



FOOTNOTES

<sup>1</sup>Arthur and Barbara Gelb, O'Neill (New York : Harper and Brother, 1960, 1962), p.80.

<sup>2</sup>Ibid., p.117.

<sup>3</sup>Abortion (1913-14), Servitude (1913-14), Before Breakfast, (1916-17), A Touch of the Poet (1931-42).

<sup>4</sup>Gelb, O'Neill, p.147.

<sup>5</sup>Crosswell Bowen, with the assistance of Shane O'Neill, The Curse of the Misbegotten (New York, Toronto, London : McGraw-Hill Book Company Inc., 1959), Chap. XII, p.124.

<sup>6</sup>In Bound East for Cardiff (1913-1914), The Moon of the Caribbees (1916-17), In the Zone (1916-17).

<sup>6(a)</sup>Ibid., and The Long Voyage Home (1916-17).

<sup>7</sup>It was never published because Eugene O'Neill destroyed all the copies of the script. The outline of the plot can be found in O'Neill by Arthur and Barbara Gelb, p.188.

<sup>8</sup>O'Neill destroyed the script later. The play was based on his experiences in Honduras with a mining-camp background.

<sup>9</sup>Gelb, O'Neill, p.233.

<sup>10</sup>Ibid., p.270

<sup>11</sup>He later expanded it into a long play called Gold in 1920.

<sup>12</sup>Later renamed Anna Christie (1920).

<sup>13</sup>Bowen, The Curse of the Misbegotten, Chap. XI, p.118.

<sup>14</sup>Gelb, O'Neill, p.467.

<sup>15</sup>Ibid., p.473.

<sup>16</sup>Ibid., p.474.

<sup>17</sup>Ibid., p.503.

<sup>18</sup>Ibid., p.475.

<sup>19</sup>Ibid., p.540.

<sup>20</sup>Ibid., p.578.

<sup>21</sup>Ibid., p.617.

<sup>22</sup> & <sup>23</sup>Ibid., pp.623-624.

<sup>24</sup>Ibid., p.652.

<sup>25</sup>Ibid., p.662.

<sup>26</sup>Ibid., p.666.

<sup>27</sup>Ibid., p.675.

<sup>28</sup>Ibid., p.700.

<sup>29</sup> & <sup>30</sup>Ibid., p.716.

<sup>31</sup>Ibid., p.739.

<sup>32</sup>Bowen, The Curse of the Misbegotten, Chap.  
XX, p.215.

<sup>33</sup>Gelb, O'Neill, p.742. Eugene Jr. won the  
Winthrop prize, one of the chief awards of the scholastic  
year in May.

<sup>34</sup>Ibid., P.743.

<sup>35</sup>Ibid., p.757.

<sup>36</sup>Bowen, The Curse of the Misbegotten, Chap. V,  
p.41.

<sup>37</sup>Gelb, O'Neill, p.762.

<sup>38</sup>Ibid.

<sup>39</sup>Ibid., p.765.

<sup>40</sup>Ibid., p.785.

<sup>41</sup>Ibid., p.794.

<sup>42</sup>Bowen, The Curse of the Misbegotten, Chap.  
**XXIX**, p,314.

<sup>43</sup>He destroyed them later when he knew he could  
not finish because of his bad health. The cycle included  
nine dramas.

<sup>44</sup>Gelb, O'Neill, p.800.

<sup>45</sup>Ibid.

<sup>46</sup>Ibid., p.814.

<sup>47</sup>Bowen, The Curse of the Misbegotten, Chap.  
XXIII, p.253.

<sup>48</sup>It was never produced in his lifetime.

<sup>49</sup>Gelb, O'Neill, p.831

<sup>50</sup>Ibid., p.841.

<sup>51</sup>Ibid., pp.861-862.

<sup>52</sup>Ibid., p.848.

<sup>53</sup>Ibid., p.854.

<sup>54</sup>Ibid., p.877.

<sup>55</sup>Bowen, The Curse of the Misbegotten, Chap.  
XXXII, p.342.

<sup>56</sup>Gelb, O'Neill, p.902.

<sup>57</sup>Bowen, The Curse of the Misbegotten, Chap.  
XXXII, p.348.

<sup>58</sup>Gelb, O'Neill, p.936.

<sup>59</sup>Ibid., p.488.

<sup>60</sup>Ibid., p.757.

<sup>61</sup>Oscar Cargill, N. Bryllion Fagin and William J. Fisher, O'Neill and His Plays, (New York University Press, 1961), pp.110-111.

<sup>62</sup>Bowen, The Curse of the Misbegotten, Chap. XIV, p.142.

<sup>63</sup>Ibid., p.143.

<sup>64</sup>Ibid., p.124.

<sup>65</sup>Galb, O'Neill, p.3.

<sup>66</sup>Ibid., p.272.

<sup>67</sup>Bowen, The Curse of the Misbegotten, Chap. VI, p.53.

<sup>68</sup>Ibid., Chap. XXV, p.271.

<sup>69</sup>Ibid., Chap. XIV, p.143.

<sup>70</sup>Ibid., Chap. XXIX, p.309.

<sup>71</sup>Ibid.

<sup>72</sup>Ibid., Chap. XXIX, p.319.

<sup>73</sup>Gelb, O'Neill, p.336.

<sup>74</sup>Ibid., p.596.

<sup>75</sup>Ibid., p.260.

<sup>76</sup>Ibid., p.642.

<sup>77</sup>Ibid., p.597.

<sup>78</sup>Ibid., p.487.

<sup>79</sup>Ibid., p.367.

<sup>80</sup>Ibid., p.362.

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SYNOPSIS OF THE PLAYS

Ah, Wilderness ! (1932)

Nat Miller has among his children a problem-son, Richard, who quotes Swinburne's love poems to his sweetheart Muriel McComber. Her father comes to accuse Richard of corrupting his daughter's morals and leaves him Muriel's letter which he forced her to write to Richard. Richard goes out drinking and flirting with a prostitute. He comes home late to give a disgraceful exhibition before the entire family. In the end Richard finds that his bad behavior fails to cure him of his broken heart and only makes him sick with disgust. Mildred his sister gives him Muriel's letter of explanation. Richard makes Muriel promise to marry him after his graduation from Yale.

(Four Acts)

All God's Chillun Got Wings (1923)

In childhood, Ella Downey, a white girl, and Jim Harris, a negro boy, like each other very much; but in adolescence Ella scorning Jim's race does not



need his friendship any more. Jim is ambitious and wants to study law; his negro friends are enraged, thinking he is forgetting his race and intending to be a white man. Five years later Ella is deserted by her lover Mickey who seduced her and fathered her son who later dies of diphtheria. She is cut off from her family and has Jim as her only friend. They marry and set out for France, hoping to find racial equality there. Two years later they come to live in negro district of New York. Ella cannot reconcile Jim with his race. She becomes nervous. She does not want him to be a Member of the Bar for fear of racial problems. Hattie, Jim's sister, advises him to send Ella to a sanitarium but he refuses. In the end Jim fails in his examination and Ella delightedly persuades Jim to recreate with her their world of make-believe.

(Two Acts)

Anna Christie (1920)

Chris Christopherson, the skipper of a New York coal barge, has a reunion with his daughter Anna whom he has not seen since she was five. She has lived with

relatives and has become a prostitute. Both are anxious to conceal their unsavory past from each other. For a time they are happy then Mat Burke, a shipwrecked stoker, come aboard the barge and asks Anna to marry him. Anna, feeling that she is unworthy to marry Burke, confesses her past to her father. The two men are so bitter that they decide to go to sea again and sign on the same ship, unknown to each other. In the end Anna succeeds in convincing Mat Burke that she is really reformed. They decide to marry, and Anna is to have a home ready for the two men when they come back. But their fate is decided by the "old devil sea".

(Four Acts)

Beyond the Horizon (1918)

Robert Mayo, an impressionable and poetic youth is about to leave with his uncle on a three-year trip to the tropics, when he discovers that he loves Ruth Atkins, the girl who is expected to marry his brother Andrew, a born farmer. Robert decides to stay home and Andrew offers to go in his place. Three years later the farm has gone to ruin in Robert's impractical hands; he begins

to regret his choice. Ruth declares that she preferred Andrew all along and blames Robert for his failure. Five years later, Robert is dying of consumption when Andrew comes back with a specialist but it is too late. Robert asks Andrew to marry Ruth and then drags himself to the road, turning his eyes toward the horizon.

(Three Acts)

Before Breakfast (1916-1917)

A lengthy monologue of a mean and unimaginative wife, Mrs. Rowland, who becomes bitter because of her marriage to a sensitive but unsuccessful writer. Her nagging leads her husband to off-stage suicide; his voice is heard in a death gurgle as he slashes his throat while shaving.

(One Act)

Bound East for Cardiff (1913-1914)

A poetic description of the death of a sailor, Yank, who is seriously hurt in an accident aboard his

ship. Yank dies before he can arrive at Cardiff where he expects to receive medical care. Driscoll, his close friend, is allowed to stay with him. Yank talks about how empty and tough a sailor's life is, how he has longed to live on land, having a farm and family and how fate ordained otherwise. He leaves Driscoll his watch, the only precious thing he owns, and asks him to buy a big box of candy for Fanny, the barmaid in Cardiff, who has been kind to him.

(One Act)

#### Days Without End (1932-1933)

John Loving lost his faith in the God of Love when his parents died of pneumonia. After that he swore to sell his soul to the devil. When he finds real love and marries, the fear that he might lose Elsa his wife makes him bitter. He then allows an unhappy woman to tempt him into adultery. He confesses to Elsa while pretending to tell the plot of a novel he plans to write, in which the heroine at the end dies of pneumonia. The evil inside his soul suggests to Elsa that it is raining outside so she goes out and catches pneumonia.

Father Baird, his uncle urges him to turn to prayer. John finally makes his peace with God. Elsa forgives him and recovers.

(Four Acts)

Desire under the Elms (1924)

Ephraim Cabot, an avaricious seventy-five-year-old New England farmer, takes a third wife, Abbie Putnum, who is only thirty-five. His two elder sons, Simeon and Peter, leave to search for gold in California, selling their share of the farm to Eben, their half-brother. The lustful Abbie deliberately seduces Eben in order to have an heir who will inherit the farm for her. She is trapped in an ardent love for Eben. Mockingly Ephraim tells Eben that since he has a new son the farm will now go to the baby according to Abbie's wish and Eben will be cut off. Eben curses Abbie and wishes the baby's death. Abbie strangles the baby to prove her love for Eben. Grief-stricken, Eben goes to call the sheriff. But he comes back to persuade her to run away with him because he cannot live without her. However, she decides to take the punishment. Eben admits

complicity in the crime, and they are arrested together.

(Twelve Scenes)

Diff'rent (1920)

Emma Crosby, a New England girl, refuses to marry her fiancé Caleb Williams, a whaling skipper when she learns that he once made love to a South Sea Island girl. Caleb vows to wait for thirty years. Thirty years later, Emma falls in love with Benny the twenty-year-old ne'er-do-well nephew of Caleb, who agrees to marry her in order to get her money. Caleb tries to warn her of the folly of her attachment. After finding out that after all she is not so different from any other woman, Caleb goes to hang himself in the barn. Emma at last realizes that Benny only cares for money, and follows Caleb's example.

(Two Acts)

The Dreamy Kid (1918)

Mammy Saunders, a ninety-year-old colored woman awaits on her death-bed for her grand-son Abe, nicknamed

"The Dreamy Kid". He sneaks into the house to be with her until the last moment although Irene, his woman, comes to warn him that the police are waiting to arrest him because he killed a white man the previous night, he refuses to leave his grand-mother. He is superstitious and fears that if he leaves her at that moment he will be cursed with bad luck for the rest of his life. Mammy is passing away when the police break into the house and Abe decides to fight rather than be caught alive.

(One Act)

Dynamo (1928)

Reuben Light, the son of a Minister who has lost his faith in God, puts it in science. His love for his mother makes him tell her a secret which the father of Ada--the girl he loves--told him. His mother lets his father listen to their conversation; he is angry with her and runs away. Coming back to find her dead, he is haunted by the notion that she has been absorbed by the dynamo and he must pray for her forgiveness. Torn between his lust for Ada and his desire to attain forgiveness and a pure, idealistic oneness with his Mother-Dynamo,

he makes Ada, whom his mother hated, kneel down to pray with him. In the end he shoots her as a sacrifice, and flings himself upon the dynamo, thus electrocuting himself.

(Three Acts)

The Emperor Jones (1920)

Brutus Jones, a former pullman porter who has become the dictator of a small Caribbean island, rules so ruthlessly that the natives revolt. He takes to flight, hoping he can get away through the forest to a bay on the other side where a French gunboat is anchored. At nightfall, he finds himself in the forest. Little by little he loses the rationality of a civilized man, feels himself slipping back to his primitive nature. He suffers hallucinations from the memories of his own past. In the end, a native finds him and shoots him.

(Eight Scenes)

The First Man (1921)

An anthropologist named Curtis Jayson is a romantic idealist who has wandered all over the world in search



of romance. His wife Martha who has devoted the past ten years touring with Curtis, works as his secretary after their two children died of pneumonia. Martha becomes pregnant again, thus preventing a trip to Asia planned by Curtis. Curtis, fears that the baby will destroy all his plans for their ideal life together. He suggests that she should have an abortion. Martha dies in labor. At first Curtis swears never to look at his baby boy but later sees him and vows to bring him up to take Martha's place.

(Four Acts)

The Fountain (1921-1922)

Don Juan Ponce de Leon, a Spanish knight who is blind to the beauty of love and deaf to the spiritual uplift of poetry, after wounding the husband of a rejected mistress in a duel, leaves Spain with Columbus to seek romance and glory in the new world. He becomes the governor of Porto Rico, and falls in love, at the age of fifty, with the beautiful young daughter of his mistress, Beatriz, whom he receives into his house as a ward. The dream of youth sizes him. He tortures

Nano, the Indian captive, for the secret of the Spring of Life from which he hopes to regain his youth. He is led by the revengeful Nano to a fountain in the newly-found Florida. There, wounded by Indian arrows, he sees mystical figures rising out of the fountain. Brought to Cuba where he lies dying, he meets Beatriz who had found the young Juan Ponce de Leon of old in his nephew. The dying Juan blesses the young couple and dies with his new-found belief that death is no more and all things flow on eternally. His youth is regained in the eternal fountain of the soul.

(Eleven Scenes)

The Great God Brown (1925)

Dion Antony and William Brown are friends from childhood, and love the same woman, Margaret. Dion marries her. He has to wear a mask to protect his hyper-sensitive inner self from the world. Seven years later, Billy Brown becomes a successful architect and Dion has to accept the work he offers. Billy steals Dion's creative idea, claiming it as his own. Dion, misunderstood by his wife who loves only his mask, turns to seek comfort and sympathy in Cybel, a prostitute.

She gives him strength to face death and assures him that only the soul is sacred. Seven years later Dion, drained of his creative nature, dies. Before dying he tells Billy that; since Billy has stolen his creative nature, after Dion's death Billy will become Dion and will lose his own identity. Billy takes possession of Dion's mask and for a while passes off as Margaret's husband. In the end he announces that William Brown is dead and so is accused of murder. Cybel warns him to run away from the police, but he is shot down and dies in Cybel's arms.

(Four Acts)

### The Hairy Ape (1921)

Yank Smith, an illiterate stoker on an ocean liner, is satisfied with his lot until he encounters an aristocratic woman passenger who sees him as a horrible and disgusting beast. This makes him lose his sense of belonging. Ashore, in New York, Yank sets out to find his place in the universe. On Fifth Avenue he is snubbed by church-goers, he loses his temper and punches one of them and is arrested. In prison, he is beaten-up by the guards. Later he joins the "Industrial Workers

of the World" but is finally thrown out by them. Unable to find his place with mankind, he turns to befriend an ape in the zoo, but the animal merely gives him a murderous hug and throws his body into the cage.

(Eight Scenes)

The Iceman Cometh (1939)

All the down-and-outers in Harry Hope's saloon only live because of the pipe dreams they create in their drunkenness. Hickey, a salesman, forces them to face reality so that they will attain peace of mind. But all of them feel that life is unbearable because their last hold on life, their pipe dreams are destroyed and they do not want to go on living. In the end they find out that Hickey has killed his wife and tries to convince himself that he did the right thing in helping her to find peace and freeing her from the idle dream that he might reform. At last he is arrested, and all the others resume their pipe dreams, convinced that Hickey is insane.

(Four Acts)

Ile (1916-1917)

Captain Keeney of the steam whaler, the "Atlantic Queen", keeps his wife and all the crew in the Arctic Ocean for two years. He refuses to return home until he fills his ship with ile (oil) the crew threaten to mutiny, so the captain treats them with brutality. When his wife is going mad because of boredom and loneliness, he relents but changes his mind a moment later when the ice melts and a whale is sighted. The wife becomes insane and the captain goes up to the open deck.

(One Act)

In the Zone (1916-1917)

The British tramp steamer "Glencairn", loaded with ammunition, is moving into the war zone. The strange behavior of one of the crew, Smitty, in guarding a little black box full of love letters arouses suspicion. The crew tie him up, open his black box to read all his love letters to see if there is any communication from the enemy. Finally they are full of remorse for breaking Smitty's heart.

(One Act)

Lazarus Laughed (1925-26)

Lazarus comes back to life after being dead for four days. He tells the people to fear no more and to laugh because there is no death but only life. Caesar Tiberius orders Lazarus to be taken to Rome because he wants to find out the secret of life and youth. Lazarus in the end is burnt alive by Tiberius. While he is being burnt Caligula, heir of Caesar, chokes Tiberius to death in his fury and puts an end to Lazarus by stabbing him with a spear.

(Four Acts)

Long Days Journey Into Night (1939-1941)

Irish actor James Tyrone's family is faced with bitter domestic conflicts. His wife Mary regrets the irregular life of her husband and longs for a decent and conventional home; she becomes a morphine addict. Jamie the elder son is a drunkard and cynically encourages his younger brother Edmund to follow in his footsteps. Edmund, a fledgling writer, is seriously ill from consumption. Mary, temporarily considered as cured, relapses into a narcotic dream-world to escape from the reality that her son is dangerously ill with tuberculosis.

The rest of the family are in hopeless despair. Yet the members of the family are linked together by a deep affection, despite hasty and cruel outbursts.

(Four Acts)

The Long Voyage Home (1916-1917)

Olson, a seaman of the British tramp steamer "Glencairn", has longed to return home every time the ship docks, for ten years, but always has to go back to sea again. This time when he arrives at a public house he intends neither to drink nor to spend all his money otherwise he will have to ship away for another voyage; but Freda the barmaid persuades him to drink. At last she together with a crimp named Nick and the proprietor of the public house rob him and take him aboard the "Amindra".

(One Act)

Marco Millions (1925)

Marco Polo, the son of a successful Venetian, merchant, goes with his father and his uncle to the Orient. All the beauty and wisdom of the East are lost

on him; his trip is merely an opportunity to amass a fortune. The wise Kublai Kaan sees that his soul is but a stupid invention and wants to keep him as a clown. Marco is appointed mayor of Yang-Chau, and all he does is to sweat out taxes from the citizens. Marco also fails to perceive the love of Princess Kukachin, granddaughter of the Kaan, even though he accompanies her on a two-year journey by sea to be the queen of Persia. All Marco can think of is how to make more money. In the end the princess dies of grief, and Marco returns home with a large fortune to marry a stout woman to whom he has made promises twenty years before.

(Three Acts)

A Moon for the Misbegotten (1943)

**Josie** Hogan loves a drunkard, James Tyrone, Jr. Her father tries to find a chance to trap him into marrying her. When James comes to Josie, he pours out the tale of his sufferings--how guilty he feels for wronging his dying mother by taking up liquor again when he had promised her to quit and wronging her once more by sleeping with a prostitute in the train while the corpse



of his mother was in the baggage car ahead. Josie realizes that her true love can not save him, for he had committed spiritual suicide and what is left of him is only his exhausted body.

(Four Acts)

Mourning Becomes Electra (1929-1931)

Christine Mannon, during her husband, Ezra's absence, engages in a love affair with a cousin, Adam Brant. Her daughter Lavinia, sensing Christine's infidelity, hints this to Ezra and Orin her brother in her letters to them. On the night of Ezra's return from the war, Christine poisons him. Lavinia finds the box containing the poison and vows to take revenge. Orin, who has a special affection for his mother, is fiercely jealous of Adam. Lavinia persuades him to follow Christine to her rendez-vous aboard Adam's ship. Orin subsequently shoots Adam. After hearing of her lover's death, Christine commits suicide. Orin and Lavinia undertake a sea voyage but return still haunted by their guilt. Lavinia becomes sensual like her mother and wants to marry Peter Niles, but Orin who shifts his affection from his mother to Lavinia forbids her by threatening to reveal their crime.

In the end Orin kills himself, and Lavinia atones for her sin by shutting up the Mannon mansion and living the rest of her life "among the dead".

(Thirteen Acts)

The Moon of The Caribbees (1916-1917)

A poetic description of life on board the British tramp steamer, "Glencairn", lying at anchor near an island in the West Indies on a moonlit night. Native women smuggle drinks aboard. The crew sing, dance, make love to the native women quarrel, and end up in a fight with one of the sailors being stabbed.

(One Act)

The Rope (1918)

An old and miserly farmer named Abraham Bentley, who has been hiding gold pieces from his wife and son, finds his son Luke stealing \$100 from him and about to run away. He curses him and puts up a rope in the barn for his son to hang himself when he comes back. Luke returns and plots with his half-sister's husband, Pat

Sweeney, to steal the rest of Abraham's money, which they believe is hidden somewhere on the farm. Mary, Bentley's ten-year-old grand-daughter enters the barn alone, climbs on a chair and grabs at the suspended noose in order to have a swing. The rope breaks and the bag of hidden gold pieces drops to the floor. Mary throws the coins one by one into the ocean as a childish game.

(One Act)

The Straw (1918-1919)

Eileen Carmody is sent to a sanitarium for tuberculosis and meets Stephen Murray, a young writer. She encourages him with his novels until at last she finds herself in love with him. Stephen, unable to return the love, leaves the sanitarium with a guilty-conscience. A few months later he comes back to find Eileen dying. The nurse, advises him to pretend that he loves her in order to let her die happily. In doing so Stephen finds out that he really loves her.

(Three Acts)

Strange Interlude (1926-1927)

Nina Leeds feels guilty for not having given herself to her fiancé—Gordon Shaw—on the last night before he went away to his death in the war. She atones for this by sacrificing her body to comfort invalid soldiers. Later, she marries an immature youth—Sam Evans. His mother warns her of the insanity in the Evans family; she then destroys her unborn baby. She lets Dr. Ned Darrell make love to her in order to provide Sam with a baby. The baby is born, but the lovers become involved in their passion. The son rejects his real father—Ned. In the end Ned agrees with Nina not to reveal the truth of his birth. After Sam's death, Nina, her passion now dead, turns to a comfortable marriage with Marsden—the old family friend who has a platonic love for her. Her son leaves her for his girl and Ned leaves her to devote himself to his work.

(Nine Acts)

A Touch of the Poet (1935-1942)

Major Cornelius Melody, though only the son of an Irish innkeeper, fancies himself a true gentleman. He feeds his aristocratic illusions by talking of his

heroic deeds in the Battle of Talavera; he also keeps a thoroughbred mare. His daughter Sara falls in love with a young man belonging to an aristocratic family. The latter's father insults Cornelius by trying to buy him off. Cornelius furiously sets out to avenge his honor by challenging the other's father to a duel but ends up by being arrested. Humiliated, Cornelius comes home and shoots the mare which is the symbol of his pride and honor. He then retreats into his own sphere. Meanwhile the young man promises to marry Sara.

(Four Acts)

Welded (1922-1923)

Michael Cape, a successful thirty-five-year-old playwright, has a charming thirty-year-old wife called Eleanor. They have been married for five years; both are egoists, possessive and jealous. They are welded together by love-hate. Michael attempts to go to bed with a prostitute and Eleanor tries to commit adultery with a former admirer. They cannot force themselves to do this, and realize that the only solution for them is to stay together in their love-hate.

(Three Acts)

Where the Cross is Made (1918)

Captain Bartlett's shipwreck on an island leads him to discover a chestful of trinkets which he believes to be genuine treasure. After his arrival home he mortgages his house and builds a ship, sends three crewmen who were with him on the island to fetch the treasure. The ship is wrecked again but the captain who refuses to believe goes on waiting for their return. In the end he dies of heart failure, his son inherits the captain's hallucination, seeing the ghost ship and its crew. He determines to set out to search for the buried treasure marked by the cross on the map his father has made.

(One Act)

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III 'Anna Christie', 'Beyond the Horizon', 'The Emperor  
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