of these women, Essie Miller of Wilderness "epitomizes the best in traditional motherhood."

Although O'Neill's plays often "reflected concern and involvement with social and cultural issues," he neglected to mention the strong feminist movement of his time. O'Neill's failure "symbolizes the failure of American playwrights especially--most of them male and most of them concerned about social issues"--the failure to present women in non-traditional-stereotyped roles.

Kagan, Norman. "The Return of The Emperor Jones." Negro History Bulletin, 34 (1971), 160-62. (The film of Jones.)

Kagan's article is timely for its concern with blacks in theater and in film. More importantly, it examines the film process and success of an O'Neill play made into a movie.

With Dudley Murphey as director and Paul Robeson as Brutus Jones, Gifford Cochran and John Krimsky produced the film version of O'Neill's Jones. DuBois Heywood wrote the additional scenes and the scene changes necessary to turn the play into a film. It took thirty-eight days and \$280,000 to produce the film in 1932. The film did well in the South, in Harlem, and in Europe, but it lost in the North. It also faced censors who removed two murder scenes and a picture of

a woman smoking. The film was received favorably by most white reviewers. The negative criticism was aimed at the changes from the play--added were "the action prologue in South Carolina, Harlem, and the chain gang." Other charges against the film are its inclusion of "a new set of characters" for Jones's court. Some criticism is made against Jones, but he should be seen as being "annihilated by his sense of conscience, his guilt over abusing and tormenting others, for violating taboos of the human tribe." Brutus Jones dies, but "he does not die because he is black but because he has a conscience." The film leads into the black art of today.

Keane, Christopher. "Blake and O'Neill: A Prophecy." Blake Studies, 2 (Spring 1970), 23-34.

William Blake's poem "The Tyger" prophesizes one hundred years earlier "what Eugene O'Neill realized in The Hairy Ape," according to Keane, who writes one of the few social criticisms of O'Neill in contemporary studies. It is a unique and valid analogy. Blake's poem "The Tyger" concerns "man in the wake of England's industrial revolution during the late 18th century." The world of Blake's vision "is the very one in which the hairy ape lives." Blake's poem is a warning to the people of London. The machine that was to save man has enslaved him. Man was entering into a period

of "mindless oblivion" in which "those who survive live in servitude; and those who fail die." The tiger's burning blinds the inner eye, the speaker of the poem, the spokesmen for the trapped people, so that it cannot see the outer world. Thus, "like Yank, the Eye begins to look inward, into its own nature," and begins to question. The furnace in "The Tyger" can be likened to that in Ape; in both it "motivates man's drive toward the ultimate extinction." The Eye questions how the same creation could make both the lamb and the tiger. Yank indicates that man's need to "belong" is doomed to failure. The men in Ape belong in the beginning, but their imprisonment is symbolized by the stoke hole and later by the bunk area. Yank's thinking alienates him from his sense of belonging. Each of the works treats the past, present, and the future. Yank is in the present and cannot endure it. Power and intellect are constantly in conflict, but society does not care for either since its interest is only in preserving itself. In both works, "the victims are aliens to a society that does not want to become involved in matters which are inconsistent with its ordinary, mundane and . . . automative existence." Ape begins with Yank in one kind of cage, and it ends with him in a different cage. Blake and O'Neill both considered "industry and capitalism as the forces which extinguish man's creativity and inspiration"; thus, the tiger and the hairy ape are both martyrs for "the sins of civilization; and leave only the faintest ray of hope"

Klavsons, Janis. "O'Neill's Dreamer: Success and Failure." Modern Drama, 3 (Dec. 1960), 268-72.

Joining a long list of descriptions of O'Neill's dreamer-failure character type, Klavsons' adds another level to the understanding of O'Neill's characterization.

The "dreamer" appears in O'Neill's plays as early as Fog in 1914 and is still a part of the last plays such as Iceman and Poet. O'Neill's main characters are usually of two types: the materialists and the dreamers. That the "life of the sensitive man is aimless and ridiculous" is a basic idea in O'Neill's plays from beginning to end. Not even love is able to help the dreamers become successful. O'Neill did present some dreamers who were "relatively" successful such as Lazarus and Juan, but these came from books. The defeated ones were those whom O'Neill had observed or known in real life. The self-identification of O'Neill's life and thought seems to align him closely with the dreamer-failures of his plays in which the dreamer cannot achieve even the most modest of aspirations in a world in which he is "only a grotesque parasite."

Krutch, Joseph Wood. "Why the O'Neill Star is Rising." The New York Times Magazine, March 19, 1961, pp. 36-37, 108, 111.

In one of the better evaluations of O'Neill, Krutch

writes that O'Neill's popularity was greater in 1961 than at any time since the early thirties. After O'Neill's death in 1953, the renewed interest began once again to reestablish him as the most likely American playwright to survive. Several qualities distinguish O'Neill. The test of years is the first. Arthur Miller and Tennessee Williams now stand where O'Neill did in the twenties. O'Neill is different in "tone, mood, method or philosophy" than Miller, Williams, Beckett, Ionesco and others of the new theater. O'Neill is of the past but not "passe." The quality that is uniquely O'Neill is "Tragedy, with a capital T." More than any other American writer, O'Neill adheres to two Aristotelian ideas: (1) tragedy purges the soul "by pity and terror," and (2) tragedy is a function of "fate" rather than, as in modern tragedy, the "malfunctioning of 'society'" which defeats the hero. The hero, thus, cannot be "a little man," but one who "somehow represents an intimation at least of the nobility of which human nature is capable." O'Neill's tragedy is optimistic like that of Shakespeare and Sophocles because he sees the human spirit as "great, free, and unconquered." Tragic despair is not "nihilistic despair."

It is O'Neill's "tragic spirit" that has kept his plays meaningful, while other present-day serious writers are "merely angry, troubled, or blankly despairing." Miller is close to O'Neill, but he treats social criticism for the most part instead of tragedy. Williams is difficult to interpret although he is an excellent story-teller. Where

O'Neill was weakest, Williams is strongest. O'Neill and Miller differ from other modern writers in that they do not share the "despair of human nature" and "moral nihilism." Also, O'Neill's sex obsessions were not perverted as are those of modern writers such as Genet. Literary fashions thus are not sufficient to explain the differences between O'Neill and the writers of the 1950's. "Tragedy is tonic; nihilism is deadening." In O'Neill, man's struggle for life is meaningful unlike in modern writings. Unless a stronger writer of tragedy appears, or if nihilism does not conquer, O'Neill will hold an important place. O'Neill's plays are at least "cheerful" in comparison with many contemporary works.

LaBelle, Maurice M. "Dionysus and Despair: The Influence of Nietzsche Upon O'Neill's Drama." Educational Theatre Journal, 25 (Dec. 1973), 436-42.

In yet another study of Nietzsche's influences, LaBelle favors those who charge O'Neill with pessimism. Nietzsche's concepts in Thus Spoke Zarathustra and The Birth of Tragedy appear in many of O'Neill's ideas as his plays made "the gradual transformation of his optimistic appraisal of life into a pessimism rarely equalled in Western literature." LaBelle demonstrates this more through "a study of the influence of Nietzsche's concepts" on Ape, Desire, Mourning, Iceman, and Journey. The conflicts of Dionysianism and

Apollonianism gives rise to the struggle between the two forces in human life. O'Neill separates it in Yank--primitive Dionysianism and Mildred--Apollonianism, the "embodiment of Modern Life." Yank begins his conversion to Apollonianism once he sees Mildred. In this, O'Neill unites Nietzsche's concepts with class struggle ideas by portraying Yank to be both Dionysian and of the working class. Yank fails to penetrate the Apollonianism, but man learns through Yank that he "can yet seize the thyrsus of Dionysus."

Religion for Nietzsche and O'Neill is an obstacle "besetting modern man's attempts to refine his barbaric Dionysian urges." The need to control one's desires also hinders the move to Dionysianism. In Desire, O'Neill goes against Nietzsche in his use of "a woman to complete the evolution of Dionysianism" through Abbie and her love for Eben. Nietzsche's concepts are at their peak in Desire even though O'Neill continued to use the "Apollonian-Dionysian dichotomy." However, "Nietzschean optimism" is replaced by "O'Neill's pessimism" by the end of Mourning and pervades Iceman in which O'Neill rejects Nietzsche's "Doctrine of the Eternal Present." By Journey, "the only mark of Nietzsche's ideas is the assertion that 'God is dead.'" For O'Neill, "the thyrsus of Dionysus" was unobtainable and "death prevails over happiness."

Lau, Joseph S. M. "Two Emancipated Phaedras: Chow Fan-Yi and Abbie Putnam as Social Rebels." Journal of Asian Studies, 35 (August 1966), 699-711.

Evidence of O'Neill's acceptance as a major figure in drama is given in Lau's use of O'Neill's Desire Under the Elms as his base reference for tragedy. The popular Chinese play Thunderstorm, published in 1933 and performed in 1935, was banned by the government because of the play's "attacks upon traditional Chinese morals and social problems." Ts'ao Yu, however, did not intend to be merely "a writer on social problems." Thunderstorm is an attempt to present tragedy of man's "futile struggle against an inexorable fate." Chow Fan-yi is like Abbie Putnam in O'Neill's Desire in that they are both women of passion although its nature and the manner in which they react to it are "characteristically different." The same passion that caused Abbie's problems allows her "to face up to her moral and legal responsibilities." Abbie regrets the killing of her child but not her love; thus, her defiance is against man not God. "The Chinese patriarchal family system is as stifling as was Puritanism in America to the emotional growth of individuals." Chow Fan-yi, however, is as defiant as Abbie and does not regret her action; she also accepts the responsibility for her own actions. She serves as a "standard-bearer of the self-emancipating insanity and should not be construed as punishment at all."

Thunderstorm is Grecian only in the unities; it does

not achieve tragic defiance of traditional morals." Abbie, unlike Fan-yi, does not slight "her responsibility toward society." Fan-yi achieves neither "the moral anguish of Phedre" nor the love of Abbie. The differences between Abbie and Fan-yi lie in Abbie's dedication to her passion while Fan-yi did not allow passion such a strong place of motivation; and Abbie's attempt to maintain "the balance between society and the self--which is not Fan-yi's concern at all." Abbie continues the social order while Fan-yi adheres "to no values, abides by no law, and honors no commitment of a mother." Fan-yi is "the product of an age of transition in China in which iconoclasm was one of the most fashionable occupations...."

Lawrence, Kenneth. "Dionysus and O'Neill." The University Review, 33 (Oct. 1966), 68-70.

Lawrence takes a new approach to the study of the Dionysian influence in O'Neill. He works from the question of what can be gained through a comparison of a modern work with a prototype, in this case "O'Neill's Long Day's Journey Into Night and its relation to the Dionysus." If the modern play repeats the Grecian tragic structure, the rite of Dionysus, there should be the following elements according to Gilbert Murray: (1) the Agon--struggle of good against evil; (2) the Pathos--the scene of suffering; (3) the Mes-

senger; (4) the Threnos--lamentation; and (5) the Theophany--a. the Anagnorisis--recognition, b. the Peripeteia, and c. the Epiphany. Lawrence argues that his theory is valid as he demonstrates in his breakdown of the play, Journey.

The first three acts are the Agon. Dr. Hardy's telephone message in Act Two compares with the requirements of the ritual message. Act Four contains the other elements. There are four types of recognition: (1) Tyrone acknowledges his stinginess to Edmund, so that Edmund discovers his father, (2) Tyrone discovers Edmund, (3) Jamie reveals himself to Edmund, and (4) the men acknowledge the truth about Mary Tyrone. Throughout the play the struggle is to hold the family together. Mary's madness scene is the suffering scene combined with the lamentation. The journeys into the past end with the play on the edge of the entry into the present, a changed present because of the actions endured in the play. If there is an epiphany, it is in Mary's love, a love that "binds families." Thus, Journey does have the structure of tragedy--it is this structure that spans centuries to unite men of all times and makes such comparisons valid efforts.

Lee, Robert C. "Eugene O'Neill's Approach to Play Writing."
Drama Critique, 11 (Winter 1968), 2-8.

Lee's study describes O'Neill's method of work. The article should assist those studying O'Neill's creative processes, but it adds little information about the plays.

Eugene O'Neill began to write to escape "the inner war among his many selves." His training for writing was his work as a reporter and through the reading of nothing but plays "to train his senses" toward the writing of dialogue. The strongest impetus came at Gaylord Farm Sanatorium in 1913, where he read the newest of "European drama, especially German expressionism and Strindbergian emotionalism." His first intent was the seeking of "commercial success." [This point is particularly interesting in view of his later complaints about the commercialism of the professional theater.] The Straw tells the story of O'Neill's preparations for writing.

The school year of 1914-1915 was spent at Harvard University in George Pierce Baker's playwriting class where O'Neill learned above all a method of work--first he wrote a scenario, revised it, and then moved on to "dialogue drafts." Once he decided to write a play, he allowed nothing to distract him. When his concentration was disturbed, as during the writing of Dynamo, he wrote failures. Anna Christie taught him (1) not to allow any part of a play to seem contrived and (2) not to allow others to revise his

plays. In planning and writing, O'Neill relied heavily on his subconscious to sort out his ideas. Desire Under the Elms and Ah, Wilderness! appeared "to him completely formed in dreams."

Once he had finished a scenario, he turned to the first draft. This was always the longest and most complete version of a play, including very extensive stage directions. He disliked revisions because they always made him recognize his inability to achieve his "expectations." Until Marco Millions, only Anna received extensive revisions. The failure of Dynamo forced O'Neill to new methods of revising. Now after a first draft, he put the play aside for a time; then he would return to write two more longhand drafts. The second was a re-creation process. Finally the play would be typed to be followed by further revisions throughout the rehearsal stages. Mourning Becomes Electra was the first of this style of revising. O'Neill had first to convince "himself, not an audience."

Lee, Robert C. "Eugene O'Neill's Remembrance: The Past is the Present." Arizona Quarterly, 23 (Winter 1967) 293-305.

Combining critical observations with biographical, Lee contributes insights into the use and purpose of the past for O'Neill's life and plays. O'Neill wrote with the

feeling that one could write about life only if it were "far enough in the past"--the present is too close to offer value or understanding. To some extent the need to write of "his personal past was always in O'Neill," but he turned to his own past in earnest in 1939. He gave up his cycle plays, "a thing outside himself," in order to concentrate his efforts inwardly. With The Iceman Cometh, "O'Neill denounced his own Hell Hole days, his movement into Live. His old truth that man's struggle is his success died, and his new truth that man's struggle is his failure was born."

In Long Day's Journey Into Night, O'Neill revealed the sins of the O'Neill family, but he had to add A Moon For the Misbegotten in order to fully tell of Jamie; these plays are "O'Neill's final quest for maturity." In Journey one sees the full effect of the past on the Tyrone-O'Neills. Mary Tyrone, for instance, is "more addicted to the past than she is to narcotics" as we see in her movement back through time. The Edmund of 1912 cannot understand his mother, while the writer--O'Neill of 1940 can and does attempt to explain Mary's rejection of Edmund as her way of helping him. The James Tyrone of 1912 is more closely representative of the James O'Neill of 1920, "the contrite, world-weary, fellow sufferer of his death year." The guilt toward the mother remains, but James is forgiven many of the condemnations of the earlier plays. There is, however, no forgiveness for Jamie who had vied with Edmund-Eugene for the mother's love. "Jamie punished O'Neill directly [through the bad things he

taught to Eugene]; O'Neill punished Jamie in his plays...." Just as Hickey needed forgiveness and not pity from Evelyn; O'Neill needed to change his pity for Jamie into forgiveness. Only through Josie could Eugene forgive Jamie. Art was life and faith for O'Neill, but "art failed O'Neill" in his attempt at self-understanding through his plays. Art "could not cure regret."

Lee, Robert C. "Evangelism and Anarchy in The Iceman Cometh." Modern Drama, 12 (Sept. 1969), 173-186.

The Iceman Cometh "sums up all life" as Long Day's Journey Into Night sums up O'Neill's life. There have been numerous other attempts at explanation of both O'Neill and of his Iceman play. Lee basically says that the idea behind Iceman may merely be that mankind "is not yet ready for disillusionment." O'Neill wants man to face reality only when he is ready. Hope's bar is total illusion in which life is nothing and in which past and future are both heavens. Two life forces came to face the men, "the Movement and evangelism." Hickey is evangelism and Parritt is the Movement. The Movement centered in Rosa and is developed through Don Parritt, who loses life because his mother ideal is lost and false. Larry cannot act because he sees all sides of the question, and his sense of pity derives from "his dormant Christianity." Material greed is man's

greatest cause for failure in the Movement, but "misdirected love" is also the cause for problems presented in the Iceman.

Love and faith are two frequent "components of the O'Neill soul." As Parritt is the worst of the Movement, Hickey is the worst of religion. Larry Slade is the center of the religious theme just as he was with the Anarchist Movement. Modern man is faced not with Christian compassion, but with the reduction to "self-pity [Parritt] and sometimes pity of others" [Slade and, perhaps, Hickey]. Larry pities with a wrong pity. Hickey preaches a false pity of "self-help through redemption." However, since his knowledge comes from hate not love, he fails. When Larry hears Parritt fall, he reaches his "highest moment of awareness"; he prays for man through a return to his lost faith, and he dies. Larry illustrates the anguish of modern man who is trapped between two worlds. The ideal man does not exist yet; but if one is to be, he must come from Larry, not Parritt or Hickey.

Lee, Robert C. "The Lonely Dream." Modern Drama, 9 (Sept. 1966), 127-135.

The creative energy of Eugene O'Neill flailed away in all directions in his unceasing attempts to find himself. Nowhere is his search for identity more evident than in his character type, the young artist, the men of feeling, who

were all fictionalized O'Neill. The artists often are contrasted with their opposites, the men of material aims. Lee's approach is very much like that of Klavson's in 1960. Lee calls his figure the poet-artist while Klavson settled for dreamer. This character type, however, has long been a part of O'Neill studies. Lee is more successful than most. The O'Neill poet-artist is often recognized through his love of books, e.g., Robert Mayo, Richard Miller, and others like Simon Harford. Through the books, the artists neutralize the adult world of reality around them. The family past of the O'Neills is best described in Long Day's Journey Into Night, while The Straw is an earlier approach of O'Neill's presentation of himself. It is the artist's sensitivity, generally inherited from the mother, that keeps him separated from "the common herd." When faced with contacts with materialism, the artist often develops a dual personality. Faced with a dark world, O'Neill's artists resort to dreams, and the source of the artist's killing disillusionment lies in the loneliness of his dream. The artists in the plays are afraid to create life and rarely try. Alienation sums up the O'Neill artist. He wants to belong and cannot; thus, he strikes out in all directions. Escape from reality is his objective and his ultimate dream is of death itself.

Leech, Clifford. "Eugene O'Neill and His Plays." Critical Quarterly, III (1961), 242-256, 339-353. (See other abstract for C:339-353.)

A. -- 242-256. After reviewing O'Neill's credentials and successes as a playwright, Leech turns to one of the numerous reevaluations of O'Neill during the burst of scholarship in the early 1960's. O'Neill continually experimented with new forms seeking different dramatic experiences in spite of the hostile criticisms that urged him to find a style and pursue it. The question about O'Neill that needs to be answered in light of the things that he cannot do well concerns his achievement and what he provides twentieth-century drama. [Leech's question is still being asked in 1977.]

O'Neill's personal experience was wide and allowed him many realms. His detachment came from time, not experience, because he usually returned to the past for his work. O'Neill develops "striking characters but no profound or subtle study of a human being." Anna Christie, The Hairy Ape, and Strange Interlude illustrate the progression of O'Neill's work through its middle period. Like most of his works, Anna Christie has a simple plot, and the dramatic experience comes not from entering the lives of the characters but from observing them. The Hairy Ape is as much a memory play from O'Neill's past as is Anna Christie. Yank "represents humanity as its most vigorous yet least articulate."

Thus, O'Neill's work is an attempt to write tragedy in modern terms for a modern audience as in Interlude, where O'Neill dramatises the idea of time and aims at the tragic effect. The length of the play is part of the dramatic effect of time. Even though the characters are selected in their time and are presented in O'Neill's "barren" language style, the play succeeds. In spite of his faults in the early period, these plays attain greatness. The best of O'Neill's achievement comes in his plays Mourning Becomes Electra, The Iceman Cometh, and Long Day's Journey Into Night. While the limitations continue in Mourning, they partly become assets in presenting characters from a "psychoanalyst's case-book." Although the Freudian influence is strong, the play has "the authority of an ancient story." Again in spite of O'Neill's flaws he achieves "a grand and complex human design in a sternly simple dramatic structure." Mourning, however, does not have the sense of "urgency" that comes in the later plays.

Leech, Clifford. "Eugene O'Neill and His Plays." Critical Quarterly, III (1961), 339-353. (See other abstract for A:242-256, B:339-353.)

C. -- 339-353. A concern of the later plays is that of the "anagnorisis" or "discovery" that comes with "the experience of despair, the impulse to suicide." Othello accepts sui-

cide because of a belief in punishment in an afterlife, but modern man does not believe in that punishment as strongly. Lavinia, thus, punishes herself with life rather than death, once she recognizes her guilt in Mourning. Iceman is devoted "to the terror of self-recognition. Hickey and the others in the play, except Larry Slade, cannot accept truth. Hickey claims insanity, and the others return to their "pipe dreams." Although O'Neill's characters in Iceman and Journey do not achieve an "heroic level," they do have a depth of feeling. The "urgency" of Iceman and Journey comes in O'Neill's ability to show the characters "so genuinely living and suffering." Journey is written "to give the impression of an unpatterned actuality" about the Tyrone family. It is important to note that O'Neill used the "remote past" to develop these plays and to give them more meaning for a contemporary audience. Even in his last plays, O'Neill continued his "technical restlessness."

O'Neill provides the twentieth century a way for the theater to continue to keep itself removed and different from television and the movies. Through theatrical naturalism and stage techniques, the audience has an experience that can be gained only through the immediacy of the stage. To achieve this effect, an actor must have a strong dramatic character to portray--O'Neill provides such characters of "complexity and vitality."

LoCicero, Donald. "Arthur Schnitzler and Eugene O'Neill: Masks, Pipe Dreams, and Reality." Journal of International Arthur Schnitzler Research Association, 4 (1965), 27-42.

In making his comparison between O'Neill and Schnitzler, LoCicero adds to an ever-widening reputation and application of O'Neill and his works to those of other literatures. According to LoCicero, there are many similarities between Schnitzler's Der Grüne Kakadu and O'Neill's The Iceman Cometh "in their involvement with the problem of reality." Kakadu, however, is a short one-act play with an opposite social milieu, and it uses history differently, also. Both plays take place in saloons which "serve primarily as havens from reality for the escapist inclinations of their respective clientele." Also, the lie of the pipe-dream gives life to the characters of each play. The people in these "havens from reality" are motivated by "more than mere escapism." The underlying idea of the two plays is that one needs to hear the truth and to find it insufficient. In Iceman, "each recognizes the others' highsounding plays as 'pipe-dreams' and expresses the recognition loudly and clearly--but always in jocular tones. By treating the truth as a joke, again, the persons involved have rendered the truth harmless--and apparently made it seem unreal." Henri and Hickey bring doom instead of the expected pleasure

to their respective groups. Truth, and its bearers to a place where it is not wanted, is viewed as an antagonistic force. Henri and Hickey thus achieve the opposite effects to what they intended: Henri kills the Duke; Hickey, his wife. "The inability to maintain their illusions of the past and for the future are equivalent to doom. To such basically defective characters as Schnitzler and O'Neill have created here, the 'chains and shadows' are the only reality which sustain life."

LoCicero, Vincent. "Schnitzler, O'Neill, and Reality."

Journal of International Arthur Schnitzler Research Association, 4 (1965), 4-26.

The ideas of love and reality are discussed in a comparison of Schnitzler's drama Der Schleier Der Beatrice and O'Neill's The Great God Brown. "Indeed, for Schnitzler and O'Neill, there can be no truth or reality save for that which is gleaned from the interaction of men, and only by relating to another does any character of theirs achieve even the barest self-recognition." The veils and masks of the two dramatists are devices whose effect is to thwart human love, and "love, in the last analysis, is a key to reality for both Schnitzler and O'Neill." The masks and veils concern "human failure, false preference, and delusion." The main characters, the Duke, Beatrice, and Dion Anthony desired a

"real" love that did not concern persona. Dion's tragedy is that he must wear a mask to procure the love that is denied him in the reality without the mask. O'Neill attempts to demonstrate a moment in which love overcomes the inability of men and women to defeat the alienation that keeps us apart. "Schnitzler reveals kinship with O'Neill in the belief that love is the key to coming to terms with reality."

LoCicero differs from most critics concerning the treatment of love in O'Neill's plays. Love is generally seen as a destructive force instead of as a force in reality.

Malhotra, M. L. "Desire Under the Elms: An Interpretation." Literary Criterion, Mysore, 8 (1967), 62-68.

Malhotra adds further argument for the understanding of Desire Under the Elms in reference to its Grecian predecessors. He writes, Desire "reveals unmistakable Greek influence," thematically that of Oedipus Rex, Medea, and Hippolytus. The most important theme is canonical incest, but also important are infanticide and the father-son conflict, which has some autobiographical basis. What O'Neill writes about in Desire are "passions...eternal in character" and should not be criticized because of their more modern setting. O'Neill was interested in "the inscrutable mystery of life" and death, and in the struggle in which man had

more of a chance for success than in Grecian fate. The major theme of Desire is "the revenge of the dead over the living" through Eben's dead mother. "The play is full of psychological and spiritual insights and Freudian and Jungian concepts." It appears that these concepts, frustrations, and complexes are "the modern equivalents of Greek fate." The dead mother is the force in Abbie and Eben's consummation of their lust-love. Abbie must be both mother and lover for Eben. The beliefs of the influence of the dead over the living is ancient but mixes easily into "modern psychological concepts." Through the psychological and spirit-spiritual"insights in Desire, O'Neill "suggests some glimmerings of a moral order prevailing in the universe."

Marcus, Mordecai. "Eugene O'Neill's Debt to Thoreau in A Touch of the Poet." Journal of English and Germanic Philology, 62 (April 1963), 270-279.

Marcus not only shows Thoreau's ideas in A Touch of the Poet, but he also suggests some interpretations for Poet. These are important since Poet comes near the end of O'Neill's career. Eugene O'Neill's Poet is indebted to the life and writings of Henry David Thoreau for the conceptions of three characters and for much thematic material. The character of Cornelius Melody is modeled on Hugh Quoil, a real person described in Thoreau's Journal. O'Neill discovered in

Quoil an early Irish immigrant in whom he could sense many traits of himself, his ancestors, and his family, e.g. dreams of glory, despair over failure, alternating pretensions and self-hatred, and retreat into alcoholism.

Thoreau's brief acquaintance with Ellen Sewall suggested to O'Neill the relationship between Simon Harford and Sara Melody. It is vital to the development of his plot and theme. Traits of Mrs. Thoreau also influence the characterization of Mrs. Harford.

Some of the details of the play suggest that O'Neill took a mildly satirical view of Thoreau even though he recognized the superiority of Thoreau's ideals to Melody's illusions. But the actual betrayal of the impotence of Thoreau's ideals in American life probably led O'Neill to use the betrayal and self-betrayal of an idealist like Thoreau as a symbol for the corruption of America by materialism. Thoreau himself did not betray his ideals, but O'Neill was implying that Thoreau's ideals were too ostentatious and weak to combat materialism successfully. O'Neill's use of such betrayal of a Thoreau-like figure suggests the depth and bitterness of O'Neill's feelings about the betrayal of American life by materialism.

The title of the play applies to both Melody and to Simon Harford, and the denouncement hints that the touch of the poet, whatever it may variously signify, will die in both men. Melody's giving up of his pretensions and illusions show O'Neill's apparent abandonment of the idea that

illusions can sustain life. Another interpretation is that life is bound to crush the illusions of the ideals of both Melody and Simon. A third possibility is that O'Neill himself was uncertain of his attitude toward his material and could not finish his cycle of plays about American materialism.

Mayfield, John S. "Eugene O'Neill and the Senator from Texas." Yale University Library Gazette, 35 (Oct. 1960), 87-93.

John S. Mayfield quotes from correspondence that he and his father, Senator Earle B. Mayfield, had with Eugene O'Neill from August, 1924, through June, 1928. John Mayfield wrote to Eugene O'Neill to get him to inscribe his book of Welded and Chillun. O'Neill graciously replied on August 14, 1924, that he would inscribe the book. Then he asked if John were related to the "Senator from Texas who bitterly denounced his play Chillun in an editorial in The Fiery Cross." The editorial had been written by Col. Billy Mayfield as the Senator and John both explained to O'Neill in separate letters, the replies to which are in the Yale University Library. Five brief letters from O'Neill to the Mayfields are reprinted in the essay: Aug. 14, 1924; Aug. 25, 1924; Aug. 27, 1924; March 13, 1925; and June 26, 1928. The first three were from Provincetown; the 1925 from

Bermuda; and the 1928 letter came from France. These show the personal humor and gracious side of O'Neill. The Aug. 14, 1924, letter commented briefly on the adverse criticism against Chillun; otherwise the information centers on the idea that Billy Mayfield and not Senator Earle Mayfield had criticized O'Neill's play.

The letters are interesting but add little critical commentary.

McAleer, John J. "Christ Symbolism in Anna Christie."

Modern Drama, 4 (Feb. 1962), 389-96.

In developing one of the more convincing essays about O'Neill's sources, McAleer also adds to the religious interpretations of O'Neill's plays. McAleer writes that O'Neill is influenced in Anna by Sherwood Anderson's Winesburg, Ohio. O'Neill writes with the idea "that everyone in the world is Christ and they are all crucified." It is an idea expressed by George Willard in Winesburg, Ohio. Thus, while O'Neill is indebted to Anderson for the "concept of Christ symbolism" in Anna, he uses the old Catholic prayer "Anima Christi" as "a device in which to structure Christ symbolism" in the play. Such symbolism should give Anna a "higher place in the O'Neill canon" because of the play's significance in "American symbolic literature." There is much in O'Neill's life during 1919 to indicate the probability of influence

by Anderson through Winesburg, Ohio. O'Neill himself suggests the use of the "Anima Christi," most obviously in the name selection of Anna Christie. The oath scene and the cleansing of Anna by the sea are the most obvious influences. Following the cleansing, Anna must suffer as she does through Mat Burke. In her suffering lies Anna's nearest resemblance to Christ. O'Neill, however, does not see man's suffering as having a purpose--man's suffering is "meaningless suffering," which Anna Christie symbolizes in a modern example. Such suffering leads to man's "dilemma of fate" in a "world of illusion" from which man can escape only through death. Man shares God's suffering but not His glory in O'Neill Christ symbolism.

McCarthy, Mary. "Americans, Realists, Playwrights." Encounter, 17 (July 1961), 24-31. (A. Miller, T. Williams, Inge, E. Rice, and O'Neill.)

In addition to presenting O'Neill at the head of American realistic dramatists, McCarthy gives an extended explanation of what realism is as she discusses O'Neill in relation to other American dramatists. It is a more positive evaluation than she usually accords O'Neill.

She begins by writing that if America has a group of dramatists who write "realism," they are A. Miller, T. Williams, W. Inge, Paddy Chayevsky, and E. Rice, and behind all

of these stands Eugene O'Neill. Ironically, none of these dramatists save "Chayevsky, wants to call himself a realist." Realism in literature is generally related to details of "an unpleasant or sordid character." It is a literature whose characters come from the middle class, lower middle class, or the working class. These figures are not elevated in society as are those of tragedy. Realism in its modern forms is associated with the objectivity of journalism and with photography. In tragedy, the hero is fated to do his act, but the realistic hero can remain in obscurity if he accepts his freedom not to act. Realistic heroes are "petty and colourless; the settings are drab; the language is lame. Thus the ugliness of form is complete." In the end, "Realism is a depreciation of the real. It is a gloomy puritan doctrine that has flourished chiefly in puritan countries-- America, Ireland, Scandinavia and others where the daily world is ugly and everything is done to keep it so, as if a punishment for sin." At the same time, realism fosters a paganism that combats the puritanism such as can be found in the early works of O'Neill. "The strength and passion of realism is its resolve to tell the whole truth."

The stage set, an essential element of the realism of the audience, must be more than backdrop and platforms as best shown by Journey, "the greatest realist drama since Ibsen." O'Neill, however, in his middle-period plays was not satisfied with surface realism and attempted to depict inner reality through the use of masks and other experiments.

His attempt at "a greater realism" through modern psychology did not answer for him, so he returned to "straight realism" in Journey. In such plays as O'Neill's, the "weight of circumstances itself becomes a fate or nemesis. This is the closest, probably, that realism can get to tragedy." What O'Neill concluded about his plays was that "there was no truth or meaning beyond the event itself; anything more (or less) would be a lie." Among the realists in American theater, after O'Neill comes Tennessee Williams. Only O'Neill among American dramatists can be called "a realist in its full implications," and only a few "realistic" plays exist in American drama. Those besides O'Neill's are Street Scene, All My Sons, The Glass Menagerie, Come Back Little Sheba, In the Middle of the Night and perhaps Awake and Sing, Death of a Salesman, and A Streetcar Named Desire.

McDonnell, Thomas P. "O'Neill's Drama of the Psyche." Catholic World, 197 (May 1963), 120-125.

McDonnell, like so many others, explains Journey through its autobiographical content. He writes, "The tragedy of O'Neill is that he was both the drama he wrote and the one he lived in all its unresolved agony." Journey is America's "greatest" drama and "the archetypal American family tragedy." To examine O'Neill's works, one must "suspend the usual 'rules' of dramatic evaluation." Throughout his career,

O'Neill wrote and rewrote the story of his family and its "disunion." O'Neill's drama derives its strength from "the drama of the psyche."

In order to explain how the power of O'Neill's drama grew from its autobiographical qualities, McDonnell turns to Harold Rosenberg's "Character Change and the Drama." Rosenberg discusses "the distinction between personality and identity." Characters in fiction and biography have histories, and dramatic characters have "identities with roles." Rosenberg suggests that the identity search should imitate a religious experience. This can be accomplished through a death-rebirth action, or in O'Neill, by changing masks. The source of O'Neill's struggles was "his Catholic conscience" so that his plays were "the drama of the traumatic loss of belief, . . . the drama of guilt." O'Neill, however, could never learn "the healing process" of "grace in the moral order" or of "individuation in the psychological." O'Neill's tragedy is that "his personality became the identity of his own drama." In his plays, O'Neill leaves nothing "but unresolved agony." O'Neill did not write of the mind but of his one reality--himself. The strength of O'Neill's works lie in their performance. His greatest terror and that in his plays is "the lost identity in the agony of the Self."

Metzger, Deena P. "Variations on a Theme: A Study of Exiles by James Joyce and The Great God Brown by Eugene O'Neill," Modern Drama (Sept. 1965), 174-84.

Metzger sets forth the idea that the themes, plots, and characterizations in Brown by O'Neill (1925) and Exiles by Joyce (1914) reveal parallel developments despite their seeming irreconcilability. Joyce's philosophic position demands the use of the dramatic emotion of stasis and "epiphany." O'Neill uses the traditional theater techniques of ecstasy and catharsis. These are polar positions on the same theme--the establishing and maintaining the integrity of the individual. Richard Rowan and Dion Anthony are alike in many ways as are Robert Hand and William Brown. A similar man-woman relationship is established in both plays; thus, Bertha and Margaret face similar situations. Also, Beatrice Justice serves much the same function as does Cybel. A major theme in both plays is the honest confrontation of the sexes. Both main male characters combine the irreconcilable qualities of a martyred saint and pagan genius, among other shared traits. O'Neill uses masks to illustrate the dichotomy of character in his play, while Joyce allows the dichotomy to be revealed through the words and actions.

Written under the influence of Ibsen, Exiles aimed at revealing the ordinary but universal aspects of life, which lends itself to the "epiphany"--"an intellectual event in which the ephemeral and arbitrary meaning of a thing is

spontaneously dissolved in the illumination of its very essence." O'Neill wrote under the influence of Strindberg; thus, he worked with the idea that truth could be found only obliquely through symbolism, intuition, and empathy. The contrast between "epiphany and ecstasy results in two contrasting dramas." O'Neill's varied use of the mask was his most provocative innovation. The mime of the mask tells its own story in Brown. Joyce used stasis rather than kinetic emotion; he accented man's psychological life instead of the physical. In Exiles, there is little action and no release, thus avoiding catharsis and having a non-event-stasis. This, then, leads to an epiphany, an event of the mind which is realized through the encounter in which the four people meet and depart changed by the encounter. Although the plays exhibit an unquestionable relationship through a shared theme and points of discussion, Joyce's approach differed in every way from O'Neill's. The dramatic techniques reflect the philosophic as well as artistic positions of the two authors.

Meyers, Jay Ronald. "O'Neill's Use of the Phedre Legend in Desire Under the Elms." Revue de Litterature Comparee, 41 (1967), 120-25.

Meyers goes beyond finding just classic influences in O'Neill's Desire. His intention is that, because of O'Neill's use of classical tragedy precepts, "a strong case can be

made for identifying the Phedre legend as the direct source of the play," especially the variants of the story by Euripides and Racine. Additionally, Meyers states that Abbie, and not Ephraim, is the tragic figure in Desire because she "grows during the course of the play and even attains nobility." O'Neill's approach to Abbie's fall is different from that of Racine's and Euripides' treatments of Hippolytus and Phedra. "O'Neill's most notable alteration of the Phedre story in Desire is the moral viewpoint"--O'Neill does not condemn "the immoral relationship" of Abbie and Eben; also, he "sustains the psychological truth of the overwhelming effect of desire or passion on character." What O'Neill considers to be immoral is that love among the Cabots "is ownership and possession." Everything and everyone in the play are thought of in this manner. Abbie's degeneration, the incest, and "the degradation of the Cabot way of life" are "the logical consequences of Cabot greed." The power of natural love defeats false love; thus, Abbie's infanticide is an act of love. In the end, according to Meyers, the moral vision of the play is "O'Neill's most devastating attack on the lust of acquisition."

Miller, Jordan Y. "Myth and the American Dream: O'Neill to Albee." Modern Drama, 7 (Sept. 1964), 190-98.

Using O'Neill as his point of reference, Miller describes

how O'Neill and other modern dramatists have attempted to show the falseness of America's success-oriented society. He begins with O'Neill's judgement of America: the greatest success and the most dismal failure as a country that the world had known. O'Neill devoted years to working on a cycle of eleven plays entitled A Tale of Possessors, Self-Dispossessed. These plays were to reveal the nation's progressive failure and loss of soul through the history of a single American family. The American success-failure constituted one of O'Neill's main themes and his basis for modern tragedy. Man's self-dispossession had removed him from the spirit he could call his "God." Other American playwrights shared O'Neill's concern for the lost souls, the product of the American Dream. O'Neill, Arthur Miller, Tennessee Williams and Edward Albee have attacked the sacred image and the unquestioned acceptance of a potentially destructive national myth. The Dream is that given Youth in America, the Youth must receive Success if determination is applied in a country devoted to its Youth--there are no limitations of origins or society on the Youth's strivings--Horatio Alger tales.

The myth has long been exposed in literature by such writers as Dreiser, S. Anderson, Sinclair Lewis, and others. O'Neill's major destructions of the myth are in his Brown (1926) and in Millions. Miller's Death of a Salesman (1949) shows both success and failure. Williams' Camino Real, through the struggles of Kilroy, the embodiment of the

American Dream, shows the flawed American Dream as unable to survive in the new real world. Albee's The American Dream (1960) presents a handsome, empty dreamer who shall be destroyed in his new-found home.

O'Neill did not abandon hope for success for those who made proper use of the available resources. He condemned the success-at-all-costs American temperament. O'Neill, however, failed to communicate his idea effectively. Miller's Salesman was misinterpreted as a great American tragedy because he demonstrated the potential disaster of the Dream, whereas, in reality, he merely used the wrong approach. Williams and Albee are in contrast with their times when all around them there is so much evidence that the Dream is working in a nation controlled by its Youth. These four writers try to make clear the fraudulency of the myth when it is accepted under the facile generalization that it can work for all to their final happy contentment. The indictment of a basic ill in our society cannot be mistaken.

Mottram, Eric. "Men and Gods: A Study of Eugene O'Neill."

Encore, 10 (Sept.-Oct. 1963), 26-44.

Mottram develops a surface review of most of O'Neill's major themes and purposes. (The length of the abstract exceeds the importance of the article. It is best, perhaps, for those who wish to refresh their memories about O'Neill's

dramas.)

The "small masterpiece" Hughie contains most of O'Neill's "strengths as a dramatist." The play further develops O'Neill's idea that one must not let his illusions "be deteriorated either by other people or by another kind of reality." In it, O'Neill artistically establishes an ironic relationship between city clerk and audience through sounds and scene. Hughie also dramatizes another major O'Neill theme: the destructive competitions of love and money in capitalist democracy"; here it is through the loneliness of a man with no home or family or work.

O'Neill not only solves his problems of language in Hughie, but he also "refuses any pretensions to 'tragedy' or 'high comedy,'" which allows him to accent the "modern form of play, the play of anguish and puzzled search for painful recognition, . . . a play which cannot and does not try to affirm what it cannot present the evidence for--a universal religious philosophical belief." The "strength" of O'Neill's final plays "is the power of pathos when men are not shadows of the gods but human beings without reality systems and without religion." The clumsiness of O'Neill's creation of character resulted from the state of "the American theatre tradition" facing him.

"O'Neill is part of the Lost Generations's struggle for form and responsible action"; his search leads him to the sea through which he "resisted land and city." O'Neill's seeking for God took many forms; but in Iceman, it comes to

a "parody of Christian myth, the armature of one of his greatest plays. God-searching ends as pipe-dreaming, a history of illusions as necessities, . . . the democratic story of the need for good ignorance." O'Neill's "heroes oscillate between need for love and community and need for successful independence in a competitive society." As O'Neill shows in Ape, he "cannot resist resolving social conflict as a psychic dilemma." The social action gives way to expressionism which in turn yields to an "elemental conflict . . . of a locality and a time" in Desire, one of the best presentations of O'Neill's interest in "the power struggles of a family."

"Very much a part of American literature, . . . O'Neill felt an urge to redeem theater by moralism, to strive to be weighty and altruistic on Broadway," especially in his criticisms of American materialism. Another requirement O'Neill made of drama was that it "enact 'the mystery of life,' to give characters a significance beyond themselves." In the "temple theater," O'Neill felt that "God is dead"; thus he turned to Freud for "motives and structure of fate"--through the subconscious. O'Neill saw it as his "duty" to "attempt the 'big work' as a redemptive central social act." In Mourning, O'Neill tries to combine the unconscious, myth, and religion. Again he uses a theme of much of American literature and the desire to escape to or return to a place of freedom, peace, and security; but O'Neill's characters cannot flee their inherited "sexual and social guilt."

O'Neill "tries to work out his own family tensions and decay within the western tradition of family plays from Sophocles to Pirandello." And, although influenced by European drama, "O'Neill stands deeply involved in peculiarly American images and situations" even with his weakness in language. "His plays contain intimations of that curse which Americans, from Melville to Faulkner, hold as some kind of original sin which keeps a man alienated from peace and fulfilled desire." Yet O'Neill "never compromised with Broadway," even if he simplified his ethics. He always accepted his responsibility "to fight the forces of materialism and to beware the religious forces at work on man." In O'Neill's last plays, he presents the idea, "Life is illusion; reality is death, the exact opposite of the Greeks and Freud." In Mansions and the cycle plays, O'Neill developed his family characters as "examples and symbols in the drama of American possessiveness and materialism." In Journey, the family relationship achieves "the Strindbergian elemental family" without "bogus classicism or pop-Freudianism." The result of O'Neill's works, as Lukas states, is that he "emerges finally as the major American dramatist of survival." What O'Neill seeks to learn is "whether a man is in the last analysis responsible for his own actions or is the plaything of psychological and social forces over which he has no control."

Mullaly, Edward. "O'Neill and the Perfect Pattern." Dalhousie Review, 52 (1972), 603-10.

In an effort to explain modern tragedy as O'Neill uses it, Mullaly turns to what O'Neill told Barrett Clark was the perfect tragic pattern. As stated in the plays, it is summed up by Robespierre as follows: "The idealist at first, the righteous man; he gets power; he uses it; he misuses it; tragedy." It was O'Neill's purpose to attempt such a pattern in his cycle of plays tracing the "drama of American possessiveness and materialism." Poet and Mansions demonstrate his efforts in developing this pattern. These two plays are joined in four ways. First is Sara's marriage, prepared for in Poet and actualized in Mansions. Second is Sara who is torn between love and her materialistic desires. Deborah, Simon's mother, is the third link. Simon is the fourth and the most important connection; he illustrates O'Neill's "perfect pattern" of the "process of self-dispossession" as it is completed in Mansions.

Mansions begins four years after Poet when Simon still retains some of his idealism but is moving toward the reality of materialism. By act two, Simon has become firmly implanted in his materialistic world. Act two becomes "Simon's attempt to preserve his own identity, his own sanity, by separating what he considers to be the figure of materialism and idealism in order to choose between them." Sara is the symbol of materialism and Deborah that of idealism.

Simon's spiritual collapse is symbolic of America's

condition, which O'Neill thought to be "the most successful country in the world, . . . but also the greatest failure." In this play, the tragedy is that "the protagonist is responsible for his own dispossession." Mansions laments "both the lost dream and the materialism which supplanted it." Simon Harford is O'Neill's symbol for "his dark parable of the American decline into the perfect tragic pattern."

Nagarajan, S. "Eugene O'Neill's Mourning Becomes Electra: The Classical Aspect." Literary Criterion, Mysore, 5 (Winter 1962), 148-54.

Although some questions concerning "O'Neill's use of Greek tragedy" in Mourning are evident, the play can be studied for itself and for O'Neill's stated purpose of wanting "to achieve tragedy in the Greek way." Bentley wrongly complains that "the sex talk of the sub-intelligentsia" hinders O'Neill's achievement. O'Neill is not interested in the code of justice in the ancient Western world, nor is he concerned with the way fate works to bring retribution to the wrongdoer; O'Neill "confines himself to demonstrating the triumph and not the transcendence of fate, or if we prefer, heredity."

The sense of heredity that arises is one imposed on the play by O'Neill "at any cost." It does not succeed in the Greek way.

O'Neill's next effort is to achieve "in modern terms an

effect comparable to that of a Greek tragedy"; again O'Neill fails because he turns his attention too much to situation instead of character. Thus, "there is no essential correspondence between the Oresteian trilogy and Mourning Becomes Electra," which would justify Spiller's conclusion that O'Neill universalizes the story.

There is a much closer tie between O'Neill's Mourning and Euripides's melodramatic Electra. The relationship lies in the "close resemblance in the characterization of Lavinia and Electra, and Orin and Orestes," especially in the "relentless nature" of the women and their need for revenge. Orin and Orestes are closest in the love of mother turning to hatred or jealousy and "the hatred turning to remorse as soon as the mother is dead."

Nagarajan's conclusion is that O'Neill's "trilogy will also survive as a powerful melodrama containing an impressive study of abnormal psychology."

Nagarajan, S. "A Note on O'Neill's Long Day's Journey Into Night." Literary Criterion, Mysore, 7 (Winter 1966), 52-54.

Nagarajan finds O'Neill's language style in Journey to be modern poetic drama. Journey is O'Neill's best expression of his often-used theme of the influence of the past on the present. The play is also notable through its "power and

concentration." Nagarajan says that "One reason for this success is its style"; and O'Neill's dialogue is "perfectly in order in [its] local context." The result is that, "as in poetic drama, the part is emblematic of the whole." Such a style allowed O'Neill to substitute words for masks; "he has realized that the symbolism of words is more lasting in its impression and more appealing to the imagination than the visual symbolism of a theatrical property." It is "poetic language alone that can express the reality beneath the reality." In Journey, O'Neill finally provides the kind of dialogue that Hofmannsthal found lacking in O'Neill's plays. Because Journey "offers us a perfect 'imitation' of experience," the play "deserves to be included among the few poetic dramas of the American theater."

Nethercot, Arthur H. "Madness in the Plays of Eugene O'Neill."
Modern Drama, 18 (Sept. 1975), 259-279.

Combining biographical information with critical information, Nethercot examines O'Neill's uses of or references to insanity in his work. Nethercot is not the first; as he notes, numerous critics have referred to O'Neill's frequent use of madness. The biographers Sheaffer, Gelb, Clark and Boulton also all make reference to it in O'Neill's own background concern. Consciously or unconsciously, O'Neill used madness in some form in forty-two of the forty-five printed plays.

For O'Neill, "lunacy may come from the moon or from whiskey. It may come from sex, religion, emotional disturbance, greed, heredity, obsessions, physical brain damage, or possession by devils." It does not necessarily lead to the insane asylum, but few of the characters are consistently rational, and many go insane.

The causes of insanity in the plays separate into three general groups: heredity, various physical causes, and obsession or compulsion. In most plays, there is at least reference to madness if there is not a character or theme involved with it. The interest in insanity runs from the earliest through the latest plays, including some of the destroyed plays. Perhaps O'Neill's concern with madness stems from his own experiences on the verge of insanity throughout his life.

Nethercot, Arthur H. "O'Neill's More Stately Mansions."

Educational Theatre Journal, 27 (May 1975), 161-69.

Although unfinished by O'Neill, his play Mansions has attracted several studies which recognize, as Nethercot does, that Mansions is an important part of O'Neill's work. Nethercot begins with O'Neill's basic image for the play: O'Neill establishes "an ironic contrast between the values expressed in the poem "The Chambered Nautilus," by Oliver Wendell Holmes, and those expressed by the characters of his play.

The change demonstrates the loss of soul and the materialistic accenting of the body as man abandons his "outgrown shell."

In Mansions and in Poet, O'Neill "sums up" his "most significant themes, preoccupations, and obsessions" of illusions, insanity, masks, mysticism, and alienation. Dreams become the dominant action in Mansions; for without his "hopeless hope" or his dream, man cannot survive. Dreams are all-inclusive of past, future, ambitions, and life--through dreams man escapes reality. The dream estate mentioned in Mansions might also be representative of that which O'Neill sought unsuccessfully all of his life.

In Mansions, idyllic love loses to materialism and sensuality as Simon and Sara change under the influence of Deborah. Simon's actual deterioration is brought about by both mother and wife through their possessiveness for him. Wife becomes mistress, and incest is hinted at between mother and son. In each case, the situations become love-hate relationships. Simon's freedom comes through insanity rather than death, the other alternative in O'Neill's works.

The dreams are worthwhile, but Mansions is the story of possessors self-dispossessed. Once again, O'Neill has presented a play that reveals his own "inner processes and peculiarities and biases of his own mind."

Nethercot, Arthur H. "The Psychoanalyzing of Eugene O'Neill."
Modern Drama, 3 (Dec. 1960), 242-256.

With his most recent of his several articles on the subject, Nethercot seems to settle the questions about Eugene O'Neill's knowledge of psychoanalysis. O'Neill's uses of it, however, are still being examined.

Part one of this two-part article is divided into three sections. Section one introduces the guiding question: "To what extent was Eugene O'Neill to be regarded as a practitioner of the 'new psychology,' as it was first denominated?" Other aspects of the question concern his sources, motives, and actions with attention given to such names in psychoanalysis as Freud and Jung as well as Nietzsche, Schopenhauer, Ibsen, and Strindberg. The earliest mention of psychoanalysis regarding O'Neill's plays was 1921, but it was not until the late 1920's that the term was frequently applied to O'Neill's plays; even then it was used hesitantly, according to Nethercot.

Section two notes that one of the most comprehensive studies of the subject was written in 1930 as an unpublished MA thesis by Martha Carolyn Sparrow, "The Influence of Psychoanalytical Material on the plays of Eugene O'Neill." Significant letters from Barrett Clark and O'Neill himself are quoted in this study from that thesis in which O'Neill's reading and knowledge of psychoanalysis are discussed. In O'Neill's letter of October 13, 1929, to Miss Sparrow, he

denies any "conscious use of psychoanalytical material" in any of his plays. However, O'Neill did acknowledge acquaintance with Jung and Freud, and O'Neill's affiliation with "Jig" Cook and Susan Glaspell are further evidence of his acquaintance with psychoanalysis. Brown and Interlude also contain "psychoanalytical terminology" which Miss Sparrow expanded into a list of plays in which O'Neill consciously used such material: Beyond, Jones, Diff'rent, Desire, Brown, Lazarus, Interlude, and Dynamo; other plays she lists as "writing from life."

Section three is a discussion of the growth of acceptance and, often, criticism of O'Neill's use of psychoanalysis or, at least, the use of the "new psychology." Such concern was given its greatest impetus with the performance of Mourning on October 26, 1931, and continued with Iceman in 1946.

Nethercot, Arthur H. "The Psychoanalyzing of Eugene O'Neill."

Modern Drama, 3 (Feb. 1961), 357-372.

Part two of the two-part article is "a survey of the reputation of Eugene O'Neill as a psychoanalytical dramatist" during the period 1925-1950 as reflected in books, articles, and reviews. Oscar Cargill's opinions in Intellectual America (1941) receive attention first. Second is Edwin A. Engel's The Haunted Heroes of Eugene O'Neill (1953). Engel's

discussions of the various discussions of the various plays and ideas constitute the bulk of the article of Nethercot's essay. The article concludes with a review of the ideas presented in Doris V. Falk's book Eugene O'Neill and the Tragic Tension (1958), in which her use of the ancient theme the "Fall through pride" guides her study of O'Neill's interpretation of the idea of tragedy in "twentieth-century terms and symbols." She uses ideas from Jung, Freud, and Fromm, among others. (Another article of interest to Nethercot's essay is that by Dr. Philip Weissman, "Eugene O'Neill's Autobiographical Dramas," Journal of the American Psychoanalytical Association, 5 [July 1957], 432-60.)

Nethercot, Arthur H. "The Psychoanalyzing of Eugene O'Neill: Postscript." Modern Drama, 8 (Sept. 1965), 150-55.

Nethercot uses the publication of the Gelbs's 1962 publication of O'Neill, their biography of Eugene O'Neill, to illustrate further examples of support and new information about O'Neill's knowledge of psychoanalysis--the "new psychology" as O'Neill called it. O'Neill had probably encountered it as early as 1916 through Cook and Glaspell. His acquaintance with Freud appears in quotations from his private life as well as in a letter in which he explains Diff'rent. O'Neill denied belief in the influences of the subconscious in a letter to Martha C. Sparrow in 1929; but

in March of 1921, in a letter to K. Macgowan, he had noted its powers concerning his writing of The First Man and of Welded, and later, in 1926 concerning Lazarus. Reactions to Anna and to Desire also illicit responses from O'Neill concerning Freudianism. O'Neill's knowledge of various writings included Freud as well as Frazer, Hanson, and Bergson; and later Adler and Stekel are mentioned. O'Neill himself consulted two psychologists, Dr. Smith Ely Jelliffe, 1923-1925; and Dr. Gilbert V. Hamilton in 1926. Also, in 1951, psychiatric treatment was falsely suggested for both Eugene O'Neill and his wife, Carlotta.

Nethercot, Arthur H. "The Psychoanalyzing of Eugene O'Neill: P. P. S." Modern Drama, 16 (1973), 35-48.

In this article, Nethercot continues his pursuit of O'Neill's knowledge of psychoanalysis. The main sources of information are two letters, one from O'Neill to B. H. Clark and the other to Martha C. Sparrow. In these, O'Neill identifies Freud's Totem and Taboo and Beyond the Pleasure Principle and Jung's Psychology of the Unconscious. O'Neill indicated a fourth book that he did not identify. In another letter to Clark, O'Neill noted that he had read Freud's Wit and Its Relationship to the Unconscious. A search of the O'Neill library at Yale and also at the C. W. Post College of Long Island University discovered a fourth book by Freud,

Group Psychology and the Analysis of the Ego. In attempting to identify the fourth book mentioned in the early letters, one needs to be aware of Malcolm Cowley's Sept. 5, 1957, article, "A Weekend with Eugene O'Neill," published in The Reporter. In it, Cowley reminisces about the weekend that he spent with O'Neill in Connecticut in November, 1923. The book mentioned here is "perhaps The Disguises of Love" by Wilhelm Stekel. Most commentators accepted this point as fact. However, after an involved search and some letter writing, the book that best fits Cowley's full description is Psychopathology by Edward J. Kempf, M. D. (1920). It is a book of case histories and contains the story that O'Neill referred to in his talk with Cowley. One cannot be completely certain of this since O'Neill did not name the book.

However, O'Neill's knowledge of the writings of contemporary psychoanalysts "can be documented," and O'Neill's personal acquaintances and experiences with psychoanalysis is known. O'Neill knew, for instance, Dr. Smith Ely Jelliffe and others, as the Gelbs indicate. Publicly, O'Neill denied much influence by psychoanalysis, but privately he was involved with psychoanalysts and was probably influenced by them. His private letters and conversations are the sources in which he indicates his knowledge. The plays reveal his knowledge of the influence of psychoanalysis, but no sources are given.

Too many critics select books by Freud and Jung at random to indicate influences; some do not show a knowledge

of the letters in which O'Neill identifies some of the sources, while others are aware of the letters but do not make use of them. The Doris V. Falk book Eugene O'Neill and the Tragic Tension (1958) presents the greatest mishandling of O'Neill's use of Jungian thought because there is little attempt to establish his knowledge of it. Miss Falk's greatest concern, however, is with the theories of Karen Horney and Eric Fromm, both of whom O'Neill anticipated in his plays. O'Neill can be criticized in that too much of his knowledge of psychoanalysis came from conversation instead of study, which might have made him an excellent psychoanalyst himself.

O'Neill, Joseph P., S. J. "The Tragic Theory of Eugene O'Neill." Texas Studies in Literature and Language, 4 (Winter 1963), 481-98.

Joseph P. O'Neill examines Eugene O'Neill's tragic theory, using Mourning as his example of O'Neill's best tragedy because it connects modern and ancient forms. O'Neill's concept of tragedy developed over a thirty-year period through a variety of phases. The "basic structure of his tragic concept," and the best of O'Neill's tragedies, however, is found in his Mourning. This play embodies the differences "between ancient and modern tragedy." It also presents O'Neill's "notion of fate and human responsibility" that give his tragedy its individuality.

Mourning grew from O'Neill's desire to write a "modern psychological drama" that would approach the effect of the "Greek sense of fate" in a play which would have meaning for modern audiences. O'Neill makes the necessary shifts to recast the Oresteia story with its ancient values into modern designs through psychological guilts and frustrations for a theater more removed from its audience than that of Aeschylus and Sophocles. Guilt replaces "the Greek Furies" in Mourning. "Since O'Neill develops his drama within the frame of the family fate and individual responsibility, he completes his trilogy strictly in terms of the vengeance theme, and he rightly emphasizes character."

It is O'Neill's accent on the element of "human responsibility" that differentiates O'Neill's treatment of the Oresteia theme from other modern versions of the Greek story. Yet O'Neill's stress on choice and responsibility does not deny the presence of fate, which remains as "the concrete physical and psychological circumstances that condition his life." Their puritan heritage through the family curse dooms the Mannons whose sense of personal responsibility is the vehicle for carrying out their punishment.

Thus, "human responsibility" is "an essential element" in O'Neill's concept of tragedy. However, "though his tragic concept passes beyond mere romantic defiance and naturalistic determinism in expressing a tragic fall through human responsibility, it fails to achieve a human redemption"; subsequently, O'Neill "fails to express a complete

concept of tragedy."

Palette, Drew B. "O'Neill and the Comic Spirit." Modern Drama, 3 (December 1960), 273-279.

Although most scholars recognize satire and comedy in O'Neill's work, it has generally been neglected in the critical commentary until Palette's article. He finds that O'Neill's comedy is of two types: (1) Bergsonian satire, a kind of social ridicule and (2) a serious humor, "the humor that is used to divert pain." It should be noted that the current vogue determined much of O'Neill's comedy, especially in his early plays. Servitude, for instance, is "an ironic attack upon Ibsenite doctrine" that was so popular at the time. Others in the Lost Plays of Eugene O'Neill collection demonstrate a kinship to vaudeville. The variations of vogue caused changes in O'Neill's two major character types--the materialist and the artist or the businessman and the poet through whom much of O'Neill's satire arises. Fog, for example, grows into Marco and Brown.

"Inadvertent comedy" appears in O'Neill's plays through his "lack of judgment or when his language becomes inadequate" and through "lack of judgment in production" that causes laughter when it is not intended. The plays produced after WW II introduce a comedy that is different from the earlier plays. The O'Neill comedy illustrates the

grotesque throughout, even in the "raffish comedy" of Misbegotten and Poet. O'Neill's humor in the "last plays functions to intensify his portrayal of man's position. But it is also a very personal affirmation of the value of all human beings."

Parks, Edd Winfield. "Eugene O'Neill's Quest." The Drama Review, 4 (March 1960), 99-107.

Parks is one of the first scholars in the early 1960's to defend O'Neill. His defense is on O'Neill's thought. It might be compared with that of Krutch or Pettegrove. Parks notes that between 1936 and 1956, foreign recognition of O'Neill's strengths was greater than that in the United States. The "living force" of O'Neill's works is still little recognized here because of the accent of negative ideas in his plays. O'Neill, however, is not as much a determinant writer as one who seeks a philosophy that would "reconcile a rationalistic view of the universe with man's need for something beyond rationalism." O'Neill's plays show his quest for that "modern substitute for religion."

As the plays illustrate, O'Neill's substitutes for religion involve O'Neill in Catholic principles, in contemporary scientific thought, in modern psychology, in history, and in personal examinations. A consistent drive in man and in O'Neill's characters is that for a sense of "belonging"

in a world in which man feels himself displaced and can never belong. Man struggles against nature, against himself, against others, but above all, he struggles against the unseen forces greater than himself. In spite of O'Neill's own denials, Park feels that Days comes nearest to providing O'Neill "a satisfactory philosophy of life."

The later plays show O'Neill turning to "human love" as the source for providing meaning to life. There is no salvation developed through faith or philosophy but only through belief in one's self--"the person rather than the idea...gives meaning to life." It is "human love" that gives meaning to life even though it may only be momentary as Edmund expresses it in his mystic experience in Journey. As O'Neill's belief in "the abstract idea or the philosophic or theological doctrine waned, he substituted for it the warmth of human love."

Pettegrove, James P. "Eugene O'Neill as Thinker." Maske und Kothurn, 10 (1964), 617-24.

Although the majority of the critics contend that "O'Neill is no thinker," Pettegrove defends the thought in O'Neill's plays because of O'Neill's contention that art was more important than social comment. In Chillun, O'Neill asserted that he was writing "humanity to humanity" rather than advocating anything or making racial commentary. [See

Gillett (1972) for the best clarification of this point.] Many besides Pettegrove compare O'Neill's works with those of such greats as Shakespeare, Strindberg, and Chekhov when his approach "to truth was artistic or mystical rather than rational," and O'Neill's concern was always mankind. In Millions, O'Neill "contrasts the Instrumentalist philosophy of a twentieth-century businessman disguised in thirteenth-century Venetian clothing with the idealism of *Cathey*." Even though "thoughts on the joyousness and sanctity of life, contrary to popular opinion, pervades a surprisingly large proportion of the plays," the tragedies succeed better. Also, "serious probing into the religious experience" is important in many of his plays, but the idea of "Love" is uppermost. "A religion combining the mysteries of life and love with rites designed to free the spirit from its burden of guilt and fear is either asserted or clearly implied [in O'Neill's works] is *Man and the Universe*," yet an interest in a society and state which are in harmony occupies much of O'Neill's thought. The man and not the radical doctrines of his characters attracted O'Neill. In spite of its undeniable presence, the "negativism of O'Neill has been stressed far too much," but it is the same as that of Rice, S. Lewis, and Drieser. O'Neill's attacks against some of "serious investigation of religious experience in our time" gives O'Neill a singular place "among Broadway playwrights."

One should also see Parks (1960) for an earlier defense of O'Neill's thought.

Pommer, Henry F. "The Mysticism of Eugene O'Neill." Modern Drama, 9 (May 1966), 26-39.

Improving upon such earlier treatments of O'Neill's mysticism as that by Quinn and Alexander, Pommer applies his ideas more fully to several plays than his predecessors. Pommer says that the best description of O'Neill's early mysticism is that by Agnes Boulton concerning O'Neill as he meditated on reality and its meaning. O'Neill's mysticism sought a "oneness of reality" that rejected substitute deities such as he examined in Dynamo--science, Millions--money, and Days--socialism. It was "suprarational rather than irrational," "a felt rather than a known truth." It is also a source of "intermittent joy" coming to his troubled characters such as Lazarus, Brown and Edmund. O'Neill's mysticism functioned (1) "to fulfill a spiritual ambition within the theatre," (2) to help him to show as "illusory and insufficient many of the contexts giving significance to life" such as Christianity, wealth, power, and (3) to provide a "type of belonging."

Fountain, Millions, Brown and Lazarus exhibit the "mystic possibility" for O'Neill, which he refers to in Journey through Edmund--Eugene. Juan and Lazarus achieved a joyous unity in death, while Edmund--Eugene found it in the "health of young manhood."

O'Neill, however, is not as much a mystic as Emerson, Whitman, and Dickinson. The center of O'Neill's mysticism

lies in "The interrelatedness of all processes and the inevitability of all events" which is consistent with his determinism. O'Neill was aware that human beings cannot sustain the mystical experience so that man can find happiness only through illusions or through "sacrifically loving another person," a love whose ideal state would be "a joyous, self-surrendering love of the universe." The ideal can be won only through struggle, and it can be experienced only briefly.

Presley, Delma Eugene. "O'Neill's Iceman: Another Meaning." American Literature, 42 (Nov. 1970), 387-388.

Presley's own abstract is as follows:

The term "iceman" in Eugene O'Neill's play, The Iceman Cometh, is interpreted by the character Larry Slade both as "death" and as "Hickey," the false messiah. Another dimension is added to the drama if one takes into consideration the meaning of "iceman" as it is used in the vocabulary of the American underworld: "An official or inmate whose promises are not to be relied upon.... One who makes ostentatious gifts of worthless or trivial things." Since Jimmie the Priest's saloon and boarding house deeply influenced O'Neill, one suspects that he was aware of the meaning of this term, and incorporated it into the drama. The underworld's usage of the term "iceman" thus reinforces the play's

pervasive pessimism.

Abstract by D. E. Presley in American Literature Abstracts, 4 (June 1971), 110.

Quinn, James P. "The Iceman Cometh: O'Neill's Long Day's Journey Into Adolescence." Journal of Popular Culture, 6 (Summer 1972), 171-177.

According to Quinn, O'Neill's Iceman depicts the tragedy of lost direction in the world of adult experience. In it, O'Neill presents an ironic version of tragedy that is metaphysical rather than social or moral. Iceman is O'Neill's most definitive rejection of middle class reality. He inverts the conventional and the mores that frustrate the individual. Harry Hope's bar becomes a kind of paradise for the inverted world.

O'Neill structures his plays on the classical binary structure. Hickey, a version of the archetypal sacrifice figure, functions as the antihero who lives halfway between the real world and the world of the inverted values. Through hubris, Hickey violates the codes of both worlds. The action of Iceman is to find and to destroy the antihero Hickey who releases the destructive forces of conventional middle class society. Hickey must be sacrificed to reestablish unity in the inverted world. Hope's "family," who are also the chorus, provide the social norm against which Hickey's hubris is

measured.

O'Neill's characterization in Iceman employs a number of archetypal tragic types. Hickey, the antihero, and his wife Evelyn reveal the destructive powers of love. Hers is a selfish possessive love that forces Hickey to seek the completely opposite world in the prostitutes. Many of the derelicts in Hope's saloon function as "Jamesian Reflectors" by illuminating some aspect of Hickey's dilemma.

Larry Slade comes from two archetypal tragic types, the "soothsayer" and the "plain dealer," in N. Frye's terms. Although Larry is converted to Hickey's philosophy of death as the only means to escape suffering, he is too much the coward to die. With the sacrifice of Hickey to the policeman, Lieb and Moran, the whiskey again takes effect and returns laughter to all in Hope's saloon except the convert, Slade.

Quinn's use of archetypal references in his approach to Iceman is, perhaps, better developed than is his concept of inverted tragedy. It is an interesting study in light of several critics who charge O'Neill with immaturity (See Haas, 1968, for one) and others who feel O'Neill wrote about his adolescent period his entire life.

Racey, Edgar F., Jr. "Myth as Tragic Structure in Desire Under the Elms" Modern Drama, 5 (May 1962), 42-46.

Where Racey's approach differs from the many others who treat the classic reference in Desire is in his accent of the religious element. O'Neill uses the Hippolytus of Euripides in Desire in addition to the recognized Oedipal theme. On the framework of a New England domestic tragedy, which combines a traditional tragic theme (the Oedipus legend) with a dramatic reconciliation, in the interest of higher virtue (justice), O'Neill has grafted a religious symbology.

The names are particularly indicative of their religious source. The quasi-religious elements generate a kind of Biblical atmosphere, and perhaps a kind of primitivism, but the play presents few religious conclusions, save for O'Neill's statement that the restrictive ethic (usually Puritanism) tends to kill off life.

As a classical tragedy, Desire is both successful and complete. It is based on the Hippolytus--Phaedra--Theseus plot in which the idea of the curse or sin must find retribution. The major sin against the gods is Ephraim's against Eben's mother. Eben and Abbie are the agents of the process of justice against Ephraim who is condemned to a life of loneliness on the land he stole from Eben's mother. Tragedy

makes its statement in its resolution.

In O'Neill's resolution the elements of the play came together. Eben submits to the ideals of love and justice as he and Abbie expiate their crime of murder. The puritanical ethic has triumphed in its own defeat. The mother's revenge is completed and the curse is expiated by a long solitary process. The tragic process is invoked by the Hebraic God-- here one of wrath and retribution. It is the combination of the classic with the religious that give sanction to the ethos of O'Neill's tragic view of life.

Raleigh, John Henry. "Eugene O'Neill." English Journal, 56 (March 1967), 367-377, 475.

In another of his reviews of O'Neill, Raleigh accents O'Neill's importance in American drama. He stays with surface observations, some very astute. For Raleigh, Eugene O'Neill "is the major American playwright," the "major historical force in the development of serious American drama." O'Neill provides the connection between the nineteenth century stage and the twentieth. It is he who made American drama a part of world drama. From Europe O'Neill drew from Expressionism, Stringberg, and Nietzsche to name a few, but he also gave in return. O'Neill's mind, however, "was probably never violated by a profound idea. What he understood was the complexity and immensity of human suffering."

He used serious European thought, but he utilized "serious American tradition" even more. He looked to Poe and Whitman, for instance, from whom he learned to explore "the perverse and a sense of living amidst contradictions which are two of the distinctive attributes of serious American literature in the nineteenth century." O'Neill's plays bring nineteenth century America to the stage, which lags behind the novel timewise because of the nature of the stage. O'Neill represents American writers from the low to the high.

Looking back, Horizon seems weak, but at the time it was the strongest, truest piece on the stage. Even his "plotless" sea plays made an impact on American theatre. Although accused of being a bad writer, "he brought into the American drama American speech and the American vernacular." His language is appropriate and functional with a "rhetorical power."

O'Neill's career has two parts, 1913-1932 and mid-1930's to 1942. The early plays would have attained fame for O'Neill, but his real acclaims lie in the late plays. The early plays contain an excess of structure that is not evident in the stronger late plays. In his early stage O'Neill constantly sought for new and different materials back into all histories. Also, the autobiographical content was always present when one looks back.

After the failure of Days, when O'Neill returned to his writing, he went back to Irish-American history and to his own family again. Mansions deserves more attention because

"if it is representative of the destroyed plays, some major American dramas, even if unfinished, have been obliterated." Mansions is remarkable for "atmosphere, or tone, or mood," and for its "complexity and intensity of the relationships among the characters." Mansions also prefigures Journey. The late plays do not rely on stage devices and techniques, and the structures are effective without being mechanical. Alcohol, however, takes on strong significance in these plays: it brings "oblivion," "cancels inhibitions," "creates nostalgia," is "exhilarating," and has varying effects on the characters. The language of the late plays has no "over-blown rhetoric" as did some of the early plays.

The moral structure of Iceman can be understood only by reading the play. The emotional force of the late plays comes from "O'Neill's own most deeply and touchingly felt experiences," and the plays gather their "Motive force" from the "human memory as their foot and source." The motivating power of these dramas is "the Proustian urge to recapture, recreate, and understand the past and to face the dead with an honesty and a compassion that can never be accorded the living."

Raleigh, John Henry. "Eugene O'Neill." Ramparts, 2 (Spring 1964), 72-87.

In this essay, Raleigh begins rather slowly, but he ends with strong evidence for study of O'Neill's role in American literature. His long essay combines biographical materials at first with historical commentary toward the end. He describes O'Neill as being "simply a singularly arresting personality." O'Neill's eyes were his most attracting physical feature. His greatest mental aspect was his ability to suffer. Raleigh presents the idea that O'Neill inherited his "feelings of mysticism, abandonment and deathwardness" from his Irish immigrant grandfather, Edward, who returned to Ireland to die. James O'Neill, Eugene's father, is defended, however.

In Part II, Raleigh writes that part of O'Neill's nature was wild and unexplained and yet another part was pursued by his need for religion. O'Neill "both loved and hated everything." One interesting note is that O'Neill felt his time in France gave him a good way to know America. O'Neill's enjoyment of music and sports is also discussed, particularly his preferences for music [a point not yet satisfactorily treated in O'Neill criticism].

Part III is the most important part of this study because it examines O'Neill in reference to American literature while it also continues the biographical commentary. For instance, O'Neill reversed the response to success by curing

his drinking problem unlike so many who are ruined by success.--O'Neill continued to grow as long as he could write.

Complicating the study of O'Neill was his two careers: (1) the plays to 1934 and (2) those that appeared after 1946. He also appears unapproachable but limited to a place between Miller and, the earlier, McKaye. Nevertheless, almost everything in American history can be found in O'Neill--from Henry Adams's dynamo to Hawthorne's New England family to puritan ancestors and to Melville. Numerous "coincidences" appear when O'Neill is examined as a nineteenth century writer. Raleigh refers to evidences of James, Poe and particularly Melville. Also, practically all the generalizations made about the American novel can also be made about O'Neill's dramas. O'Neill works with "the two great unanswered questions of American culture": What does it mean? and Who am I?

Raleigh adds that, like Whitman, O'Neill was a "world writer." He is "the chief artistic vessel through which the various agonics of nineteenth and twentieth century Europe were passed on to America." These included such ideas as cosmos--death of God--meaningless universe--greed and injustice--endless and ambiguous war for the sexes--and for the individual," a sense of humiliation and absurdity." Raleigh concludes with the point that "Love and laughter are our only defenses, and this is the final 'message' of O'Neill, who spoke finally not for America or Europe but for us all."

Raleigh, John A. "Portrait of the Artist as an Autobiographer." Virginia Quarterly Review, 49 (Spring 1973), 306-309.

Raleigh develops an incisive review of the main points in Travis Bogard's book Contour in Time: The Plays of Eugene O'Neill (NY, 1972). Bogard shows that O'Neill wrote about the same four characters, his father, mother, brother, and himself, for his entire lifetime. His meeting and acceptance of these characters appears in his play Long Day's Journey Into Night. Bogard's "Contour in Time is the fullest and finest charting of O'Neill's agonized process; a portrait of the artist as an autobiographer, young and old."

Bogard "does for the dramatist" what the Gelbs' and Schaeffer's biographies do "for the man." He provides a history of twentieth century American theatre and some "interesting and original analyses of individual O'Neill plays." Bogard's book "reaffirms" the idea that O'Neill made much use of his life dramatizing himself, but he was also open to many external influences. O'Neill was harmed as much as helped by some of the early influences, such as those in Baker's classes. O'Neill grew through his acquaintances with Macgowan and Jones; but when "left to himself," he did his best. The destruction of O'Neill's last cycle of plays, A Tale of Possessors, Self-dispossessed, constitutes one of the greatest losses ever for theater. O'Neill lived the life of a recluse during his last years. Contour in Time presents "one of the best pictures of what was going on behind that presence."

Real, Jere. "The Brothel of O'Neill's Mansions." Modern Drama, 12 (Feb. 1970), 383-389.

The title might be misleading in this paper because O'Neill writes so often of whores. As real explains, his terminology here refers to O'Neill's criticism of man's greed and materialism rather than sexual prostitution although that, too, enters into the play. It is a fair criticism of the action in Mansions. As Real writes, in spite of the incompleteness of Mansions at his death, O'Neill had given the play a unified thematic form in which the "recurring references in both dialogue and in the development of the characters' actions all support the premise that man prostitutes himself for human gain, even to the point of treating human relationships as property to be possessed." Although ignored by many critics, the play deserves attention.

As a part of the nine-play cycle that O'Neill abandoned, it avoided destruction by chance. It was written during a very pessimistic period of O'Neill's life (1935-1938). The theme of the play, "mankind's universal prostitution..., the human capacity to bargain away those qualities that grant individuals that elusive distinction, humanity," is not to be confused with conventional sexual prostitution that appears in many of his plays. It is man's morally selling out of himself for material gain that concerns O'Neill. Such prostitution can be seen in the three main characters, Sara, Simon, and Deborah, each of whom sells out in a different

way in the conflict between love and wealth and possession and power. Deborah's "garden is, indeed, a brothel" because everyone in it has sold himself in some way. Unfinished, the play points to the pessimistic vision of O'Neill's later masterpieces.

Reardon, William R. "O'Neill Since World War II: Critical Reception in New York." Modern Drama, 10 (Dec. 1967), 289-299.

At present, there is no better yardstick of O'Neill's dramatic status than shown in Reardon's essay. It shows O'Neill's plays to be an active part of American theater, even though the ranking has yet to be settled.

After disappearing from American theatre in 1934 following the production of Days, O'Neill returned to the American stage with Iceman on October 9, 1946. Iceman received an "overwhelming acceptance" from the critics; however, it was not unanimous and almost all complained of the "long-windedness" and excessive length. The November 7, 1956, opening of Journey in New York, was enthusiastically received. It reinforced the reviewer's opinions that O'Neill is better seen than read. These two plays along with Mourning and Desire establish O'Neill's stature as America's foremost dramatist. Misbegotten encountered "a duality toward its critical acceptance" in New York--primarily unenthusiastic.

Poet was well received, but it is not considered "great O'Neill." The romanticism in the play is criticized the most. Hughie is considered "anti-climactic," but the play is well constructed and effective so that it will be heard of again. The playing of Lazarus at Fordham University in 1948 proved the play's faults. A series of revivals through the years after 1946 show the S.S. Glencairn series to be outdated, they reveal Anna Christie's continuing popularity, and they prove the classic status of Desire. The revival of Iceman in 1956 found the play still too long but worthy of critical attention. O'Neill's works enjoyed almost continual performance in some form between 1956 through 1959 until Brown encountered a "hostile reception." Another revival followed in 1963 and 1964.

Although the productions since 1946 have received varied receptions, O'Neill's reputation has been solidified in this period. Which plays will rank as his masterpiece has yet to be settled, but Desire and Journey are the leaders at present.

Reardon, William R. "The Path of a Classic: Desire Under the Elms." Southern Speech Journal, 31 (Summer 1966) 295-301.

For a play to become a classic, the basic test is that of time. Presumably three requisites must be met in such a test: "favorable reviews for its initial production, rela-

tively frequent revivals during its history, and continued favorable comments in mature criticism." Although Desire did not follow this sequence, it has become a classic. The initial "reception was one of violent disagreement on the merits of the play." A perusal of the criticisms reveal, however, that "within the space of six weeks to two months more considered criticism almost completely reversed the initial verdict." After 1925, Desire "disappeared from the New York stage for twenty-eight years"; yet during the period, "the reputation of Desire...grew...." This growth is attributed to college courses and other discussions which depend upon "the written word," as may be found in a sampling of the scholarship between 1925 and 1951. It is "reflective criticism" that has elevated Desire to its "classic status." Its revival in 1952 and the scholarship since then continue to support Desire for "genuine classic status."

This essay is a must for the study of Desire, but it also directs possible approaches to other O'Neill plays for their evaluation. The arguments still rage concerning the cause for O'Neill's greatness, perhaps such sequential studies as Reardon's could help clarify the situation for the other plays.

Redford, Grant H. "Dramatic Art vs. Autobiography: A Look at Long Day's Journey Into Night." College English, 25 (April 1964), 527-35.

Redford's essay well deserves reading because of his approach and interpretation of Journey. For him, Journey should be judged as dramatic art rather than as "an autobiographical record." It is true that O'Neill drew upon personal experience, but the use of it constitutes art not historical fact. O'Neill's comments to Carlotta are partially responsible for the general acceptance of the play as autobiography. However, an analysis of Journey shows the artistry of the play.

Journey repeats in one play most of O'Neill's important themes: "the conviction that the United States was beset by escapism, pipe dreams, loss of old gods and the failure of science and materialism to supply satisfactory new ones, and the struggle to 'belong'" O'Neill accomplishes the inclusion of these themes within the "strict confines of the 'faithful realism' he assigned himself." The structure of the play itself arises from the "control and emphasis of themes."

James Tyrone is the embodiment of the greed and materialistic theme. The failures of sciences and materialism to provide acceptable substitutes for life are found in Mary Tyrone whose escape to lies and drugs and pipe dreams fails her and her family. Her isolation from God causes her

illness and loneliness. The final scene of the play unifies all of the themes of lost faith, loss of happiness and understanding, escape into pipe dreams and others. "The play is a record of what happened to that happiness--that of the family and symbolically that of the whole country, of the Western industrial society." Edmund is the only one who is optimistic in spite of his illness. He is the poet who will share with the audience his will to live. It is an artistic use of the material and not the historical facts that make Journey the dramatic art that it is.

Reinhardt, Nancy. "Formal Pattern in The Iceman Cometh." Modern Drama, 16 (1973), 119-128.

The extreme care that O'Neill took with his stage directions alone justifies this study by Reinhardt. Her approach, however, adds significantly to the understanding of Iceman, and reminds one of O'Neill's earlier symbolism in Mourning and Desire. The following passage by Reinhardt best explains her purpose:

The visual and aural patterns which emerge in the staging of The Iceman Cometh subtly reflect O'Neill's paradoxical theme. The play begins with the . . . men united by the crowded, circular tables. But the circle of togetherness is broken by the sharp line of Hickey's banquet-table parody of the Last Supper, his 'Feast of All Fools' . . . which thrusts stage right towards a mock resurrection of tomorrows into todays and then falls back again as the men retreat . . . sharing nothing but the touch of death. Only when death has been

removed or silenced and the vital life-lie is restored is the regeneration of their circle of hope and the celebration of life's comedy possible once more.

Iceman exhibits purposeful visual and aural patterning. The play is developed with the overall "symbolic complexity and stylized economy of a parable." It is a "tragicomic world patterned with contradictions of life and death," in which liquor both deadens and sustains. Harry Hope provides warmth and hope as well as the dark room from which escape is almost impossible. The cyclic rhythms of the play appear in "the lively idiosyncratic comments and choral refrains of individuals to their numb and lifeless echoing of each other in unison" and end with the cacaphony of the thriteen different barroom songs.

Through the repetitions and patterns, the play itself resembles a complex musical form. The visual patterns arise through the symbolic positioning of tables and characters and the aural patterns in the repeated choral refrains, barroom songs, and antiphonal dialogue. O'Neill's mature dramatic technique is clarified by his stage directions that present O'Neill's "combination of realistic and stylistic elements in creating visual aural patterns subtly masked by the surface of realism." For instance, Larry, the old Foolosopher, sits apart from the rest of the characters. It is he who hears Larry's body hit the ground, and he demonstrates that the tragic realities of life are barely perceived while "life's comedy," with its drink and escapes from reality,

goes on repeating itself.

Rollins, Ronald G. "O'Casey, O'Neill and Expressionism in The Silver Tassie." Bucknell Review, 10 (May 1962), 364-369.

Even though he concentrates on O'Casey's work, Rollins also provides information about O'Neill. (The other Rollins essay on this subject should be read first.) In order to bring new life to his work, Sean O'Casey abandoned realism for a more abstract form of writing. O'Neill's expressionistic play, The Hairy Ape, influenced O'Casey's decision to change to O'Neill's symbolic drama.

O'Casey wanted "to develop a form of drama that would give more intense projection to man's psychological conflicts." In such abstract drama, the playwright turns to "extravagant symbolism," the characters appear as "personified abstractions or types," plots are "chaotic or fantastic," and the dialogue attempts "a lyric eloquence or moves toward a condensation of language that tends to become staccato or telegraphic."

O'Neill's influence appears most in O'Casey's Tassie. The two major characters of Ape and Tassie are similar in several ways; however, Tassie also resembles other expressionistic drama. The soldiers of Tassie not only recall O'Neill's stokers but also Toller's workers in The Machine Wreckers.

The characters of these plays are alienated by their inhuman, mechanized environments. And O'Casey's Tassie as a "caustic denunciation of the madness and butchery of war" is closer to European expressionists than to O'Neill.

Rollins, Ronald G. "O'Casey, O'Neill and the Expressionism in Within the Gates." West Virginia University Bulletin: Philological Papers, 13 (December 1961), 76-81.

Like O'Neill, O'Casey moved away from realism to abstractions because symbolism can express the inner life that realism never sees and could not show on the stage. O'Casey's discovery of O'Neill's Ape was a strong influence of O'Casey's shift away from realism toward expressionism with its symbols and abstractions. Within the Gates illustrates "O'Casey's indebtedness to O'Neill in particular and to the expressionists in general." This essay, thus, becomes important because it shows O'Neill's influence on another playwright. This essay is more than a standard comparison.

The play contains four expressionistic scenes. The Young Woman in Within the Gates is similar to Yank in Ape in their loneliness, in their need for a sense of belonging, and in their rejection by society while on their journeys seeking a way to belong. Like O'Neill, O'Casey uses the "psycho-analytical approach" to express his character through inner life. The sixty-six scenes of Within the Gates are

connected symbolically rather than through "integrated action." The grotesque settings contribute to the representation of the girl's "chaotic, fluid impressions of her world." The dialogue also contributes to the expressionism of the play. Although not as successful as O'Neill's Ape, O'Casey's Within the Gates follows other expressionists in its presentation of the evils of the society of the present age.

Rosen, Kenneth M. "O'Neill's Brown and Wilde's Brown!"
Modern Drama, 13 (Feb. 1971), 347-55.

"Eugene O'Neill's play The Great God Brown seems, from the internal evidence alone, to have been influenced heavily and directly by Oscar Wilde's novel The Picture of Dorian Gray. A close textual analysis of both works affords demonstrable evidence of parallels between the play and the novel in the crucial areas of characterization, action, primary theme and method presentation. O'Neill uses two characters, Dion Anthony and Bill Brown, to dramatize the central figure in his play. These two personae make up one whole man. Dorian Gray is, in dramatic terms, the novelist's composite character who exhibits both the Basil Hallward side of man's nature and the Lord Henry side of everyman. Cybel, the whore in O'Neill's work, functions dramatically in much the same way that Sibyl Vane, the actress in Wilde's work, does. The use of the mask-soul relationship which O'Neill perfected in

his play is evident throughout Wilde's novel. The theme of tension between appearance and inner-most reality is central to both works. The issue of the dichotomy of a single human being is handled, with some improvement by O'Neill in almost exactly the same manner (given the different genres) as the earlier novelist had handled it."

(Abstract by K. M. Rosen in American Literature Abstracts, 4 [June 1971], 110-111.)

Rothenberg, Albert, M. D. "Autobiographical Drama: Strindberg and O'Neill." Literature and Psychology, 17, Nos. 2-3 (1967), 95-114.

The uniqueness of this essay is that it was written by an M. D. Others have compared Strindberg and O'Neill before, but not quite in this way. Rothenberg first establishes that both Eugene O'Neill and August Strindberg wrote autobiographical drama successfully. He indicates that O'Neill's two major autobiographical plays are Journey and Misbegotten; and Strindberg wrote elements of autobiography into many of his plays and at least five novels. The two writers shared the preoccupation with inner motivation and depiction of raw emotion on the stage as well as a naturalistic style of writing. But more important, the actual lives of the two writers were similar in many ways, especially in their relationships with, to, and about women. Also, O'Neill noted

publically Strindberg's influence on his work.

Two assumptions are made in approaching the psychological processes involved in writing the plays: (1) the fantasies of the writer during the period of writing the play, and (2) works written during a certain period have a definite relationship to each other and to the author's psychological state at the time. The comparison of O'Neill's Journey with Iceman and Mansions and Strindberg's Father with Hemso, Confessions, and Comrades or Maureuders illustrates the assumptions and ideas of the paper. A close relationship exists between each group of plays and each shows a level of O'Neill's feelings and fantasies about his relationship to his family, particularly his mother. The plays represent mainly the results of the author's psychological experiences in areas other than writing.

The different progressions of fantasies for Strindberg and O'Neill may reflect the different approach of the two men to autobiographical drama. O'Neill spent a lifetime struggling with his autobiographical subject matter that did not come together until his late plays, which were written more for himself than for his audience. Strindberg was more concerned with his audience's response than in representing his feelings about his family directly.

Rothenberg, Albert, and Eugene D. Shapiro. "The Defense of Psychoanalysis in Literature: Long Day's Journey Into Night and A View from the Bridge." Comparative Drama, 7 (Spring 1973), 51-67.

An M. D. and a scholar combine efforts in this essay to accomplish two things: they apply technical terminology from psychoanalysis to their interpretation, and they compare an O'Neill work with one by Arthur Miller. They indicate that psychoanalysis and literary criticism are very compatible even though psychoanalytic criticism is frequently abused and too limited.

One of the basic methods of the psychoanalyst is the analysis of a patient's psychological defenses. Although not applied to literature before, this method is "clearly analogous in literature and in life." Such defenses operate in all people to avoid any threat to their securities. Problems exist in applying such a method to literature, but it is a theoretical problem and is best resolved by examining a piece of literature, in this case, Journey. The defenses exhibited in this play are those of projection, denial, rationalization, undoing, displacement, repression, reaction formation, identification, introjection, regression, and isolation. An irony of the play is that the family's reaction to their situation causes their problems rather than solves them. "All but one of the classical defenses are portrayed at least once, giving the play a psychological

range and universality that is rare in literature."

The major defenses of Journey are those of "denial, projection, and rationalization or intellectualization." Denial refuses reality; projection blames others for inner guilts; rationalization makes distortion seem reasonable. These are used primarily by James, Edmund, and Mary. Jamie provides "psychological and thematic contrast" to the others through his recognition of the truth in the actions of the others and his refusal to resort to denial or projection defenses. However, he is paralyzed and unable to act on his awareness. Because the defenses vary according to psychological tensions, charting of the "defensive interaction is a more accurate and specific way of describing tension in a play."

In spite of the interactions, only Edmund nears "real insight." But his breakthrough "is primarily a cry of despair and rage at a withdrawn, rejecting mother" who was never able to accept the truth. In the end she resorted to repression to escape reality. There is a negative element in the defenses of the play that leads to the "hopelessness" of their lives.

Finally, "the play moves to a kind of psychological composure or reduction in tension despite the feelings of helplessness engendered by Mary's collapse. The audience is strongly moved but not unnerved when the play is over."

A similar but shorter analysis is applied to Arthur Miller's A View from the Bridge.

Roy, Emil. "The Archetypal Unity of Eugene O'Neill's Drama." Comparative Drama, 3 (Winter 1969-1970), 263-74.

O'Neill's plays have frequently been examined as a kind of quest by the hero. Roy joins this group, but he approaches the quest through the archetypal ritualistic journey and mysticism. He states that the typical action in an O'Neill play is one of "the ritual conflict of winter and summer, death and rebirth." In the ritual, a "son figure is expelled from his primal social group" and sets out on a "dark voyage to find his way back."

While much of O'Neill's work is realistic, "the pervasive thrust of his drama is non-realistic and negative, sadistic and melodramatic." O'Neill's fictional world is conceived "as an emanation of his own rich and dynamic psyche." In this world, one side is a man's world ruled by a patriarch figure, and on the other side "is a woman's world of romance, folklore and love, full of riches and bounty and giving." The central focus of this world is a child's wishes for maternal reunion. O'Neill's protagonists often appear as "a mirror-version of himself," and, at times, as two halves of one personality. The relationship between the characters is presented as "a mystic or religious link." O'Neill's heroes are allowed to receive what they desire only to be disgusted by it or to be forever tormented by its denial (as arises in some of O'Neill's strongest work) which comes in "the conflict between a sexually aggressive female

and a passive male."

The quest of the O'Neill hero can be likened to that of Christ's gathering of disciples, "a messianic, rebellious and perfervid aim." O'Neill's messianic leaders recognize their own faults and make use of those in others. Another element is the contest of two friends or brothers over the same woman or "her mythic equivalents, such as fame or wealth." The weaker usually wins. Since the two men cannot possess each other, "they instead possess a woman in common, an arrangement Continental critics have termed the 'unnatural triangle.'" The quest ends with the hero either accepting "a spiritual world" or denying the value of what he has lost, or both.

Roy finds that the "hero's journey is circular and he returns to the point where he began. O'Neill is most effective when he creates or parallels not myth but an individual fantasy expressing a symbolic action, equivalent and related to the myth's expression of public rite." What O'Neill loses in some areas he compensates for "in artistic design and coherence." (See Roy's 1968 comparison of Jones and Ape for an expanded example of this technique.)

Roy, Emil. "Eugene O'Neill's The Emperor Jones and The Hairy Ape as Mirror Plays." Comparative Drama, 2 (Spring 1968), 21-31.

Roy continues his interest in archetypal studies in

O'Neill's two successful expressionistic plays, Jones and Ape. These plays are similar "in their cyclical structures, mock-heroic protagonists and archetypal symbolism, . . . and they are mirror plays whose aspects parallel or complement one another's correspondences." Both Yank and Jones must endure a quest "through a . . . dark night of the souls." What recognition the men attain is insignificant. There are differences in the personalities of the two leaders, but both derive their power from their egos and physical powers.

O'Neill's use of heroic archetypes is "partly serious and partly ironic, never neglecting the crucial disparity between what his protagonists say and what they do." Jones and Yank are forced out of a "paradisical" state to wander through a fallen world, seeking a way back or to a new stage of existence. Their quests are cyclical, and Jones's is even circular.

O'Neill accents the individual's needs rather than the social ones. Jones, however, has "fallen from charismatic redeemer to rejected tyrant, while Smith [Yank] has been cast down from unquestioned tyrant to lonely redeemer." Neither man is able to adjust to his new role of isolation. A major difference between the men is that Jones recognizes that he has brought about his own downfall, and Yank finds that he was not the motivating force of his life; he sees himself as a puppet on a string. Yank is passive at his death, but Jones continues to struggle. Jones's "alligator, like Yank's gorilla, embodies" a power that can destroy "one's own

disoriented psyche." Any dream of "reconciliation between conflicting selves . . . remains only a pipe dream." Yank and Jones conflict with their societies and are defeated not for their guilty actions but by the ambiguities of life.

Roy, Emil. "The Iceman Cometh As Myth and Realism." Journal of Popular Culture, 2 (Fall 1968), 299-313.

Roy applies two critical approaches to O'Neill's plays in this study of the myth and realism of Iceman. He accents the myth over the realism, even though he recognizes that most contemporary studies see Iceman with Journey to be O'Neill's return to the "straight realism" of his early plays. Iceman, however, is "unusual among contemporary realistic plays" because of its "messianic hero with a sense of mission." In myth, Harry Hope would compare with the Fisher-King who must bring life to the Wasteland. Hickey's visit to the saloon can be likened to Christ's visit to hell; also, the preparation of the bums to leave Hope's bar can be likened to the "rise of the Christian dead" after the Last Judgement. What O'Neill develops is "not myth but an individual fantasy expressing a symbolic action, equivalent and related to the myths' expression of a public rite."

The major plot lines between Slade and Hickey and Slade and Parritt are tightly woven in the "attempt to adapt faulty, self-deluded, subjective images of self to adult,

pragmatic reality." The first act serves as a Prologue, using the messenger device from classic forms. While characterization is established in pairs of interdependent personalities, revelation of the characters' pasts provides a deeper significance for Iceman and shows that each individual has a created "double" to replace the one of the past. Slade's wishing for death is like the mythical Sybil of Cumae in that he has "eternal life but not everlasting youth."

The second act presents "the Agons or conflicts of the play." The truth of the hatreds becomes apparent behind the adopted masks. The conflict between Slade and Hickey for the "bums' allegiance" is likened to an ancient ritual.

The third act "comprises the Pathos or 'sparagmos,' the ritual tearing-apart both of the individuals and society contained by Hope's saloon." Hickey's purpose had been to provide the bums with a therapeutic mechanism to present to the world once they had come to terms with themselves, but he fails in his purpose.

The last act with its confessions presents the Epiphany or collective revelation. The past activities of Slade, Parritt, and Hickey failed to satisfy them as do the present activities; thus Hickey pleads temporary insanity for his own peace to hide from his hatred. The "Feast of All Fools" is restored with Hickey's arrest much as happens according to Frazer's Golden Bough with the destruction of the figure personifying the festive season. Symbolically, Slade is

conscience without action and Hickey is action without thought. Parritt is between these two. Both Iceman and Journey portray the "archetypal journey of Everyman through life into death." Iceman is more general and universal in its presentation of "man's fall from grace into an image of total void."

Roy, Emil. "O'Neill's Desire Under the Elms and Shakespeare's King Lear." Die Neueren Sprachen, 15 (1966), 1-6.

The comparison of O'Neill with Shakespeare is an infrequent approach to O'Neill. It adds new insight for Desire, which is usually treated with its Grecian antecedents. Roy finds that Desire and Lear are comparable in many ways, the most important of which are as follows: (1) initial bargaining scenes; (2) in the main characters, "Ephraim combines the traits of Lear and Gloucester; Eben, those of Edgar and Edmund; and Abbie those of Cordelia and her two sisters; (3) through their forcefulness, Lear and Ephraim receive the force of the action even when they are not present; (4) both men invoke a curse for their undutious children; (5) Lear's and Ephraim's dramatic monologues become more monologue and less dramatic monologue; (6) Eben and Edmund are equated as are (7) Eben and Edgar; (8) Abbie is a combination of Cordelia and Goneril-Regan; (9) "love, religion and money are treated analogically, in terms of one another" in both plays; (10) both plays treat the "relationships of children to their

parents, man to the state and the gods to man"; and (11) several themes and conflicts are similar, e.g. truth and illusion, reason and madness, and chaos and stability. Desire is as close to Lear "in patterning, characterization and mode as it is to the Greek models" to which it is usually compared.

Roy, Emil. "Tragic Tension in Beyond the Horizon." Ball State University Forum, 8 (Winter 1967), 74-9.

O'Neill's world begins and ends with plays concerning the greed and possession and "unnatural" triangles. Roy examines Beyond for the tensions between the characters that lead to the tragedy of the play. For Roy, Beyond develops the theme of "female duplicity" between two brothers who are destroyed by it. The conflict between poetry, Robert, and materialism, Andrew, indicated "superiority of poetry" and dedication to one's true self. Each brother sacrifices himself for the other and causes the father's death in the process. Robert "denied maturity in favor of womanly emotions," and Andrew must flee Ruth and Robert to go to sea away from women and their suffocating influences.

The conflict between Ruth and Robert over their child is symbolic of the innocence that both lose when Mary dies. When Robert discovers Ruth's dishonesty, it brings about his "pathetic" ruin. The three adults become inevitably

tied together in the "unnatural triangle" caused by desires of possession. Greed destroys Andrew while impotence, brought about by the women, causes Robert's failure.

The struggles interest the audience more than the outcome because neither brother wins the audience's sympathy. The play concludes with "a cluster of irreconcilable impressions" with Robert's death and the plans of Ruth and Andrew to enter a life that can lead only to further failure.

Rust, R. Dilworth. "The Unity of O'Neill's S. S. Glencairn." American Literature. 37 (Nov. 1965), 280-90.

O'Neill's first successes came through his S. S. Glencairn plays, which remain an important part of the O'Neill plays. Since they did not originate as a group, but grew into one, the question of how they should be best arranged has arisen. Rust attempts to answer this question through an examination of the unity of the plays.

The critics find only the ship, the sea, and the characters as unifying factors in the S. S. Glencairn series of plays, but Rust finds that O'Neill's 1929 arrangement of the plays also gives them chronological order and a unified dramatic structure.

The order is Caribbees, Zone, Cardiff and Voyage. Such an arrangement helps staging as well as meaning. The plot line thus established makes the four one-acts into

"one cycle play." The unity and order develops a "group hero" for the series. The characters are complete in themselves but are much more meaningful in the group; while Driscoll is the major "recurring seaman," each has "some repetitive action or characteristic." The characterization and plot give rise to three important themes: "Escape through irresponsibility, isolation in atypical social circumstances, and defeat by a paradoxical confinement in a life of freedom." The episodes and titles of the plays unify the plays "while the sequence of the titles emphasizes the major themes of the play." The action goes beyond the characters into the larger action of life in which the elements of "nature, places and travel" are important.

The group hero, verbal echoes, and title implications establish the unity of the series aided by the "iterative image pairs of drink and women, sounds and silence, moonlight and darkness, and land and sea." While the drink and women images suggest "the seamen's irresponsibility," the sounds and silence "emphasize the theme of isolation." The land-sea dichotomy shows the "pathos of man's yearning for freedom and escape, yet becoming homeless and confined by his attempts." Through the 1929 arrangement of four plays one best recognizes "O'Neill's larger idea of the sea and its irresponsible, isolated, or defeated men."

Salem, James M. "Eugene O'Neill and the Sacrament of Marriage." Serif, 3 (June 1966), 23-35.

Like Winther, Salem sees O'Neill as a moralist instead of as an anti-puritan because of his stands on marriage and adultery. A frequent criticism of O'Neill's plays are their anti-puritanism in morals and their violence, lust and hate. O'Neill, however, "was a moral conservative." "On the subject of marriage and marital fidelity, for example, O'Neill never deviated from his morally conservative position." Adultery is a topic in Welded, Desire, Interlude, and Days. In these, adultery is condemned as a "step toward complete decay and destruction." The religious periodicals of the period recognized O'Neill's moralism while the secular critics did not. Although the adultery and violence of several of the plays caused them to be banned, the ideas of the plays are to show the destructiveness of illicit sexual acts. One of O'Neill's "favorite theses is that the price of adultery is total destruction." In all of the plays listed, O'Neill adheres to his moralistic approach that marriage is a sacrament and adultery leads not to love but "to decay and destruction." Recognition of this theme in his works shows O'Neill not to be "anti-puritan."

Scarborough, Alex. "O'Neill's Use of the Displaced Archetype in The Moon of the Caribbees." West Virginia University Bulletin: Philological Papers, 19 (July 1972), 41-44.

Scarborough's brief study of O'Neill's use of archetypes shows that O'Neill alters the literary archetypes of the "happy island, the sea, and the ship" in Caribbees. From the beginning the mood of the play is established in such a way that the usual "romantic" (literary and physical) ideas have little place in the play. The island is no paradise, the sea is the haven with the happy songs, and the ship is corrupted by the native women--all of which is ironic in light of the ordinary presentations of such situations. O'Neill practically ignores action in this play in order to concentrate on "mood, emotion and character." Neither the island nor the ship offer lasting solace to those who seek the "real" "happy island." The only romantic character is Smitty, and he is considered as a fool because his genuine feeling is out of place in the situation O'Neill develops. The "happy islands" no longer exist. Through displacement of the archetypes, O'Neill has ironically shown that it is now the sea that is tainted by the land.

Scheibler, Rolf. "Hughie: A One-Act play for the Imaginary Theatre." English Studies, 54 (1973), 231-48.

Scheibler writes perhaps the fullest explanation of Hughie. He explains technique, language, characterization and meaning for what one critic has called O'Neill's "little masterpiece." Hughie cannot be staged entirely effectively in the theatre; "it can reach its full development only on the imaginary stage of the reader's mind." O'Neill's stage directions treat the reader as spectator as well as reader, beginning with the historical background and moving through the presentation of his characters, first the clerk and then Erie. Mood, time and emotional states are clearly developed; even the length of the sentences aids in setting the atmosphere for the spectator-reader. The setting is an essential part of expressing the "forces against which the characters are struggling." The dreams function suggestively in the stage directions and in the plays as "caesuras and word scenery." The language must and does express the boredom that the actor attempts to portray--his "impatience, pain, longing for peace, and resignation" must all be presented by the actor and the reader must envision these things.

Hughie, like O'Neill's other late plays, "is an analytical drama dealing with the problems of past and illusion, and it shows similar tendencies towards 'naturalism.'" The trick of the similarity of Charlie and Hughie begins "the process of analysis" by beginning the action of the play.

The play is analytical drama in that "the present focuses the characters' attention on their past, while the past forces them to attempt to solve some crucial problem in their lives." The function of resemblance also links the "two trends of the play" and aids in the characterization of the play; thus, Charlie emerges through what is said about Hughie, as well as through his dreams.

A basic problem in O'Neill is that of "reality and illusion in relationship to the question of human happiness. Erie's life is paradigmatic for the pursuit of happiness in O'Neill's plays." Erie knows himself and discards illusions for pessimism. Just as life in total illusion is not possible, nor is that without some illusion, subsequently, through "irony and contradiction," O'Neill takes Erie to the recognition that "love and friendship may thrive on illusion."

Resemblances repeat themselves again as Charlie and Erie establish contact so that each retains his mask but accepts the limitations of reality. Only through this method can man achieve freedom in "a determined world," according to O'Neill's philosophy.

Erie's real antagonist is death through his memories of Hughie and through Charlie. Erie's struggle is with the "temporality" of man. The noises of the city also become an integral part of the physical and emotional action of the play. If one is neither ill nor dead, then he must participate in life in some way. It is through the friendship established between Erie and Charlie that Erie's

struggle ends in a temporary victory.

Shaeffer, Louis. "O'Neill's Handwriting." Manuscripts, 21
(Spring 1969), 124-126.

Combining psychological and autobiographical reasons, Shaeffer discusses O'Neill's explanations concerning the reason his handwriting was so very small: (1) he suffered from a hand tremor, (2) he began to write small on board ship where paper was scarce, and (3) he wrote small to avoid the temptation of rereading and slowing himself down. The real clue to the matter may be found in the diagram of self-analysis which O'Neill once made illustrating his feelings at various stages in his life. O'Neill's handwriting reveals a duality in his nature--the creative imagination engaged in self-disclosure opposed to the want for self-concealment. The writing and frequent destruction of his plays repeats the duality of being driven to be a playwright who reveals himself while the smallness of his script reflects his shyness and reluctance to show himself. Nonetheless, autobiography is the basic element throughout his work.

Shawcross, John T. "The Road to Ruin: The Beginning of O'Neill's Long Day's Journey." Modern Drama, 3 (Dec. 1960), 289-96.

Like a number of other scholars, Shawcross argues that Wilderness is "unquestionably a play of biographical import" which can be proven by a comparison with Journey. There are many parallels between the plays, especially in setting and characterization. The 1906 and 1912 dates demonstrate several connected ideas and activities in the experiences of Richard Miller and Edmund Tyrone. There is more than a "superficial relationship between the Millers and O'Neill's." In spite of dissimilar plots and actions, the likenesses between the plays are undeniable. Wilderness and Journey were both "memory" plays that were necessary for O'Neill to accept his youth and his family as O'Neill had experienced when he left his own adolescence. .

Sogliuzzo, A. Richard. "The Uses of the Mask in The Great God Brown and Six Characters in Search of an Author." Educational Theatre Journal, 18 (1966), 224-229.

Since the late 1920's, Pirandello's and O'Neill's uses of masks have attracted scholarly attention. Sogliuzzo once again returns to Brown and Six Characters to show that O'Neill and Pirandello "used the mask to express different themes, and neither was primarily concerned with the mask as

a means to express the psychological conflict of the many masks of human personality." For Dion Anthony, O'Neill used three masks: Pan, Mephistophelian, and the tortured death mask worn over his martyr's face. Brown received the Pan mask from Anthony which "carries with it a bitter wisdom which ultimately destroys the wearer." O'Neill's masks in Brown "convey the idea that understanding between human beings is an impossible task because of the false personalities people assume, but they were primarily devised to enhance O'Neill's mystical theme." The masks in Six Characters "also depict characters tormented by dual personalities."

The only comparable characters in the two plays are the Mother and Margaret; "they are maternal idealizations." Pirandello's uses of the masks are "technically simpler" than O'Neill's whose masks show "gradual physical and emotional changes." The "psychological and spiritual implications of O'Neill's play are non-existent in Pirandello's work." Also, "O'Neill's mystical theme, requiring the masks to be 'mystical and abstract,' is alien to Pirandello, who hated symbols in art." Pirandello and O'Neill contrast most regarding the masks "about their attitude toward the actor." O'Neill felt that the mask would allow the actor freer solution for presenting "the profound hidden conflicts of the human mind," yet he did not feel the actor capable "of expressing the eternal perfectability of a work of art." O'Neill's masks serve to "isolate" his suffering characters from the maskless, insensitive members of society. Neither

dramatist seems to have influenced the other; and even though O'Neill did not use masks after Lazarus, he retained his belief in the functions of the masks for drama.

Stafford, John. "Mourning Becomes America." Texas Studies in Literature and Language, 3 (Winter 1962), 549-556.

In explaining Mourning as it represents America's society, Stafford shows how O'Neill succeeds in interpreting the old Orestes legend of Aeschylus through "modern psychological terms." He writes that the Mannons are to be compared with the members of the House of Atreus, but the Mannons are Americans above all else in a story of American "society and experience." The chorus, music and setting are clearly American, and these externals aid in showing how American history has "been plagued by an Evil Fate, a Force created by Puritan denial of Love and Beauty." Those Americans like the Mannons who deny "Love and Life" become the self-made men of wealth and power to compensate for their failure to live and to love. Each generation of such families attempts to escape the past in various ways, the most American of which is "the search for the virgin lands of uncorrupted beauty and fertility which may be found in the West"--here, the Blessed Isles. Freudian terms substitute "the womb" for "the West," but O'Neill is aware of America's associations with the idea of "the West." The song "Across

the Wide Missouri" best offsets the Blessed Isle theme.

A second theme in Mourning is O'Neill's use of "the image of the American woman, the dominant female of American society, to save America." The importance of woman is an important "theme of American history and society." Woman, in Mourning and in the United States, is more "than the object of sentimental love; she is the symbol of Love, Life, Fertility, Beauty, Independence, Maturity, Freedom--everything that is the opposite of the Puritan strain of behavior dominated by Hate, Death, Sterility, Ugliness, Dependence, Immaturity, Slavery."

The Mannon evil is admired by and represents American society, which favors the traits of the Mannons; but tragic action requires that good must overcome evil. It is Lavinia who recognizes the need to overcome the "social force" or the "mystery," the "Force behind," that causes America's failure. The biological and psychological past is not dead, and the hate can only be overcome through love. "Lavinia--Electra--America learns in the final tragic scene how to make the Force . . . express herself"; and thereby O'Neill's idealized figure of American womanhood saves not only her own introverted spirit but also the "spirit of the society that she represents." In a time without eloquent language, O'Neill and America resort to "modern inarticulations." O'Neill makes Mourning "a drama of social purification and liberation" so that mourning fits Lavinia and "Mourning Becomes America."

Stroupe, John H. "Eugene O'Neill and the Creative Process."
The English Record, 21 (Oct. 1970), 69-76.

Most critics accept that O'Neill's plays express the man O'Neill on his "search for meanings in a world he finds sterile and corrupt," but "less obvious . . . is how O'Neill's artistry emerges through his particular habit of work." Lee and Sheaffer should be consulted for similar ideas. Stroupe writes, however, that O'Neill's "physical method of composition" and several excerpts from the correspondence between O'Neill and Saxe Commins reveal his artistry. O'Neill found "in art a possible substitute for life," a "creative process [which] for him was a means of charting his own nature." When he was not writing, "O'Neill was . . . not alive." He created his art for self-fulfillment rather than for money [after he had achieved a degree of success, according to Lee]. From early in his career, O'Neill had the habit of making notes of ideas from readings and experiences. From these "notebooks or working diaries" came the plays which were written into ledgers in which he wrote the actual plays in a very minute handwriting that illustrates O'Neill's intense concentration on his work. He worked on several plays at a time, often over a period of over five years.

His method was to write the play in longhand, twice, then type it, and then continue to revise the work. Only Wilderness was acceptable in its first draft form. Generally, however, the typed draft needed much revision. The final draft was not the last step in preparing most plays since

O'Neill participated in rehearsals during which he made more changes. The failure of several of his plays was, according to O'Neill, because he had not taken part in the rehearsal stage. The public received the plays published after the rehearsal revisions, at which point O'Neill considered himself finished with the play. He stated that he hardly went to the theater to see his or other plays. O'Neill tore up many scripts of unfinished works, especially of the cycle plays, because he did not want anyone else attempting to finish his plays. "The man and artist are inseparable, and O'Neill's plays are a consistent chronological record of a mind in torment. They chart the direction of his growth as man and artist." They are the result of "artistry and idea" brought together in O'Neill's mind.

Stroupe, John H. "Eugene O'Neill and the Problem of Masking."
Lock Haven Review, 12 (1971), 71-80.

O'Neill's use of the mask, especially in Brown, "is a way of coping with the very complex anatomy of the normal mind as it is caused to operate by normal pressures and is a kind of artistic--cum--clinical device for dealing with dissociation of personality in a society which has institutionalized false goals and sowed delusions in the lives of its people." It is "a descriptive device" for "recording the tragedy of life," and it shows us "not as we are but as

custom, habit and illusion have temporarily forced us to be." Through the mask, O'Neill wants "to present and define meanings" between people. His approach is negative in that all he sees in life "is false; pain is preeminent and . . . death is mankind's only appeasement." He used the mask as a new means "to represent modern phenomena to his audiences." Masks "hide as well as reveal the reality of mankind."

O'Neill first used the mask in Ape, after which it attained a steadily increasing importance in his plays. Brown is his most important mask play; in it he "dramatizes the 'many masks of human personality' and demonstrates the impossibility of conveying one's true inner self" as the characters change and transfer personalities. Such a method shows the inner-most feelings of the characters.

Even when not using masks, O'Neill was preoccupied "with concealment and discovery" methods that he learned through the masks. Days illustrates "masking techniques within new forms" by showing the duality of a character-- showing man as he is and "as society has forced him to be." The masks "hide and reveal mankind" whose life and illusions are both lies. "The meaning of life is death for those who are willing to shed their illusions." In stating that the masks are a method to explore "the multiple personalities and illusions of all man," Stroupe has brought up-to-date the conclusion of many studies that have preceded him on the topic.

Stroupe, John H. "Marco Millions and O'Neill's 'Two Part Play' Form." Modern Drama, 13 (Feb, 1971), 382-392.

Having earlier explained O'Neill's creative process, Stroupe turns this time to the process in action as he examines the various drafts and materials available in Yale's collection of O'Neilliana. Through these it is possible to trace most of O'Neill's method for condensing Marco from a two-part, two-night play into one play for one long performance. Section I of the essay considers two important structural changes in the drafts which allow for omission of scenes, merging of others, and alterations in characterization. One major motive guides O'Neill's revisions: "To intensify the audiences apprehension of Marco Polo's corrupting influence upon the East."

Section II illustrates the evolution of the drafts through the Guild production. 1. The play was first developed as a play-within-a-play with a prison scene opening and closing the play. These two scenes were dropped: the published editions begin and end with funeral scenes of the death of Princess Kukachin. The play originally was "a tragedy and a moral satire--to condemn Marco as living representative of modern culture."--soulless, unfeeling and materialistic. 2. The second major structural change was the altering of the character Princess Kukachin. Originally she appeared twice, age 4 and age 6, as a spoiled child and a third time as an 18-year old woman. The final

version presents her only as a woman of twenty. Because of this change, other alterations are made "to emphasize the spirituality of Eastern culture and the crassness of the Western, widening the gap between the two." Kukachin gains stature through the changes and O'Neill's satire of the West is strengthened. Marco underwent revision from a structure of five acts with fifteen scenes to eight acts with fourteen sections and finally to three acts with twelve scenes. The condensing into three acts let O'Neill "present his criticism of America's values most dramatically and thus most satisfactorily."

Stroupe, John H. "O'Neill's Marco Millions: A Road to Xanadu." Modern Drama, 12 (Feb. 1970), 377-82.

Stroupe does more than just compare manuscripts. He examines O'Neill's manuscripts as evidence of O'Neill's psychological state in his selecting of materials to bring together his artistry and his ideas as an "obsessed dramatist" searching for meaning in a sterile and corrupt world. O'Neill's creative process for Marco can be followed in the 27 frames of microfilm in the Yale Collection of O'Neilliana, labeled "O'Neill Film No. 3." O'Neill was familiar with the third edition of The Book of Sir Marco Polo, edited by Sir Henry Yale (1903, rpt. 1921). O'Neill's notes fall into two parts: (1) characterizations and histories

(Frames 1-18) and (2) geographical and economic notes (Frames 19-27). O'Neill's notes are extensive but most significant are his references "to Marco as the living embodiment of twentieth-century American man." O'Neill noted that the Polos observed on their travels, like modern tourists, that which has "commerical or monetary relevance" or the ordinary or "trivially exotic."

Stroupe writes the following:

O'Neill's preliminary notes for Marco Millions indicate that as he approached a writing of the play, he sought information from Marco Polo's own travels and from Yale's introductory materials,.... His intent was satirical, his focus economic. In forming Marco, he sought only that information which allowed him through a slanted projection of Marco Polo to satarize the American businessman and to show the tragedy inherent in American culture. He depicted the corrupting effect Marco had upon Eastern culture and, by extension, depicted the base corruption and soullessness of American society. In the process, O'Neill revealed part of his own nature.

Other studies of revised manuscripts are those by Fish (1965) and Flory (1971).

Taylor, William E. "Six Characters in Search of an Author and Desire Under the Elms: What O'Neill Did Not Learn from Europe." Modern American Drama: Essays in Criticism, Deland, Fla.: Everett/Edwards, 1968, pp. 29-37.

Most critics use Brown and the use of masks when discussing O'Neill and Pirandello. Taylor's approach is to show

that Pirandello is a writer of the intellect whereas O'Neill is a writer of emotional effect.

Pirandello's Six Characters in Search of an Author was not written for six characters even though he had apparently planned them. The play was never finished because of "dejection over the current condition of the theatre with its constant pandering to public taste as measured by the box office" and because of Pirandello's view of the reality in which the human character "does not exist at all." Pirandello also finds that "Truth is art" but reality is neither art nor truth, which leads to the idea that "Art is Truth" but "Truth is unbearable"; subsequently, "Art is unbearable"; thus "art is more true than reality"; and, therefore, "the artist is justified in not performing at all." The play leaves the audience "at the still point of nothingness." It is a play of the intellect.

O'Neill's ideas seem "rather simple minded" when compared with those of European dramatists. Naturalism with touches of "romantic overtones," characterizes O'Neill's plays with their characters from real life. His stories are "bitter in their fidelity to how life is"--or appeared to be to him as he wrote of man's being "caught in a trap from which there is no escape." Although in such plays as Caribbees, he uses naturalistic description, his purpose is "to create mood," which is romanticism rather than expressionism. O'Neill's characters dramatize his anguish in his search for meaning. Although he could accept Pirandello's concept that

"Truth is unbearable," O'Neill could not believe that "Art is unbearable." Intellectually, O'Neill expresses "the same nothingness" that Pirandello does, but he could not accept it and trades intellect for "passion,... the very essence of his work." In Desire Eben and Abbie's recognition scene "is the leap through the blank wall of nothingness to tragic affirmation; it is the victory of passion" over the nothingness "toward which the intellect kept driving him."

Thurman, William R. "Journey Into Night: Elements of Tragedy in Eugene O'Neill." Quarterly Journal of Speech, 52 (Feb. 1966), 139-145.

Two assumptions of tragedy underlie Thurman's study of O'Neill's tragedy. The first is that true tragedy should end on a positive note with "a quality of affirmation in even the darkest representations of human experience." Victory might not appear, but there should be at least "a credible possibility" of it. To see human existence negatively "many reflect an essentially tragic conception of reality," but true tragedy is more than just one woeful act after another. The second assumption is that "this affirmative quality is never fully achieved in even the most impressive, or the most revealing, of O'Neill's plays." Tragedy here refers to its generic sense and not a "value judgment." O'Neill was aware of the necessary affirmation of life from

his study of the Greeks and the exhaltation that they put in their plays, but "the essence of O'Neill's dramatic output is the grim futility of human existence, cursed by alienation from self, society, and the Source-of-all-life, and made bearable only illusion." He did not present his themes "with ennoblement, exaltation, and an urge toward life."

His early dramas, e.g. Beyond, Straw, Jones, and Ape, are dramas of futility as the characters struggle with themselves rather than with the gods. Desire comes closest, but the motivations are in the end from the wrong source: they are selfish, not affirmative. Interlude has the same lacking. Mourning has scope and dignity, but "the Mannons are deniers of life." Lavinia's sacrifice, like that of Deborah in Mansions, "is not an act of heroic renunciation, . . . it is a self-willed denial of responsibility of life" and a negation of any possible exaltation. Days did exhibit a "positive affirmation," but it was never successful. The haunted heroes of the late plays are involved in "new peaks of dramatic grandeur"; however, "the underlying themes of anguished alienation and desperately pursued illusion are essentially unchanged." Not even in his lost work does O'Neill allow "one positive instance of the real achievement of tragic stature, one convincing demonstration of man's unconquerable dignity of spirit."

Thurman would, seemingly, be agreeing with the many scholars who do not feel that O'Neill wrote true tragedy.

Törnqvist, Egil. "Ibsen and O'Neill; A Study in Influence."
Scandinavian Studies, 37 (August, 1965), 211-235.

Although O'Neill acknowledged considerable influence by Nietzsche and Strindberg, like Frenz (1964) and others, Törnqvist shows that there is also much evidence of strong evidence by Ibsen on O'Neill. Ibsen came to O'Neill in 1905-06 through Shaw's Quintessence of Ibsen. Also, in 1906 O'Neill also saw several of Ibsen's plays, of which Hedda Gabler was especially important. Around 1915 Peer Gynt and Brand interested O'Neill considerably. O'Neill considered Ibsen among the more significant of the modern playwrights although his early enthusiasm faded by 1932 when O'Neill made his last known reference to Ibsen. The late plays, however, again indicate Ibsen's influence.

The early plays that show influences by Ibsen and his plays are Recklessness, Thirst, Fog, Servitude, Cross, Gold, Beyond, Jones, Anna, Man, Desire, Marco, Brown, Lazarus, and Mourning. Anna and Mourning show significant relationships with Ibsen. There are also some evidences of Ibsen in Wilderness and Day; but the majority of the middle plays show no inspiration by Ibsen. With Iceman, however, Ibsen's influence is again evidenced as it is in Journey and in Poet.

The investigation of Ibsen's influence shows "the importance of Shaw's Quintessence. . ." and "the pervasive nature of Ibsen's influence on O'Neill." Ibsen's influence "is not limited to characterization; it covers the whole

range of dramatic craftsmanship, including such varying elements as thought, content, plot, exposition, endings, stage sets, lighting, symbolism, and verbal reference." O'Neill's early plays show the clearest evidence of Ibsen, but the late plays show the most important influences by "the Ibsen tradition as a serious and inspiring alternative in the attempt to create a tragedy of our time."

Törnqvist, Egil. "Jesus and Judas: On Biblical Allusions in O'Neill's Plays." Etudes Anglaises, 24 (Jan.-March 1971), 41-49.

Most studies of religion in O'Neill treat a generalization or refer to one or two passages in the Bible. Törnqvist goes well beyond such studies as he discusses a number of biblical passages that influenced O'Neill. Törnqvist finds O'Neill's work "permeated with religious allusions and symbols." In Cardiff, Yank's situation may be compared with that of Christ as described in Matthew 26:38-41 in which God asks his disciples to watch with Him. Yank asks Driscoll not to leave him. The Rope follows somewhat the "parable of the prodigal son in the New Testament "and less closely" the episode concerning Esau's birthright in the Old Testament." Luke 15:15-24 and Gen. 27:21 are the primary biblical sources in this play. The Fountain makes allusions of "Christ and the Passion"--Mat. 27:27-31, 46, 55. Desire uses biblical

allusions "to create a proper atmosphere for the play." The characters make use of biblical language and allusions, yet the belief is not existent. Ephraim Cabot's God is the hard one of the Old Testament. Most references to and from the Bible are twisted by the characters except Abbie, who does not use biblical allusions. Iceman makes use of biblical allusions even in its title. The biblical bridegroom, Judas, and resemblances between Christ and Hickey establish a strong basis of religious references in Iceman, which is not an anti-Christian play as Cyrus Day contends. Hickey does show that modern man makes "the Christian love gospel [no] more than a pipe dream construction."

Törnqvist, Egil. "Nietzsche and O'Neill: A Study in Affinity." Orbis Litterarum, 23 (1968), 97-126.

This essay by Törnqvist is probably the best and most extensive treatment of Nietzsche and O'Neill. Törnqvist earlier discussed Ibsen's influence on O'Neill (1965). He feels, however, that the two writers to exert the most influence on O'Neill were Strindberg and Nietzsche, especially through his Thus Spake Zarathustra, which O'Neill discovered in 1907. Biographical evidence "makes it quite clear that Nietzsche's influence on O'Neill was both profound and lasting, of such magnitude, in fact, that it suggests a basic spiritual affinity between the two: to chart the

nature of this affinity and to demonstrate how an understanding of O'Neill's plays may profit from a Nietzschean reading are the purposes of this study.

Since O'Neill did not formulate these views, one must rely on the plays, interviews and letters concerning his views on related Nietzschean topics. The most obvious affinity between them "is found in their view of tragedy" and in such ideas "as the doctrine of eternal recurrence, the anti-naturalistic tendency; inner division as a counterpart of Dionysiac dismemberment, and the role of music as an element in tragedy." Also important are their "attitude to politics, religion--notably Christianity--and ethics, their view of illusions as life-savers, and their opinion of marriage." There are also "some correspondences between Nietzsche's and O'Neill's imagery; the symbolic use of costumes, the significance of animals, and the contrast between city and countryside."

Both "considered Greek tragedy the unsurpassed example of art and religion." For them, tragedy is optimistic rather than pessimistic, and both were skeptical "towards rational thinking." The struggle of man and the struggle of the tragic hero are identical--it is the struggle that is important rather than the successes. For Nietzsche, tragedy was "a metaphysical solace." O'Neill's acceptance of this view appears best in their ideas of eternal recurrence. O'Neill uses the idea in Anna and Fountain especially.

Nietzsche felt music to be an integral part of

tragedy; and the "exceedingly high frequency of musical elements" in O'Neill's plays "should be seen in relation to Nietzsche and his view of music. . . ." Nietzsche was anti-political whereas O'Neill, after 1922, was "in the grandstands"--here a comparison of Nietzsche's The Dawn and O'Neill's Ape have some parallels.

O'Neill's ideas of religion were also strongly influenced by Nietzsche's "God is dead" concept; and the search for a new religion to replace Christianity occupied the works and thoughts of both men. Nietzsche's "ethical relativism also found favor with O'Neill," so that "a relativistic view of good and evil characterizes O'Neill's work." This leads to O'Neill's use of the "life-lie"--illusions theme that is so predominant in his later plays. Only momentary glimpses of reality or "dionysiac rapture" are allowed O'Neill's characters.

Another strong influence is that "Nietzsche's views of marriage vibrate through many of O'Neill's plays," but especially in Welded. Nietzsche's "Alexandrine man" also appears in O'Neill's works, e.g. Brown in Brown. O'Neill's metaphorical use of costumes often has a striking resemblance to Nietzsche's." Nietzsche should generally be preferred in questions of influence from Nietzsche, Schopenhauer, or Buddhism. "O'Neill's frequent juxtaposition of nature and civilization, countryside and city, can be traced back to Zarathustra's remain-faithful-to-the-earth gospel and disgust with the 'great city.' One might even draw parallels between

O'Neill's later life and Nietzsche as the Gelbs do (p. 121); but, . . . only a basic spiritual affinity can explain the scope and depth of Nietzsche's impact on O'Neill's writings."

Törnqvist, Egil. "O'Neill's Lazarus: Dionysus and Christ."
American Literature, 41 (Jan. 1970), 543-544.

Combining Christianity and Nietzschean bases, Törnqvist argues that O'Neill's Lazarus is derived from Nietzsche's Dionysus and from Jesus Christ. Lazarus is "Dionysiac in a Nietzschean sense and in an abstract, mythical sense." He is also like the Jupiter of Rome whom O'Neill found in Frazer's The Golden Bough and used to describe Lazarus in his identification with lightning. That "Lazarus is also a Christ figure" begins with the biblical story of Jesus raising Lazarus from the dead. One difference is that Lazarus died to learn his philosophy of laughter whereas Christ knew his before birth. Their opposite knowledge of laughter make them "spiritual kinsmen." Because "O'Neill is a syncretist," his concern is not with the religions but with Jesus and Lazarus, both of whom save people, have halos, and are crucified. While the death of Lazarus is like that of Dionysus and like that of Jesus, Lazarus's message is "almost wholly Zarathustrian." Miriam, however, is primarily a Christian figure, especially the Virgin Mary. The "mother-son relationship of Miriam and Lazarus" is a "counterpart to the Mary-

Christ relationship." Miriam may also be likened to Demeter because of her suffering for those who die as if they were her own and because of the story which presents Demeter as the mother of Dionysus; thus, Miriam, as mother of Lazarus.

O'Neill shows that the "Dionysiac savior is received or understood no better than the Christian one." The "syncretism of Lazarus Laughed . . . an accurate description of the religious spirit of the time" as the period changed from a Mystery to a Christian religion. O'Neill, himself, "had obvious leanings toward syncretism" in the vision of some of his other plays. In the end, O'Neill found Jesus and Zarathustra to be equal.

Törnqvist, Egil. "Personal Addresses in the Plays of O'Neill." Quarterly Journal of Speech, 55 (Feb. 1969), 126-130.

A characteristic of Shakespeare's language was that he could make class level distinctions through the use of personal addresses. Modern English has changed, however. Törnqvist introduces his subject by writing that languages which offer a personal and impersonal way of say "you" give the dramatists an element of expression that English writers have to compensate for in other ways, such as using words of endearment or pet names. Eugene O'Neill "holds a prominent place" in the use of nicknames and substitutions for adding

to the relationships between his characters. A change from "Mr." to the first name, or the omission of "dear" can indicate "a change of attitude" important to the characterization or psychological state of the character. Poet and the various changes toward Major Melody at "Con" or "Major" is only one example of how O'Neill used this technique, which he began as early as Ile (1917). Such changes of personal address "as an element of characterization" is "indicative of the mental relations between the characters." The references can be "pipe dream" or they can have "universal implications" of social level or attitudes that show true feelings between characters. They "are pregnant shorthand signs in . . . drama."

Törnqvist, Egil. "Personal Nomenclature in the Plays of O'Neill." Modern Drama, 8 (Feb. 1966), 362-373.

Symbolism is not a frequent study in contemporary American literature. Törnqvist, however, takes such an approach to his study of the attention that O'Neill showed to the naming of his major characters in this article. The names derive from five sources: (1) the dictionary meaning; (2) associations with other words; (3) identification with a particular person (real or fictitious), well-known to everybody (archetypal names) or known only to the dramatist (autobiographical names); (4) identification with a group,

a race, a nationality, or even a locality; and (5) the decision not to use names at all but merely label the character as man or woman or provide identification through position or job, e.g. a prostitute. The earliest plays display little attention given to name selection, but beginning with Ile, the names seem to have taken on increased importance and function in the plays. An incomplete list of the plays demonstrates, through numerous notations, the importance of O'Neill's selection of names, some of which have been treated in other sources as indicated by the footnotes. The personal nomenclature is a part of the dramatic technique by no means disregarded by an aspiring playwright like O'Neill. Attention to the names will reward the reader with a better understanding of the characters and the plays in general. [See Hoffman (1969) in the German unit for a similar study.]

Valgema, Mardi. "Eugene O'Neill's Preface fo The Great God Brown." Yale University Library Gazette, 43 (July 1968), 24-29.

O'Neill reacted to the baffling response to his Brown by writing a foreword to the play three weeks after it opened. There is an autograph copy of the draft of the foreword in the Eugene O'Neill collection at the Yale Library. In the foreword, O'Neill says that the mask is "the most salient dramaturgical feature of The Great God Brown."

O'Neill's "Memoranda on Masks" emphasizes this point. His essay also "reveals his affinity with the Continental expressionists," as does the diction that he uses. Besides the influence of the expressionists, one suspects influences from Oscar Wilde's The Picture of Dorian Gray and Euripides' The Bacchae. O'Neill also "urges . . . an exploration of the subconscious." The theater for O'Neill, "should lift us to a plane beyond realism" into depths within and behind ourselves." Valgemaë transcribed the manuscript preface without altering the wording of the handwritten manuscript.

A long-hand version and a typescript of O'Neill's preface to Brown are reprinted here.

Valgemaë, Mardi. "O'Neill and German Expressionism."

Modern Drama, 10 (Sept. 1967), 111-123.

In spite of O'Neill's denial of influence by German expressionists, there is evidence that he was so influenced, particularly by George Kaiser. O'Neill knew German and read German expressionistic plays in the original. O'Neill had read Kaiser's From Morn to Midnight (1916) which Jones resembles in story and in form. Ape also has scenes reminiscent of From Morn to Midnight. The use of sight and sound suggest Kaiser's Hell, Road, Earth. Gas (Part I) (1918) and The Coral (1917) contain scenes that compare with O'Neill's scenes in Ape. Also, O'Neill knew several German

expressionistic films, especially The Cabinet of Dr. Caligari, which made an impression on his thought and work. The use of masks in Brown is an important element in the expressionistic elements of the play. It also shows an affinity to Wilde's The Picture of Dorian Gray; and, even closer, to Kaiser's The Coral, which contains an identity change that results in death such as O'Neill uses in Brown. German expressionists, as did O'Neill, attempted to present the inner reality through distortion and sound. O'Neill derived inspiration from Strindberg, but the basic principles and devices also came from O'Neill's knowledge of post World War I German expression.

Valgemae's studies should be compared with those by Busch and Jones, Das, and Rollins.

Vena, Gary A. "The Role of the Prostitute in the Plays of Eugene O'Neill." Drama Critique, 19 (Fall, 1967), 129-137; 11 (Winter 1968), 9-14; 11 (Spring 1968), 82-88.

Part I. Although O'Neill's prostitute appears in "many disguises," there are basically "two polar types," (1) the streetwalker who gives herself for sexual intercourse primarily for the act and (2) the "warm, elegant, spiritually virginal woman, often possessing superhuman and mythical characteristics." Rarely is much insight given into the

prostitute's life; rather, she serves to illuminate those around her. O'Neill neither makes an issue of nor judges prostitution in his plays. The sexual acts are "only vaguely sketched"--the person is his concern. O'Neill's "encounters with 'loose women'" came through his brother Jamie who figures prominently in Journey and Misbegotten. Through Jamie, O'Neill learned "to regard prostitutes as 'fascinating vampires' rather than the 'diseased slobs' they really were." Most significant is the role of the prostitute in "O'Neill's views of love and sex." Sex becomes a "revolt from love--the pure love he had felt for his mother--and of a spiritual violation, a rape." Thus only when the woman is also motherly is "the sexual union one of love."

In the early play The Web, Rose Thomas was "a prototype of prostitutes" who reappear in later O'Neill plays. She is "both the product and victim of the forces of good and evil" and indicates "O'Neill's concern with the problem of morality." In Rose, as in so many to follow, O'Neill "emphasizes" the "maternal role" of the prostitute. O'Neill's symbolic prostitutes are "more sinned against than sinning. Anna also concentrates heavily on the role of the prostitute. Anna Christie is nearer to Rose than to the other whores. With Anna, O'Neill "recognizes the need for her redemption" even though she, too, is "a victim of conventional morality" and forced to combat "old ethical standards." Anna is forced into prostitution but retains her integrity, and O'Neill is able "to elevate Anna's stature as a woman." She

must be identified with motherly love, however, before she is able to have a sexual union of love with Mat Burke.

In other plays the prostitute is also "elevated and in some virtually deified" as is Cybel in Brown. Even Wilderness includes a whore, Belle; but the purity of Richard is maintained against her temptation. Later O'Neill uses the streetwalker type again in Iceman. Cora, however, is capable of insight that is usually denied the more ordinary streetwalker types. Marco includes the eternal whore. Before Breakfast and many of the other plays make use of a prostitute figure who "motivates or redirects the action," usually on a symbolic level.

Part II. In the "later" plays, "the prostitute's role in the theme of disintegrating marriage grows more complex." Through her, man seeks "a spiritual redemption"; thus, the prostitute begins to move into the role of mother-confessor-comforter as is found in Cybel of Brown. The nameless whore in Welded is for Michael Cape only a "confessor and savior," but she anticipates further growth of the role. In Iceman and in Hughie "the prostitute's function is presented somewhat ambiguously"; but in Brown, Cybel is "symbol characterized by superior dimensions" as her role grows from the mythological Earth-Mother image. Josie Hogan in Misbegotten is a second fully developed example of the Earth-Mother. Such figures as these mother-confessors personify "all the positive forces of life." Nina Leeds in Interlude is O'Neill's "high point of achievement" in his "development of the sexual

role of the female." Although not a prostitute, she is promiscuous and is felt to be one by Marsden. She "assumes the dimensions of a cosmic figure--an Earth Mother" through her pregnancy. Nina is the victim of a strict moral code that kept her from her true love and condemned her to a lifetime of seeking for atonement for not having consummated her love with Gordon.

Part III. Jamie O'Neill's "preference for the companionship of prostitutes" is presented in both Journey and Misbegotten. An "almost morbid relationship between Jamie and his mother" is presented--"it is a guilt-ridden one, since the pure and maternal affections of his mother's protective love are stained by the embraces of promiscuous prostitutes." The love/hate relationship between the brothers is clarified in Journey when Edmund recognizes how their "sexual debauchery . . . defiles the purity of their mother's love" yet Mary Tyrone's drug addiction is a problem for whores, too. Jamie's guilt finds a mother-confessor in Josie in Misbegotten. Josie is an ironic mixture of sexual purity in reality while giving the "outward appearance of a whore." Mansions "reveals the playwright's pathological and utterly personal fascination with the idea of the prostitute." The play is O'Neill's last comment "on the mother-son-prostitute relationship which haunts his plays." In Mansions, however, the treatment becomes "muddled and confused rather than lucid." The accent is on the struggle between mother and wife for son and lover-husband. Again the Mother-Confessor is

needed, but the result is Sara, a wife, who is "mother, wife, and mistress in one." Sara plays the three roles separately and all together in the course of the play. O'Neill's own "guilt and injury" sends him on an unfulfilled spiritual quest to merge the "two antithetical and conflicting types--the mother and the whore--in such a way as to suggest that they join hands in shameful conspiracy to destroy the soul with love."

Waith, Eugene M. "Eugene O'Neill: An Exercise in Un-Masking." Educational Theatre Journal, 13 (Oct. 1961), 182-191.

Preceding both Stroupe (1971) and Sogliuzzo (1966), Waith's study of O'Neill's use of masks is a very informative essay on the subject. Waith's well supported argument is that O'Neill's philosophical and psychological insights are embodied in his dramatic form and techniques as he shows in his uses of masks. The masks for O'Neill were the best way to express dramatically "the hidden conflicts of the mind which the probings of psychology continue to disclose to us." Psychological insights are "but a study of masks, an exercise in unmasking." For O'Neill, masks discovered as well as concealed "the inner reality of character.

In Brown he used masks to dramatize the "divided consciousness of Dion Anthony," but in other plays he used

asides and other techniques of "masking" to present "the divided man." O'Neill was never satisfied with surface characterization. O'Neill's adaptation of masks for Coleridge's Ancient Mariner is an example of his efforts to capture "the spiritual atmosphere" that comes with an abstraction of an idea or feeling.

O'Neill also used the mask to present "some relationship between the individual and society or between the individual and the realm of the supernatural to give the character meaning outside himself." Lazarus overdoes the technique, but Cardiff succeeds using a different method that also moves toward discovery and unmasking. Such "recognition scenes are O'Neill's high points," with some more heroic than others. Chillun has a well developed revelation scene involving an African mask. Juan Ponce de Leon in Fountain discovers his true self to be "the repressed romantic dreamer." Lazarus, too, undergoes an acceptance scene, but better is the one in Desire.

O'Neill preferred Brown because of its interest and truth of character as he dramatizes the "tortured progress of this divided personality" of Brown and Anthony. Iceman and Journey are as equally complex as Brown, but they do not have use of the masks. "The effectiveness of the Iceman Cometh derives from the progressive stripping of the characters, brought about by their interaction," especially between Hickey and Parritt. In Journey, the four Tyrones move to recognition but only Edmund gains from it as the

other three retreat into their escapes. In the end O'Neill is unmasking himself through his plays.

Weissman, Philip, M. D. "Mourning Becomes Electra and The Prodigal: Electra and Orestes." Modern Drama, 3 (Dec. 1960), 257-259.

Weissman compares two modern approaches to the Electra-Orestes story in that by O'Neill and Richardson. The article is most useful as an examination of O'Neill in relation to a more contemporary dramatist. His point is that through the re-creation of the Orestes legend in the play The Prodigal, Jack Richardson's play is "as reflective of today's generation as O'Neill's play Mourning Becomes Electra mirrored the mood of the preceding generation." O'Neill developed a modern Electra figure and at the same time revealed himself through a sense of tragedy that "seems to stem from his tragic personal life." O'Neill's characters substitute vitality for the universality of the original by creating a feeling of identity for modern audiences. "Richardson's Orestes can be taken as a symbol of the more successful results of the psychological experimental efforts of the thirties." Richardson retained the ancient setting, unlike O'Neill who developed a more recent historical setting. O'Neill's play is emotional and personal, while Richardson's is "intellectually motivated."

Whitman, Robert F. "O'Neill's Search for 'A Language of the Theatre.'" Quarterly Journal of Speech, 44 (April 1960), 153-170.

"Language" is a misleading title in that Whitman means approach or method. This essay might be interpreted as a defense of O'Neill's thought (cf. Pettegrove).

The diversity of O'Neill's many experiments hides the "unifying threads which bind together all of his work." O'Neill's attempts were aimed at the "big work" he sought to do, and "the apparently sensational aspects of his plays, the crime, moral degeneracy in general, cynicism, all escapes from reality, whether through insanity or drink or drugs, were for him simply the overt symptoms of this 'sickness of today'" about which he was concerned. His development reflected "in the changing ways he approaches the basic questions of life." Yet each new play returns to "the same old problem." His new approaches appeared most often through new techniques by which "he hoped to create a 'new language for the theatre.'" The strongest single motivation was "to find an idiom in which to express the human tragedy," and his "essential element of tragedy--[was] the eternal conflict between Man's aspirations and some intransigent, ineluctable quality in life which circumscribes and limits him" and keeps him from attaining his dreams.

O'Neill's heroes are "baffled" and broken by the walls that stop them. Throughout the plays runs "the sense of

having been betrayed by life." No matter how the character ends, suicide, surrender, or resignation, "the inescapable limitations inherent in existence provide the root of his tragedy." All attempts at good are thwarted and doomed to failure by the "forces behind life." Setting combines with story and dialogue to present the conflict between human longing and self-delusions as in Cardiff or Beyond. Many of O'Neill's plays illustrate the pattern of a man who has lost faith or his sense of belonging and is set adrift to seek something to reestablish direction and meaning in life for him.

The expressionistic techniques are but a few of the methods O'Neill used to search for a means to present his purposes. In Fountain and Lazarus the idea of nature and eternal recurrence are offered only to be abandoned for still other possibilities. Desire turns to love and self-sacrifice. The masks of Brown and the asides and soliloquies of Interlude are two more attempts to present and to seek the inner character as is the belief in electricity that controls Dynamo. Electra continues to add to the idea that modern man has inherited a "spiritual dislocation from the vital springs of life." In Brown, and, moreso, in Days, O'Neill looks for "some kind of faith in life. . . (as) man's only escape from a destructive disassociation from life."

In the late plays O'Neill continues his concern with the inner conflicts, but to them he adds the use of alcohol because "it permits the dramatist to show the contrast between a man sober, with his defenses up, and drunk, when his subconscious drives become overt, and allows the rapid juxtaposition of contradictory moods and impulses once a person is drunk." The main figures in these late plays also recognize that death is better than life; alcohol only dulls the pain. If drink is not the evasion, then pipe dreams are the means to escape reality. The tragedy is that the dreams become reality and reality, dreams; and soberness destroys them when they come out of the dream states. The "dissociation from life is the price which life exacts for her betrayal, and the inner conflicts which the 'failure of science and materialism' to provide any solid faith in life has produced" are O'Neill's themes. O'Neill's career was spent seeking the "dramatic medium with which to explore the human soul."

Winther, Sophus Keith. "Desire Under the Elms: A Modern Tragedy." Modern Drama, 3 (Dec. 1960), 326-332.

Desire has been compared with classical Shakespearean, Ibsenian, and Strindbergian concepts of tragedy. Winther takes O'Neill farther into modern tragedy and shows how it differs from the past concepts as O'Neill develops it in

Desire. With this play, O'Neill "begins to see the problem of tragedy in modern drama as opposed to the classical and traditional interpretation. Since Ibsen and Strindberg, modern tragedy has developed so that it does not adhere to the "superficial requirements of tragedy as set forth by Aristotle." Thus, O'Neill did not accept the idea of "hamartia" as Falk assumes in The Tragic Tension. Nor are "catharsis" and "pity and fear" a conscious part of modern tragedy. O'Neill's tragic hero, Ephraim, is a "man apart from other men," a man whose pride is his strength and not a flaw. Ephraim's belief in his harsh God makes him "a giant in comparison with the human beings who surround him." Even when he is not on stage, Ephraim dominates the play. His story is that of a modern tragedy. In the creation of the character of Ephraim, O'Neill makes "irrelevant" the idea of the tragic "flaw, the idea of purification through suffering, and the sense of a divine order based on the punishment, of evil and reward for the good." Ephraim has a different relationship with the forces of the world. His strength and pride that give him the power to continue a life of certain defeat are what make him a modern tragic figure.

Winther, Sophus K. "Eugene O'Neill: The Dreamer Confronts His Dream" Arizona Quarterly, 21 (1965), 221-233.

Winther feels that if O'Neill's works are to achieve immortality, then his universal theme will need to be determined. For Winther, O'Neill's universal appeal is in his inability "to escape the romantic ideal." Winther first asks the question: "What is in O'Neill's work that may account for this promise of immortality?" O'Neill has a universal appeal that allows his works to be compared only with the greatest. At the heart of O'Neill's universal appeal is the idea of "the beautiful illusion to which men cling so desperately, pretending or believing that they cannot live without it or that life without its illusions would be meaningless"--in O'Neill "dreams" are substituted for illusions. O'Neill rebelled against but could not escape the romantic ideal; subsequently, man's inability to make his dream compatible with reality is a central theme throughout O'Neill's dramas. A secondary but significant theme was the search for the ideal home in his real life as well as in his plays. Also, Poet develops the idea that in O'Neill's tragedy there are no "hopes which will not deceive" and goodness and happiness are deceptive dreams.

The theme of "naturalistic rebellion against the romantic dream" is maintained by writers other than O'Neill. Many different kinds of dreams or ideals are expressed in the plays, and the dreamer-character becomes aware that he is

out of harmony with the real world. Mansions is important since in it O'Neill's treatment of "the ruling power of dreams" gives "deeper insight into the mind and spirit of O'Neill than any other play he ever wrote." It is a play about the need to dream and the inevitable destruction of such dreams by reality. In his entire work, but especially in the last two plays, O'Neill wrote of "the inescapable and most universal essence of human tragedy--the conflict between dream and reality, the intellect and emotion--peace through the rejection of reality--reality as inescapable necessity" which leads to madness and nothingness. If O'Neill's strength is to be found, it is in such a universal theme.

Wright, Robert C. "O'Neill's Universalizing Technique in The Iceman Cometh." Modern Drama, 8 (May 1965), 1-11.

Like Winther, Wright is concerned about O'Neill's universalizing theme. Wright limits his approach to the methods of presentation and creation in Iceman. Wright's purpose is to examine the process by which O'Neill, in Iceman, is able to develop universal significance out of the sordid lives he experienced firsthand in Greenwich Village saloons. The focus is on methodology and the creative process. According to Wright, the particulars on which Iceman is founded, achieve universal meaning (1) through their identification with the spirit of Man, (2) through the language of ritual,

myth, and symbol, and (3) through poetic density. The understanding of these universalizing techniques negates much of the criticism of the play--length, sordidness, and lack of humor. That the sordidness is founded on reality is shown in the Gelbs' biography. Identification, an aspect of universality, is achieved through the aesthetic distancing of the characters far below the audience who are then able to identify, not with the "hero as individual" but with "the spirit of the hero as Man." O'Neill achieves universality by using "the symbolic language of ritual and myth" which O'Neill got from his study of the Greek play and Nietzsche. The density of meaning comes from the play's five serious themes--"the concepts of love, death, illusion, peace, and existence." The density, identification with the spirit of Man, and the use of the universal language of ritual, myth, and symbol are the universalizing techniques O'Neill uses in Iceman. The qualities criticized are actually the strengths of the play because it is through them that Iceman achieves universality.

Wylie, Max. "Aspects of E.G.O. (Eugene Gladstone O'Neill)."

Carrell, 2 (June 1961), 1-12.

In an unusual article, Wylie laments because more of O'Neill's acquaintances have not written about him. He then accounts for part of O'Neill's troubles as resulting from

his mother's drug addiction while carrying Eugene. Unlike Raleigh and others, he indicates that O'Neill was not likeable and he brought his own problems upon himself. Another interesting part is his comparison of O'Neill and Jonathon Swift. Wylie thinks that it is regrettable that the people who personally knew O'Neill have not written more about him. Harold McGhee, stage manager during the legal troubles with the performances of Chillun should have written instead of just talked about his times spent with O'Neill after hours. Many should have written more, for example, Saxe Cummins, friend and editor from 1915 to 1930 knew O'Neill best up to the time O'Neill married Carlotta Monterey. Agnes Boulton O'Neill Kaufman, O'Neill's second wife, completed only Part of a Long Story in 1958. Kenneth MacGowan, an important element in O'Neill's early years and George Jean Nathan who once praised O'Neill for his humor, even though O'Neill's plays rarely have humor in them, and "certainly in his life there was nothing funny."

Everything O'Neill did turned out to be failure--suicide, love, marriage, travel, even his reaction to his successes was a failure. He was also an alcoholic and fought drink most of his life. The sources of O'Neill disturbances begin with his mother, Ella Quinlan O'Neill, who was a morphine addict. Because she was addicted to the drug when Eugene was born, "he was himself a dope addict while still in his mother's womb." Such a point is verified by medical research; thus the shock of leaving the euphoric state of the

womb and drugs is "one more possible clue to Eugene O'Neill's personality, to the perpetual anxiety he suffered, the instability he exhibited through his entire life, a clue to his rage, and his general infantilism." O'Neill did not turn to drugs, but he found a different torment in alcohol.

There was little to like about Eugene O'Neill, "he was essentially a taker and not a giver." He talked of honor but had little, he caused his own loneliness, and he could not have recognized truth had he seen it.

Although never noted before, there are at least ten personality similarities between Eugene O'Neill and Jonathan Swift: (1) both belonged "to the school of chronic suppressed rage," (2) both saw women as devourers, (3) both "were afflicted with severe anxiety," (4) both suffered from hypochondriasis, (5) both spent much time with doctors and hated nurses, (6) both were "absurdly suspicious," (7) both had "marked bi-sexuality" and probably suffered "with latent homosexual panic," (8) both accepted from others and rarely gave in return, (9) neither man "could communicate with children, and (10) "in both there were severe and limiting pregenital determinants." Eugene O'Neill, Jr.'s relationship was particularly sad because he had such potential until it ended in drink and suicide. "With O'Neill, perhaps the significant point could be this: he had no real rather on whom to play out his oedipal development." Perhaps none of this is important when compared with the work he accomplished, but it is "interesting" and "awful."

CHAPTER IV

A BIBLIOGRAPHY OF ENGLISH AND GERMAN O'NEILL SCHOLARSHIP IN GERMAN SOURCES

Few American writers approach the international stature of Eugene O'Neill, whose life and works have evoked scholarly examinations in many languages. However, the foremost foreign studies are by European scholars, who provide the bulk of the foreign criticism of O'Neill. A few of these important critiques are translated for American scholars, but too many thought-provoking evaluations are overlooked because of bibliographical or procurement difficulties still encountered in the use of foreign journals and books in American libraries. Because there is so much written about O'Neill, bibliographers often are forced to limit their compilations, unfortunately, by omitting foreign entries. Not even the larger libraries can afford to maintain complete holdings in foreign books and journals; subsequently, the scholar's search is considerably complicated if he wishes to use foreign sources. An almost insurmountable task faces the individual bibliographer who would attempt to compile a bibliography of all of the foreign scholarly studies of O'Neill. Consequently, by way of lessening the problem, I have compiled a bibliography of the O'Neill

scholarship in German sources that can be found in American libraries and procured through interlibrary services. The bibliography contains over one hundred entries, most of which are written in German; the list does include a few essays in English because they are published in German sources.

Among the European scholars, the Germans have done the most work with O'Neill. Since being introduced to his drama in the early 1920's, they have exhibited a lively interest in O'Neill's life and works. Today, most of O'Neill's plays have been translated into German, and many have been produced on the German stage. Significant German criticism of O'Neill began in 1923 with an incisive article by the Austrian playwright and critic Hugo von Hofmannsthal, whose article "Eugene O'Neill" was translated into English by Barrett H. Clark and is still cited frequently. Most common are the studies of the individual plays, but the basic thematic approaches of the German scholars are (1) tragedy and O'Neill, (2) the use of language in O'Neill's works, (3) his thought, (4) symbolism in his works, (5) analogues, (6) influences, and (7) German evaluations of O'Neill as an American and international dramatist.

Some German criticism of O'Neill is reiterative, being derived from American sources; but much of it is original and presents a European view which often differs from that of American critics. Horst Frenz's essays are the best source for the history and reception of O'Neill on the German stage. Helmut M. Braem, in his book Eugene O'Neill (Hanover, 1965),

provides a convenient listing of the dates and locations of the German productions of the O'Neill plays that Frenz discusses. Frenz, in "Eugene O'Neill on the German Stage," credits three men with stimulating German interest in O'Neill: Alfred Kerr, drama critic of the Berliner Tageblatt; Gustav Kauder, a journalist and translator of O'Neill's plays; and Hugo von Hofmannsthal. Gustav Kirchner and James P. Pettegrove also contribute appreciably to the information about O'Neill in Germany.

The German studies of the concepts of tragedy in O'Neill's plays generally fall into four categories: (1) O'Neill and classical tragedy, (2) Nietzschean influences in O'Neill's tragedy, (3) O'Neill and modern tragedy, and (4) general evaluations of O'Neill's use of tragedy. Friedrich Brie discusses Mourning Becomes Electra and classical tragedy, while Otto Koischwitz and Franz H. Link investigate the Nietzschean influences in O'Neill's tragedies. Hans Galinsky examines O'Neill's role in the modernization of tragedy for the American theater. Ueli Schenker, Henry Lüdeke, and Rudolf Haas also consider tragedy in O'Neill's plays.

Hofmannsthal, Braem, Koischwitz, and Rudolf Stamm make significant observations about O'Neill's use of language. Perhaps the soundest evaluation of O'Neill's dramatic language is found in Gero Bauer's study, "Das Problem der sprachlichen Form bei Eugene O'Neill." Gerhard Hoffman, Siegfried Grosse, and Gustav Kirchner contribute individualized but significant approaches to O'Neill's use of language.

James P. Pettegrove discusses the problems encountered in the translation of O'Neill's plays into German.

Like American critics, the German scholars continue to reexamine and to reinterpret O'Neill's thought. Henry Lüdeke perhaps over-evaluates O'Neill's thought; Koischwitz finds O'Neill without originality but representative of "the artistic temperament" of America in the twentieth century. Rudolf Haas charges O'Neill with immaturity, at least in the early plays; Ueli Schenker indicates that the late plays reflect a degree of maturity as O'Neill develops a clearer image of a world of illusion once he accepts a compromise solution. Rudolf Stamm finds life in O'Neill's plays to be barren but rebellious. As one answer to the charges of pessimism, Gustav H. Blanke contends that O'Neill's entire work is an imaginative playing with an increasingly bitter solution to life. Oscar Schuh, however, argues that O'Neill did not believe in the changeability of the world.

In a study of the symbolism in O'Neill, Marlis Zeller examines comprehensively the expressionism of The Emperor Jones. In one article, Ulrich Halfmann explores the symbolism in O'Neill's choice of names for his characters; in another, Halfmann points out that the symbolism in the titles stems from historical, religious, mythical, and personal sources. In an original study of the realism and alienation in Desire Under the Elms, Helmut Papajewski adds new meaning to the symbolic interpretation of the play. Isle Brugger provides insight into O'Neill's symbolic uses of the mask as

a concrete object and as a dramatic device in staging and dialogue. Symbolism is so prevalent in O'Neill's writings that few critics have ignored it.

As in most comparative literature studies, the examination of relationships between literatures constitutes a significant element in O'Neill scholarship in German. Basically, such studies treat influences in general; those which compare writers; and those which compare individual works, the most informative and inclusive of the three methods. Kurt Riegl examines O'Neill's A Touch of the Poet and More Stately Mansions in reference to Thoreau's work and ideas, especially those of Walden. Rudolf Haas and Horst Frenz compare O'Neill's works with Ibsen's. Rudolf Stamm writes that O'Neill's late works are nearer to Ibsen than to Strindberg, to whom O'Neill expressed a closer affinity. Nietzsche's influence on O'Neill's thought and work is well known, but the German scholars are often most helpful when pointing out influences of German and other writers upon O'Neill. Helmut M. Braem finds Goethe's Faust to be more important for O'Neill than "Supernaturalism" or German Expressionism. Otto Koischwitz does more than Braem with the O'Neill-Goethe comparison, and he discusses other European influences such as Wedekind and Wagner. An unusual comparison of O'Neill and T. S. Eliot is made by Stamm. More predictable, however, is Schuh's contrast of Pirandello and O'Neill. Schuh also treats O'Neill in reference to Strindberg and Jung. In a convincing and original study, Rudolf Haas compares the waiting in O'Neill's

Iceman Cometh with the waiting by the characters in a British saga concerning a public house called Bitlke. Classical influences on O'Neill, especially in Mourning Becomes Electra, appear in the studies of several scholars. Ueli Schenker argues that O'Neill does not free himself from the European influences until his late works like Hughie, which coincided with the end of O'Neill's creativity.

The consensus about O'Neill's international reputation, as Freidrich Bruns and others have stated, is that O'Neill's work begins modern American drama and embodies the artistic temperament of twentieth-century America. His drama, as Helmut M. Braem writes, reflects America, its puritanism, its transcendentalism, and its history. O'Neill is considered to be an essential part of the literary revolution in American literature; yet, as Hans Galinsky points out, O'Neill's plays, many founded on a New England regionalism, developed through the various realms of realism, naturalism, symbolism, expressionism, and other movements that have their foundations in Europe. Galinsky's conclusion is that since the old forms of Christianity, pragmatism, determinism, empirical thought and metaphysics cannot suffice for O'Neill and the twentieth century, O'Neill develops his creative world through the language of tragedy--he penetrates both the narrows of puritanism and the darkness of the tragic world.

In evaluating O'Neill's importance, Rudolf Haas writes that O'Neill is a gifted dramatist who, although quite significant in American theater, is merely "interesting" for the

theater of Europe. Horst Frenz, however, notes that O'Neill has always enjoyed "high critical respect" and appeal in Germany. O'Neill's achievement, according to Hans Daiber, is that he advanced American theater with the help of his knowledge of European theater.

Eugene O'Neill continues to receive serious consideration in Germany as America's foremost dramatist. Some of the areas in which German scholars indicate the need for more attention in scholarly studies of O'Neill are (1) the role of America and Americans in O'Neill's plays; (2) the role of the search for happiness in modern tragedy; (3) the validity of the comparisons of foreign writers with O'Neill; (4) the establishment of new criteria for evaluating the strengths and appeals of O'Neill which cause him to be equated with Goethe and Shakespeare; (5) the establishment of a core listing of O'Neill plays that will demonstrate his many changes, themes and contributions to American theater; and (6) the establishment of a basis for a more consistent evaluation of O'Neill as an international playwright.

A BIBLIOGRAPHY OF ENGLISH AND GERMAN O'NEILL
SCHOLARSHIP IN GERMAN SOURCES

Note: The * indicates item is an English article in a German journal or book.

- Aronstein, Philipp. "Eugene O'Neill." Neuphilologische Monatsschrift, 1 (June 1930), 311-25; (July-Aug. 1930), 376-82.
- *Asselineau, Roger. "Desire Under the Elms: A Phase of Eugene O'Neill's Philosophy." In Festschrift Rudolf Stamm, zu seinen sechzigsten Geburtstag. Eds. Edward Kolb and Jörg Hasler. Bern, 1969, S. 277-83.
- Bab, Julius. Amerikas Dichter der Gegenwart. Berlin, 1951.
- Bauer, Gero. "Das Problem der sprachlichen Form bei Eugene O'Neill." Die Moderne Sprachen, 7 (1963), 3-4, 23-31.
- Baukloh, Friedhelm. "Helden von Heute: Vergessener O'Neill-Neues aus Polen." Frankfurter Hefte, 17 (1962), 141-43.
- Eine Bibliographie der aufnahme amerikanische Literature, 1945-1960. Ed. Gerhard H. W. Zuther. München, 1965, S. 100-101.
- Blaha, Paul. "Kein Salzburger Welt-theater." Forum, 7 (Sept.

1960), 337. [A review of the opening of Hughie.]

Blanke, Gustav H. "Die Dramenschlüsse bei O'Neill." Das amerikanische Drama von den Anfängen bis zur Gegenwart. Ed. Hans Itschert. Darmstadt, 1972, S. 155-67. [Originally in Neusprachliche Mitteilungen (1967), 81-87.]

Braem, Helmut M. Eugene O'Neill. Velber bei Hannover, 1965.

Brie, Friedrich. "Eugene O'Neill als Nachfolger der Griechen." Germanisch-Romanische Monatsschrift, 21 (Jan.-Feb. 1933), 46-59.

_____. "Eugene O'Neill: Ein seltsames Zwischenspiel." Die Tatwelt, 4 (1928), 123-27.

Brugger, Ilse. "Verwendung und Bedeutung der Maske bei O'Neill." Die Neueren Sprachen, 5 (April 1957), 153-67.

Brüning, Eberhard. "Amerikanische Dramen an den Bühnen der deutschen demokratischen Republik und Berlins von 1945 bis 1955." Zeitschrift für Anglistik und Amerikanistik, 7 (1959), 246-69.

Bruns, Friedrich. "Eugene O'Neill." Die Amerikanische Dichtung der Gegenwart. Berlin, 1930, S. 111-24.

Cowley, Malcolm. "Ein Wochenende bei O'Neill." Monat, 10 (1958), 45-51. [Same as English article "A Weekend With Eugene O'Neill," Reporter, 17 (Sept. 5, 1957), 33-36.]

*Dahl, Lüsa. "The Attributive Sentence Structure in the

Stream-of-Consciousness-Technique, with Special Reference to the Interior Monologue Used by Virginia Woolf, James Joyce, and Eugene O'Neill." Neuphilologische Mitteilungen, 67 (1966-1967), 440-54.

Daiber, Hans. "Der Tragiker der neuen Welt: Anspruch und Leistung Eugene O'Neills." Neue Deutsche Hefte, 71 (May, June 1961), 16-35.

Dorn, Knut. Die Erlösungsthematik bei Eugene O'Neill: Eine Analyse der Strukturen im Spätwerk. Heidelberg, 1968.

*Downer, Alan S. "Tragedy and the Pursuit of Happiness: Long Day's Journey Into Night." Jahrbuch für Amerikastudien, 6 (1961), 115-21.

Emmel, Felix. "O'Neill: Kaiser Jones." Das ekstatische Theatre. Prien, 1924, S. 318-22.

*Frenz, Horst. "American Playwrights and the German Psyche." Die Neueren Sprachen, 10 (April 1961), 170-78.

_____. Eugene O'Neill. Berlin, 1965. [Trans. by Helen Sebba. Revisions and additions for the American edition by the author. New York, 1971.]

*_____. "Eugene O'Neill's Desire Under the Elms and Henrik Ibsen's Rosmersholm." Jahrbuch für Amerikastudien, 9 (1964), 160-65.

_____. "Eugene O'Neill in Deutschland." Euphorion, 50

(1956), 307-27.

* _____. "Eugene O'Neill on the German Stage." Theatre Annual, 11 (1953), 24-34. [This item is in English in an American journal but warrants inclusion in this bibliography.]

*Gaither, Mary and Horst Frenz. "German Criticism of American Drama." American Quarterly, 7 (1955), 111-22. [This item is in English in an American journal but warrants inclusion in this bibliography.]

Galinsky, Hans. "Eugene O'Neill: Die Wendung des amerikanischen Dramas zur Tragödie." Die Neueren Sprachen, 6 (1953), 233-46.

_____. "Eugene O'Neill: Die Wendung des modernen amerikanischen Theaters zur Tragödie." Amerika: Vision und Wirklichkeit. Bonn, 1968, S. 401-17. [Same article as in Die Neueren Sprachen, but Galinsky adds a considerable bibliography that is one of the better bibliographies; however, it is awkward to use because it is ordered by the topics of his essays instead of alphabetically.]

Gray, James. "Eugene O'Neill." Welt und Wort, 6 (1957), 180-82.

Grosse, Siegfried. "As if-Konjunktion zwischen Schein und Wirklichkeit in den späten Dramen Eugene O'Neill." Poetica (München), 2 (Oct. 1968), 521-40.

Haas, Rudolf. "Eugene O'Neill." Studium Generale, 21 (1968),

19-35.

_____. "'Tristitia' und 'Nobriskrug': Zwei mögliche Motive in The Iceman Cometh." Literatur und Sprache der Vereinigten Staaten: Aufsätze zu Ehren von Hans Galinsky. Eds. Hans Helmcke, Klaus Lubbers and Renate Schmidt-von Bardeleben. Heidelberg, 1969, S. 144-52.

Halfmann, Ulrich. "Ironie und Symbolik der Dramentitel O'Neill." Die Neueren Sprachen, 68 (NS18) (1969), 322-35.

_____. "Unreal Realism": O'Neills Dramatische Werk im Spiegel seiner szenischen Kunst. Bern, 1969.

_____. "Zur Symbolik der Personennamen in den Dramen Eugene O'Neills." Archiv für das Studium der Neueren Sprachen und Literaturen, 206 (May 1969), 38-45.

Hoffmann, Gerhard. "Lachen und Weinen als Gestaltungsmittel der dramatischen Grenzsituation: Zum Verhältnis von direkten und indirekten Ausdrucksformen im Drama O'Neills." Jahrbuch für Amerkiastudien, 15 (1970), 101-22.

*von Hofmannsthal, Hugo. "Eugene O'Neill." The Freeman, 7 (March 21, 1923), 39-41, trans. into English by Barrett H. Clark. Reprinted in many sources. In German see Perspektiven, 14 (Winter 1956), S. 99-106; Prosa, 4 (1955), S. 195. In English see Tulane Drama Review, 5 (Sept. 1960), 169-73, and the following books: Cargill et al.,

O'Neill and His Plays, 1961; Freedman, Essays in Modern Drama, 1964; Gassner, O'Neill, 1964; Miller, Playwright's Progress: O'Neill and the Critics, 1968.

Hubner, Paul. "Auschwitz, Vichy, O'Neill and Claudel."

Wirkendes Wort: Deutsches Sprachschaffen in Lehre und Leben, 15 (1965), 417-24.

Itschert, Hans (ed.). Das Amerikanische Drama von den

Anfängen bis zur Gegenwart. Darmstadt, 1972, S. 98-176.

[Contains: 1. Haas, Rudolf. "Eugene O'Neill." pp. 98-117. Originally in Studium Generale, 21 (1968), 19-35.

(In German) 2. Fleisher, Frederic. "Strindberg and O'Neill." pp. 118-27. Originally in Symposium, 10

(1965), 84-94. (In English) 3. Granger, Brice Ingham. "Illusion and Reality in Eugene O'Neill." pp. 129-36.

Originally in Modern Language Notes, 73 (1958), 179-86.

(In English) 4. Brugger, Ilse. "Verwendung und Bedeutung der Maske bei O'Neill." pp. 137-54. Origin-

ally in Die Neueren Sprachen, 6 (1957), 153-66. (In

German) 5. Blanke, Gustav H. "Die Dramenschlüsse bei O'Neill." pp. 155-67. Originally in Neusprachliche

Mitteilungen, 5 (April 1967), 81-87. (In German)

6. Kirchner, Gustav. "Das Lustspiel O'Neills: Ah, Wilderness!" pp. 168-76. Originally in Die Neueren

Sprachen, 1 (1952), 1-10. (In German)]

Jäkel, Werner. "Antike Stoffe in einigen Dramen der Gegen-

wart." Sammlung, 13 (1958), 178-95. [Concerns Sarte,

O'Neill, Vietta, Hauptmann, Camus, et al.]

Kirchner, Gustav. "Eugene Gladstone O'Neill (1888-1953): Ein Rückblick." Zeitschrift für Anglistik und Amerikanistik, 2 (1954), 137-89. [In slightly changed form, this same item appeared earlier in a festschrift for Levin L. Schücking, Eranos Jenesis (MS.), 1948.]

_____. "Eugene O'Neill: The Iceman Cometh." Neuphilologische Zeitschrift, 1 (1950), 28-37.

_____. "Das Lustspeil O'Neills: Ah, Wilderness!" Die Neueren Sprachen, 1 (1952), 1-10. [Originally in "Eugene O'Neill im Rückblick (1888-1948)" in Eranos Jenesis (MS.), 1948.]

Koischwitz, Otto. O'Neill. Berlin, 1938.

Krutch, Joseph W. "Die Wiederentdeckung Eugene O'Neills." Deutsche Universitätszeitung, 14 (1959), 286-89.

Kuhnemund, Richard. "Das Drama Eugene O'Neills." Anglia, 52 (1928), 242-87.

Lachmann, F. R. "Meisterwerke der Films: O'Neills Eines langen Tages Reise in die Nacht." Universitas (Stuttgart), 17 (Dezember 1962), 1369-70.

Link, Franz H. Eugene O'Neill und die Wiedergeburt der Tragödie aus dem Unbewubten. Frankfurt, 1967.

- *LoCicero, Donald. "Arthur Schnitzler and Eugene O'Neill: Masks, Pipe-Dreams, and Reality." Journal of the International Arthur Schnitzler Research Association, 4, iii (1965), 27-42.
- *LoCicero, Vincent. "Schnitzler, O'Neill, and Reality." Journal of the International Arthur Schnitzler Research Association, 4, iii (1965), 4-26.
- Lüdeke, Henry. "O'Neill--Der grosse Dramatiker der heutigen Weltliteratur." Universitas, 19 (1964), 587-94.
- Nathan, George Jean. "Eugene O'Neill nach Zwölf Jahren." Prisma, 8 (May 1947), 45-46. [See in English: "Eugene O'Neill after Twelve Years." American Mercury, 63 (October 1946), 462-66.]
- Papajewski, Helmut. "Realismus und Verfremdung in der Symbolik von O'Neills Desire Under the Elms." Germanisch-Romanische Monatsschrift, 47 (October 1966), 410-25.
- Pempelfort, Karl. "Das Problem der dramatischen Literature in der Situation unserer Zeit." Die Literature der Gegenwart, [LdG], 1, iv (1948-1949), 13-16.
- Pettegrove, James P. "Einiges über O'Neill--Übersetzungen ins Deutsche." Maske und Kothurn, 17 (1971), 40-47.
- * _____. "Eugene O'Neill as Thinker." Maske und Kothurn, 10 (1964), 617-24.

- *Pira, Gisela. "Eugene O'Neill, Where the Cross Is Made: Versuch einer Interpretation." Die Neueren Sprachen, 9 (April 1960), 179-82.
- Riegl, Kurt. "Zum Thöreau--Echo im Spätwerk O'Neills." Germanisch-Romanische Monatsschrift, 49 (April 1968), 191-99.
- *Roy, Emil. "O'Neill's Desire Under the Elms and Shakespeare's King Lear." Die Neueren Sprachen, 15 (January 1966), 1-6.
- Schenker, Ueli. Eugene O'Neill's Spätwerk. Zurich, 1965.
- _____. "Die Freiheit gegenüber dem eigenen Talent: Zu Eugene O'Neills Spätwerk." Schweizer Monatshefte, 47 (1968), 1178-85.
- Schondorff, Joachim, ed. Elektra: Sophokles.--Euripides.--Hofmannsthal.--O'Neill.--Giraudox.--Hauptmann. München, 1965.
- Schuh, Oscar Fritz. "Eugene O'Neill und seine Dramen." Universitas (Stuttgart), 17 (March 1962), 235-44.
- Spiller, Robert F. "Nobelpreisträger Eugene O'Neill und die Weltliteratur unserer Zeit." Universitas (Stuttgart), 12 (Dezember 1957), 1277-80.
- Stamm, Rudolf. "Das Spätwerk Eugene O'Neills." Deutsche Vierteljahrsschrift für Literatur Wissenschaft und

Geistesgeschichte, 34 (1960), 66-83.

Sternberger, Dolf. "Tragödie und Komödie." Gegenwart, 11
(1956), 345-46. [Concerns Electra.]

Zeller, Marlis. "Das Symbol und seine Funktionen in O'Neills
The Emperor Jones." Kleine Beiträge zur amerikanischen
Literaturgeschichte: Arbeitsproben aus deutschen Sem-
inaren und Instituten, eds. Hans Galinsky und Hans-
Joachim Lang. Heidelberg, Winter 1961, pp. 95-113.

Items ordered but not received:

Brumm, Ursula. "O'Neill und Seine Elektra-Tragödie." Weltstimmen, 18, vi (1949), 11-17.

Christmann, H. H. Eugene O'Neill: A Bibliography. Mainz, 1954. (Masch.) (Masch. indicates a typewritten copy.)

Frenz, Horst. "St. John Ervine on Eugene O'Neill." Festschrift für Walther Fischer, ed. H. Oppel. Heidelberg, 1959.

Hohoff, Curt. "Über Eugene O'Neill." Hochland, 1 (October 1938), 40-50.

Jacobi, Johannes. "Zehn Jahre Nachkriegstheater." Westermanns Monatsheft, 97, ix (1956), 97-107.

Luft, Friedrich. "Berliner Theater: Zwei wesentliche Ereignisse der Spielzeit." Westermanns Monatsheft, 97, i (1957), 78-79.

Nyskiewicz, Heinz. "O'Neill und die antike Tragödie." Die Pädagogische Provinz, 14 (1960), 209-22.

Oppermann, Heinz Rudolf. "Elektra: Schicksal, Schuld und Sühne." Bogen, 2, vi (1947), 29-30.

Rischbieter, H. "Der allerletzte O'Neill." Theater Heute, 9 (1965), 24 ff. [Concerns More Stately Mansions.]

Stürzl, Erwin. "Die Gestalt des schöpferischen Menschen in
den Dramen Eugene O'Neils." Moderne Sprachen, 4 (1960),
32 ff.

Dissertations in German not published as books:

Arndt, Horst. "Eugene O'Neills antitraditionalistische Gesellschaftskritik." Diss. München, 1956. (Masch.)

Digeser, Andreas. "Form-und Darstellungsprobleme bei Eugene O'Neill." Diss. Freiburg, 1953.

Fuhrmann, G. "Der Atridenmythos im modernen Drama: Hauptmann, O'Neill, Sartre." Diss. Würzburg, 1950. (Masch.)

Glenn, Clara Adelsman. "Gerhart Hauptmann und Eugene O'Neill." Diss. Wien, 1934.

Göttler, Willibald. "Tiefenpsychologisches in den Dramen Eugene O'Neills." Diss. Erlangen, 1953.

Kindermann, M. "Psychologische Probleme in Handlung und Charakteren bei Eugene O'Neill." Diss. Wien, 1938.

Kramer, Edgar. "Freiheit und Notwendigkeit als tragisches Problem bei O'Neill." Diss. Kiel, 1953.

Otto, Wilhelm. "Eugene O'Neill, T. S. Eliot und die griechische Tragödie." Diss. Freiburg, 1950. (Masch.)

[Woodress, James. Dissertations in American Literature: 1891-1966. Durham, N. C., 1968, lists Frankfurt instead of Freiburg. See items 2036-2084.]

Rohde, Marianne. "Bedeutung und innerer Zusammenhang der vier Spät Dramen Eugene O'Neills." Diss. Freiburg, 1960.

Schröder, Eva. "Frauengestalten bei Eugene O'Neill." Diss.
Berlin, 1942.

Stierle, Hermann. "O'Neills dramatisches Werk unter dem
Einfluß Ibsens und Strindbergs." Diss. Tübingen, 1961.
[Woodress lists 1960.]

Stierle, R. "Der Einfluß von Strindberg und Ibsen auf das
Werk Eugene O'Neills." Diss. Tübingen, 1959.

Triesch, Gisela. "Die Motive in Eugene O'Neills Thirst und
den anderen frühen Einaktern und ihre weitere Verarbei-
tung und Umgestaltung in den späteren Dramen." Diss.
Frankfurt. [Woodress lists no date for this entry.]

Weiss, Elizabeth. "Die Dramen Eugene O'Neills." Diss. Wien
O. J., 1928.

Additional Sources:

- Cunliffe, Marcus. Amerikanische Literaturgeschichte.
Munchen, 1961.
- Dietrich, Margret. Das moderne Drama: Strömungen, Gestalten, Motive. Stuttgart, 1961.
- Döblin, Alfred. "Eugene O'Neill: Anna Christie." Die Zeitlupe (1962), S. 45-48.
- Dürrenmatt, Friedrich. Theaterprobleme. Zurich, 1955.
- "Eugene O'Neill." Welttheater. Eds. Siegfried Melchinger und Henning Rischbieter, S. 433-48. Braunschweig, 1962.
- Frey, J. R. "Post-war German Reactions to American Literature." Journal of English and Germanic Philology, 54 (1955), 173-94.
- Franzen, Erich. Formen des Modernen Dramas. Munchen, 1955.
- Frenz, Horst. Ed. Amerikanische Dramaturgie. Hamburg, 1962.
- Galinsky, Hans. Sprache und Sprachkunstwerk in Amerika. Heidelberg, 1961.
- Hanf, Walter. "Der allerletzte O'Neill." Theater Heute (Dezember 1962).
- Hoffman, Gerhard. "Auffassungsweise und Gestaltungskategorien der Wirklichkeit in den Werken O'Neills." In

Amerikanisches Drama und Theater im 20. Jahrhundert.

Eds. Alfred Weber und Siegfried Neuweiler. Göttingen:
Vandenhoeck & Ruprecht, 1975.

Levin, H. "Some European Views of Contemporary American Literature." The American Writer and the European Tradition, London, 1950.

Lüdeke, Henry. "Eugene O'Neill." Geschichte der Amerikanischen Literatur, S. 469-77. Bern, 1952, 1963.

Melchinger, Siegfried. Amerikanisches Theater. Frankfurt, 1958.

_____. "Eugene O'Neill." Drama Zwischen Shaw und Brecht, ein Leitfaden durch das zeitgenössische Schauspiel, S. 331-37. Bremen, 1963.

_____. Theater der Gegenwart. Frankfurt, 1956.

Mennemeier, Norbert. Das moderne Drama des Auslandes. Düsseldorf, 1961.

Muschg, Walter. Tragische Literaturgeschichte. 3 Auflage. Bern, 1957.

"O'Neill." Literaturgeschichte der Vereinigten Staaten, Eds. Robert E. Spiller, Willard Thorp, Thomas H. Johnson, Henry Seidel Canby. S. 1257-68. Mainz, 1959.

Schneider, Herbert W. Geschichte der amerikanischen Philosophie. Hamburg, 1957.

Straumann, Heinrich. "Das moderne amerikanische Drama und seine gedanklichen Ursprünge." Neue schweizer Rundschau (April 1945), Zurich. [An English translation is in English Studies, Groningen (Holland), June 1944.]

Straumann, Heinrich. "Zwischen Symbol und Wirklichkeit: Zur gegenwertigen Situation der amerikanischen Literatur." Schweizer Rundschau (Febr.-Marz, 1955).

Toller, Ernst. "Post-war German Drama." Nation, 127 (1929), 488-89. ["Briefly discusses its origin and style, its dynamic treatment of the proletariat theme, American influence, and other topics."]]

CHAPTER V

CONCLUSION

As a result of the dramatic and scholarly activity of the middle and late 1950's, O'Neill scholarship began an enormous growth in 1960 that is still in progress. This contemporary scholarship is often an extension or repetition of earlier studies. It also provides new insights into some of the established questions as it develops some new approaches. The most important areas of contemporary interest in O'Neill's plays are those of biography, tragedy, various questions of style, comparisons, and evaluations.

Unlike the pre-1960 studies, contemporary periodical literature has not produced many biographical essays. It does, however, make extensive use of the information from the post-1960 biographies by Sheaffer, the Gelbs, and Bogard, whose book combines biography with critical commentary on the plays. Hastings, Weeks, Raleigh, the Gelbs, and Wylie are among the few post-1960 scholars who have written biographical articles. Those by the Gelbs and Raleigh contribute appreciably to O'Neill studies like Weissman's that utilize the strong autobiographical content in the plays. Several other studies, such as those of O'Neill's knowledge of psychoanalysis and psychology by Nethercot, also refer to the more recent biographical information, which has brought

many new insights to O'Neill scholarship.

The various contemporary approaches to tragedy in O'Neill's plays develop directly from already established concepts through classical, Nietzschean, and modern tragedy's influences. It remains an area of controversy, however, in that the scholars are divided about the quality of O'Neill's tragedy. The dissenters like Roy, Shipley, and Doyle still accuse O'Neill of melodrama as did Fergusson, DeVoto, and others in the 1930's. His defenders follow the lead of T. S. Eliot and Krutch, who found O'Neill's use of tragedy to be his strength. In spite of the many different approaches to O'Neill's concept of tragedy, it remains an unsettled question that needs further study since it is accepted as the key force in most of his plays.

O'Neill's style and the related topics of his thought and dramatic techniques have given rise to a number of studies since 1960. Again, most of these concepts continue ideas already established in O'Neill scholarship. O'Neill's uses and sources of expressionism, for instance, have been restudied since 1960. It would seem that the idea of expressionism in O'Neill needs careful research before more work is done with the topic. Realism, out of favor in O'Neill studies for a time, is beginning to reestablish itself as a necessary term in contemporary O'Neill scholarship. Symbolism is a related area that European critics pursue, but it appears to be passé for Americans, who seem to be more attuned to the examination of the ideas of myth and archetype. Naturalism and

determinism also seem to have a lessened interest for the present O'Neill scholars, who find more attraction in the questions concerning the optimism or pessimism in O'Neill's thought. Had O'Neill ended with Iceman, the charges of pessimism would have won out, but the scholars find Journey, Poet, and Misbegotten to favor the claims for optimism. The studies of O'Neill's tragic concepts also treat the optimism-pessimism dispute.

Other approaches to O'Neill's thought and style generally lead to pursuit of influences and comparisons. Additionally, contemporary examinations of his dramatic techniques have turned to O'Neill's creative processes, through letters and manuscripts, and the dramatic structure of his plays. With at least three articles since 1960, O'Neill's use of the mask continues to be popular with scholars; but, like expressionism, further examinations of the mask need careful consideration before they are pursued. More useful are such studies as Wright's presentation of O'Neill's "universalizing technique" and Dickinson's article of "fate as form." The more comprehensive technique analyses are in the books by Scheibler, Tiusanen, and Törnqvist.

Investigation of O'Neill's style also leads to the study of his language. In the post-1960 articles such exploration treats O'Neill's dialogue, his word choices, his poetry, and the poetic effect of his language. Falk and Curley find that O'Neill's language is best when it is most realistic. The consensus is that his most successful language is found in

Journey. It shows an artistic maturity that is lacking in the language of most of his plays. As yet, studies of O'Neill's language have not adequately accounted for the dramatic effect that characterizes O'Neill's works. O'Neill's dramas are said to be dramas of passion rather than intellect, but few scholars have attempted to explain O'Neill's language in such a context.

An area of considerable activity in O'Neill scholarship is that involving the influences and comparison of O'Neill's works with those of other writers. European writers are the most frequent basis for comparison. These writers include such authors as Shakespeare, Goethe, Strindberg, Ibsen, Joyce, and many others. Not enough work, however, has been done treating O'Neill in relation to American literary figures. Raleigh's long article provides several names and ideas that need greater development of O'Neill's place in American drama and literature.

Influences on O'Neill have evoked many articles. Nietzsche, Strindberg, and Ibsen are essential influences who have received so much attention that further studies should be done only after careful investigation of the preceding examinations. Schopenhauer, Shaw, Conrad, Aeschylus, and many other writers have been treated in reference to O'Neill, but many more studies of comparisons and influences remain to be done.

Questions about O'Neill's greatness have been discussed since the early 1920's. Scholars of the 1960's and 1970's

are usually more appreciative of O'Neill than were those in the 1930's and 1940's, so that the negativism of Doyle and Chiaromonte is offset by the positivism of Engel, Whitman, Chaitin, and Fedo. As long as uncertainty about O'Neill's stature remains, the evaluations will continue to examine O'Neill and his works.

Studies are sorely lacking in O'Neill scholarship concerning his relationships with various critics, his relationship to the literary movements of his time and of the present, his influence at home and abroad, the historical and political background, the social background, and the intellectual background--scientific and philosophical. Raleigh's several essays suggest how important these questions can be if we are ever to have valid evaluations of O'Neill's works.

The already large number of O'Neill scholarly studies continues to grow. The contents of this study should, therefore, help to simplify and to facilitate the future studies of Eugene O'Neill and his dramas.

VITA²

Clarence Sturm

Candidate for the Degree of
Doctor of Philosophy

Thesis: SCHOLARLY CRITICISM OF EUGENE O'NEILL IN PERIODICALS,
1960-1975, WITH A BIBLIOGRAPHICAL OVERVIEW OF THE
AMERICAN AND GERMAN STUDIES

Major Field: English

Biographical:

Personal Data: Born in Vinita, Oklahoma, July 22, 1938,
the son of Mr. and Mrs. E. A. Sturm. Married Linda
A. Smith on November 12, 1960, in Pilot Point, Tex-
as. Two sons: Christopher Wayne, born November 30,
1963, and Ronald Edward, born April 18, 1966.

Education: Graduated from Pilot Point High School, Pilot
Point, Texas, in May, 1956; attended Arlington State
College, Arlington, Texas, 1957, 1961; received the
Bachelor of Arts in English from North Texas State
University, Denton, Texas, in May, 1964; received
the Master of Arts degree in English from Texas
Tech University, Lubbock, Texas, in August, 1967;
attended the University of Texas at Austin during
the summers of 1968, 1969, 1970; attended Oklahoma
State University, Stillwater, Oklahoma, during the
1971-72 and 1972-73 school years; completed re-
quirements for the Doctor of Philosophy degree at
Oklahoma State University in July, 1977.

Professional Experience: Served in the United States
Army from February, 1959, to October, 1960, and
from October, 1961, to August, 1962; taught at
Crockett Junior High School, Odessa, Texas, from
September, 1964, to May, 1967; taught English and
lower division German, Southwestern Oklahoma State
University, Weatherford, Oklahoma from September,
1967, to July, 1971, and from August, 1973, to the
present time.

Professional Organizations: Oklahoma Council of Teachers of English; Oklahoma Foreign Language Teachers Association; Higher Education Alumni Council; The American Association of Teachers of German.