

THE MAN



1) Childhood

Eugene Gladstone O'Neill was born on October 6, 1888, in a Broadway hotel room, in Times Square, New York. His parents, leading a roving existence, could not provide him with an ordinary home life to which most normal children are accustomed. James O'Neill, his father, was an actor who won fame in romantic roles and was always on the road. His wife, Ella Quinlan O'Neill, and their child accompanied him wherever he went. Up to the age of seven, Eugene O'Neill was familiar with only actors and their way of life. He grew up to hate the world of false sentiment characterized by the kind of plays in which his father acted, such as "The Count of Monte Cristo", "The Three Musketeers", etc. His childhood mode of life was unsuitable in many ways for a youngster because it was an irregular one; he had to follow his father to every town wherever the touring company was to perform for a one-night stand. Most of the time young Eugene O'Neill spent in the company of his Scottish nurse, Sarah, who was with him until he was seven years old, and from whom he received some measure of maternal warmth. She entertained the lonely child with sordid episodes from the latest murders and her imaginative tales of horror. The details of the careless upbringing by his parents were later written down in one of O'Neill's most famous plays, Long Day's Journey Into Night (1939-41), an autobiographical drama. Both James and Ella O'Neill had to keep up with their social activities, leaving young O'Neill behind, not in a

comfortable home but in temporary residences like second-class hotels, guest houses or camps. The boy did not have a proper home which every child should have. All these factors provided essential elements in the making of O'Neill as a dramatist.

The other thing which had equal significance in the development of his character was his loss of faith. At seven, his father sent him to a boarding school conducted by the Sisters of Charity at Mount St. Vincent-on-Hudson at Riverdale, New York. There, he acquired a Catholic conscience that runs strongly through his plays; for example in Days Without End (1931-1934), John Loving turns to God and obtains forgiveness. During his early years at this school, he became a devoted Catholic and was about to receive his first Holy Communion when, after one of the sisters had gone with him and his friends to see his father in "The Three Musketeers", she was so horrified at their going to the "wicked" theatre that she refused to let Eugene and his friends receive Communion the next morning. This shattering experience helped to build up the feeling of unworthiness in the heart of a sensitive twelve-year-old boy. He felt that he was not responsible and the punishment suggested that his father was wicked and unacceptable in the eyes of the church.

The other important cause that instilled the sense of humiliation and of being unwanted was when he found out that he was welcomed into the world only as a substitute for his dead brother Edmund. Soon he would be told that his birth had been the cause of his mother's pain and that she had used morphine

to alleviate the pain. He felt responsible for her addiction to drugs which later provided the reason for his faltering faith.

When he first knew of his mother's addiction he turned to prayer and hoped that God would cure her; obtaining no response, he was convinced that God was cold and indifferent, he was disillusioned and then lost his faith. All the details of this critical point of his life were demonstrated clearly in "Days Without End", together with his regretful expression of the loss and the yearning to regain it.

Eugene O'Neill had all these bitter experiences when he was only thirteen; his loneliness, his feeling of being out of place, unwanted and insecure colored his whole life and occurred again and again. This can be seen in all his plays.

In 1900, he was transferred to De La Salle Institute in Manhattan and lived at "home" which, then, was a hotel room at Sixty-Eighth Street, New York. Two years later he entered Betts Academy in Stamford, Connecticut, and stayed there for four years. It provided him with his only formal education of a higher order, also introduced him to the literary world. He did well in Greek and Roman history which were stressed as a background of classical languages and which was to be the inspiration for his tragedies. He also began reading seriously. He read Tolstoi, Dostoevski, Kipling, Shaw, the modern French writers and Oscar Wilde. Joseph Conrad and Jack London fascinated him and he dreamed of going to sea.¹ It was also at this time that Jamie, O'Neill's elder brother, introduced him to worldly experiences, especially women and liquor. His years at Betts Academy can be presumed to have

been a rather happy period which he later portrayed in his only full-length comedy 'Ah, Wilderness!' .

Eugene O'Neill entered Princeton on September 20, 1906, but was suspended nine months later, allegedly for being drunk and hurling stones into the stationmaster's house.² He together with his companions were summoned before the Discipline Committee and were punished with a four-week suspension. He decided not to return. He felt then that he was not in touch with life or on the trail of real things. He began his self-education by reading, spent many hours in "The Unique Book Shop", on New York's Sixth Avenue. It belonged to Benjamin R. Tucker who was a New Englander of colonial and Quaker ancestry, and became philosophical anarchist at the age of eighteen.

2) Maturity



After leaving Princeton, James O'Neill found his son Eugene a job in a mail-order house, the New York-Chicago Supply Company, in which James had invested some of his wife's money. But Eugene O'Neill spent most of his office hours reading. Baudelaire, Dowson, Swinburne, Wilde and especially Nietzsche were among his favorite writers.

In 1907 James O'Neill and his eldest son Jamie, who was 8 years older than Eugene, were on tour again with "Monte Cristo". Ella kept the apartment at Lucerne for herself and Eugene. The following year, Eugene O'Neill left the mail-order company and Lucerne and went to share a studio on Broadway at Sixty-sixth Street with two young artists. He did not do any work, but spent most of his time loafing. Most of the girls he met were prostitutes or working-class girls and Eugene was interested in their way of life. His experiences there provided ideas for certain scenes in the plays which he wrote later. To Eugene O'Neill the women he met appeared to be victims of misfortune with little hope in life, but he believed that they were capable of loyalty to anyone who was kind to them. His Anna Christie had as a heroine a prostitute with a heart of gold. In his first play which introduced a prostitute, called The Web (1913), he showed how a girl was trapped by circumstances and how hard she tried to reform herself. It was a hopeless struggle because there was always some one who knew her past and dragged her back into the profession.

Eugene O'Neill kept on romanticizing and defending the whore's honor even in one of his last plays, The Iceman Cometh . In this play it is apparent that his sentimental sympathy for them remained the same.

During 1908-09 he enjoyed his philandering life even more because he knew it irritated his father. In late spring of this year he met the first respectable girl who was to become his first wife, Kathleen Jenkins. She was a member of an old New York family, had dark hair, beautiful eyes and honey complexion. She worked as an artist's model before she met him. Kathleen found him to be romantic and shy; to her he was mysteriously different from any man she had met. He wrote for her some exotic and tender poems. He seemed to live in a strange world. She perhaps ignored his black moods because she could not understand them. Eugene O'Neill was not in a position to marry; he did no work and was too restless to settle down. James O'Neill, who had to support Eugene, was strongly against the marriage. James resented Kathleen for not being a Catholic and thought she was after his money. James planned to send Eugene on a gold-mining expedition; Ella had invested some money in a mine in Spanish Honduras. The engineer Earl Stevens and his wife were going to work there. Eugene took Kathleen to New Jersey on October 2, 1909, a week before he was to sail for Honduras, and they were secretly married in Hoboken Trinity Church. It might be that Eugene assumed that there would be no responsibility or consequences for him to face after this marriage; he was glad to go to Honduras the following week with

the satisfaction that he had already married inspite of his father's opposition.

✓ Eugene O'Neill was disappointed with his life in Honduras but at the same time was impressed by the black jungle. It remained in his memory and was to serve as the background for his The Emperor Jones written in 1920. The vivid details in the stage directions of this play reflect the tropical forest which he and Stevens had traversed by night as well as by day.

Another of his early plays, written four years after this trip, is 'A Wife for Life'. It has a gold-mining camp as background and is about a young miner Jack and his older partner who has a beautiful wife with whom Jack falls in love. It might be that Eugene O'Neill romanticized Mrs. Stevens as the heroine of the play.

After five months of disillusionment in the unexplored jungle of Honduras, Eugene, attacked by malaria, came to the American consulate in Tegucigalpa and later sailed back to New York.

In 1910 Kathleen bore him a son. Neither his wife nor his mother-in-law knew of his return. He avoided his wife and first found out about his son's birth in the newspaper "World" in which Mrs. Jenkins, in order to get back at James O'Neill's snobbish attitude to her daughter's marriage, put in every details of their secret marriage for the public to read. Eugene avoided his responsibility towards his wife and son by letting his father take him on a stage tour. Later, in four of his plays³ Eugene seemed to try to excuse himself by introducing

the idea of men being trapped into marriage. This was an attempt to cover his own sense of guilt.

In late spring of 1910, Eugene took to sea again after signing aboard a Norwegian barque as an ordinary seaman. This time, perhaps, it was not only his intensified wanderlust he obtained from his gold-prospecting voyage to Honduras that set him to sea but also an escape from all the difficulties and responsibilities that were gathering around him. Identifying himself with nature Eugene felt free for the first time in his life. It was now that he came in touch with real life at the lowest level. The waterfront with its sailors, dock workers, stokers and outcasts attracted him most. Their kind of life was what the American theatre had hitherto ignored. Thus began the period which was to mould the expressionistic dramatist in him. Eugene O'Neill later expressed his rare moments of ecstasy and freedom in one of his autobiographical plays, Long Day's Journey Into Night. The sea was the symbol of life and freedom for him. Eugene felt more at ease among the simple-hearted sailors than among the people of his own class. Once he declared in an interview with Mary B. Mullett in "The American Magazine"

...Life on the sea is ideal. The ship for a home,
sailors for friends, the sea for surroundings...
I like the man of the sea. He is free of social
hypocrisy.⁴

And on another occasion he said:

The roots of a drama have to be in life...My real
start as a dramatist was when I got out of an academy
and among men on the sea.⁵

With the seamen of the "Charles Racine", the first ship

he worked on, Eugene could feel at ease and from them he achieved a sense of identification with nature, and had less fear of being misinterpreted or unappreciated.

He spent ten months in Buenos Aires, mostly at the Sailor's Opera, a notorious waterfront saloon where he met a young Englishman who later turned up as Smitty in three of his sea plays.⁶ After trying his hand at odd jobs, working for a number of companies, which lasted only a few weeks because he was less interested in his work than in loafing around the waterfront, he sailed again on a British tramp steamer carrying mules to Durban, South Africa; and sailed back on the same ship to Argentina. From December 1910 to May 1911 he did not work at all but sank to the lowest kind of living, sleeping on park benches and begging for food and liquor.

During this period, having an inner urge to write, he wrote a number of romantic poems and made notes of what he saw and heard. In May 1911, he signed on board the "Ikalis", which was to become S.S. Glencairn in four of his sea plays,^{6(a)} from Buenos Aires to New York. It stopped at Trinidad which later was the background for his The Moon of the Caribbees which is a poetic description of the seamen's life on board a tramp steamer lying at anchor off a West Indian island. It hardly has any plot at all but a sketch of how, in a drunken riot, one of the sailors is stabbed.

Arriving at New York in June, he headed for the Fulton Street rooming house named "Jimmy-the-Priest's". The idea of seeing his wife or son never occurred to him. In July he signed

again as an able-bodied seaman on a passenger liner, the S.S. "New York" bound for Southampton together with another Irishman named Driscoll. Later, in The Hairy Ape, Eugene O'Neill used Driscoll, a stoker on this ship, as a model for Yank.

In August 1911, he landed again in New York and headed back to "Jimmy-the-Priest's" which Eugene used as the background for The Iceman Cometh.

Hearing from a lawyer who represented Kathleen that she was suing him for a divorce, Eugene O'Neill helped to furnish the ground for a New York State divorce. After that he went to New Orleans where James O'Neill offered his son a job acting with his company. Later, he together with Jamie tried to wreck the show in various ways because of a grudge against his father; the tour ended prematurely. He felt ashamed and deserted the company, heading back to "Jimmy-the-Priest's".

In early spring of 1912, Eugene O'Neill was so depressed partly because of his guilty conscience for the way he had treated his father and partly because of his anxiety for his mother who was sent to a sanitarium, that he tried to kill himself. His attempted suicide failed because his friends intervened in time. Afterwards, in 1919, Eugene O'Neill wrote Exorcism⁷ in which the hero, after having been saved by his friends from a suicide attempt, found his despair vanish and became a new person with revived hope in life. It might be that Eugene O'Neill himself had assuaged his inner rage and then calmed down for a time.

It was also during this year, on October 11, that his first



marriage ended in divorce and Kathleen was given the custody of their child.

In August, Eugene O'Neill became a reporter and a columnist of the "New London Telegraph", a morning daily newspaper. Frederick P. Latimer, the publisher, was the first person who believed that Eugene O'Neill possessed a high literary ability. While working there, he was a bad reporter but had a reputation as a sardonic poet. He wrote poems for a column entitled "Laconics".

In the early fall of 1912, he met a girl who was to become the model for the young heroine in Ah, Wilderness!. Her name was Maibelle Scott. In spite of parental disapproval he and Maibelle managed to meet secretly every day for more than a month. In this play Eugene O'Neill recalled nostalgically his courtship of Maibelle and their plans for marriage which never materialized.

He fell ill and contracted tuberculosis at this time, and retired for five months to a sanitarium for tubercular patients, Gaylord Farm in Wallingford, in December 1912. His impression of Gaylord was preserved and later presented in his play The Straw, written in 1918-19. He portrayed himself as Stephen Murray, who preferred to have tuberculosis so that he could go to the sanitarium and rest than to work as a reporter.

It was during his stay at Gaylord that he started on the one-act plays. He completed one play A Wife for Life⁹ (1913-14).

During his convalescence Eugene O'Neill read Dostoevski's "The Idiot" and Strindberg's "The Dance of Death" and was tremendously influenced by these two works, as he once told

Manuel Komroff, one of his editors at Boni and Liveright when that house was publishing his plays, that if it had not been for these two works he might never have begun writing.⁹ It was Strindberg's outlook on certain aspects of life and technique in presenting them that appealed to O'Neill's temperament.

In 1913 he left Gaylord with the determination to be a playwright. Tuberculosis formed the background of The Web (1913-14) in which the heroine is a victim of the disease as also is the hero of his later play, Beyond the Horizon (1918). From September 1913 to March 1914, while he was staying with the Rippin family, he completed six one-act plays and a full-length one. Though his early plays were only dramatic sketches, some of them contained vital elements which were to be illustrated in his later plays, such as the idea of a human being trapped by fate and his struggle to gain hope in The Web.

In Fog (1913-14) Eugene O'Neill also presented his favorite symbol of mystical force: the fog which separates man from his world of reality; it was used again in his later play Long Day's Journey Into Night.

It was James O'Neill who paid for the publication of Eugene's Thirst and Other One-Act Plays in 1914. It was in this year also that Eugene wrote to Professor George Pierce Baker who had been conducting a post-graduate course at Harvard called "English 47" since 1905, and was admitted.

Later, when asked what he had obtained from this course in play writing, Eugene O'Neill answered, "Not much out of the actual classwork itself. Necessarily, most of what Baker had to

teach the beginners about the theatre as a physical medium was old stuff to me",¹⁰ He also thought the plays he wrote at Harvard were "rotten".

He went to Greenwich Village in the fall of 1915. There he met and made friends with many people at a ramshackle hotel called "The Golden Swan" but the artists called it "The Hell Hole". These people were to become the models for his later play The Iceman Cometh written in 1939, though the physical setting resembled Jimmy-the-Priest's.

Eugene O'Neill was, by the spring of 1916, in an advanced state of alcoholism before he headed for Provincetown. At this time a group of American writers, led by George Cram Cook, a Greek scholar and university professor from Davenport, Iowa, established the American Theatre group called "The Provincetown Players." The aim was to encourage young writers to express their own talent as "an experiment". O'Neill offered Bound East for Cardiff to the group and it was promptly accepted. His next play which the Players chose was Thirst in which Eugene played the part of the taciturn West Indian mulatto sailor opposite Louise Bryant Trullinger, the mistress of his friend John Reed, Louise had become Eugene's lover not long after his arrival at Provincetown. The play was not very successful and was never produced again.

That summer, Eugene finished his one-acter Before Breakfast (1916-17) which is about a man who commits suicide because of his wife's nagging. This play showed clearly that Eugene O'Neill was influenced by Strindberg's "The Stronger,"

a two-character play in which one person does all the talking. Before Breakfast is also a querulous monologue addressed by a nagging and unimaginative wife to her sensitive husband.

In October 1916, the Provincetown Players moved to Washington Square. During the three years following, O'Neill wrote plays for them. He did not give up drinking but always returned to his writing after he had recovered from the physical exhaustion of his hang-over. By the end of April 1916, he had finished four plays: Ills , The Moon of the Caribbees, The Long Voyage Home , and In the Zone . The last named was a record of his own experience during the war when he was arrested together with a friend named Harold de Polo and accused of being German spies.

His first full-length play, which won him fame and recognition was Beyond the Horizon . In this play Eugene O'Neill expressed for the first time his philosophy of the "hopeless hope." It is a realistic tragedy of a man's hunger for romance and adventure, but he was caught in a love trap and lost his dream. The play won him the Pulitzer Prize in 1920.

O'Neill met Agnes Boulton in October 1917. She was not interested in the theatre, was a widow and had a daughter. They were married on April 12, 1918. O'Neill did not want to have children because he did not like or understand them.

During his stay in Provincetown with Agnes until 1918, he completed The Rope (1918), The Dreamy Kid (1918), and Where the Cross is Made (1918).^{li} The last named was an experimental play at the end of which O'Neill introduced ghosts

in the form of three sailors from a ship which was wrecked three years previously.

In November 1918 Eugene O'Neill and Agnes went to live in a house Agnes owned in West Point Pleasant, New Jersey, which is a seaside colony not far from New York. The following year he finished Chris Christopherson,¹² and The Straw.

In May 1919 Eugene O'Neill and Agnes moved to a little cottage in Truro which James O'Neill bought as a gift for his grandchild. Eugene O'Neill's first reaction to his wife's pregnancy was that the doctor had made a mistake, his second was silence. He wanted Agnes alone without children and believed that the baby would deprive him of the idealistic life of an artist and would destroy their perfect relationship. He later called his son: "The lusty heir to this branch of the clan."¹³

However he liked his house at Peaked Hill Bar very much because it gave him the feeling of living in harmony with nature, of wilderness and isolation. The closest neighbors were three miles away. The house faced north at the edge of the Atlantic. That summer O'Neill and Agnes lived peacefully and contentedly.

007045 On October 30, Agnes gave birth to a son, Shane Ruidraighe O'Neill. On February 3, 1920, O'Neill's Beyond the Horizon was performed on Broadway for the first time. Most of the critics hailed it as a great play—the tragedy of a man who longs with his whole soul to seek adventure beyond the horizon but who is confined by destiny to a place and tasks that are not his.

At the moment of paternal triumph for Eugene's success James O'Neill found that he had cancer of the intestines.

Eugene O'Neill spent most of the time at his bedside. The two became friends and Eugene was very distraught over the fact that he might lose him at any moment. He brought his son to see his grand-father for the first time. On August 10, 1920, James O'Neill died, with the telegram announcing Eugene's Pulitzer Prize beside his bed. Ella became a person of strength and personality after James' death. For some time before his death she had triumphantly conquered her drug addiction. Jamie O'Neill was delighted and promised his mother not to touch another drink again as long as she lived. This was to become the theme of Eugene O'Neill's A Moon for the Misbegotten.

Within the following three years, O'Neill finished seven long plays. Three of them, Anna Christie (a revision of "Chris Christopherson"), The Emperor Jones and Diff'rent, were written in Provincetown. The last-named is more or less a symbol of a certain type of New England woman. The play is about a woman's belief that her fiancé should be different from other men. The Emperor Jones, which was produced by the Provincetown Players, received wide praise, while Anna Christie was less successful because the audience misunderstood the ending as a happy one. The story of The Emperor Jones was based on what an old circus man had told O'Neill about president Vilbrun Guillaume Sam of Haiti who ruled his men with brutality and was killed by the natives. O'Neill also introduced the technique of the drum which started at a normal pulse-beat and increased gradually until everyone was keyed up and hypnotized by it. This idea he obtained from what he had read about religious

feasts in the Congo. The play was popular and was produced in many cities such as Buenos Aires, Paris, London, Berlin and Tokyo.

Although he became famous and came into contact with many people, O'Neill remained socially detached and lonely. He still returned to the Hell Hole for company and drinks.

In 1921, Eugene O'Neill completed another play called The First Man. This play, though not a very successful one, revealed bluntly the playwright's attitude towards married life, children and his feelings about parenthood. To Eugene O'Neill a baby meant an intruder, a stranger who would steal away his wife's love and upset his plan for their ideal life—travelling all over the world, (this he fulfilled with Carlotta, his third wife)—and deprive him of her.¹⁴

Another play, written in the same year as The First Man, which also was based on his own family—notably his father—was The Fountain. It contains the mystic belief that life goes on after death. The hero goes off on a search for the fountain of youth.

All the while Eugene O'Neill kept on with his drinking and often, when he was drunk, treated Agnes cruelly and even brutally.¹⁵ He was hyper-sensitive and nervous even when he was sober, and when the black mood took over the destructive instinct overwhelmed him. Some of his friends also found out that he was terrified of thunderstorms. He also had superstitious fears and beliefs.¹⁶

Early in October of 1921, when Anna Christie was being

rehearsed, O'Neill took his family with him to New York. He was pleased with the manager, Arthur Hopkins, whom he considered an ideal manager, and also Pauline Lord who played Anna. On November 2, it was performed and received favorable criticism. However O'Neill was disappointed when most of the critics misunderstood the end as a "happy ending." It was his intention that the ending of the play should be a "comma" not a "full stop", he wanted the audience to leave with a feeling that after the curtain falls, Anna's life still goes on, and gives the impression that "the old devil sea" (or fate) would be the last conqueror. Anna is left to feel that her married life would be like that of her neglected mother. Anna Christie brought him another Pulitzer Prize and made his reputation more widely known.

By the end of 1921, Eugene O'Neill had finished another of his outstanding plays The Hairy Ape, a symbolic fantasy about a ship stoker's fruitless attempt to search for a place in society. The man Yank, whose sense of belonging and pride in being 'the vein of the steamer' is shattered by the sight of an aristocratic young woman, and tries to seek a place in the materialistic world where he might belong. Eugene O'Neill introduced masks in the symbolic sense of the Greek theatre for the first time in the scene on Fifth Avenue where society people emerge from the church and stroll down the road. It was produced at the Provincetown Theatre on March 9, 1922.

✓ Only a few days before the opening of The Hairy Ape, O'Neill's mother died of a brain tumor, and the train on which Jamie accompanied his mother's body back from the coast arrived

on the evening of the opening. The story of the train journey told by Jamie shortly before his own death was preserved by Eugene and appeared twenty years later as A Moon for the Misbegotten in which the hero bears the name James Tyrone, Jr., practically identical with Jamie Tyrone in Long Day's Journey Into Night. James Tyrone, Jr., represents O'Neill's brother and the play contains the details of his horror-ridden journey.

It was when Hopkins, the theatre manager, wanted to replace the leading lady of The Hairy Ape with Carlotta Monterey, his favorite actress, that Eugene O'Neill first met the woman who was to become his third wife. Carlotta's first impression of O'Neill was that he was very rude, and they did not meet again until four years later. Her real name was Hazel Neilson Tharsing; she was a convent-bred, continent-educated woman with thick lustrous black hair, big dark smoldering eyes and a throaty voice with cultivated and theatrical speech. She had aristocratic European blood (Danish and French-Dutch); with her long neck she was sometimes called "The Swan".¹⁷

In the middle of May of the same year, O'Neill met for the first time his elder son who was then twelve years old. The childhood of Eugene O'Neill, Jr., had not been a happy one; his only companion was his mother Kathleen, who married George Pitt-Smith when he was five years old. The meeting was suggested by Kathleen, who thought her son needed his father's guiding hand. The meeting was successful and O'Neill agreed to direct his son's education.

From 1922 to 1923 Eugene O'Neill was restless. The causes

of his emotional stress were his worry over Jamie's health which was in a deplorable state, his effort to be a father to Eugene Jr., his suffering from decayed teeth and his grief over his mother's sudden death. Another big problem was his financial burden in supporting his elder son's education, Agnes' family, etc. It was also during this time that he tried to finish The Fountain. It was natural that at the moment of his trouble and inner conflict, his work was poor, too. The Fountain was a failure when it was performed three years later.

As for Shane, Eugene O'Neill seemed detached from him and usually let the maid, Mrs. George Clarke, whom Shane called "Gaga", take charge of the boy. Terry Carlin, Eugene's intimate friend from the Hell Hole, was also Shane's companion.¹⁸

O'Neill bought a house in Ridgefield, Connecticut, fifty-five miles from New York, to be his year-round home while Peaked Hill was to remain his summer place. At Ridgefield Eugene O'Neill could not find peace; his tension with Agnes caused by jealousy on both sides grew higher. Agnes tried to flirt, to get back at Eugene's popularity with women; she also liked parties while Eugene wanted peace. It was during this period that he wrote Welded (1923), a play with the theme of "love-hate" which had been treated by Strindberg. It is the story of a passionately idealistic marriage between two intensely possessive people. Both hero and heroine are fated perpetually to act out of "love-hate" at a feverish pitch. The husband goes to a prostitute and the wife tries to commit adultery. The couple are equally the victims of their own passion and jealousy and

are welded together by possessive love.

When Jamie died on November 8, 1923, Eugene felt terribly lonely. He became intoxicated and it was Agnes who buried Jamie in the family plot in St. Mary's Cemetery. After losing his will to live when his mother died, Jamie drank himself to death, leaving O'Neill some \$ 73,000 richer.

During the year 1923, O'Neill tackled the problem of race when he began writing All God's Chillun Got Wings, a play about marriage between a negro and a white woman. They are chained together by "love-hate" and cannot break away. It is also a symbol of a woman trapped in marriage with a husband who is socially unaccepted—somehow it is similar to Ella's position when she married James O'Neill. On the surface the play seemed to be a study of miscegenation, but it is unconsciously pre-occupied with the conflicts within the dramatist's own family. It might be that at the time O'Neill wrote the play he was thinking about his mother's suffering at the hands of both Jamie and her husband. In this play, O'Neill also introduced into the American theatre not only the racial problem but also the technique of abstract stage-settings by making Jim's flat appear smaller in each scene in order to symbolize the suffocating atmosphere. In this he was ahead of his time.

In 1923, O'Neill began his new play Desire under the Elms. It is a tragedy in which the central theme is Greed. As in so many of his good plays the characters are not only true to life but larger than life. To O'Neill Greed was the corruption of human character. Somehow this play also reflects

O'Neill's sub-conscious grief for his mother's death. This play also introduced O'Neill's idea of Greek tragedy for the first time; the theme of incest and infanticide is a combination of Hippolytus and Medea of Euripides. The play was ready for performance in 1924.¹⁹

The production of Welded was a failure, and the prospect of All God's Chillun Got Wings aroused considerable discussion owing to the fact that this play concerns racial problems. While he was waiting for the production of Desire Under the Elms O'Neill received a gold medal for drama from the National Institute of Arts and Letters on June 1, 1924.

By the beginning of September 1924. O'Neill had almost finished his first draft of Marco Millions when he decided to make a change by closing his house in Ridgefield and taking Agnes, who at that time was pregnant again, to a rented house in Bermuda. Family life made him nervous and restless; the demands of friends, even of his own family, and especially the role of a father, made him feel extremely uneasy. This eventually resulted in a flight not only from his family but also from himself. In December 1924 he took a cottage called "Campsea" in Bermuda. He did not wait to see Desire Under the Elms which won widespread admiration when it was produced.

At "Campsea" he began writing The Great God Brown and also rewrote Marco Millions. In January 1925 he made up his mind to stop drinking and smoking and just live for his work. He finished The Great God Brown by the end of March, 1925. He himself described it as "a devastating, crucifying new one

and said, "I think it's grand stuff, much deeper and more poetical than anything I've ever done before,"²⁰

In this play O'Neill revealed his relationship with his parents and Jamie; he used masks to dramatize a transfer of personality from one man to another. It is one of the best examples of his lyrical writing; the style is well suited to the theme and action.

O'Neill's unhappy relationship with his parents was transferred to his own children. He could not understand them any better than James O'Neill had understood him. He also was an extremely uneasy father. Though he was fond of his eldest son his affection was detached and never reached the level of paternal devotion. On May 14, Agnes gave birth to a baby girl whom they later called Oona.

By the end of April O'Neill finished the final draft of Lazarus Laughed which was staged sometime later in 1928.

At the end of June, O'Neill received an honorary degree from Yale University as the first American playwright to receive serious recognition in Europe.

In July 1926, O'Neill took his family to a rented cabin at the edge of one of the Belgrade Lakes in Maine. Carlotta Monterey was there too, and they met for the first time since their encounter at the Plymouth Theatre in 1922. In the meantime, Carlotta had married and divorced her third husband, Ralph Barton. That summer even Barbara Burton, the eleven-year-old daughter of Agnes, could sense the beginning of the end of O'Neill's marriage.²¹ He stayed in Maine until October, for

during this time he had started to write a new play Strange Interlude (1926-27) and did not want to leave until he had finished the first part. The play reflects O'Neill's own persistent yearning for Carlotta and his mental conflict because his conscience disturbed him and he had a feeling of guilt in deserting his family.

During the fall of 1926, O'Neill spent a month in New York; he sent Agnes and the children ahead to Bermuda. He visited Carlotta and poured out the story of his unhappy childhood—how he had had no home, no parental warmth, etc. As Carlotta herself once told an acquaintance: "---my maternal instinct came out—this man must be looked after, I thought. He broke my heart ---"22

O'Neill and Carlotta agreed that there must be some change or some new arrangement, since O'Neill was disturbed by his household which was full of noise made by the children, and the family's increasing social activities interfered with his writing.

Though O'Neill went back to Bermuda to his wife and children, he confessed to a friend: "Emotionally I'm still up in the air"²³ Carlotta was rarely out of his mind. But it was not until November 1927 that he finally decided to leave Agnes. Before that, O'Neill had tried to make the best of his home life in Bermuda; he refurnished the house and called it "Spithead". O'Neill seemed further away than ever from Agnes.

In May he left for New York to discuss Marco Millions and Strange Interlude with Lawrence Langner, the producer of

the Theatre Guild, but most of all it was his wish to see Carlotta. The reason he preferred Carlotta to Agnes, as he told Langner, was that Carlotta was a good manager, able to organize the material side of his life—arranging for railroad tickets and so forth—while Agnes could seldom plan ahead; she was easy-going and helpless, and needed to be looked after by him. At the end of May he went back to Spithead again and after a few more times of going back and forth, he finally went to New York in November 1927 and this time never returned to live in Bermuda again.

From the end of November 1927 to the beginning of February 1928 O'Neill lived in the Hotel Wentworth at 46th Street, New York City. By this time he and Carlotta had decided to get married.

On January 8, 1928, the New York Times Sunday drama section quoted the opinions of outstanding European writers, namely Bernard Shaw, Franz Werfel, Thomas Mann, Maxim Gorky, Hugo Von Hofmannsthal and Gerhardt Hauptmann, about O'Neill's stature in World literature which they believed was considerable.²⁴

Marco Millions, when it was performed, turned out to be not a very successful play, but Strange Interlude became O'Neill's biggest hit and won him his third Pulitzer Prize. When O'Neill was referring to this play later in 1932, he commented:

As for 'Strange Interlude,' that is an attempt at the new masked psychological drama...without masks—a successful attempt, perhaps, in so far as it concerns only surfaces and their immediate subsurfaces, but not where, occasionally, it tries to probe deeper. ²⁵

O'Neill left the United States with the notes for his new play Dynamo . He gave the house in Provincetown to Eugene Jr. He and Carlotta headed for England and France. He kept his destination a secret from everyone but a few of his closest friends. In London, a close friend, Kenneth Macgowan, heard that O'Neill was perfectly happy for the first time in his life. In a letter O'Neill wrote:

...A dream I had given up even the hope of ever dreaming again has come true! ...how humbly grateful one should be for it ... To say that Carlotta and I are in love in the sense of any love I have ever experienced before is weak and inadequate ... We 'belong' to each other! We fulfill each other! 26

In mid-February Agnes sought for a legal separation. Eugene O'Neill and Carlotta went to France at the end of February, rented a villa called "Villa Marguerite" in the little village of Guéthary, in the Pyrenees near the Spanish frontier. In the meantime the news came that Agnes delayed divorce proceedings because she felt his financial offer was ungenerous. O'Neill also had finished his new play Dynamo in September. The play was about a young man who loses his faith in God and places it in science which is symbolized by a dynamo. His love for his mother and the dynamo kills his girl friend. The play ends with the hero committing suicide by flinging himself into the dynamo.

The play was not a successful one because at that time O'Neill himself was in a disturbed mental state; his sense of guilt about Agnes and the children and his fear of being sought out by reporters made him very nervous.

O'Neill told George Jean Nathan soon after he finished the play: "...Dynamo is a symbolical and factual biography of

what is happening in a large section of the American (and not only American) soul right now!"²⁷

Through the character of Reuben Light, the hero, O'Neill revealed his search for the combined love of a mother and a mistress which he thought was in Carlotta.

O'Neill sent his copy of Dynamo to the Theatre Guild early in September and planned to go to China with Carlotta. The domestic upset and Agnes's asking for more money to support their children, made it impossible for him to return to New York. He turned to hate Agnes and even set up detectives to investigate her past in order to force her out of her battle. At this time O'Neill felt that Agnes was his enemy; he was furious with her and the children because he had deserted them. His bad conscience made him put the blame on her and complain that the whole thing was her fault and that he had been double-crossed and annoyed by Agnes in every conceivable way. The manner in which she had treated him had hurt his pride and had upset his faith in human nature.

He sailed from Marseilles to Singapore and landed in Saigon at the end of October. Early in November he reached Hong Kong and then Shanghai in mid-November. Wherever he went he could not escape his sense of guilt; he took up drinking again and the result was physical and mental collapse. He was confined to the Country Hospital, Shanghai, by a nervous breakdown and bronchitis. On December 18, he and Carlotta left for Manila. Nowhere could O'Neill find peace of mind. In late January 1929, they sailed back to France, there they rented

another house, the Villa les Mimoses at Cap d'Ail, where O'Neill could settle down to work again, somehow the bitterness was burned out of him by his severe illness in China.

On July 1, 1929, Agnes had filed a suit for divorce; she charged O'Neill with deserting her and claimed one-third of O'Neill's net income and in addition O'Neill should pay \$ 2,400 a year for the support of Shane and Oona until they came of age or married. A divorce was granted the next day. O'Neill and Carlotta were married on July 22, 1929, in Paris, after a year and a half of living together. They moved into a 45-room chateau called "Le Plessis".

Soon after his new marriage O'Neill began to write another long play, Mourning Becomes Electra, a trilogy in which he imitated the Greek sense of fate and the old belief of gods and supernatural retribution with a modern psychological conflict of "love-hate" that runs in a New England family like a curse. The development of O'Neill's Electra is based on sound modern concepts of psychological and biological cause and effect instead of being inspired by the furies. In the first part Lavinia represents Puritanism and rejects earthy love. She causes the death of her mother Christine and the lover and is haunted by guilty conscience. O'Neill also used the Freudian concept to explain Christine's hatred for her husband as sexual frustration. O'Neill preserved the feeling of fate in the Greek sense of tragedy without any benefit of the supernatural. His modern setting for his Electra was New England which he thought was "best possible dramatically for Greek plot of crime and

retribution chain of fate—Puritan conviction of man born to sin and punishment..."²⁸

The advantage of staying abroad was that O'Neill had a good chance to assess the opinions of the European critics and audiences of himself as a dramatist; his plays were being performed in many countries. In May 1930, the Moscow Kamerny Theatre, one of the world's most famous modern theatres, which was touring the capitals of Europe, selected performance two out of the three straight dramas of its repertoire the works of an "uncultured Yank"²⁹

The two plays chosen by the Kamerny for performance at the Pigalle Theatre in Paris were Desire Under the Elms and All God's Chillun Got Wings. O'Neill was very proud and grateful. Tairov, the director of the Kamerny, thought O'Neill was "the most brilliant, the most important among contemporary playwrights".³⁰

Eugene O'Neill worked very hard on Mourning Becomes Electra until October 15, then left for a month's trip to Spain and Morocco. He and Carlotta sailed from Lisbon for the Canary Islands on February 25, 1931. O'Neill took the play with him to work on. By April 9, after their arrival in Paris, via Casablanca and Tangier, he completed and sent the script of Mourning Becomes Electra to the Theatre Guild. O'Neill sailed back to America in May for the production of the play, staying in a New York hotel. Their happiness was marred by the suicide of Carlotta's ex-husband, Ralph Barton, driven out of his mind by having lost Carlotta

whom he still loved.

To the press, O'Neill stated that living abroad had enabled him "to see America more clearly" and "to appreciate it more".³¹ He said of the European theatre: "Europe looks with hope to America's dynamic quality... The American stage has a freshness the theatrical world of Europe lacks."³²

In June, the O'Neills rented a house in Northport, Long Island, for four months. There the sound of the lighthouse fog horn reminded O'Neill of "Monte Cristo Cottage" in New London and made him go there to look at it. The nostalgia of his youth was noted and became the plot of his Ah, Wilderness! written in 1932.

While O'Neill was in Long Island he met Shane and Oona once, but the meeting was not a successful one owing to his stubborn hatred for Agnes. Eugene Jr., who then was only twenty-one and a top-ranking honor scholar of Greek Classics,³³ married a Forest Hills girl, Elizabeth Green, on June 15. The O'Neills did not attend the wedding even though the ceremony took place in Long Island not far from Northport. Eugene Jr. visited his father after his honeymoon and O'Neill was impressed by his knowledge of Greek tragedy in which he said his son far outranked him.³⁴

On October 27 Mourning Becomes Electra had its opening and the critics hailed it as "a masterpiece—first play of lasting importance"...etc. The production of the play was the climax of O'Neill's career. He was to finish six more plays during his life time.

In mid-November the O'Neills went for a vacation in Georgia and decided that they wanted to live there. Before he left New York he met Gerhart Hauptmann who had a high opinion of O'Neill as

...one of the really great figures in modern drama. O'Neill is an example of what I mean when I say America is producing, and will produce in ever greater quantities, an art I feel is indigenous; it belongs to the American soil... The drama, under him, has found a new type of artistic expression.³⁵

In 1932 the O'Neills left New York for Sea Island where they designed and built their home called "Casa Genotta" (a mixture of their first names). They thought it was "the Blessed Isles" about which O'Neill wrote in Mourning Becomes Electra. In the fall of 1932 O'Neill began his only full-length comedy, after waking up one morning with the dream of the plot and every scene of the play vividly built up in his imagination. Within six weeks he turned out Ah, Wilderness! another autobiographical play which O'Neill described as: "It's a nostalgia for a youth I never had."³⁶ The setting is in a large small-town in Connecticut in the summer of 1906. Young Richard Miller's love affair resembled O'Neill's own relationship with Maibelle Scott in 1912—with the secret dates, parental disapproval and the exchange of love letter through a go-between who resembled Maibelle's best friend Mildred Culver. The Miller family in the play resembles his friend Arthur McGinley's family whose domesticity O'Neill admired and envied. O'Neill also drew an idealized James O'Neill in the character of Nat Miller. It might be said

that this play portrays the bright side of his own family just as Long Day's Journey Into Night is a pessimistic view of the O'Neill home. O'Neill referred to the play as a "Comedy of Recollection" and explained:

My purpose was to write a play true to the spirit of the American large small-town at the turn of the century. Its quality depended upon atmosphere, sentiment, an exact evocation of the mood of a dead past. To me, the America which was (and is) the real America found its unique expression in such middle-class families as the Millers, among whom so many of my own generation passed from adolescence into manhood.³⁷

In October, Eugene worked on Days Without End, the last play in which he used masks. He called it:

a modern miracle play (which) reveals a man's search for truth amid the conflicting doctrines of the modern world and his return to his old religious faith.³⁸

The play, which was completed in 1933, is about a man who has lost his faith in God, runs away from the truth of the existence of the God of love. When he finds love and marries, the more peace and security he finds in his wife's love the more he is haunted by the recurrent dread that she might die and he would be left alone again, without love. So he deliberately destroys that love and happiness by committing adultery. A priest advises him to overcome his mental conflict by returning to God and regaining his lost faith. He succeeds and obtains his wife's forgiveness after making his peace with God.

The play is transparently based on his relationship with Carlotta, like Welded suggests in many respects his

relationship with Agnes.³⁹

Ah, Wilderness!, when performed, was generally appreciated and Metro-Goldwyn-Mayer released a film version in 1935. But Days Without End was disliked by the critics. Eugene tried to explain why it had failed:

The critics didn't understand it and also it wasn't very good. That may account for it... They took the easy line of attack that I must have gone back to Catholicism and the play was Catholic propoganda--and then let their pseudo-sophisticated prejudices shriek anathemas"⁴⁰

By the end of 1934 Eugene O'Neill seemed to retreat into his past in which he tried to search for an answer to the meaning of life. During his last twenty years he saw fewer people and had less contact with his contemporaries. As he often said, it would be wonderful if he could just write and write alone, never having to earn money from producing plays or even going near the theatre.

Sherwood Anderson, who visited O'Neill at his house on April, 1935, said:

I did feel death in his big expensive house. He has drawn himself away, lives in that solitary place, seeing practically no one. He needs his fellow men.⁴¹

In the fall of 1934, the Irish playwright Sean O'Casey, whom Eugene wished to meet, was in America for his production of "Within the Gates". The two, when they met, thought highly of each other. O'Casey even told O'Neill that the latter wrote like an Irishman and not like an American,⁴² which pleased O'Neill.

By Spring of 1935 Eugene O'Neill had nearly finished

the scenarios of three of his cycle of plays.⁴³

The first play was named A Touch of the Poet, the second was called More Stately Mansions.

A Touch of the Poet was also, emotionally and psychologically, the story of his own family. He did not finish it until 1942. It is about a man, Cornelius Melody, son of an Irish saloon keeper, who fought his way up the social scale in Ireland. He is a disgraced officer who took part in the Napoleonic War on the English side and then emigrated to the United States with his wife and child. He becomes a saloon keeper and has many characteristics similar to James O'Neill.⁴⁴

His relationship with his wife is of a "love-hate" kind. His daughter Sara is a typical O'Neill heroine: her character recalls those of Abbie Putnum in Desire Under the Elms and Josie Hogan in A Moon for the Misbegotten.⁴⁵

During this time Shane made a last visit to Casa Genotta. It was a short visit and an unsatisfactory one because at that time Eugene O'Neill had plunged so deep into the past that he ignored almost all his relatives and friends except his wife and his eldest son of whom he was still fond.

By the end of August the O'Neills moved again because they found that the climate of Sea Island was too hot and humid. They rented a house on the slopes of Magnolia Bluff, overlooking Puget Sound, Seattle.

On November 12, 1936, O'Neill was awarded the Nobel Prize in Literature together with \$40,000, and was requested to go to Stockholm on December 10, to receive it from

King Gustaf. He was not in sufficiently good health to attend the Nobel awards ceremony; he wrote a speech that was read for him in Stockholm. One part of the speech said:

...the debt my work owes to that greatest genius of all modern dramatists, your August Strindberg.../whose/ influence runs clearly through more than a few of my ⁴⁶ plays... I am only too proud of my debt to Strindberg.

In December 1936, the O'Neills arrived in San Francisco and a few days later both entered Merritt Hospital, Eugene for an appendectomy and Carlotta because of a severe cold.

In 1937 O'Neill's health deteriorated. After having had his appendix removed, he suffered from kidney trouble, neuritis, and the tremor of his hands was worse (Later it was diagnosed as Parkinson's disease).

Casa Genotta was sold. The O'Neills decided that they wanted to buy a permanent home in Northern California. On February 17, The Swedish Consul in San Francisco, Carl E. Wallerstedt, presented the gold medal and embossed diploma of the Nobel Prize to O'Neill at Merritt Hospital. The diploma stated that he had been chosen from among all the playwrights in the world "for his creative drama, for characters marked by virility, honesty and strong emotions as well as for depth of interpretation."

The O'Neills bought land in the San Ramon valley for building a house. Eugene, at that time frustrated by ill health and inability to work, vented his rage on Carlotta who devoted herself to protecting her husband's privacy. In late October 1937 they moved to their new house built in

Chinese style; they later called it "Tao House" which means in Chinese "The right way of life".

Shane, who was then interested in writing, went to seek his father's advice and guidance but was disappointed; he failed to establish a close relationship with his father, the man he admired most in the world.⁴⁷

By October Eugene O'Neill finished the first draft of his fourth cycle play More Stately Mansions.⁴⁸ At the end of 1938, he was down with rheumatism. Between June 8, and November 26, 1939 he put aside the cycle plays and started to write The Iceman Cometh. By this time he was more deeply involved with the past and set the play in 1912 which was the year of his attempted suicide. His friend Saxe Cummins helped to find him a copy of "The Flame," an anarchist tract published by Hippolyte Havel in 1914,⁴⁹ which was the basis of the idea of the anarchist movement in his play.

The play is about the down-and-outers at the Hell Hole. Most of the characters are based on O'Neill's old acquaintances; they just go on living in their world of make-belief, of pipe-dreams about a bright future. When Hickey, a salesman, advises them to face the truth, with which he believes they will be able to attain peace, all their grievances are accentuated and their lives seem unbearable.

The play is a triumph of characterization and expression of the feelings of the various characters. It lays bare the secret soul of a man with an understanding of life.

Afterward Hickey, who acts strangely because he is trying to convince himself that he is free from any pipe dream and a sense of guilt after killing his wife in order to end her sufferings, confesses his crime and is taken away. The others are relieved and go back to their pipe dreams.

Immediately after finishing 'The Iceman Cometh'. O'Neill started his new painful revelation of his own family relationships, 'Long Day's Journey Into Night', in the summer of 1939. It took him two years to finish the play. The four characters are his father, mother, Jamie and himself. Eugene O'Neill intended it to be published twenty-five years after his death. He presented the manuscript of the play to Carlotta on their twelfth wedding anniversary. He wrote:

Dearest : I give you the original script of this play of old sorrow, written in tears and blood---.50

On November 29, 1945, O'Neill sealed the envelope containing the script of the play, with the assistance of Bennett Cerf and Saxe Commins, and put it in the safe at Random House. Before leaving, he dictated and signed a covering document, asking Cerf to countersign it:

I am this day depositing with you, on condition that it not be opened by you until twenty-five years after my death, a sealed copy of the manuscript of an original play which I have written, entitled Long Day's Journey Into Night.51

His health worsened. During 1942 he began to write a new script but could not finish it. It was a drama called 'The Last Conquest'.

At that time Oona who was not yet seventeen had become

popular and was voted "New York's Number One Debutante". This irritated O'Neill very much. In spite of unhappiness and distress caused by the war which had spread all over the world and by his annoyance with his own children, he managed to write again and finished only one more play, Hughie, out of three or four he intended to write. The play is also an illustration of his theory that man cannot live without illusions, he must cling to his pipe dream for his world of make-belief to be able to survive. The play is largely a monologue of a small-time gambler Eric Smith. The play was set in 1928. It was never produced in his lifetime.

During the summer and fall of 1942 O'Neill began writing his last published play A Moon for the Misbegotten. It is based on an episode in the life of his brother Jamie. He gave the principal character the name of Jamie Tyrone once again as in Long Day's Journey Into Night and described how he lost his overbearing self-confidence and became a hopeless alcoholic who could not be saved even by the true love of an unselfish woman.

The tremor of his hands was so bad that he could hardly write at all after 1943. He was miserable because he could still think and yet his hand refused to co-operate. He told Carlotta that his thoughts flowed from his brain, through his arm and into his pencil, there was no other process by which he could write.⁵² In June, he heard that Oona who was only eighteen had married Charles Chaplin. O'Neill rejected her completely and never mentioned her name

again. As for Shane, O'Neill had known as little of his sordid life as his own father had known about his. Shane began to live a dissolute life like his father at the same age: he even tried more than once to commit suicide. He later took narcotics.

The O'Neills were homeless again. After selling Tao House, they moved to San Francisco to live in a hotel, Huntington Hotel, because O'Neill's bad health needed medical care. Before leaving, he destroyed the first two double-length plays of his cycle: The Greed of the Meek and And Give Me Death.⁵³

By the end of 1945, the O'Neills returned to New York. and Broadway, Eugene met some of his old friends and resumed a kind of social contact as a break in his shut-in life with Carlotta.

In 1946 the O'Neills moved again to a penthouse apartment at 35 East Eighty-fourth Street. During the rehearsal of The Iceman Cometh O'Neill met his eldest son. In October, The Iceman Cometh was performed. Among those who admired this play was Tennessee Williams. Years later, Williams said "O'Neill gave birth to the American theatre and died for it".⁵⁴

A Moon for the Misbegotten was performed on an out-of-town tour in a number of mid-western cities. The police closed it in Detroit, saying the whole theme is obscene.

In the early spring of 1947, O'Neill was still eager

for social contact; he even arranged secret meetings with a young actress—Patricia Neal—four or five times, went to the wedding party of Shirlee Weingarten, his secretarial assistant from the Guild, and attended a stag dinner, but Carlotta's patience reached its limit when he offered to pay his old friend, Fitzzi's (Eleanor Fitzgerald) hospital bill. She walked out and left O'Neill. A few days later he slipped and fell, fracturing his left shoulder and was sent to Doctors Hospital, New York. Carlotta was ill and was sent there too. They were reconciled and decided to go to Boston where O'Neill would retreat again into an isolation with her. Carlotta bought a house on a cliff overlooking the Atlantic, Marblehead Neck, twenty-five miles from Boston. There he heard that Shane had been arrested for possessing heroin, O'Neill refused to have anything to do with him. Shane pleaded guilty to a charge of narcotics addiction and went to Lexington Hospital in Kentucky for treatment; no one produced the \$ 500 bail.

O'Neill was not only hurt but also felt the guilt of his son's failure. Shane had tried to turn to him for guidance and advice which Eugene failed to provide him; he went to see his father at the hospital but was not welcomed. Eugene could see that his son's life was far more sordid than that of some characters in his plays. Shane could hardly hold any job long enough to support his wife, Catherine Givens, and their children. They managed to live for some time on Catherine's inheritance from her mother, who was murdered

by her stepfather.

By 1948 O'Neill realized that because of his inability to hold a pen he could never finish the cycle of plays. With no work to do, nothing could fill his life any more and he was a tragic figure and a sore sight to his friends who visited him. He spoke of suicide and in 1949, he joined the Euthanasia Society of America whose purpose was to legalize the "act or practice of mercifully ending the life of an incurable sufferer"⁵⁵ He lost contact with Eugene Jr. who in 1947 was often drunk while teaching class. The later appeared on radio and T.V. and also acted in several amateur theatricals in Woodstock. He had left his second wife and was living with a woman—Ruth Lander whom he later asked to marry but she left him—saying "---there was insanity in his eyes."⁵⁶

Eugene Jr.'s conflict with Carlotta was worse and he hinted that his father's choice was Carlotta. He committed suicide in 1950 and O'Neill never mentioned his name again except when he told Carlotta that they could publish Long Day's Journey Into Night because his elder son was dead.⁵⁷

In February 1951, O'Neill fell and broke his knee. He was taken to Salem Hospital. Carlotta was also taken to the same hospital the following day, suffering from bromide poisoning. She was later removed to McLean Hospital, Belmont, Mass.

In March, O'Neill was removed to Doctors Hospital again, being a subject to hallucination and nervous disorder. During this time most of his old friends from Provincetown

came back to O'Neill because of Carlotta's absence. Once Ruth Lander, Eugene Jr.'s friend, came to visit O'Neill and he embraced her.

In May O'Neill had a reunion with Carlotta from whom he had lived separately for a while according to the doctor's advice. And again he had to say farewell to his old friends of whom Carlotta disapproved.

In March 1952, out of gratitude to her, he presented Carlotta the absolute ownership and control of all his plays after his death.⁵⁸

During the early part of 1953, O'Neill destroyed his cycle plays of which he had only finished a second draft, for he did not want anyone else to work on them after his death. He then gave up his last hold of life. On November 27, 1953, Eugene O'Neill died of pneumonia.