

Contents

PREFACE	xvii
A NOTE ON CITATIONS	xxiii
CHRONOLOGY: O'NEILL'S LIFE AND WORK	xxiv
I. MATERIAL PUBLISHED DURING O'NEILL'S LIFETIME (1888-1953)	
1 From Barrett H. Clark, "The Plays of Eugene G. O'Neill"	1
(<i>New York Sun</i> , 18 May 1919)	
2 From Philip Mindil, "Behind the Scenes"	2
(<i>New York Tribune</i> , 22 February 1920)	
3 "A Letter From O'Neill" [On <i>Beyond the Horizon</i>]	4
(<i>New York Times</i> , 11 April 1920)	
4 From Olin Downes, "Playwright Finds His Inspiration on Lonely Sand Dunes by the Sea"	6
(<i>Boston Sunday Post</i> , 29 August 1920)	
5 "Eugene O'Neill's Credo and His Reason for His Faith" [A Defense of <i>Diff'rent</i>]	9
(<i>New York Tribune</i> , 13 February 1921)	
6 "From Eugene G. O'Neill. [Letter] To the Dramatic Editor" [On <i>Anna Christie</i>]	11
(<i>New York Times</i> , 18 December 1921)	
7 From Oliver M. Sayler, "The Real Eugene O'Neill"	13
(<i>Century Magazine</i> , January 1922.)	
8 From Malcolm Mollan, "Making Plays with a Tragic End"	14
(<i>Philadelphia Public Ledger</i> , 22 January 1922.)	
9 "The Artist of the Theater. A Colloquy Between Eugene G. O'Neill and Oliver Sayler"	18
(<i>Shadowland</i> , April 1922)	

10	From Mary B. Mullett, "The Extraordinary Story Of Eugene O'Neill" (<i>American Magazine</i> , November 1922)	22
11	From "Young Boswell Interviews Eugene O'Neill" (<i>New York Tribune</i> , 24 May 1923)	26
12	From J.F. O'Neill, "What a Sanatorium Did for Eugene O'Neill" (<i>Journal of the Outdoor Life</i> , June 1923)	28
13	From Charles A. Merrill, "Eugene O'Neill, World-Famed Dramatist, and Family Live in Abandoned Coast Guard Station on Cape Cod" (<i>Boston Sunday Globe</i> , 8 July 1923)	29
14	Eugene O'Neill, "Strindberg and Our Theatre" (<i>Provincetown Playbill</i> , 3 January 1924)	31
15	Eugene O'Neill, [An Appreciation of W.E.B. Du Bois] (Dinner program, 13 April 1924)	32
16	From Louis Kantor, "O'Neill Defends His Play of Negro [<i>All God's Chillun Got Wings</i>]" (<i>New York Times</i> , 11 May 1924)	33
17	From Carol Bird, "Eugene O'Neill - The Inner Man" (<i>Theatre Magazine</i> , June 1924)	38
18	From Charles P. Sweeney, "Back to the Source of Plays Written by Eugene O'Neill" (<i>New York World</i> , 9 November 1924)	40
19	From [Anonymous], "Eugene O'Neill Talks of His Own and the Plays of Others" (<i>New York Herald Tribune</i> , 16 November 1924)	41
20	From Louis Kalonyne, "O'Neill Lifts Curtain on His Early Days" (<i>New York Times</i> , 21 December 1924)	43
21	Eugene O'Neill, [Set Designs for <i>Desire Under the Elms</i>] (<i>Provincetown Playbill</i> , 1924-25)	46
22	From Flora Merrill, "Fierce Oaths and Blushing Complexes Find No Place in Eugene O'Neill's Talk" (<i>New York World</i> , 19 July 1925)	47
23	Eugene O'Neill, "Are the Actors to Blame?" (<i>Provincetown Playbill</i> , 6 November 1925)	49

24	Eugene O'Neill, [A Statement on <i>The Fountain</i> and a List of His Plays (1913-1925)] (<i>Greenwich Playbill</i> , 1925-26)	52
25	From Barrett H. Clark, <i>Eugene O'Neill</i> (1926)	54
26	Eugene O'Neill, [On Hart Crane's Poetry] (1926)	58
27	From Isaac Goldberg, <i>The Theatre of George Jean Nathan: Chapters and Documents Toward a History of the New American Drama</i> (1926)	59
28	"Eugene O'Neill Writes About His Latest Play, <i>The Great God Brown</i> " (<i>New York Evening Post</i> , 13 February 1926)	66
29	"Eugene O'Neill on [Franz Werfel's] <i>Goat Song</i> . [Letter] To the Dramatic Editor" (<i>New York Times</i> , 7 March 1926)	68
30	From Malcolm Cowley, "Eugene O'Neill: Writer of Synthetic Drama" (<i>Brentano's Book Chat</i> , July/August 1926)	68
31	From David Karsner, "Eugene O'Neill at Close Range In Maine" (<i>New York Herald Tribune</i> , 8 August 1926)	69
32	From Arthur Hobson Quinn, <i>A History of the American Drama From the Civil War to the Present Day</i> (1927)	70
33	Eugene O'Neill, [On <i>Navigator: The Story of Nathaniel Bowditch of Salem</i> , by Alfred Stanford] (1927)	71
34	Eugene O'Neill, "Foreword" [to <i>Anathema! Litanies of Negation</i> , by Benjamin De Casseres] (1928)	71
35	From [Anonymous], "A Eugene O'Neill Miscellany" (<i>New York Sun</i> , 12 January 1928)	73
36	From Richard Watts, Jr., "Realism Doomed, O'Neill Believes" (<i>New York Herald Tribune</i> , 5 February 1928)	75
37	From Richard Watts, Jr., "Regarding Mr. Eugene O'Neill As a Writer for the Cinema" (<i>New York Herald Tribune</i> , 4 March 1928)	77
38	From Barrett H. Clark, <i>Eugene O'Neill: The Man and His Plays</i> (1929)	79
39	From George Jean Nathan, "The Theatre. III. The First of a Trilogy" (<i>American Mercury</i> , January 1929)	83

40	From Marthe Carolyn Sparrow, "The Influence of Psychoanalytical Material on the Plays of Eugene O'Neill" (1930)	84
41	From Montiville Morris Hansford, "O'Neill As the Stage Never Sees Him" (<i>Boston Evening Transcript</i> , 22 March 1930)	85
42	Eugene O'Neill, " <i>Mourning Becomes Electra</i> - Working notes and extracts from a fragmentary work diary" (1931)	86
43	From Ernest K. Lindley, "Exile Made Him Appreciate U.S., O'Neill Admits" (<i>New York Herald Tribune</i> , 22 May 1931)	95
44	From S.J. Woolf, "O'Neill Plots a Course for the Drama" (<i>New York Times</i> , 4 October 1931)	97
45	From John Anderson, "Eugene O'Neill. I" (<i>Theatre Arts Magazine</i> , November 1931)	99
46	From Joseph Wood Krutch, "Introduction" to <i>Nine Plays by Eugene O'Neill</i> (1932)	99
47	From <i>The Intimate Notebooks of George Jean Nathan</i> (1932)	100
48	From Lee Simonson, <i>The Stage Is Set</i> (1932)	103
49	From Fred Pasley, "Odyssey of Eugene O'Neill: The Ulysses of the Drama" (<i>New York Daily News</i> , 24 and 25 January 1932)	105
50	From "O'Neill Says Soviet Stage Has Realized His Dream" [A Letter to the Kamerny Theater] (<i>New York Herald Tribune</i> , 19 June 1932)	106
51	Eugene O'Neill, "Memoranda on Masks" (<i>American Spectator</i> , November 1932)	107
52	Eugene O'Neill, "Second Thoughts" (<i>American Spectator</i> , December 1932)	109
53	Eugene O'Neill, "A Dramatist's Notebook" (<i>American Spectator</i> , January 1933)	110
54	From Richard Watts, Jr., "O'Neill Is Eager To See [...] <i>Ah, Wilderness!</i> " (<i>New York Herald Tribune</i> , 9 September 1933)	112

55	From George Jean Nathan, "Eugene O'Neill - strong man of American drama" (<i>Vanity Fair</i> , October 1933)	113
56	Eugene O'Neill, [Prefatory Notes to <i>The Plays of Eugene O'Neill</i> (Wilderness Edition)] (1934-35)	113
57	From Richard Dana Skinner, <i>Eugene O'Neill: A Poet's Quest</i> (1935)	122
58	Eugene O'Neill, "Professor G.P. Baker" (<i>New York Times</i> , 13 January 1935)	124
59	From George Jean Nathan, "The Recluse of Sea Island" (<i>Redbook Magazine</i> , August 1935)	126
60	From Arthur Hobson Quinn, <i>A History of the American Drama From the Civil War to the Present Day</i> . Rev. ed. (1936)	127
61	From John Mason Brown, "Eugene O'Neill Salutes Mr. Anderson's <i>Winterset</i> " (<i>New York Post</i> , 6 April 1936)	128
62	From [Anonymous], "Eugene O'Neill Undramatic Over Honor of Nobel Prize" (<i>Seattle Times</i> , 12 November 1936)	129
63	From Richard L. Neuberger, "O'Neill Turns West Toward New Horizons" (<i>New York Times</i> , 22 November 1936)	131
64	Eugene O'Neill, [The Nobel Prize Acceptance Speech] (<i>New York Times</i> , 11 December 1936)	133
65	From Betty Turner, "O'Neill of Napa Valley" (<i>San Francisco Chronicle</i> , 12 January 1937)	134
66	Eugene O'Neill, [A Tribute to Ibsen's Memory] (<i>Nordisk Tidende</i> , 2 June 1938)	135
67	From John Mason Brown et al., eds., <i>George Pierce Baker: A Memorial</i> (1939)	135
68	From "What Shall We Play? - Repertoires for a National Theatre" (<i>Theatre Arts Magazine</i> , February 1941)	136

69	From Whit Burnett, ed., <i>This Is My Best: America's 93 Greatest Living Authors Present Over 150 Self-Chosen and Complete Masterpieces, Together With Their Reasons For Their Selections</i> (1942)	137
70	From Sister M. Vincentia [Burns], O.P., "The Function of Wagner's Theory of the Union of the Arts in the Dramaturgy of Eugene O'Neill" (1943)	137
71	From John S. Wilson, "O'Neill on the World and <i>The Ice Man</i> " (<i>PM</i> , 3 September 1946)	138
72	From S.J. Woolf, "Eugene O'Neill Returns After Twelve Years" (<i>New York Times</i> , 15 September 1946)	140
73	From George Jean Nathan, "The Theatre. Eugene O'Neill after Twelve Years" (<i>American Mercury</i> , October 1946)	142
74	From Karl Schriftgiesser, " <i>The Iceman Cometh</i> " (<i>New York Times</i> , 6 October 1946)	143
75	From [James Agee], "The Ordeal of Eugene O'Neill" (<i>Time</i> , 21 October 1946)	144
76	From Kyle Crichton, "Mr. O'Neill and <i>The Iceman</i> " (<i>Collier's</i> , 26 October 1946)	146
77	From Croswell Bowen, "The Black Irishman" (<i>PM</i> , 3 November 1946)	147
78	From Barrett H. Clark, <i>eugene o'neill: the man and his plays</i> . Rev. ed. (1947)	149
79	From George Middleton, <i>These Things Are Mine: The Autobiography of a Journeyman Playwright</i> (1947)	154
80	From Hamilton Basso, "Profiles. The Tragic Sense - I" (<i>The New Yorker</i> , 28 February 1948)	155
81	From Hamilton Basso, "Profiles. The Tragic Sense - II" (<i>The New Yorker</i> , 6 March 1948)	156
82	From Hamilton Basso, "Profiles. The Tragic Sense - III" (<i>The New Yorker</i> , 13 March 1948)	157
83	From Lawrence Langner, <i>The Magic Curtain: The Story of a Life in Two Fields, Theatre and Invention, by the Founder of the Theatre Guild</i> (1951)	159

II. POSTHUMOUSLY PUBLISHED MATERIAL

1. LETTERS AND EXCERPTS FROM LETTERS

84	To Jessica Rippin (5 May 1914)	164
85	To Dr. David R. Lyman [Summer 1914]	166
86	To George Pierce Baker (16 July 1914).....	166
87	To George Pierce Baker (29 July 1914).....	167
88	To Grace Rippin [November 1914]	168
89	To Felton Elkins [June/July 1915]	168
90	To George Pierce Baker (9 May 1919)	169
91	To George Pierce Baker (8 June 1919)	170
92	To George Pierce Baker (30 June 1919)	171
93	To John Peter Toohey (5 November 1919)	171
94	To Pierre Loving (19 November 1919)	172
95	To George C. Tyler (17 March 1920)	173
96	To Clayton Hamilton (6 April 1920)	173
97	To George Jean Nathan (7 May 1923)	174
98	To Mary A. Clark (5 August 1923)	175
99	To John Barrymore [ca. December 1923]	176
100	To a Mr. Perlman (5 February 1925).....	176
101	To Edward Sheldon [1926]	176
102	To Manuel Komroff (22 March 1926).....	177
103	To Carlotta Monterey (27 November 1926)	178
104	To Lawrence Langner (5 April 1927)	178
105	To Joseph Wood Krutch (15 July 1927)	180

106	To Benjamin De Casseres (11 August 1927)	181
107	To Benjamin De Casseres (12 March [1929])	182
108	To Dr. J.O. Lief (16 March 1929)	182
109	To George Jean Nathan (19 March 1929)	183
110	To Eleanor Fitzgerald (13 May 1929)	183
111	To Barrett H. Clark (21 June 1929)	184
112	To Joseph Wood Krutch (27 July 1929)	185
113	To Carlotta Monterey O'Neill (4 December 1929)	185
114	To Ralph Sanborn [May 1930]	185
115	To Robert Sisk (28 August 1930)	186
116	To Benjamin De Casseres (12 November 1931)	187
117	To Dudley Nichols (29 May 1932)	187
118	To Frederic I. Carpenter (24 June 1932)	188
119	To Philip Moeller (19 August 1933)	188
120	To Robert Sisk (15 October 1933)	189
121	To Bennett Cerf (6 November 1933)	190
122	To Sean O'Casey (15 December 1933)	190
123	To Charles O'Brien Kennedy (18 February 1934)	191
124	To León Mirilas (19 December 1934)	191
125	To Robert Sisk (3 July 1935)	192
126	To Clifton Fadiman (8 January 1938)	193
127	To George Jean Nathan (13 May 1939)	193
128	To George Jean Nathan (8 February 1940)	194
129	To Dudley Nichols (22 April 1940)	195

130	To George Jean Nathan (15 June 1940)	195
131	To William R. Agar (15 February 1941)	196
132	To George Jean Nathan (2 May 1942)	196
133	To George Jean Nathan (19 June 1942)	196
134	To Dudley Nichols (16 December 1942)	197
135	To Sean O'Casey (5 August 1943)	198
136	To Lawrence Langner (13 May 1944)	199
137	To Elizabeth Shepley Sergeant (3 December 1944)	200
138	To Frederic I. Carpenter (24 March 1945)	200
139	To Rev. Wilfred Parsons (23 March 1947)	201
140	To the Royal Dramatic Theater, Stockholm [1949]	201
141	Letters to Theresa Helburn (1928-1944)	201

2. INSCRIPTIONS

142	To Agnes Boulton	207
	(Inscription in a copy of <i>Thirst and Other One Act Plays</i> , 1914)	
143	To George Pierce Baker	207
	(Inscription in a copy of <i>The Moon of the Caribbees and Six Other Plays of the Sea</i> , 1919)	
144	To Carlotta Monterey O'Neill	208
	(Inscription on the original manuscripts of <i>Mourning Becomes Electra</i> , 1931, and <i>Long Day's Journey Into Night</i> , 1941, and in a copy of <i>A Moon for the Misbegotten</i> , 1952)	

3. MS NOTES

145	For <i>Lazarus Laughed</i>	210
146	For <i>Days Without End</i>	211

4. OTHER MATERIAL

147	From Mary Welch, "Softer Tones for Mr. O'Neill's Portrait"	212
	(<i>Theatre Arts Magazine</i> , May 1957)	
148	From George Jean Nathan, "The Bright Face of Tragedy"	212
	(<i>Cosmopolitan Magazine</i> , August 1957)	
149	From Malcolm Cowley, "A Weekend With Eugene O'Neill"	213
	(<i>Reporter</i> , 5 September 1957)	
150	From Agnes Boulton, <i>Part of a Long Story</i> (1958)	214
151	From Louis Sheaffer, <i>O'Neill: Son and Playwright</i> (1968)	215
152	From Louis Sheaffer, <i>O'Neill: Son and Artist</i> (1973)	216
153	From Ingrid Bergman, "A Meeting With O'Neill" (1979)	220

APPENDIX

O'Neill's Dramatic Writings	221
O'Neill's Nondramatic Writings	225
A Chronological List of Letters by O'Neill Cited in This Volume	226
A List of O'Neill's Published Set Designs	231
Further Source Material: A Selective Chronological List of Texts Excluded from This Volume	233
A Chronological List of Books on O'Neill	237
Index of Names and Titles	242
Analytic Subject-Index	252