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A Study of The Women Characters In The Long Plays of Eugene Gladstone O'Neill

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A Study of the Women Characters in the Long Plays of
Eugene Gladstone O'Neill

Being

A Thesis presented to the Graduate Faculty of the
Fort Hays Kansas State College in partial fulfillment of the requirements for the degree of
Master of Science

By

Katherine P. Schoendaller, B. S. in Education
Fort Hays Kansas State College

Date July 24, 1941

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Major Professor

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Chairman, Graduate Council
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INTRODUCTION

In this thesis I have given summaries and characterizations of the women characters in Eugene Gladstone O'Neill's plays of more than one act in the order of their writing. At the close of the summarizations and characterizations of the individual plays I have attempted to classify the women characters according to their personality types and their moral traits. All the plays with the exception of six, Bread and Butter, Servitude, Second Engineer or The Personal Equation, Now I Ask You, Ancient Mariner, and S. S. Glencairn are included in this study. These six plays were not available to me.

I have not seen any of O'Neill's long plays on the stage; therefore my interpretations are based on the reading and the studying of the individual plays. This method of criticism brings both advantages and disadvantages. We know that a play is written for the sole purpose of being acted on the stage. Not to see it acted is a vital factor. The play Strange Interlude would have a much greater effect on a person were he to see it acted. The play The Fountain was a failure
on the stage, yet it reads well.

Nevertheless, the reader of a play may have certain advantages over the person who sees the acted drama. The reader has the opportunity of interpreting the characters as he wishes (not merely as the actor wishes), or he may interpret them as he thinks the dramatist himself did. He also has the privilege of studying and reviewing as much of the play as he wishes.

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1. This biographical sketch is based on the following sources:
   d. YADA, XXVIII (Nov.-Dec. 1938), p. 44.
   e. Heslin, editor, Eugene O’Neill: As Seen by Him in March, p. 92.
CHAPTER I

BIOGRAPHY OF EUGENE GLADSTONE O'NEILL

Eugene Gladstone O'Neill, the greatest dramatist of America, was born in New York City, October 16, 1888. His parents, James O'Neill and Ella Quinlan O'Neill, were Celts and devout Roman Catholics. His father, James O'Neill, was an actor who had made a great success in Monte Cristo; financially he cleared $50,000 a season. From Barrett H. Clark we learn that "James O'Neill was tall and handsome with one of the most impressive personalities in the theater of his generation." Ella Quinlan O'Neill was a quiet, beautiful, and pious girl from a convent in Cleveland. She was known to be a fine amateur pianist.

Eugene was greatly influenced by his only brother,

1. This biographical sketch is based on the following sources:
   a. Clark, Eugene O'Neill; The Man and his Plays, p. 15.
   c. Tante, editor, "Eugene O'Neill" in Living Authors, pp. 306-308.
   d. Time, XXVIII (Nov. 23, 1936), p. 33.

2. Clark, Eugene O'Neill; The Man and his Plays, p. 15.
Jim, who was a worldly-minded fellow, fond of wine, women, and song. His Scotch nurse had some influence on him. She told him many gruesome, murderou
Aires; then in the Swift Packing Plant at La Plata; then in the Singer Sewing Machine Company in Buenos Aires. He did not seem to like work very much—he preferred to hang around the waterfront, making friends with the sailors. He preferred their rough life and entertainment to the more dignified social life of his business associates. O'Neill used this part of his education in constructing his plays. A short time after this he was found on the sea again, tending the mules that were being shipped on a freighter.

In 1911, he became an ordinary seaman on a British tramp steamer bound for New York. At New York he hung around the waterfront, living at "Jimmy the Priest's," and picking up occasional jobs on mail-boats. Here he signed as an able seaman on the S. S. New York and he made the return trip on the Philadelphia. This was his last voyage as a sailor.

In New Orleans he met with his father, who was still playing Monte Cristo; he joined the company and toured for fifteen weeks with them. At the end of the season they returned to their home in New London, Connecticut.

O'Neill became a cub reporter on the New London Telegraph in 1912. At this time he contributed verse to the paper. His boss, Frederick P. Latimer, probably gave him the first encouragement to devote his life to
writing. In December, 1912, O'Neill's lungs became affected with tuberculosis. He entered a sanitorium, Gaylord Farm, on Christmas Eve, 1912. In this sanitorium he was confronted with the two possibilities of life, the O'Neill he was and the O'Neill he wished to be, and he chose the latter; that is, to devote his life to writing drama interpreting life as he knew it. In about six months he was discharged from the institution as cured. He went to his family in the summer home in New London. He spent more than a year in the Rippin home near Long Island Sound. Here he wrote his first plays between his reading and exercising.

In 1914 his first book of one-act plays was published at his father's expense. Later in the year he entered Professor Baker's English 47 playwriting class at Harvard. The professor was very much interested in O'Neill and the encouragement which he gave to O'Neill meant a great deal to the young writer. In 1916 O'Neill met the Provincetown Players, who produced all his early and some of his later plays.

In 1918 O'Neill married Agnes Boulton Burton of London, England. In this marriage he had two children. He spent practically all his summers from 1918 to 1928 at Peaked Hill Bar, and he lived for two or three years of this period at Brook Farm, near Ridgefield, Connecticut.
O'Neill became an associate in the management of the Greenwich Village Theatre, and after its reorganization he was one of its associate directors.

Eugene O'Neill has received three Pulitzer Prizes: the first for *Beyond the Horizon*; the second for *Anna Christie*; and the third for *Strange Interlude*. He also received a medal for achievement from the American Academy of Arts and Science; and from Yale University he received the degree of Doctor of Literature.

In 1928 he went to France and established a residence at Chateau du Plessis, St. Antoine-du-Rocher. When he visited Shanghai incognito, a report was in circulation that he lay seriously ill in a hospital there, and in high indignation he left the city. Early in 1931, O'Neill completed his most ambitious drama, *Mourning Becomes Electra*, a trilogy, which requires three successive evenings for production. For his plays he studied life from all angles; he saw hypocrisy, frailty, and sordidness and this view of life he tried to portray. He has seen performances of only three of his plays. He prefers to stay away from the theatre because he can reproduce a play better in his mind, he claims. The only plays he saw through rehearsals are *Beyond the Horizon*, *Anna Christie*, *Desire Under the Elms*, *All God's Chillun Got Wings*, *The Hairy Ape*, *The Great God Brown*, and *Mourning Becomes Electra*. Preliminary to rehearsals O'Neill
returned to America for a few months' visit. He probably hoped to reside here permanently again, most probably on an estate in the South. The latest report stated that from 1938-1939 he lived at the "Random House, New York, New York." O'Neill's plays are produced and read in England, France, Germany, Russia, Czechoslovakia, Japan, and the Scandinavian countries. As his success continues he seems to grow more and more reticent and retiring.

In his thirty-six plays we find only five which do not have murder, death, suicide, or insanity woven into them. In the other plays there are a total of eight suicides and one unsuccessful attempt at suicide; twelve important murders (not including the incidental episodes), twenty-three deaths, nearly all of them caused by violence, and seven cases of insanity. In the year 1936 he worked on his Octology, which was to cover a period of one hundred twenty-five years of family life in the various parts of the United States. However, the latest information available stated that "In one of his long, flat cardboard notebooks O'Neill had sketched the outlines of more than thirty plays to come."

Chronological Outline of the Life of Eugene O'Neill

1888 Born in New York City.

1888-1895 Accompanied parents on road tours of Monte Cristo.

1896-1902 Attended Catholic and non-sectarian boarding schools.

1902-1906 Attended Betts Academy, Stamford, Connecticut.

1906 Graduated from Betts Academy.

1907 Secretary of mail-order firm in New York State.


1910 Ill with malarial fever. Became assistant manager of theatrical company playing The White Sister. In the month of June, took his first voyage to sea.

1911 Worked at odd jobs for one and a half years, such as Westinghouse Electrical Company, Buenos Aires. Tended mules on cattle steamer. After complete destitution in Buenos Aires, became seaman on tramp steamer bound for New York. Picked up occasional job on mail-boat. Took voyage as seaman on S.S. New York to Southampton and return. Joined Monte Cristo Company as actor. Returned to New London, Connecticut (his summer home).


1913 Discharged from sanatorium in late spring. Stayed for a short time at his home in New London.

5. Based on the same sources as were used for the preceding biographical sketch.
1913-1914 Made his home with the Rippins for more than a year. At the same time continued his writing, reading, and exercising.

1914 One-act plays published.


1916 Spent summer at Provincetown. Produced: Bound East for Cardiff and Thirst. Published Before Breakfast and Bound East for Cardiff.

1917-1918 Published The Long Voyage Home, Ile, The Moon of the Caribbees.

1918 Married to Agnes Boulton Burton (Two children added to union). Spent some time at Brook Farm near Ridgefield, Connecticut.

1918 Lived during summer at Peaked Hill Bar.

1920 Received Pulitzer Prize for Beyond the Horizon.

1922 Received Pulitzer Prize for Anna Christie.

1923-1927 Associated manager of Greenwich Village Theater. An associate director of Provincetown group.

1925-1927 Spent winter in Bermuda.

1926 Honored with Doctor of Literature degree from Yale.

1928 Awarded the Pulitzer Prize for Strange Interlude.


1929-1931 Mourning Becomes Electra.

1931-1936 Continued his writing. Worked on Octology.

1932-1933 Ah, Wilderness! and Days Without End.

## CHAPTER II

**TABULATED LIST OF O'NEILL'S PLAYS OF TWO OR MORE ACTS**  
(WITH THE DATES AND SOME EXPLANATORY COMMENTS)

<table>
<thead>
<tr>
<th>Year</th>
<th>Season</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1917</td>
<td>Summer</td>
<td>A short story (never published) about stokers, which had the same theme as <em>The Hairy Ape</em>. Also an outline of the idea for <em>Beyond the Horizon</em>.</td>
</tr>
<tr>
<td>1917</td>
<td>Winter</td>
<td>Several one-act plays and <em>Beyond the Horizon</em>.</td>
</tr>
<tr>
<td>1918</td>
<td>Winter</td>
<td>The first draft of <em>The Straw</em>.</td>
</tr>
<tr>
<td>1918</td>
<td>Summer</td>
<td><em>The Straw</em>.</td>
</tr>
<tr>
<td>1919</td>
<td>Winter</td>
<td><em>Chris</em> (never published). From this play <em>Anna Christie</em> developed.</td>
</tr>
<tr>
<td>1919</td>
<td>Spring</td>
<td>Final draft of <em>The Straw</em>.</td>
</tr>
<tr>
<td>1920</td>
<td>Winter</td>
<td><em>Gold</em>.</td>
</tr>
<tr>
<td>1920</td>
<td>Summer</td>
<td><em>Anna Christie</em>.</td>
</tr>
<tr>
<td>1920</td>
<td>Fall</td>
<td><em>Emperor Jones</em> and <em>Different</em>.</td>
</tr>
<tr>
<td>1921</td>
<td>Winter</td>
<td><em>The First Man</em>.</td>
</tr>
<tr>
<td>1921</td>
<td>Spring</td>
<td>First draft of <em>The Fountain</em>.</td>
</tr>
<tr>
<td>1921</td>
<td>Summer</td>
<td><em>The Hairy Ape</em> (written in three weeks).</td>
</tr>
<tr>
<td>1922</td>
<td>Summer</td>
<td>Final draft of <em>The Fountain</em>.</td>
</tr>
<tr>
<td>1922</td>
<td>Fall</td>
<td>A part of <em>Welded</em>.</td>
</tr>
<tr>
<td>1923</td>
<td>Winter</td>
<td>Finished <em>Welded</em>.</td>
</tr>
<tr>
<td>1923</td>
<td>Summer</td>
<td>Outline and one scene of <em>Marco Millions</em>.</td>
</tr>
<tr>
<td>1923</td>
<td>Fall</td>
<td><em>All God's Chillun Got Wings</em>.</td>
</tr>
<tr>
<td>1924</td>
<td>Winter</td>
<td><em>Desire Under the Elms</em>. Finished <em>Marco Millions</em> in its original two-part two-play form, each play short full length.</td>
</tr>
</tbody>
</table>

---

1. Taken from a letter received from Eugene O'Neill's secretary, dated November 23, 1939.
1925 Winter Fall
Final draft of **Marco Millions** condensed into one play. **The Great God Brown.**

1926 Winter Spring
Final draft of **Lazarus Laughed,** except for some cutting and condensing in 1927.

1926 Spring Summer
First half of **Strange Interlude.**

1927 Winter, Spring, and Summer
Final draft of **Strange Interlude.**

1928 Spring and Summer
**Dynamo.**

1929-1931
**Mourning Becomes Electra.**

1932 Spring and Summer
First and second drafts of **Days Without End.**

September **Ah, Wilderness.**

Fall
Third draft of **Days Without End.**

1933
Final fourth draft of **Days Without End.**
CHAPTER III
PLAYS COMPLETED IN THE YEARS 1918-1920

A volume of one-act plays by Eugene O'Neill had been published as early as 1914, and two more collections of short plays had appeared by 1918. Several of these plays had been produced by the Provincetown Players at their original theatre in Provincetown, Massachusetts, and some had had performances at their theatre in Greenwich Village, New York. In 1917 O'Neill began work on his first longer play, Beyond the Horizon, completing the writing of it in 1918. It was first produced in 1920 in the Morosco Theatre in New York. His period of apprenticeship ended when this play was produced; and from then on O'Neill's reputation as a dramatist rose rapidly. The 1920 Pulitzer Prize in drama was awarded to this play. The first published edition was dedicated "to Agnes," his second wife, whom he had married in 1918.

The years 1918-1920 saw O'Neill hard at work on a series of two, three, and four-act plays, and one in eight scenes. In the fall of 1918 he wrote the first draft of The Straw; the following winter he wrote a play
called Chris, which was never published, but which later was reworked and developed into Anna Christie. In the spring of 1919 he wrote the final version of The Straw. In 1920 he wrote four plays: Gold, the final version of Anna Christie, Emperor Jones, and Diff'rent. These plays seem to have been a reflection of a mind that had known the bitter side of life.

In this chapter a survey of the six finished plays, Beyond the Horizon, The Straw, Gold, Anna Christie, Emperor Jones, and Diff'rent, is presented with emphasis on interpretations of the women characters.
Beyond the Horizon

(To Agnes)

Characters:

James Mayo, a farmer  
Kate Mayo, his wife  
Captain Dick Scott, of the bark "Sunda," her brother  
Andrew Mayo — sons of James Mayo  
Robert Mayo  
Ruth Atkins  
Mrs. Atkins, her widowed mother  
Mary  
Ben, a farm hand  
Doctor Fawcett

Act I:
Scene I: The Road. Sunset of a day in spring.  
Scene II: The Farm House. The same night.

Act II: (Three years later)  
Scene I: The Farm House. Noon of a summer day.  
Scene II: The top of a hill on the farm overlooking the sea. The following day.

Act III (Five years later)  
Scene I: The Farm House. Dawn of a day in late fall.  
Scene II: The Road. Sunrise.

Synopsis:

James Mayo owned a farm near the sea, and Mrs. Atkins, an invalid, owned the adjoining farm. James Mayo had two sons, Andrew and Robert; and the invalid had an only daughter named Ruth. James Mayo's ambitions were that his son Andrew would marry Ruth and thereby bring the two farms together. But Ruth believed that she loved the dreamy Robert. Robert, the younger son, spent a great deal of time reading and reciting poetry. Robert had spent one year in college. He was in love with Ruth, and he imagined her to be in love with Andrew. Because of this he decided to go on a three-years' sea voyage. The evening before his departure he discovered when Ruth called him to supper that she loved him and not Andrew, and so he changed his decision about taking the voyage. This decision was of Ruth's making. After she had told Robert she loved him she began to exert her influence over him. "We'll be so happy here together where it's natural and we know things. Please tell me you won't go!" Robert hesitated, but Ruth decided for him. He made an effort to explain. "I think love must have been the secret—the secret that called to me from over the world's rim—the secret beyond every horizon; and when I did not come, it came to me." On the way to the house Robert tarried in the fields to look at the
evening star rising, but Ruth was more concerned about not being late for supper!

Andrew was in love with Ruth and when he found out that Ruth loved Robert, he quickly decided to make the voyage with Captain Scott, Mrs. James Mayo's brother, in Robert's place. When James learned of this, a terrible scene between James and his son Andrew ensued in which Andrew was sent away from his home, "Yes--go!--go!--you're no son o' mine--no son o' mine! You can go to hell if you want to! Don't let me find you here--in the mornin'--or--or--I'll throw you out!" Mrs. Mayo and Robert pleaded with Andrew to stay at home, but he paid no heed to them. James died soon after from disappointment, and the farm, which was left in Robert's hands, soon fell into decay and poverty. Robert had tried to learn to love farm life and to understand the work of the farm, but fate seemed to be against it. In the meantime Robert and Ruth had a daughter, Mary, who died. By this time Ruth had discovered that she really was in love with Andrew and always had been. In anger she confessed her love for Andrew to Robert just before Andrew returned from his first long voyage.

Andrew did not stay at home very long. His ambitions were to do more than just work on a farm. He wanted to "get in on something big" before he died. He
sailed for the Argentine, where he could win a fortune. The love he once had had for Ruth had completely disappeared before the desire of winning riches. He confessed to both Robert and Ruth his hope of gaining wealth.

While Andrew was in the Argentine, Robert in his disappointment and sorrow fell a victim to tuberculosis. Both Robert and Ruth had heard the rumors of Andrew's success but neither one asked for financial help until it was too late. Finally Ruth sent a telegram to Andrew informing him of Robert's illness. He with a specialist immediately sailed for home only to find that Robert was dying. Robert, realizing that he was dying but concerned about his brother's affairs, asked many questions about his success; he discovered that Andrew had been speculating in grain; so he said,

You--a farmer--to gamble in a wheat pit with scraps of paper. There's a spiritual significance in that picture, Andy. (He smiles bitterly.) I'm a failure, and Ruth's another--but we can both justly lay some of the blame for our stumbling on God. But you're the deepest-dyed failure of the three, Andy. You've spent eight years running away from yourself. Do you see what I mean? You used to be a creator when you loved the farm. You and life were in harmonious partnership. And now--...

My brain is muddled. But part of what I mean is that your gambling with the things you used to love to create proves how far astray you've gotten from the truth. So you'll be punished. You'll have to suffer to win back--.

He tried to wring from Andrew the promise that he would marry Ruth.

Robert crept out and away from the house to die on
the crest of a hill; Ruth and Andrew reached him in
time to hear his dying words. Holding Andrew's hand,
and commending Ruth to his care, Robert said weakly:
"Ruth has suffered--remember, Andy--only through sacri-
ifice--the secret beyond there--"

Study of Women Characters

Ruth Atkins--Robert Mayo's wife.

At the beginning of the play Ruth is a pretty
blonde about twenty years of age. She believes she is in
love with the shy, dreamy, and poetic Robert Mayo. "Yes,
yes, I do!...Oh, Rob, how could I help feeling it? You
tell things so beautifully!" She discovers that Robert
is in love with her.

I don't! I don't love Andy! I don't!...Whatever--
put such a fool notion into--into your head?...Oh, Rob!
Don't go away! Please! You mustn't, now!
You can't! I won't let you! It'd break my--my
heart!

After her marriage to Robert the things she loves
in him, his dreams, she is ready to crush because they
give him something independent which might keep him dis-
tinct from her.

Sometime during the first three years of her married
life she discovers that she does not love Robert but his
brother Andrew. In a bitter rage she tells Robert of
her hatred for him.
Yes I do mean it! I'd say it if you was to kill me! I do love Andy. I do! I do! I always loved him... He loves me! I know he does. He always did! And you know he did too! So go! Go if you want to!

As time goes on she promises Robert in his illness to make a new start with him, but that time never comes as she is soon after left a widow. At the time of making the promise she knew that she would never need to fulfill it.

Kate Mayo—James Mayo's wife.

Mrs. Mayo is a refined and prim-looking, middle-aged woman. She has pampered her two sons very much, especially Robert, who was an invalid in childhood, and who she believes still has a very weak constitution. She worries a great deal over what the future may bring to Robert, "How can you say that, Dick, when we read in almost every paper about wrecks and storms, and ships being sunk?"

She is very kind-hearted and tries to help others to control themselves.

Don't mind him, Andy dear. He don't mean a word he's saying! Don't you answer him, James. He doesn't know what he's saying to you. Don't say a word to him 'til he's in his right senses again. Please, James, don't—.

Mrs. Atkins.

Mrs. Atkins has been a victim of partial paralysis for many years; condemned to be pushed from day to day of her life in a wheel chair, she has developed the selfish, irritable nature of the chronic invalid.
She has developed the bad habit of nagging and she usually keeps busy by nagging either Ruth or Robert.

Robert's late for his dinner again, as usual. I don't see why Ruth puts up with it, and I've told her so. Many's the time I've said to her "It's about time you put a stop to his nonsense." Does he suppose you're runnin' a hotel—with no one to help with things?...thinks she knows better than an old, sick body like me.

Then again she complains about the horrible condition of the farm. "Let's hope the farm'll look more natural, too, when he's had a hand at it. The way things are now!"

Mary

Mary, a lovable and delicate child, is the only ray of hope for her father; when she dies the father's enthusiasm for success dies with her.
The Straw

Characters:

Bill Carmody
Mary
Nora — his four children
Tom
Billy
Doctor Gaynor
Fred Nicholls
Eileen Carmody, Bill's eldest child
Stephen Murray
Miss Howard, a nurse in training
Miss Gilpin, superintendent of the Infirmary
Doctor Stanton, of the Hill Farm Sanatorium
Doctor Simms, his assistant
Mr. Sloan
Peters, a patient
Mrs. Turner, a matron of the Sanatorium
Miss Bailey
Mrs. Abner — three patients
Flynn
Other patients of the Sanatorium
Mrs. Brennan

Time—1910

Act I

Scene I: The Kitchen of the Carmody Home—Evening.
Scene II: The Reception Room of the Infirmary,
Hill Farm Sanatorium—An Evening a Week Later.

Act II

Scene I: Assembly Room of the Main Building at
the Sanatorium—A Morning Four Months Later.
Scene II: A Crossroad Near the Sanatorium—Midnight
of the Same Day.

Act III

An Isolation Room and Porch at the Sanatorium—An
Afternoon Four Months Later.

Synopsis:

At the beginning of the story Bill Carmody, an Irish contractor, was reproving his youngest daughter, Mary,

It's the dead spit and image of your sister, Eileen, you are, with your nose always in a book; and you're like your mother, too, God rest her soul... It's Nora and Tom has the high spirits in them like their father; and Billy, too—if he is a lazy shiftless divil—has the fightin' Carmody blood like me... There's no good in too many books, I'll tell you. It's out rompin' and playin' with your brother and sister you ought to be at your age, not carin' a fig for books. (With a glance at the clock.) Is that auld fool of a doctor stayin' the night? If he had his wits about him he'd know in a jiffy 'tis only a cold has taken Eileen, and give her the medicine. Run out in the hall, Mary, and see if you hear him. He may have sneaked away by the front door.

Carmody did not appreciate or realize that Eileen, his eldest daughter, had carried a housekeeper's burden upon her young shoulders too long, and that her illness had been brought on through overwork and not through reading. When Carmody learned that Eileen was tubercular he had his mind firmly made up that he could not go to the expense of sending Eileen to an infirmary. After being severely threatened by the family physician, Carmody grudgingly consented to follow the medical advice.

Fred Nicholls, Eileen's fiance, upon learning of Eileen's illness, became very much alarmed, more by the danger of contagion than by her health, and he was very eager that she should be taken from her home. His haste
in getting Eileen to the infirmary and his cool remarks in answer to her questions proved that his love for Eileen was only a selfish love or a passing fancy.

In the sanatorium the opposite sexes might mingle at certain hours only and the nurses and doctors guarded against love affairs developing among the inmates; here, however, Eileen met Stephen Murray and between the two strong comradeship developed, under which Eileen's health improved rapidly and Murray began to take an interest in the writing he had always wanted to do. Because of Fred's cool neglect Eileen broke off her engagement with him, and finding comfort in Murray, she soon learned to love him. When no response more than friendship came from Murray, Eileen had a serious setback. In the meantime Murray had had some of his stories accepted by magazines and he began to feel self-sufficient. At last the doctors pronounced him cured and he immediately made preparations to leave. But Eileen and Miss Bailey and many other patients were informed by Mrs. Turner, the matron, that they must remain. Eileen arranged to meet Murray at night outside of the sanatorium grounds and then she humiliated herself by confessing her love for him. Nearly everyone sympathized with one another because he or she must remain; especially Miss Howard and Miss Gilpin realized how much the pa-
tients would like to be dismissed. Miss Gilpin guessed at the reason for Eileen's rapid decline after Murray left. At first Murray wrote to her occasionally from New York, but soon the correspondence ceased.

The rules of the infirmary were that when there was no help for the patient, he was sent to the State Farm Sanatorium, a place which maintained a cheaper means of livelihood. Eileen's family was summoned, for she was to be sent to the State Farm; her father and his housekeeper, Mrs. Brennan, and Mary came to visit her. During the visit Eileen learned that her father had married the present housekeeper; of this act she did not approve. Her father and Mary acted almost like strangers; neither one showed any love for her, neither did they give her any encouragement on getting well. Her stepmother spoke very harshly in Eileen's presence.

On Murray's return to the sanatorium to be examined, Miss Gilpin took him aside and told him the truth about Eileen. This was that she had given up the hope of Murray's ever loving her; and that she was doomed, and was to be sent to the State Farm to die. She urged Murray to tell Eileen that he loved her and would marry her when she got well. Murray upon request asked her to marry him, and, in the meantime, to let him send her to a small private sanatorium; as he was speaking, the truth suddenly came upon him and he declared his love in great
sincerity, and then suddenly his face grew frozen with horror as he remembered what the nurse had told him. For the first time he saw Death face to face. In his awakening to the fact, he let Eileen read her own fate in his eyes. Here he grasped at the last straw. He told her that it was not her fate but his own that horrified him. He lied to her by saying that his examination showed a return of his own disease, and that he needed her as never before to save him. Very passionately, he asked Miss Gilpin to back up his lie, even though she told him there was no hope.

There are things doctors can't value—can't know the strength of! (he shrieked) How dare you use the word hopeless—as if it were the last! Come now, confess, damn it! There's always hope, isn't there? What do you know? Can you say you know anything?

To which the nurse replied, "I know nothing—absolutely nothing! God bless you both!" When Murray returned to Eileen's bedside, he found her very happy. "I'll have to look out for you, Stephen, won't I? From now on? And see that you rest so many hours a day—" As the curtain fell, she was continuing in giving him maternal comfort in which both of them saw the new hope.

Study of Women Characters

**Eileen**—Bill Carmody's oldest daughter.

Eileen, a delicate and overworked girl, is rather
attractive. Her face in its sweetness expresses confidence, and at the same time it is a picture of sadness.

The whole family depends on her.

Who's to do the work and look after Nora and Tom and yourself, if Eileen is bad took and has to stay in her bed? I'll have to get Mrs. Brennan come look after the house. That means money, too, and where's it to come from?

Eileen loves her fiancé, Fred Nicholls, very much; but at times she is puzzled at Fred's actions; she soon realizes that he fears the contagion. She always tries to shield her father, regardless of what he does.

Eileen—<Remonstrating pitifully> Father! Please! <She hurries over to Nicholls.> Oh, please don't mind him, Fred! You know what he is when he's drinking. He doesn't mean a word he's saying.

Nicholls—<Thickly> That's all right—for you to say. But I won't forget—I'm sick and tired standing for—I'm not used to—such people.

At the infirmary Eileen and Murray become very good friends, and in time she breaks her engagement with Nicholls, because he has coolly neglected her, and in the meantime she has learned to care for Murray. She confesses her love to Murray and when she receives no response she rapidly declines in health. After eight months of hospital care her health is much poorer, and the doctors and nurses after long deliberations decide that she must be sent to the State Farm. Her people are summoned, but after their short and harsh visit she feels
worse than before.

When she first meets Murray on his return trip and finds him unchanged as far as love is concerned, she is in greater agony than before; but when he returns to her room and declares that he actually loves her, the whole scene is changed,

I'll have to look out for you, Stephen, won't I? From now on? And see that you rest so many hours a day—and drink your milk when I drink mine—and go to bed at nine sharp when I do—and obey everything I tell you—and...

(The Curtain Falls)

Miss Gilpin—superintendent of the infirmary.

The intelligent superintendent has a kindly smile for everybody. She sympathizes and aims to understand the patients' problems. She watches Eileen's love for Murray develop; and fearing it will wreck Eileen's happiness if she interferes, she tries to make herself believe it is only a surface affair and will quickly pass; in this she is mistaken. She takes the matter into her own hands and asks Murray to proclaim his love for Eileen,

But you must make her believe! And you must ask her to marry you. If you're engaged it will give you the right in her eyes to take her away. You can take her to some private Sanatorium...And she'll be happy to the very last. Don't you think that's something—the best you have—the best you can give in return for her love for you?

Miss Gilpin is startled when she learns that Murray really loves Eileen, "You—love—Eileen?"
Miss Howard--a nurse in training.

Miss Howard is a blonde and pretty young lady. She is perfectly aware of her beauty. She goes quietly about her work, encouraging the patients in their illness. She cautions people who visit Eileen to be careful what they say.

Eileen's been very sick lately, you know, so be careful not to worry her about anything....Another thing. You mustn't say anything to her of what Miss Gilpin just told you about her being sent away to the State Farm in a few days...

Mrs. Turner--a matron of the sanatorium.

The matron is "a stout, motherly, capable-looking woman." She smiles very sweetly at the patients. She speaks kindly to all of them and especially to those who have lost in weight. She takes those who have troubles into her confidence and tries to solve their problems.

Mary--Bill Carmody's youngest daughter.

Mary "is a delicate, dark-haired, blue-eyed," quiet little girl about eight years old. Mary loves to read. She loves Eileen very much; but when Mary is taken to the infirmary to visit with Eileen she barely recognizes Eileen. Mary is no longer the sweet-faced child; her face has taken on a rebellious look.

Nora--Bill Carmody's daughter.

Nora is a pretty girl, "light hearted and robust."
She gets a great deal of fun in a rough way out of life, and she delights in tormenting her sisters and brothers a great deal.

Nora—(Hopping over to him—teasingly) Me and Tom had a race, Papa. I beat him. (She sticks her tongue out at her younger brother.) Slow poke!

Tom—(Suddenly clutching at his leg with a yell) Ouch! Darn you! (He kicks frantically at something under the table, but Nora scrambles out at the other end, grinning.)

Mrs. Brennan—Bill Carmody's second wife.

Mrs. Brennan is a loud-voiced, middle-aged woman, one who can make life miserable for those who are around her. She is a hard looking woman. She is very set in her ways and when once she has decided upon something, nothing can change her mind. She means to be kind but her temper is not kept under control and everything irritates her. She is very much offended when Eileen answers that she has nothing to say to her step-mother.

Come out of here, you big fool, you! Is it to listen to insults to your livin' wife you're waiting? Am I to be tormented and you never raise a hand to stop her?

Miss Bailey—a tubercular patient.

Miss Bailey is a young girl, whose eyes are filled with despondency when she learns that she has been losing in weight and she must remain in bed for a while longer. She is none too sweet-tempered; therefore she gets irri-
table very easily when things do not go her way.

Mrs. Abner—a tubercular patient.

Mrs. Abner is a pleasant woman, who rejoices or sympathizes as need demands.

Women—The other women patients at the hospital are not individualized.
Characters:

Captain Isaiah Bartlett, of the whaling ship, Triton
Silas Horne, boatswain of the Triton
Ben Cates
Jimmie Kanaka, an Islander—two of the Triton's crew
Butler, cook of the Triton
Abel, the ship's boy
Sarah Allen Bartlett, the captain's wife
Sue, their daughter
Nat, their son
Daniel Drew, officer of a freight steamer
Doctor Berry.

Time—About 1900

Scenes:


Act II: Interior of a boat shed on the wharf of the Bartlett place on the California coast. An afternoon six months later.

Act III: Exterior of the Bartlett house. Dawn of the following morning.

Act IV: Bartlett's "cabin"—his lookout post—at the top of the house. A night one year later.

Synopsis:

Captain Isaiah Bartlett and his crew of six men had been shipwrecked and were on a "small, barren coral island on the southern fringe of the Malay Archipelago." Captain Bartlett, Horne, Cates, Jimmie, and Butler were searching for drinking water. They discovered a boat half sunk. They went down into the boat thinking they might find something with which they could quench their thirst; Butler, the cook, was afraid to follow because of the sharks. At a sudden outcry from Jimmie, Butler went down, thinking they had found water, but instead it was a box full of all sorts of metal junk—bracelets and bands and necklaces, which the captain called gold. Butler informed them that "This ain't gold. It's brass and copper—not worth a damn." This remark very much offended the men, and Butler had to move fast to keep from being stabbed.

Butler came to Abel, the ship's boy, who was asleep, awoke him, and told him the story of the findings. Butler had a small bottle half-filled with water from which he gave the boy two swallows after he had faithfully promised not to betray him. Both Butler and Abel feared the rest of the crew because of the ill-treatment they had experienced at their hands.

The captain and the crew brought the box onto the
island and viewed its contents. All were weak from thirst and finally Cates spoke: "I want a drink--water!" To this Bartlett in a determined voice replied, "If ye speak that word ever again, Ben Cates—if ye say it once again—ye'll be food for the sharks! Ye hear?"

The captain scared Abel into saying the junk was gold, and then Butler at the point of the knife confessed the junk was gold. The captain's life dreams had been fulfilled. When the crew sighted a schooner in the distance, they decided to bury the treasure, and for fear that Butler or Abel might tell about or steal the treasure, Jimmie killed both after being assured the captain approved of the deed.

The captain and the remainder of the crew returned home. At night the captain's conscience troubled him exceedingly. In his dreams he talked out loud and his wife found out what had happened on the voyage. To avoid being alone with his wife he moved into the boat-shed and went to his home only for meals.

The captain mortgaged his home to obtain money to fit out a schooner. He had told his wife that he was going to give up whale hunting and would enter the trading business. In reality he was making the schooner in order to get his treasure. Sarah, his wife, was much against the change in occupation; she thought he was too old to
make such a change.

Captain Bartlett wanted her to christen the schooner with her own name; he believed that would bring good luck to him. She refused until he threatened to take Nat, his son, on the sea with him. She consented and fulfilled his bidding, but this added only more grief to her already tortured heart. After the christening of the Sarah Allen, Mrs. Bartlett fell into a state of complete collapse. Sue after a great deal of persuasion got her father to go to her mother, thereby stalling off his voyage. While the captain was arguing with his wife, Sue's betrothed, Daniel Drew, an officer of a freight steamer, and the crew, including Horne, sailed. At the discovery that he had been left behind the captain became exceedingly angry.

A great deal happened within the following year. In spite of all Dr. Berry, the family physician, could do, the captain lost his wife, his schooner, and practically his mind. He could not believe the report that a British freighter had found the derelict schooner.

Nat, the captain's son, through his love for the sea and the confidence he had in his father's work, became to some extent crazed. After speaking to several officers of the British freighter, he was convinced that the schooner, Sarah Allen, had truly been found abandoned. About this time Sue got her first letter from Drew. This
letter informed her how he had been stabbed and then, thought dead, left by the crew.

Through Nat’s pleading the father confessed the reason for the murder of Abel and Butler but shielded himself. Nat informed his father that he would have done the same thing. This made the captain place great faith in his son. The captain told him of the map and the treasure. Nat believed every word. The captain tried to convince Nat that Horne would return that day. He had given orders that Horne was to hang up a red and a green light when coming to port. The climax was reached when Bartlett succeeded in hypnotizing his son with the dream of the coming schooner; and both Bartlett and Nat saw the red and green lights of the Sarah Allen coming into port.

With a great deal of pleading, Sue finally persuaded her father to confess the truth to Nat in order to save him. Bartlett confessed,

That be the lie I been tellin’ myself ever since... That cook—he said ‘twas brass—But I’d been lookin’ for ambergris—gold—the whole o’ my life... But he said brass and junk, and told the boy—and I give the word to murder ’em both and cover ’em up with sand.

As he died, he tore in two the map of the island he had treasured all the years.
Study of Women Characters

Sue, Captain Isaiah Bartlett and Sarah Allen Bartlett's daughter.

Sue is about twenty years of age and a pretty girl, slender, with large blue eyes, reddish-brown hair, and healthy. Her complexion proves that she spends a great deal of time out of doors. Her figure "suggests a great deal of vitality and strength."

She is greatly loved by the family and usually can persuade her father to do her bidding, although at times she must use a great deal of persuasion.

Sue—No. She needs you. She doesn't want you to go. She called your name just a while ago—the only word she's spoken since she christened the ship. Come in to her, Pa! Tell her you won't go!

Sue is an intelligent and a very sensible girl; she is able to face facts and to take family problems into her own hands and solve them.

Sue—(Meaningly.) And you told me, didn't you, that you'd just got your master's papers? Then you're a captain by rights.

Drew—(Looking at her with stunned astonishment.) Sue! D' you mean—

Sue—(A light coming over her face.) Oh, Danny, we could trust you! He'd trust you! And after he'd calmed down I know he wouldn't mind so much. Oh, Danny, it'll break my heart to have you go, to send you away just after you've come back. But I don't
see any other way. I wouldn't ask—if it wasn't for Ma being this way—and him—Oh, Danny, can't you see your way to do it—for my sake?

She stands firmly by Nat and her father. She has refused to let the doctor take her father to an asylum.

Doctor—(Shaking his head.) You'll have to come to it in time. He's getting worse. No one can tell—he might get violent—

Sue—How can you say that? You know how gentle and sane he is with me—just like he used to be in the old days.

Often she pleads with Nat not to believe what his father is saying, and she tries to persuade him to work and forget, but yet she believes that the schooner has been wrecked and abandoned; but never does she lose her balance.

Sarah Allen Bartlett, the captain's wife.

Mrs. Bartlett "is a slight, slender little woman of" fifty. Sickness and worry have aged her before her time. Her resolute spirit is often betrayed by the flashes from her eyes, and she has a look of fixed determination on her face.

Sarah Allen always has been a good wife and mother. She always tries to shield her husband and children from harm. From her husband's troubled dreams she guesses the great wrong he has done, but she keeps his wrongs a secret—twice she makes a great effort to speak to him
privately. She has firmly refused to christen the schooner, but--

Mrs. Bartlett—(Looking at him with terror-stricken eyes—imploringly.) You won't do that, Isaiah? You won't take Nat away from me and drag him into sin? I know he'll go if you give him the word, in spite of what I say. (Pitifully.) You be only frightenin' me! You can't be so wicked cruel as that.

To save her son Mrs. Bartlett christens the schooner. After the christening of the Sarah Allen she falls into a state of complete collapse—probably caused by the crime her husband has helped to commit on the island—and fear of what else he might do. Her husband does not sail, but the grief she is already made to bear soon ends her life.

Mrs. Bartlett—(Turning accusing eyes on him—with a sort of fanatical triumph.) I'm glad to hear you confess that, Isaiah. Yes, there be a curse—God's curse on the wicked sinfulness o' men—and I thank God He's saved you from the evil of that voyage, and I'll pray Him to visit His punishment and His curse on them three men on that craft you forced me to give my name—(She has raised her hand as if calling down retribution on the schooner she can dimly see.)
Anna Christie

Characters:
Johnny-The-Priest
Two Longshoremen
A Postman
Larry, bartender
Chris Christopherson, captain of the barge Simeon Winthrop
Marthy Owen
Anna Christopherson, Chris's daughter
Three Men of a Steamer's Crew
Mat Burke, a stoker
Johnson, deckhand on the barge

Act I
Johnny-the-Priest's saloon near the waterfront, New York City.

Act II
The barge, Simeon Winthrop, at anchor in the harbor of Provincetown, Massachusetts. Ten days later.

Act III
Cabin of the barge, at dock in Boston; a week later.

Act IV
The same. Two days later.

Synopsis:

Chris Christopherson, at one time a seaman, and then a captain of a coal barge, sent his baby daughter Anna, at his wife’s death, to live with relatives on a farm in Minnesota. Anna grew up with her boy cousins on the farm and in time she became the victim of their passions. She became dissatisfied with her life, including the hard work, and fled to the city, where she worked as a nurse girl. In time she became a member of a house of prostitution. After an illness, she wrote to her father in New York, thinking him to be a janitor of a large building, that she was coming to visit him. Chris had never told her that he had fallen from the position of seaman to that of a captain of a coal barge. Instead, he had written that upon his retirement as a captain, he had become the janitor of a large building. Chris and Anna met in a sailors’ saloon near the waterfront shortly after Chris’s mistress, who had conversed with Anna, disappeared. Chris tried to explain to Anna why he had never come to see her. He had wanted to see his home in the old days—but he had not gone. He did not know why, but that is the way with most sailors. "Dat ole devil sea make dem crazy fools with her dirty tricks. It’s so."

Anna sensed the truth. "Then you think the sea’s to blame for everything?" She then added, in scorn,
"Well, you're still working on it, ain't you?"

Then Chris tried to make Anna believe that a barge job was not really a sea job at all. "No. Ay don't gat job on sea, Anna, if Ay die first. Ay swear dat ven your mo'der die. Ay keep my work, py yingo!" Anna did not see the difference, but she was stirred by his affection for her and his desire to have her stay with him. A real feeling grew up in a short time between them. Chris, in order to get her to stay with him, painted the sea as he really felt it.

You don't know how nice it's on barge, Anna. Tug come an' ve gat towed out on voyage--yust water all around, and sun, and fresh air, and good grub for make you strong, healthy gel. You see many tangs you don't see before. You gat moonlight at night, maybe; see steamer pass;..."

Ten days later Chris's barge was at anchor in a fog in the outer harbor of Provincetown, and Anna was captured by the mystery and romance of the sea. "I love this fog! Honest! It's so funny and still." But Chris cried out his hatred for the sea. "Fog's vorst one of her dirty tricks, py yingo!" And Anna teasingly replied, "Beefing about the sea again? I'm getting so's I love it, the little I've seen. I don't wonder you always been a sailor." When he protested, she replied, "It makes me feel clean--out here--'s if I'd taken a bath." Both Chris and Anna seemed to belong to the sea and they could not escape from it.
I feel old like I'd been living a long, long time--
out here in the fog...And I seem to have forgot--
everything that's happened--like it didn't matter
no more...And I feel happy for once--yes, honest!--
happier than I ever been anywhere before,

exclaimed Anna. Chris replied, "Ay tank Ay'm damn fool
for bring you on voyage, Anna."

At this time several men were rescued from a wreck
of a steamer--the chief one among them was an Irish
stoker, Mat Burke. Now happened what Chris had always
feared—that Anna, like all of her family before her,
would be claimed by Ole Davil Sea. At first Burke mis-
took Anna for a woman of the water-front; but he was
very happy when he discovered that she was Chris's
daughter. He explained to her,

I'm a hard, rough man and I'm not fit, I'm thinking,
to be kissing the shoe-soles of a fine, decent girl
the like of yourself. 'Tis only the ignorance of
your kind made me see you wrong. So you'll forgive
me, for the love of God, and let us be friends from
this out.

Burke knew the hardships of the sea, and to Anna's
question why he stayed on the sea, he answered, "Work
on land, is it? Digging spuds in the muck from dawn
to dark I suppose? I wasn't made for it, Miss."

Burke told Anna that he wished to marry her. Chris
would not hear of a marriage between the two. Anna,
angered by the conflict about her, confessed her true
past life. She saw how shocked Burke was and immediately
she pleaded for understanding.
And you'd die laughing sure (she cried) if I said that meeting you that funny way that night in the fog... I wanted to marry you and fool you, but I couldn't. Don't you see how I've changed?... Will you believe it if I tell you that loving you has made me—clean?

Burke, who had promised that nothing could keep him from marrying her, disappeared. For two days and nights he lived in the dives of the waterfront. Chris decided to sign up again for a long voyage. Burke returned. He knew Anna had been telling the truth, but he asked her to swear on the crucifix that she had never loved anyone but him. She did so, and when he looked into her eyes he was set at rest. So Anna and Burke were reunited; and Burke and Chris were reconciled.

Study of Women Characters

**Anna Christopherson**—Chris's daughter

Anna, a "tall, blond, fully developed girl of twenty," at one time handsome but now in ill health, has marks which show that she has not led a clean and wholesome life. Her face shows hardness beneath the make-up. Her clothes show she belongs to the prostitutes.

Through her father's neglect she has been ill treated and has led an immoral life. After her reconciliation with her father on the sea she repents and leads a decent life.

She falls in love with Burke and makes a complete
confession of her life as a prostitute to Burke and her father. This confession astounds both men for a time, but soon both come to believe every word she has uttered and the play ends with the reunion of the lovers, but with some doubt about their future happiness.

Marthy Owen—Chris's mistress.

Marthy, between forty or fifty, is a water-front woman who now passes as Chris's mistress. Her bulged-out veins and red nose prove she loves liquor. Her appearance is somewhat mannish, and not pleasing. Marthy is probably happy living the life she has chosen. She disappears after Chris's daughter Anna has made her appearance.
Emperor Jones

Characters:

Brutus Jones, Emperor
Henry Smithers, a Cockney Trader
An Old Native Woman
A Native Chief
Soldiers, Adherents of Lem
The Little Formless Fears
Jeff
The Negro Convicts
The Prison Guard
The Planters
The Auctioneer
The Slaves
The Congo Witch-Doctor
The Crocodile God

The action of the play takes place on an island in the West Indies as yet not self-determined by White Mariners. The form of native government is, for the time being, an Empire.

Scenes:

Scene I: In the palace of the Emperor Jones. Afternoon.
Scene II: The edge of the Great Forest. Dusk.
Scene III: In the Forest. Night.
Scene IV: In the Forest. Night.
Scene V: In the Forest. Night.
Scene VI: In the Forest. Night.
Scene VII: Same as Scene Two—the edge of the Great Forest. Dawn.

Synopsis:

"Emperor Jones" is the story of a Pullman porter, Brutus Jones, who was arrested for killing the Negro Jeff in a "crap" game. Jones broke jail by killing the white foreman of a chain gang, and then escaped as a stowaway to an island of the West Indies; there he soon became the "Emperor" of the natives. Jones was not seeking power and glory. "You didn't s'pose I was holdin down dis Emperor job for the glory in it, did you?" He despised his own laws and laughed about them, Ain't I de Emperor? De laws don't go for him. You heah what I tells you, Smithers. Dere's little stealin' like you does, and dere's big stealin' like I does. For de little stealin' dey gets you in jail soon or late. For de big stealin' dey makes you Emperor and puts you in de Hall o' Fame when you croaks. If dey's one thing I learn in ten years on de Pullman ca's listenin' to de white quality talk, it's dat same fact. And when I gits a chance to use it I winds up Emperor in two years.

The play opened as the natives planned to overthrow the Emperor. Jones had had luck--because the bullet which had been directed at his breast had gone astray. He took advantage of this incident to make the natives believe that he had a charmed life and that nothing but a silver bullet could kill him.

He made plans to escape to Martinique, where his stolen money was hidden, firmly believing that the natives would never catch him so long as he was protected
by the legend of the silver bullet.

As he went toward the forest to make his escape, he heard the tom-toms of the natives. He failed to find the food he had hidden at the edge of the forest. Hungry, he plunged along through the jungle. The beat of the tom-toms was coming nearer; he saw shadows creep upon him. He shot at them—using the first of his six bullets, the last of which was a silver bullet, with which he would kill himself rather than be killed by the natives. As he continued on his journey, the sins of his past life rose before his fevered eyes—the colored man he had killed while playing dice; the foreman of the chain gang whom he had murdered; and some of his other crimes. He shot at the visions. Then he stripped almost naked; exhausted and mad with fever, he began to pray to the God he had defied. The beat of the tom-toms grew louder and faster. In terror, Jones used his last bullet to kill himself. When the natives closed in upon him, they fired at him silver bullets, which they had made by melting down silver coins.

Study of Women Characters

Woman—a native.

She is described as an old Negro woman "dressed in cheap calico, bare-footed, a red bandanna handkerchief covering" her head. A bundle is carried over her
shoulder on the end of a stick. She is the only female character in the play. She sneaks out of the Emperor's abandoned mansion in the very first scene. She confesses to Smithers where the natives of the village have gone.
**Diff'rent**

Characters:

- Captain Caleb Williams
- Emma Crosby
- Captain John Crosby, her father
- Mrs. Crosby, her mother
- Jack Crosby, her brother
- Harriet Williams, Caleb's sister (later Mrs. Rogers)
- Alfred Rogers
- Benny Rogers, their son

Scenes:

**Act I:** Parlor of the Crosby home on a side street of a seaport village in New England. Mid-afternoon of a day in late spring in the year 1890.

**Act II:** The same. Late afternoon of a day in the early spring of the year 1920.

Synopsis:

The story took place in a seaport village of New England. Captain John Crosby's daughter, Emma, had rejected the hand of young Captain Caleb Williams. Emma had been engaged to Caleb for a long time. She had discovered through her brother, Jack, that Caleb was not "diff'rent" from all the other sea-faring men, including her own father. In reality he was different. His only offense against the moral code had taken place when his crew persuaded a native girl to swim out to his ship when they knew he was alone. Caleb tried to resist the temptation of the native beauty, but he failed. The story was told as a joke by other seafaring men of the town--and Jack repeated it to Emma. Emma then broke her engagement. Her ideal of Caleb, and of their marriage as something "diff'rent" had been torn to shreds--but Caleb remained the same. Her mother pleaded with her,

Ever since you was children you have been livin' side by side, goin' round together,...You'd ought to remember all he's been to you and forget this one little wrong he's done.

Emma had been deeply hurt and therefore stubborn; "it made him another person--not Caleb, but someone just like all the others." Her heart could not forgive. She was one who could have faith in the future when her ideal of the past had been kept perfect, but she could not accept Caleb after his escapade had shattered her ideal.
I ain't got any hard feelings against you, Caleb—not now, "she explained to him, who was very sorry for his misdeed. It ain't plain jealousy—what I feel. It ain't even that I think you've done nothing terrible wrong. I think I can understand—how it happened—and make allowances. I know that most any man would do the same, and I guess all of 'em I ever met has done it...I guess I've always had the idea that you was—diff'rent...And that was why I loved you...You've busted something way down inside me—and I can't love you no more.

Her feminine instinct would not let him alone. When he wanted to leave, she held him back. She begged that he should not feel harsh toward her. She had vowed she would never marry—but she wished Caleb to remain her friend. He told her he'd never marry anyone else, that he would wait for her to change her mind, "thirty years if it's needful." For indeed Emma possessed Caleb's soul.

The second act took place thirty years later. During the thirty years Caleb would always call on Emma whenever his ship was in port. In the last two years Caleb's nephew, Benny, had come into her life. Benny had come back from the war, but he was still in the army. Emma showered all her affection on Benny; she gave him money for his parties, liquor, and women. She seemed somewhat out of her head; she even tried to dress as a young girl. Benny, when he believed that his mother and uncle would disinherit him, offered to marry her. Emma accepted—and then broke the news to Caleb. Caleb,
heart-broken, committed suicide. A few minutes later Benny informed Emma he was only joking about marrying her; then she followed in Caleb's footsteps by doing as Caleb had done.

Study of Women Characters

Emma Crosby—daughter of Captain John Crosby and fiancée of Captain Caleb Williams.

At the opening of the play Emma is a short, slender girl of twenty. Her face is plain but pretty. Her soft blue eyes have a look of absent-mindedness and "romantic dreaminess about them." Her mouth and chin express determination. Her movements express a nervous vitality with "an underlying constitution of reserve power and health." Her hair is light brown, and heavy. Her dress is in the latest style of the period.

Emma Crosby is in love with Caleb Williams. She loves him because she considers him "diff'rent" from all other sea-faring men.

Emma—(struggling to convey her meaning) Why, Pa's all right. He's a fine man—and Jack's all right, too. I wouldn't hear a bad word about them for anything. And the others are all right in their way, too, I s'pose. Only—don't you see what I mean?—I look on you as diff'rent from all of them. I mean there's things that's all right for them to do that wouldn't be for you—in my mind anyway.

When she discovers that once Caleb has failed her, she breaks her engagement. Her family and Caleb's
sister and Caleb try to persuade her that she is making a mistake, but she is possessed by an ideal. Her lips are ready to forgive, but not her heart. She cannot have faith in the future if her ideal of the past has been broken. "I don't want to marry nobody no more. I'll stay single."

Thirty years have passed and now Emma is trying to cheat the years by appearance, wearing a too youthful frilly white dress, high-heeled pumps, clocked silk stockings, rouge and penciled make-up, and dyed black hair. Her appearance is rather irritating and disgusting. She is in love with Benny, a youth more than twenty years younger than she. She lavishes money on him, and it is very unusual whenever she sees any wrong in his method of behavior.

Emma, who is wanting so much, obtains nothing in the end. In her bitterness in being defeated in her love for Benny she destroys some of her own property and then follows the choice of the lover of her youth--suicide.

Emma brings destruction to herself and to the man she loves.

Harriet Williams--Caleb's sister (later Mrs. Rogers)

Harriet is tall, dark, and twenty years of age. She is a homely girl and yet she has the power to attract by her "vitality of self-confident youth." She probably does not give the future a thought,
Why, look at Alf Rogers, Emmer. I'm going to marry him some day, ain't I? But I know right well all the foolin' he's done—and still is doing, I expect...If you're looking for saints, you got to die first and go to heaven. A girl'd never git married hereabouts if she expects too much.

Her husband is drowned when her son is about five years of age. The son causes her much grief and worry. She always carries her grief to Caleb. Harriet somewhat dislikes Emma now because of the influence she has on Benny—but she takes her spite out on Benny—

It's a shame, that's what it is! That I should live to see the day when a son of mine'd descend so low he'd tease an old woman to get money out of her, and her alone in the world. You've got the same filthy mind your Pa had. As for Emma, I don't hold her responsible. She's been flighty the past two years. You ought to be 'shamed to take advantage of her condition—but shame ain't in you.

Mrs. Crosby—Emma's mother.

Mrs. Crosby, large and active, "exudes an atmosphere of motherly good nature." Mrs. Crosby seems to understand everyone's problems. She pleads with Emma not to be so rash on the spur of the moment but to think it over. She never repeats what she has heard if there is a chance of its causing trouble, "They's trouble enough in the world without makin' more. I knowed you was touchy and diff'rent from most."
CHAPTER IV
PLAYS COMPLETED IN THE YEARS 1921-1925

From 1921-1925 the great international dramatist, Eugene O'Neill, wrote eight plays which have been published and produced on the stage. In these plays as well as in his other plays he reveals some of the beauty which lies in the human soul. O'Neill lets each individual express himself openly and freely. By doing so the individual expresses the dignity which lies in his work as well as the dignity in O'Neill's art.

The play The First Man teaches a moral. The Hairy Ape is a most vitriolic satire. The Fountain was at first a failure on the stage, because it required acting of a kind which was practically non-existent in this country and also because of its defect in style--its use of words which lack the power to carry the audience along. This play is of poetic and historical matter. Welded shows man and wife inflicting torture upon each other thru a wrong theory of ethics. All God's Chillun Got Wings contains the evil effects of race-prejudice. In Desire Under the Elms a social and regional background is depicted. This drama has definitely made O'Neill
America's foremost writer of tragedy. *Marco Millions* contains several touches of burlesque in which the satire first melts into fancy and *then* into tragedy. This play, of all those I have studied, shows the nearest approach to peace. *The Great God Brown* is O'Neill's first play which represents dual personalities.

This chapter gives a survey of the eight plays which were written from 1921-1925, with emphasis on the interpretations of the women characters.
The First Man

Characters:

Curtis Jayson
Martha, his wife
John Jayson, his father, a banker
John, Jr., his brother
Richard, his brother
Esther (Mrs. Mark Sheffield), his sister
Lily, his sister
Mrs. Davidson, his father's aunt
Mark Sheffield, a lawyer
Emily, John Jr's. wife
Richard Bigelow
A Maid
A Trained Nurse

Time: The Present

Scenes:


Act II: Curtis's study. Morning of the following day.

Act III: The same. Three o'clock in the morning of a day in early spring of the next year.

Act IV: Same as Act I. Three days later.

Synopsis:

The leading characters in "The First Man" are Curtis Jayson and his devoted wife, Martha, who had been his companion on many far journeys in the quest for old bones.

Many years before the opening of the play, Curtis Jayson and Martha had lost two little daughters from pneumonia, contracted as the result of the carelessness of a nurse. Curtis and Martha had vowed that they would have no more children. Curtis had become a famous geologist and anthropologist and Martha his most valuable assistant.

At the opening of the play Curtis was about ready to set out on a five-year expedition to find the remains of the "first man" in the central Asian plateau north of the Himalayas, and had obtained special permission to take Martha with him, but he was keeping this fact a secret to be told to her on her birthday.

Bigelow, a widower, an old friend of Curtis's from college days, was often at the Curtis Jayson home and talked with Martha about the rearing of his children. In times past Bigelow had been known as a philanderer, and the community still gossiped about him in spite of his present whole-hearted devotion to his children. Everyone in the small town was ready to talk about him.
Curtis, however, encouraged their friendship, with complete confidence in both.

The Jayson family came for tea with the intention of letting Martha understand their disapproval of her friendship with Bigelow. Lily Jayson, the youngest of the family, showed her affection and understanding for Martha, but at the same time egged on her family to think and act their worst. Martha unintentionally revealed to Lily her secret (which she had planned to tell Curtis on her birthday), that she was to have another child. Lily told the secret to the rest of the family. Esther, Curtis's sister, and Emily, his brother John's wife, were troubled lest the child be a son; their children were daughters. Disgusted by their narrow-minded hostility, Martha called Curtis from his study to take charge of his family and then she went for a drive with Bigelow and his children. Curtis, still in ignorance of the expected child, told the family that Martha was to go with him on the expedition to Asia, and in answer to an admonition from his great-aunt, insisted that Martha and he could not have another child. The family, ready to believe the worst about Martha, decided that Bigelow must be the father of Martha's child.

On her birthday Martha told Curtis what was to happen. Curtis's plan was blown to bits; they could not continue to live the old free life together; the baby
would separate them. Martha pleaded with him for understanding:

I've felt myself feeling as if I wasn't complete. If you had just the tiniest bit of feminine in you! (she exclaimed) But you're so utterly masculine! I...I love the things you love--your work--because it's a part of you....to desire that I, too, should complete myself with the thing nearest my heart!

For a moment he urged her to destroy the life that had begun; but their bitter quarrel after her refusal did not destroy their love for each other.

When the baby was born in the following spring Martha died. Curtis, crazed by grief, refused to see his son, saying the child had murdered her. His behavior confirmed the evil suspicions of his family that Bigelow was the child's father.

The family felt the stain of disgrace upon their name, and when Curtis was about to leave without seeing the child, they told their suspicions and begged him to recognize the child for the sake of the family name. In disgust, he went to the child. He returned to say that Martha had seemed to look at him through the eyes of the child, and that he'd leave the child in the care of Great-Aunt Davidson (the only one free from evil suspicions) if she would keep him in the country away from the other Jaysons. Disappointed that his sister Lily should betray a share of the foul suspicions of the others, Curtis coldly bade his family goodbye, after asserting that he
would return to teach his son to love "a big, free life" and that Martha would live again for him in the boy. Curtis's father had been moved to confess that he had been wrong, but the rest were relieved to think that Curtis acknowledged before witnesses that the boy was his.

Study of Women Characters

Martha--Curtis Jayson's wife and the daughter of a gold miner.

"Martha is a healthy, fine looking woman of thirty-eight." Her life in the "open has kept her young," and free from social pettiness. She possesses the frank, clear, direct quality of outdoors, outspoken and generous. By her actions and her friendship with Bigelow she gives Curtis's hostile and suspicious family a chance to suggest that she is untrue to Curtis. Because of their suspicions she treats the family with rudeness.

Martha--(Springing to her feet.) It's a case of evil minds, it seems to me--and it would be extremely insulting if I didn't have a sense of humor. (Resentfully.) You can tell your family that as far as I'm concerned, the town may--

She is intelligent and a great assistant to Curtis--an assistant to the degree that he depends wholly upon her and has forgotten that she has a life of her own to live.

Martha becomes reconciled to the fact that she has
lost her children but Curtis never does. Both have agreed to have no more children. Now Martha is yearning for a home and a child, but she also desires to help Curtis in his career.

In Act Two Martha confesses that they are to have a child and that it is her desire. Curtis suggests abortion. A bitter quarrel ensues but it does not kill the love they have for one another. At the son's birth, Martha dies.

Lily—Curtis's sister.

Lily is a "slender, rather pretty girl of twenty-five," who acts very much like a young college student. She is carefree, persistent, sharp-tongued, and likes to shock people. She "insists on a superior intellectual air, and is full of nervous, thwarted energy," probably because she is lonely and has nothing useful to do. Lily is the youngest of the Jayson family and shows affection and understanding for Martha; she is critical of her family and the community, and yet she eggs on her family to think evil of Martha and to act their worst.

Lily—They died, Aunt, as children have a bad habit of doing. ⟨Then meaningfully⟩ However, I wouldn't despair if I were you. ⟨Mrs. Davidson stares at her fixedly⟩

Lily—She said you could all go to the devil! ⟨They all look shocked and insulted. Lily enjoys this, then adds quietly⟩ Oh, not in those words. Martha is a perfect lady. But she made it plain she will thank you to mind your own business.
In spite of her contempt for family gossip, Lily is not free from evil suspicions.

Lily—Then he did find out? Oh, a fine mess you've made of everything! But no—I should say "we," shouldn't I? Curt guessed that. Oh, I hate you—and myself! (She breaks down).

Emily—John Jr's. wife.

"Emily is a mouse-like woman who conceals beneath an outward aspect of a gentle, unprotected innocence a very active envy, a silly pride, and a mean malice." She has a way of saying ostensibly sweet things but implying the opposite.

Emily—(In her quiet, lisping voice—with the most innocent air.) Martha seems to be a model wife. (But there is some quality to the way she says it that makes them all stare at her uneasily.)

Emily—(Softly.) They have become such well-behaved and intelligent children, they say. (Again all the others hesitate, staring at her suspiciously.)

Emily—(Sweetly.) We were talking about you—at least, we were listening to Lily talk about you.

Martha—(Stiffening defensively.) About me?

Emily—Yes—about how devoted you were to Curt's work. (Lily gives her a venomous glance of scorn.)

She is a type of person who makes very insinuating remarks, and yet feels perfectly at ease. She never
quite clearly explains what she means, but she leads others to understand her thoughts. She is always ready to think the worst about any person.

Emily—"I wonder how long she's known this?"

Lily—(Sharply.) Two months, she said.

Emily—Two months? (She lets this sink in.)

John—(Quickly scenting something—eagerly.) What do you mean, Emily? (Then as if he read her mind.) Two months? But before that—Curt was away in New York almost a month!

Lily—(Turning on Emily fiercely.) So! You got someone to say it for you as you always do. Poison mind! Oh, I wish the ducking stool had never been abolished!

Emily—(Softly.) Martha had to leave us to go motoring with Mr. Bigelow.

Emily—(With her false air of innocence.) Curt acts so funny, doesn't he? Did you notice how emphatic he was about it being impossible? And he said Martha seemed to him to be acting queer lately—with him, I suppose he meant.

Mrs. Davidson, Curtis's great-aunt on his father's side of the family.

"Mrs. Davidson is seventy-five years old—a thin, sinewy lady, old-fashioned, unbending and rigorous in manner. She is dressed aggressively in the fashion of a bygone age." She is a firm believer that every woman should marry and rear a family. She is very much
interested in the family standing, and longs for a male heir, someone to carry on the name of Jayson. This lady becomes very much insulted when Martha leaves the house to go motoring with Bigelow, and is prejudiced against Martha because she is childless. She can not understand the modern career woman. Aunt Elizabeth is not evil-minded like the rest and forgives and admires Martha after her son is born.

**Esther. (Mrs. Mark Sheffield), Curtis's sister.**

"Esther is a stout, middle-aged woman with a round unmarked, sentimentally-contented face of one who lives unthinkingly from day to day." She is not deliberately malicious but narrow-minded, petty, and smug, and very sure of her own position. She is sensitive to what others do; she shows her displeasure and imagines slights very readily, as is shown in her remarks after Martha has excused herself to help Curtis:

**Esther—<Pettishly>** Even people touched by a smattering of science seem to get rude, don't they?

**Esther—<With a trace of resentment>** She left us as if she were glad of the excuse.

Esther, in questioning Lily on what Martha has said, shows traces of jealousy and concern about her children's future, fearing her girls will lose out in the inheritance if Martha's child should be a boy.
A Trained Nurse.

The nurse seems to be a rather quiet person, professionally efficient and unobtrusive. She discards her professional attitude long enough to let Curtis's family know that she disapproves of their actions toward Martha.

Nurse—(<Her eyes flashing, indignantly>) It's a wonder some of you wouldn't come up—here, help me! Take him, can't you? I've got to run back! <Jayson and Sheffield spring forward and lead Curt to a chair by the fire.>

A Maid.

The maid goes about her work quietly, apparently paying no attention to what is going on about her.
The Hairy Ape

Characters:

Robert Smith, "Yank"
Paddy
Long
Mildred Douglas
Her Aunt
Second Engineer
A Guard
A Secretary of an Organization
Stokers, Ladies, Gentlemen, etc.

A Comedy of Ancient and Modern Life.

Scenes:

Scene I: The firemen's forecastle of an ocean liner—an hour after sailing from New York.
Scene II: Section of promenade deck, two days out—morning.
Scene III: The stokehole: A few minutes later.
Scene IV: Same as Scene I. Half an hour later.
Scene V: Fifth Avenue, New York. Three weeks later.
Scene VI: An island near the city. The next night.
Scene VII: In the city. About a month later.
Scene VIII: In the city. Twilight of the next day.

Synopsis:

Yank, a stoker on a transatlantic vessel, felt that he "belonged."

Who makes dis old tub run? Ain't it us guys? Well, den, we belong, don't we? Sure I'm part of de engines! Twenty-five knots a hour! And I'm steel--steel--steel!

The old Irishman, Paddy, who had been listening to Yank's boasting, cried out,

We belong to this, you're saying? We make the ship to go, you're saying? Yerra then, that Almighty God have pity on us! Oh, to be back in the fine days of my youth, ochone!...Twas them days a ship was part of the sea, and a man was part of a ship, and the sea joined all together and made it one.

Yank would not cherish a dream of the past.

Hell in de stokehole? Sure! It takes a man to work in hell. Hell, sure dat's my fav'rite climate. I eat it up!...I'm de end! I'm de start! Slaves, hell!...But us guys, we're in de move, we're at de bottom, de whole ting is us!

There was both splendor and terror in Yank's pride in being at the bottom, in his scorn for past days that had been cleaner and better and freer. All was well until Mildred Douglas, a society social-worker whose father was president of a big steel corporation, having seen Yank working in the stoke-hole, cursing the engineers, urging the men on to work, cried, "Take me away! Oh, the filthy beast!" Then began to smoulder Yank's hatred for those "who don't belong." For the first time he saw himself as the hairy ape, the lowest form of life, and
wished to be something higher, something to which he could never belong. His pride in being "the works" of the thing of steel had been shattered by a woman. When the boat reached port, Yank's search for revenge began. He jostled against a New York society crowd coming out of church. No one paid any attention to "The Hairy Ape." Yank was arrested and thrown into prison. Behind the prison bars, he learned of the I. W. W's. When he was released from prison he joined the organization but was thrown out because they could not allow him to use dynamite. Only the gorilla in the zoo was left: "You belong! Sure! Yuh're de only one in de world dat does, yuh lucky stiff! ...Me'n you, huh?—bot' members of this club!" He broke open the cage to set the beast free. But the gorilla overpowered him, crushed him, tossed him into the cage. Yank, sadly, with "Even him didn't tink I belonged-- Where do I fit in? Aw, what de hell! No squawkin' see! No quittin'," dies. "And, perhaps, the Hairy Ape at last belongs."

Study of Women Characters

Mildred Douglas—granddaughter of a steel master.

Mildred is twenty years of age, delicate, and pale. Her pretty face is "marred by a self-conscious expression of disdainful superiority." She seems to be "fretful,
nervous and discontented, bored by her own anemia."

In her weary and disillusioned way, she wants to know how the "other half" lives. She has done some work in social service and has an abstract sympathy for the poor and an understanding of her own kind. She realizes how her father and grandfather have made money through the poor. She visits the stokehole of the ship and comes upon Yank at a moment when he is cursing the ship's officers who are driving the men to feed the blazing furnaces. She is both horrified and terrified at the sight of him and at the sound of his rage. She cries out to her escort, the engineers, "Take me away! Oh, the filthy beast!"—and faints.

Her Aunt.

"Her aunt is a pompous and proud--and fat--old lady. She is dressed pretentiously, as if afraid her face alone would never indicate her position in life." She is very hard-hearted and gives no thought to the poor and destitute.

Ladies--New York Society.

These people pay no attention to "The Hairy Ape". When they jostle against him, they apologize and go on.
The Fountain

Characters:

Ibnu Aswad, a Moorish chieftain
Juan Ponce de Leon
Pedro, his servant
Maria de Cordova
Luis de Alvaredo
Yusef, a Moorish minstrel
Diego Menendez, a Franciscan
Vicente de Cordova, Maria's husband
Alonzo de Oviedo
Manuel de Castillo -- three nobles
Cristoval de Mendoza
A Soldier
Friar Quesado, a Franciscan
Beatriz de Cordova, daughter of Maria and Vicente
Nano, an Indian chief
A Chief of the Indians in Florida
A Medicine Man
A Figure
A Poet of Cathay
An Old Indian Woman of the Bahamas
A Dominican Monk
Father Superior of the Dominicans in Cuba
Juan, nephew of Juan Ponce de Leon
Nobles, Monks, Soldiers, Sailors, Captive Indians of
Porto Rico, Indians in Florida.

Time: Late Fifteenth and early Sixteenth Centuries

Scenes:

Part One:

Scene I: Courtyard of the house of Ibnu Aswad, Granada, Spain; the night of the Moorish capitulation, 1492.

Scene II: Columbus's flagship on the last day of his second voyage, 1492.

Part Two:

Scene III: Courtyard of the Government House, Porto Rico, an afternoon twenty years or more later.

Scene IV: Cabinet of Bishop Menendez in the Government House. An evening three months later.

Scene V: A prisoner's cell in the Government House. The same time.

Scene VI: Same as Scene Three. Immediately follows Scene Five.

Part Three:

Scene VII: A strip of beach on the Florida coast. A night four months later.

Scene VIII: The same. Noon the following day.

Scene IX: A clearing in the forest. That night.

Scene X: The same, some hours later.

Scene XI: Courtyard of a Dominican monastery in Cuba. Several months later.
Synopsis:

At the beginning of the play, Juan Ponce de Leon met the woman Maria, who had loved him. Maria described Juan as she bade him farewell:

You are noble, the soul of courage, a man of men. You will go far, soldier of iron—and dreamer...but I shall add, Dear Savior, let him know tenderness to recompense him when his hard youth dies!

The second theme is the rumor of a new quest, the search for youth. Juan cared not for flowers—but he did listen to the tale of

a sacred grove where all things live in the old harmony they knew before man came. Beauty resides there and is articulate...The trees bear golden fruit. And in the center of the grove, there is a fountain—beautiful beyond dreams, in whose rainbows all of life is mirrored...This is the fountain of youth...Here they drink and the years drop from them like a worn-out robe.

A short time after this, Juan was disgraced at court as the result of a duel, and he accompanied Columbus on his second voyage "to Cathay." Several Spanish nobles were in the crew—one was Luis de Alvaredo, who had been the first to sing the song of the fountain. Juan was unable to understand the religious attitude of Columbus.

Twenty years later, Juan was the governor of Porto Rico. He had aged very much and "his eyes stared straight before him blankly in a disillusioned dream." Luis de Alvaredo was still with him, now a Dominican monk, and
he carried a "calm peaceful expression as if he were at last in harmony with himself." Luis was trying to bring wisdom to Juan. "You must renounce in order to possess." But Juan did not believe this and replied, "The world would be stale indeed if that were true!" He still dreamed of Cathay and the fountain of youth. So he sought a patent from the King of Spain that he might continue on to Cathay.

Nano, an Indian, was brought to Juan—and Nano aroused Juan's dream of Cathay and youth with legends of his tribes. Juan also had another longing for youth when he met Beatriz de Cordova, the daughter of the Maria whom Juan had once loved. Maria had seen the conflicts caused by lack of understanding in Juan's soul; so she sent Beatriz to him as his ward. Beatriz brought to him the last message from Maria. "I recall something she said I must remember when we should meet," said she. "'Bring him tenderness,' she said, 'That will repay the debt I owe him for saving me for you.' She said these words were secrets to you alone. What did she mean, Don Juan?" "Tenderness," he meditated. "Do you bring me that, Beatriz? No, do not—for it means weakness. Bring me the past indeed. Give me back—the man your mother knew."

In the following scenes, the drama of Juan's soul is worked out in the symbols of Beatriz, his lost and de-
sired youth, of Nano, the figure of the myths for which Juan was ready to sell his soul, and the greed of the Spaniards who wanted Juan to lead them to Cathay and gold. Juan believed that Nano knew where the fountain of youth was located. Nano, refusing to tell, was imprisoned and tortured, but he persisted in saying, "Only the gods know." Juan would not leave for Cathay without the secret; therefore, the crew thought that Nano had bewitched him and demanded the Indian's death. Than Nano told the lie that he did know and would pilot the ship there. The rebellion which had arisen was quieted and Juan, torn between his love for Beatriz and the desire to regain his youth so that he might win her love, sailed for the islands.

Nano led the Spaniards to the Florida coasts, then secretly rejoined his old tribe and with them plotted to kill Juan. Juan was to be led to a spring and told that it was the fountain of youth, and as he gazed into it he was to be killed. The plan was carried out. After he had prayed to Beatriz and the spirit of youth and had drunk of the water, he realized that he had been betrayed. He was shot and left as dead but he had been only wounded. He regained consciousness and cried to the Son of God for justice.
True I prayed for a miracle which was not Thine.
Let me be damned then, but let me believe in Thy
Kingdom! ... A test, Lord God of Hosts!

He saw Beatriz, a Chinese poet, and other characters
rise from the fountain. He murmured: "All faiths—They
vanish—are one and equal—within... Come back, youth.
Tell me this secret!"

Then he saw an old Indian hag who melted into the
form of Beatriz, and he cried out: "Beatriz! Age—
youth—They are the same rhythm of eternal life—"
He dropped into unconsciousness as the vision disappeared.
Luis, who had escaped the vengeance of Nano, came to res-
cue him.

In the last scene Juan waited for death in a
Dominican monastery in Cuba. Juan's nephew, Juan, and
Beatriz came to him for his blessing. He understood
and gave them his blessing. Soon after, Juan died in
the arms of Luis as he said,

Oh Luis, I begin to know eternal youth! I have
found my Fountain! O Fountain of Eternity,
take back this drop, my soul!

Study of Women Characters

Beatriz de Cordova, daughter of Maria and ward of Juan.

Beatriz is "a beautiful young girl of eighteen,
the personification of youthful vitality, charm and
grace." By her mother she has been sent to Juan.
Beatriz is to bring tenderness to Juan. By her beauty, simplicity, and kindness she attracts Juan very much.

She is much annoyed at the treatment the Spaniards give the Indians.

Beatriz—(indignantly) You mean because I have pitied the sufferings of the Indians—?

Juan loves her well enough to fulfill her bidding, to set sail immediately for Cathay. Later Beatriz shows that she has trusted Juan, as his ward, and comes to ask his blessing for her marriage.

Maria.

Maria is an attractive young woman, but her life of discontentment and grief has marked every year of her age on her face. She loves Juan and she realizes that it is better to go away since she is not free to marry him—so she goes to bid him good-by.

At her death she wills her daughter Beatriz to Juan—because he is the only one she has ever loved and she feels that he will do his duty.
Welded

Characters:

Michael Cape
Eleanor
John
A Woman

Act I

Scene: Studio apartment.

Act II

Scene I: Library.
Scene II: Bedroom.

Act III

Scene: Same as Act I.

Synopsis:

The play opened with Michael's return from a self-imposed exile where he had completed the last act of his last play. Michael and his wife, Eleanor, were very much in love. They were somewhat jealous of each other when they thought of the life each had lived before marriage. Michael had had a mistress, and Eleanor had kept company with John. Recalling the first days of their marriage, Eleanor exclaimed, "I lost myself. I began living in you. I wanted to die and become you!" Michael replied,

"Our marriage must be a consummation demanding and combining the best in each of us! Hard, difficult, guarded from the commonplace, kept sacred as the outward form of our inner harmony!"

There was a knock at the door, which Michael wished to ignore, but Eleanor after a few minutes of hesitation answered. The intruder was John, the theatrical manager, the one of whom Michael was very jealous. After a brief visit John departed; a quarrel occurred between Michael and Eleanor which tortured their old wounds--yet each was speaking more to himself than to the other. After a short time of exchanging bitter words Eleanor told Michael the lie, that she was formerly and still was the mistress of John. Michael, who was too proud to think that she could possibly love another, thought she was
seeking revenge.

You think this out of hatred for me! You dragged our ideal in the gutter—with delight! ...But I tell you only a creator can really destroy! And I will! I will! ...I’ll murder it—and be free!

In the two following scenes, both Michael and Eleanor tried, but were unsuccessful, to "murder" the ideal of their love, Eleanor by going to John, and Michael by going to the home of a prostitute. Both found it impossible to do what they wished to do; Eleanor could not give herself to John; and Michael, when he learned that the prostitute gave her earnings to her "man" and received only a beating in exchange, learned a lesson. "You got to laugh, ain't you?" said the woman. "You got to learn to like it!" "Yes!" replied Michael, "That's it!...That goes deeper than wisdom. To learn to love life—to accept it and be exalted—that's the one faith left to us!" Then he went home.

In the last scene the two worked to an understanding. They again quarreled but they did not hurt each other as before. Eleanor made one more attempt to leave; but she could not pass the door. "It opened inward, Michael," she said, and then she returned to him, "full of some happy certitude." They stared into each other's eyes, and

it is as if now by a sudden flash from within they recognized themselves, shorn of all the ideas,
attitudes, cheating gestures which constitute the vanity of their personalities. Everything, for this second, becomes simple for them—serenely unquestionable. It becomes impossible that they should ever deny life, through each other, again.

Then the old desire to justify pride and self-love came back over Michael.

You've failed! We've failed...We can live again! But we'll hate!...And we'll torture and tear, and clutch for each other's soul!—fight—fail and hate again—but!—fail with pride—joy!

he exclaimed triumphantly.

Study of Women Characters

**Eleanor**—Michael Cape's wife.

Eleanor is about thirty years of age, and

Her face, with its high, prominent cheek-bones, lack: harmony. It is dominated by passionate, blue-gray eyes, restrained by a high forehead from which the mass of her dark brown hair is combed straight back. The first impression of her whole personality is one of charm, partly innate, partly imposed by years of self-discipline.

She is passionately in love with her husband—and she is always seeking herself in her husband. She has heard many rumors of him before her marriage, but she now has and always has had complete confidence in him. As she recalls the first days of their marriage, she exclaims, "I lost myself. I began living in you. I wanted to die and become you!" Many quarrels ensue between them. Eleanor feels some of the danger of his
passion for self-realization. That causes her to exclaim,

Sometimes I think we've demanded too much. Now there's nothing left but that something which can't give itself. And I blame you...and you blame me! And then we fight!

Eleanor feels the intolerance of her husband, so she tells him that she was and is the mistress of John. This causes a separation for a very short while but she soon realizes that she dearly loves her husband and does not want to give him to another.

Eleanor—(with deep, passionate tenderness) My lover!

A Woman—a prostitute.

The woman is fairly young and not ugly. Her face is "rouged, powdered, penciled, broad and stupid." Her figure is "attractive although its movements just now are those of a tired scrubwoman." After entering her room, she takes off her coat, hangs it on the hook, and then removes her hat.

She was on her way home when Michael asked to take her home. She permitted him to kiss her in the presence of others. Here in her home he is rather slow in making his request known. She senses his trouble and is willing to do his bidding. And then she tells her story. At first she refuses to take his money.
Woman---(stares from the bill to him, flushing beneath her rouge) Say! I don't like the way you act. (Proudly) I don't take nothin' for nothin'---not from you, see!

Later on she does take the coin from him for nothing after advising him that men like him should not call on her---she fully realizes that Michael has only called to satisfy his passion to take revenge on Eleanor.

Act I


Scene II: The same. Nine years later. Mid of an evening in spring.

Scene III: The same, Five years later, a night in spring.

Scene IV: The street before a church in the same town. A morning soon to be later.

Act II

Scene I: A flat in the same town. A year later.

Scene II: The same. At twilight, two months later.

Scene III: The same. A night, some months later.

All God's Chillun Got Wings

Characters:

Jim Harris
Mrs. Harris, his mother
Hattie, his sister
Ella Downey
Shorty
Joe
Mickey
Whites and Negroes

Act I


Scene II: The same. Nine years later. End of an evening in Spring.

Scene III: The same. Five years later. A night in Spring.

Scene IV: The street before a church in the same ward. A morning some weeks later.

Act II

Scene I: A flat in the same ward. A morning two years later.

Scene II: The same. At twilight some months later.

Scene III: The same. A night some months later.

Synopsis:

This drama in certain respects is a continuation of "Welded." It is a story of a marriage between a Negro boy and a white girl. At the opening of the play black and white children were playing together in the tenement districts of New York. Among these children was Jim Harris, a Negro boy whose father had been successful in a trucking business; and who had left his wife a little fortune. This had provided her with a livelihood and had also educated the two children, Jim and Hattie. Ella Downey was in the group. Jim and Ella were very fond of each other; this was not unusual in a community where the black and white children associated with one another. Jim was talking to Ella, "You mustn't never be scared when I'm around, Painty Face." Ella protested, "Don't call me that, Jim--please!" He was sorry and replied, "I didn't mean nuffin'. I didn't know you'd mind." "I do--more'n anything," was Ella's answer. "You oughtn't to mind. Dey's jealous, dat's what." He protested and then pointed to her face. "Of dat. Red 'n' white. It's purty." Ella protested again, "I hate it...I wish I was black like you." Jim had been wishing he was white--and had been taking chalk and water, on the advice of a barber, in order to gain a white complexion.
The second scene took place nine years later. Things had changed. It was graduation day and Ella was running around with Mickey, a prize-fighter and bully. Jim Harris was also graduating—but this was his second attempt. He was not stupid, but his confidence usually disappeared at examination times because all the whites were staring at him, and therefore, he could not do justice to himself. Ella was trying to forget their childhood friendship, but Jim was still very much devoted to her, and he had risked an encounter with Mickey, the gang hero, to prove his readiness to protect Ella.

Jim became discouraged by Ella's indifference. He received some combative advice from Joe, a Negro. Joe became enraged because he felt that Jim considered climbing up from his rightful place.

Listen to me, nigger, I got a heap to whisper in yo' ear! Who is you, anyhow? Who does you think you is? Don't yo' old man and mine work on de docks togidder befo' yo' old man gits his own truckin' business? Yo' ol' man swallers his nickels, my ol' man buy him beer wid dem and swallers dat—dat's the on'y diff'rence. Don't you 'n' me drag up togidder?

Joe yelled. Jim tried to calm Joe by claiming to be his friend. But Joe would not take what he considered an attitude of superiority, and bellowed out,

No, you isn't! I ain't no fren' o' yourn! I don't even know who you is! What's all dis schoolin' you doin'? What's all dis dressin' up and gradu-atin' an! sayin' you gwine study be a lawyer?
What's all dis fakin' an pretendin' and swellin' out grand an' talkin' soft and perlite?...Tell me before I wrecks yo' face in! Is you a nigger or isn't you?...Nigger, is you a nigger?

Jim looked quietly into Joe's eyes, and said simply, "Yes. I'm a nigger. We're both niggers." All Joe's rage subsided at once and he offered Jim a cigarette and lighted it for him, as he said, "Man, why didn't you 'splain dat in de fust place?" And he no longer resented Jim's education.

Ella Downey, after five years, found herself discarded by Mickey, the prize-fighter. Her child by him had died of diphtheria. In her weariness, she turned to Jim and accepted his protection. They were married, and before marriage and also after, Jim's ambitions were rearoused and he was hoping that he would pass his law examinations in spite of the panic that had always overtaken him. Ella was ready to take Jim as he was but was secretly dreading that he would pass the examinations and be admitted to the bar. After their marriage he suggested he take her abroad to live where people would not notice the difference in their race. He did not demand nor ask for her love; he only asked to be near her, to keep harm away from her, and to be her slave.

After two years Jim found he must bring Ella back. For a time they were happy; Ella's liking for Jim changed
to love and they became man and wife in reality as well as in name. The fear of conception somewhat crazed Ella's mind. Jim brought her to the house which his mother had given him as a wedding present. In the house was a portrait of Jim's father, and a large black Congo mask. Jim again turned to his law studies.

Ella, half crazed, wanted Jim as a child only. The Congo mask pointed out her fears but she would not accept them. She wanted her husband to be the little slave boy again. Jim in trying to live with his insane wife let his studies bring him to disappointment again. Ella found joy in his failure.

Everything'll be all right now, (she raved on, with the harmless insanity of a child.) I'll just be your little girl, Jim---and you'll be my little boy...Sometimes you must be my old kind Uncle Jim who's been with us for years and years...and I love you Jim.

She kissed his hand in a grateful manner. He finally accepted his self-abasement and resignation as he uttered,

Forgive me, God, for blaspheming you! Let this fire of burning suffering purify me of selfishness and make me worthy of the child you send me for the woman you take away!

As Ella begged him to come and play he cried out again, "Honey, Honey, I'll play right up to the gates of Heaven with you!"
Study of Women Characters

Ella Downey—Jim Harris's wife.

At the opening of the story Ella is eight years of age. She is a blond with a rose and white complexion. The colored children call her Painty Face. As a child she likes Jim Harris, a Negro, very much. Mickey seduces her but her baby dies of diphtheria. In her sorrow she turns to Jim Harris, marries him, and later learns to love him. Ella has a jealous nature; therefore she does not wish her husband to rise from his low situation. After the marriage they go abroad to establish a home where the racial differences will not be discussed. Later they return to their native home.

Ella, because of her fear of creating new life and because of the racial differences, becomes crazed. Sometimes she thinks of her husband as a childish playmate; sometimes she threatens him with violence.

Ella—(her manner becoming more and more childishly silly) I'll be a little girl—and you'll be old Uncle Jim who's been with us for years and years—Will you play that?

Ella—(writhing out of her chair like some fierce animal, the knife held behind her—with fear and hatred) You didn't— you didn't—you didn't pass, did you?

Jim—(agast) Ella! For God's sake! Do you want to murder me? (She does not answer. *(He shakes her)
Ella—Where did I--? I was having a nightmare—Where did they go—I mean, how did I get here? (With sudden terrified pleading—like a little girl)

Oh, Jim—don’t ever leave me alone! I have such terrible dreams, Jim—Jim promise you’ll never go away!

Hattie—Jim’s sister.

Hattie is well educated and an instructor in a private school. She is "about thirty with a high-strung, defiant face"—and a "head showing power and courage."

From her nervous attitude one can readily guess that she does not like Ella any too well.

Hattie—(after a pause—bitterly) I wonder if she loves Jim!

Yet after Ella’s marriage to Jim, Hattie is ready to give Ella whatever she desires, though often in a scornful attitude, while in health or even after she is crazed, although she is worried about Jim’s welfare.

Mrs. Harris—Jim’s mother.

Mrs. Harris is a pleasant and peaceful looking "gray-haired Negress of sixty-five, dressed in old-fashioned" clothes. She tries to keep peace in the family by moving with her daughter to another home, and leaving Jim and his wife, Ella, in their own home—the one she has given to them for a wedding present.
White girls.

The white girls are playing in mixed groups and as Ella Downey and Jim Harris come by they make fun of them. They feel greatly satisfied and run away laughing, shouting, and jeering when they see that both Ella and Jim have lost control of their tempers.
Desire Under the Elms

Characters:
- Ephraim Cabot
- Simeon
- Peter
- Eben
- Abbie Putnam
- Young Girl
- Two Farmers
- The Fiddler
- A Sheriff
- Other folk from the neighboring farms

Time—1850

The entire play takes place in, and immediately outside of, the Cabot farmhouse in New England.

Part One:
Scene I: Exterior of the farmhouse. It is sunset of a day at the beginning of summer in the year 1850.
Scene II: Beginning of twilight. Interior of kitchen is visible.
Scene III: Just before dawn. Eben returns home.
Scene IV: Same as Scene II. Interior of kitchen.

Part Two:
Scene I: Exterior of the farmhouse, as in Part One.
Scene II: About eight in the evening. Interior of the two bedrooms on the top floor is shown.
Scene III: A few minutes later. The interior of the parlor is shown.
Scene IV: Exterior of the farmhouse. It is just dawn.

Part Three:
Scene I: A night in late spring the following year.
Scene II: A half hour later. Eben is standing by the gate. Cabot appears.
Scene III: Just before dawn in the morning. Shows the kitchen and Cabot's bedroom.
Scene IV: An hour later. Same as Scene III.

Synopsis:

The main characters of "Desire Under the Elms" are Ephraim Cabot, the father, a hard-fisted and stony-hearted owner of the farm; Simeon and Peter Cabot, Ephraim's sons by his first wife; and Eben and Abbie. The two hard working sons were very much dissatisfied with their father's method of running a farm because he had always driven them like slaves, and had given them nothing in exchange. Eben Cabot was a son by a second wife. The wife was dead, and from her Ephraim had inherited the farm. Abbie Putnam, a proud and possessive young woman, had become Ephraim's third wife, to the consternation of his sons, who saw their inheritance threatened. Ephraim Cabot dominated the entire play but Eben is the dramatic hero. Eben was driven to lust by his belief in his devotion to his dead mother's image and the suppressed rage he felt at her early death, which he believed was brought on by overwork. Eben believed the farm to be rightly his, because it had been his mother's before him; he believed his father was an interloper and robber and should be hated and cheated. Eben visited a notorious woman both for revenge and lust because he had been told his father once knew this woman. He boasted of it to his brothers: "She may've been his'n--and your'n too--but she's mine now!...The p'int is she was his'n--and now she b'longs
t' me!" Simeon and Peter in rebellion when they heard of their father's third marriage, which they felt destroyed their last chance of inheriting the farm, left for the California gold hills, after giving what they considered their share of the stony farm to Eben in exchange for Ephraim's hidden hoard of gold of which Eben knew the hiding place. Eben believed the gold belonged to his mother and him because it was earned through his mother's slavery and death.

When Ephraim brought home his third wife, Eben resented her furiously as an intruder in his mother's place. But he soon succumbed to her youth and beauty and he got the same feeling as he held toward the woman in the village—just to seek revenge.

When Abbie came to the farm she took complete possession of everything, including Eben, who to her was a means to an end. She tried to gain his sympathy by telling him of her own hard life, and then she tried to gain affection by referring to their youth. Eben, at first, tried to resist his growing feeling for her.

I'm fightin' him—I'm fightin' yew, (he told her defiantly,) fightin' fur Maw's rights t' her hum! An' I'm onto ye. Ye hain't foolin' me a mite. Ye're aimin' t' swaller up everythin' an' make it your'n. Waal, you'll find I'm a heap sight bigger hunk nor yew kin chew!

By this time Ephraim had developed a tolerance for the "softness" he saw in Eben. Abbie began to get
worried. What if he should leave the farm to Eben instead of to her? She taunted Ephraim with that idea.

He replied,

If I could, in my dyin' hour I'd set it afire an' watch it burn--this house an' every ear o' corn an' every tree down to the last blade o' hay! I'd sit an' know it was all a-dying with me an' no one else'd ever own what was mine, what I'd made out o' nothin' with my own sweat 'n' blood! (He added:) 'Ceptin' the cows. Them I'd turn free.

And when Abbie asked what he would do with her, he replied, "Ye'd be turned free, too." Here she discovered that Ephraim's desire was another son, and if she could bring him this blessing in his old age, he would give her anything, even the farm.

The discovery strengthened Abbie's determination to make Eben love her--to gain what she and Ephraim desired. She played upon his love for his mother, and finally persuaded him that in loving her he was revenging his mother's death. Eben in an incestuous moment fulfilled her wish. Within a year, Abbie had a son by Eben--but Eben found again that his father stood above him. He exclaimed, "I don't like lettin' on what's mine is his'n. I been doin' that all my life." Abbie tried to comfort him. She assured him that something would happen, but her comforting did not ease the matter any.

Ephraim in boastful and mocking mood in his new fatherhood struck Eben another blow. He told Eben that
Abbie despised him and that she wanted a son to make sure that she and not Eben would inherit the farm. In a fit of anger, Eben attacked his father and the two men struggled until Abbie separated them. Then when his father had disappeared Eben vented his rage on Abbie. He told her what Ephraim had told him and he refused to believe what she said. He exclaimed in angry words in regard to his son, "I wish he never was born! I wish he'd die this minit!" He left her, threatening never to see her again. Abbie to prove her love for Eben killed her new-born son! She told Eben what she had done. He first thought that she had killed his father and was delighted, but when he found out it was his son—the one thing really his in the world—a new rage swept over him and he rushed off to get the sheriff.

Abbie made a complete confession to Ephraim. Eben returned to Abbie, whom he still loved, and proposed that they run away together before the sheriff got there. Abbie refused. When the sheriff came Eben gave himself up as a partner in the crime.

Study of Women Characters

**Abbie Putnam**—Ephraim Cabot's third wife.

Abbie is described as

thirty-five, buxom, full of vitality. Her round face is pretty but marred by its rather gross sen-
suality. There is strength and obstinacy in her jaw, a hard determination in her eyes, and about her whole personality the same unsettled, untamed, desperate quality which is so apparent to Eben.

Abbie wants a home; so she marries Ephraim. She uses Eben to gain her heart's desire, first to gain the farm, then to win Eben's love. She kills her son, thinking she can completely win Eben's love.

Abbie—(hysterically.) I done it, Eben! I told ye I'd do it! I've proved I love ye—better'n everythin'—so's ye can't never doubt me no more!

Eben pleads with her to run away with him before the sheriff comes and calmly Abbie replies, "I got t' take my punishment—t' pay fur my sin."

Young Girl.

This young lady attended the celebration given by Ephraim to honor his new fatherhood. She seems slightly disappointed because Eben does not show up at the dance and feasting.
Characters:

Christians (in the order in which they appear)
A Traveler
Marco Polo
Donata
Nicolo Polo, Marco's father
Maffeo Polo, Marco's uncle
Tedaldo, Legate of Syria (afterwards Pope Gregory X)
A Dominican Monk
A Knight--Crusader
A Papal Courier
Paulo Loredano, Donata's father, a gentleman from Venice
Ladies and gentlemen of Venice
Soldiers, people of Acre, musicians, servants, etc.

Heathen (in the order in which they appear)
A Magician Traveler
A Buddhist Traveler
A Mahometan Captain of Ghazan's Army
The Ali Brothers, Mahometan merchants
A Prostitute
A Dervish
Two Buddhist Merchants
Two Tartar Merchants
A Mongol Priest
Emissary from Kublai
Kublai, The Great Kaan
Princess Kukachin, his grand daughter
Chu-Yin, a Cathayan sage
General Bayan
A Messenger from Persia
Ghazan, Khan of Persia
A Buddhist Priest
A Taoist Priest
A Confucian Priest
A Moslem Priest
A Tartar Chronicler
People of Persia, India, Mongolia, Cathay, courtiers, nobles, ladies, wives, warriors of Kublai's court, musicians, dancers, Chorus of Mourners

Prologue: A sacred tree in Persia near the confines of India toward the close of the thirteenth century.

Act I:
Scene I: Exterior of Donata's house, Venice. Twenty-three years earlier.
Scene II: Palace of the Papal Legate of Syria at Acre. Six months later.
Scene III: Persia. Four months later.
Scene IV: India. Eight months later.
Scene V: Mongolia. Eleven months later.
Scene VI: Cathay. The Grand Throne Room in Kublai's palace at Cambaluc. One month later.

Act II:
Scene I: The Little Throne Room in Kublai's summer palace at Xanadu, "the city of Peace," fifteen years later.
Scene II: The royal wharf at the seaport of Zayton, several weeks later.
Scene III: Deck of the royal junk of the Princess Kukachin at anchor in the harbor of Hormuz, Persia. Two years later.

Act III:
Scene I: The Grand Throne Room in the Imperial Palace at Cambaluc, one year later—and later the Dining Room of the Polo Home in Venice at the same time.
Scene II: The Grand Throne Room at Cambaluc. One year later.

Epilogue: The theatre.
Synopsis:

The play is introduced by a prologue which tells of the delivery of the corpse of Kukachin, the princess.

At the opening of the play Marco Polo was bidding Donata good-bye with the faithful promise never to forget her and to marry her on his return.

Kublai Kaan had requested the Polo brothers to bring back one hundred wise men from the West. These wise men were to be selected by the Pope, to debate with Kublai's own wise men. The Pope preferred to let the Polo brothers take Marco to the court of the Kaan, rather than the wise men; he said:

Let him set an example of virtuous Western manhood, amid all the levities of paganism, shun the frailty of poetry, have a million to his credit, as he so beautifully phrased it, and I will wager a million of something or other myself that the Kaan will soon be driven to seek spiritual salvation somewhere! Mark my words, Marco will be worth a million wise men—in the cause of wisdom!

The irony of the Pope's instructions was lost on the Polo brothers and on Marco. The brothers answered, "Mark is making a good impression already! Well, he's got a head on him!" Mark, feeling somewhat flattered, answered, "Never mind about me. When do we start?" Marco could not leave behind him the poem written for Donata, which began so well and ended in the "million" won. He tried to throw it away, calling himself "a damn fool," but picked it up again as he rushed forth to join his father.
and uncle. This was almost the last time that he exhibited the faintest trace of having a "soul." It was as the result of her futile search for his lost soul that Kukachin died of a broken heart!

There were numerous minor themes introduced into the story of Marco's voyage to the Far East. Most of them dealt with his personal ideas of the religious and comparative civilizations, which touched only slightly on the main theme of Marco's lost soul. For instance, the prostitute who appeared in one civilization after another appeared as the same person, and as a dual symbol of man's worldly desire.

The three Polos saw trade and profits in all of their undertakings. As western "Christians" they had lost contact with the oriental springs of their own religion.

The Polos remained many long years at the court of the Great Kaan; Marco accomplished many things for the Great Kaan. He was kind to Kukachin, who had fallen in love with him, to the dismay of her grandfather, Kublai. The Kaan asked Marco, from year to year, about the condition of his soul, and he received less and less evidence of its effective existence. Kukachin alone retained the belief that Marco had an immortal soul.

When Kukachin learned that she was to marry the
Persian Prince, she asked that the Polos conduct her to her destination. The Kaan grudgingly granted her request, but left her before Marco appeared in the new admiral's uniform. Kublai said as he retreated,

I must fly in retreat from what I can neither laugh away nor kill. Write when you reach Persia. Tell me—all you can tell—particularly what his immortal soul is like!

Chu-Yin, the Kaan's spiritual adviser, instructed Marco with these words, "You are, at some time every day of the voyage to look carefully and deeply into the Princess's eyes and note what you see there." Marco replied,

What for? Oh; he's afraid she'll get fever in the tropics...Then, of course, if her husband thinks at the end of the voyage that my work deserves a bonus—why, that's up to him.

The voyage to Persia lasted nearly two years, during which Marco was faithful in protecting Kukachin. During all this time he had never learned her secret. Once when he looked into her eyes, he thought he saw Donata. He took the miniature which he had received from Donata and showed it to Kukachin.

Kukachin was to marry Arghun Khan; because of his death she married his son, to keep the two countries from warring. But she died in her lonely exile. Her grandfather saw in a crystal the reason for her death. He asked Marco to return to Venice. Marco returned with the millions he had gained and married Donata.
Then came the voice of the Great Kaan in a pitying scorn of Christianity, "The Word became their flesh...Now all is flesh! And can their flesh become the Word again?"
The play closed with the bringing home of Kukachin, the corpse. The Great Kaan uttered a prayer over the body and Chu-Yin told him it was the prayer of his pride, "Weep old man. Be humble and weep for your child. The old should cherish sorrow." The Great Kaan, humbled at last in his grief, bent over her body and besought her to

Take the blindfold from my dim eyes. Whisper your secret in my ear....I bid you welcome home, Little Flower! I bid you welcome home!

Study of the Women Characters

Princess Kukachin, Kublai's granddaughter.

The princess is beautiful and young. She is pale and delicate and always willing to obey. Kukachin would rather suffer grief and torture of soul than to disobey one whom she feels it her duty to obey. She loves Marco Polo and her grandfather realizes that she does, but--

Kublai: (Musingly) Sing while you can. When the voice fails, listen to song. When the heart fails, be sung asleep. (Chidingly) That is a sad poem, Little Flower. Are you sad because you must soon become Queen of Persia? But Arghun is a great hero, a Khan of the blood of Chinghiz. You will be blessed with strong sons able to dare the proud destiny of our blood.
Kukachin feels herself duty bound to fulfill her grandfather's desire in her marriage because she loves her grandfather dearly; and she also desires to prevent war between the two countries. Kukachin wishes Marco to see the love she has for him in her eyes but her wish is not fulfilled. Marco does not realize that Kukachin loves him. When she attempts to kill herself, he prevents it.

Kukachin is utterly crushed because she has been disappointed in what she calls "love." She was to have married Arghun, but because of his death, she marries Ghazan, but not because she loves him. Ghazan is very kind to her and tries to fulfill all her desires, but as she says, "I cannot forgive myself—nor forget—nor believe again in any beauty in the world." And within a short time she dies. At the opening of the drama, she is a very kind and sympathetic person; and she believes and shows her love for Marco; and at the end she shows how thoroughly she despises him.

A Prostitute.

The prostitute is well painted, and half-naked and quite "alluring in a brazen, sensual way." She changes her garb regularly as she passes from one civilization to another. She usually wears a smile on her face, and her main business is to entice the unlearned. Her custom is to offer herself as a gift and when she has misled
him whom she terms unlearned, she charges a fee. She is a symbolic person who passes from one civilization to another just as the men do.

The Women.

The women attending the Princess Kukachin are not characterized as individuals. In their chants they remind the Princess of the duties of a woman and a queen, and at times offer her sympathy or consolation. The ladies at the court of Kublai, the Great Kaan, are merely picturesque background figures; and they are subordinate to the men. This is shown by the manner in which they follow their husbands.

The Ladies of Venice.

These Ladies of Venice are well-to-do middle-class women, who, like their husbands, are tremendously impressed by the wealth of the Polos.

Donata.

Donata, a girl of twelve, believes she is in love with Marco Polo. She promises to be faithful and to wait for Marco, regardless of the length of time she needs to wait. We do not see her again until after Marco's return to Venice.

Donata has changed very much in looks. Now she is stout and middle-aged, but her face is unlined and pretty in a bovine, good-natured way. She seems to love Marco very much and she thoroughly believes that Marco has been faithful to her.
The Great God Brown

Characters:
William A. Brown
His Father, a contractor
His Mother
Dion Anthony
His Father, a builder
His Mother
Margaret
Her Three Sons
Cybel
Two Draftsmen { —in Brown's office
A Stenographer

Scenes:

Act I:
Scene I: Sitting room, Margaret Anthony's apartment. Afternoon, seven years later.
Scene II: Billy Brown's office. The same afternoon.
Scene III: Cybel's parlor. That night.

Act II:
Scene I: Cybel’s parlor. Seven years later. Dusk.
Scene II: Drafting room, William A. Brown's office. That evening.
Scene III: Library, William A. Brown's home. That night.

Act III:
Scene I: Brown's office, a month later. Morning.
Scene II: Library, Brown's home. That evening.
Scene III: Sitting room, Margaret's home. That night.

Act IV:
Scene I: Brown's office, weeks later. Late afternoon.
Scene II: Library, Brown's house, hours later. The same night.

Epilogue: The Pier of the Casino. Four years later.

Synopsis:

Dion Anthony and Billy Brown were the sons of two partners in a contracting and building firm. Nearly all the characters of the play wore masks which represented their life's attitudes. Dion wore the mask of Pan. William wore no mask at first—but later he wore Dion's mask after Dion's death. Thereafter William lived two lives, his own and that of Dion. No one, not even Dion's wife, Margaret, realized that Dion was actually dead.

The prologue gave us a description of the Brown and Anthony families. Mr. and Mrs. Anthony had heard that Billy Brown was to be an architect. So they desired that their son become "a better architect than Brown's boy, or I'll turn you out in the gutter without a penny!"

In the prologue we are introduced to Margaret, who loved Dion as she saw him with his mask of Pan. Billy tried to propose to her but she had Dion as her idol.

Dion Anthony could not appear unmasked before Margaret. There was something he was fighting to escape. "Why was I born without a skin, O God," he asked when alone and unmasked, "that I must wear armor in order to touch or to be touched?" After Billy had informed Dion that Margaret loved him, Dion, when alone, cried, "She protects me! Her arms are softly around me! She is warmly around me!...I who love Margaret!" Then he looked
at his mask and said, "You are outgrown! I am beyond you! O God, now I believe!" Margaret did not know him without his mask; he was forced to wear his mask of Pan before she could know and love him. She did not know Dion; but she did know and love the mask. Dion with his mask on explained,

One day when I was four years old, a boy sneaked up behind when I was drawing a picture in the sand. He couldn't draw and hit me on the head with a stick and kicked out my picture and laughed when I cried. It wasn't what he'd done that made me cry, but him! I had loved and trusted him and suddenly the good God was disproved in his person and the evil and injustice of Man was born! Everyone called me cry-baby, so I became silent for life and designed a mask of the Bad Boy Pan in which to live and rebel against that other boy's God and protect myself from His cruelty...so from that day he instinctively developed into the good boy, the good friend, the good man, William Brown!

With his mask off, he said,

What aliens we were to each other! (He now spoke of his father.) When he lay dead, his face looked so familiar that I wondered where I had met that man before...And my mother? I remember a sweet, strange girl, with affectionate, bewildered eyes as if God had locked her in a dark closet without any explanation...until at last through two years I watched her die with the shy pride of one who has lengthened her dress and put up her hair...and in due course of nature another girl called me her boy in the moon and married me and became three mothers in one person, while I got paint on my paws in an endeavor to see God!

Dion fell lower and lower, and finally through exhaustion by dissipation he lay dying in Billy Brown's rooms. Margaret had crushed him completely. Cybel, who was a prostitute to the world, became friends with
Anthony and he was able to discard his mask. Their relationship was pure and it was Cybel who prayed for his deliverance.

Keep thyself as a pilgrim, and a stranger upon earth, to whom the affairs of this world do not—belong! Keep thy heart free and raised upward to God because thou hast not here a lasting abode.*

Billy, as envious of Dion as he always had been, tried to rob Dion of Cybel. He believed that Cybel was a prostitute. Dion in dying told Billy the truth, speaking from his mask: "Brown will still need me—to assure him he's alive!..." Then he taunted Billy with being neither creature nor creator. Billy had stolen part of Anthony's creative life, using his talents without giving him credit.

I've been the brains! I've been the design! But Mr. Brown, the Great Brown, has no faith! He couldn't design a cathedral without looking like the First Supernatural Bank!... Why has he tried to steal Cybel, as he once tried to steal Margaret? Isn't it out of revenge—and envy?

Dion cried. Dion made a mocking last will and testament.

I leave Dion Anthony to William Brown—for him to love and obey—for him to become me—then my Margaret will love me—my children will love me—Mr. and Mrs. Brown and sons, happily ever after!

Before he died, his mask fell off and he repeated in his dying breath,

Our Father who art in Heaven, (and he cried out,) Forgive me, Billy. Bury me, hide me, forget me for your own happiness! May Margaret love you! May you design the Temple of Man's Soul! Blessed are the meek and the poor in spirit!
At Dion's death and thereafter, Billy wore Dion's mask, to take Dion's place with Margaret and her children, and Brown's mask at his office,—he led the lives of both men as one. Margaret did not know that Dion had died, and she loved Billy, who wore Dion's mask, more than she had ever loved Dion himself. The continual wearing of the mask slowly killed Billy as it had Dion. Masked as Dion, he told Margaret and some clients that Billy was dead, and then ran away, leaving them to suspect that Dion had killed Billy. The police hunted for "Dion" and shot him—wounding the real Billy, who still wore Dion's mask. Cybel came to his side, removing her mask so that he could see that she was not a prostitute, but a symbol of protection. Dying Billy clung to her, and he threw away his mask, as he murmured, "The earth is warm." Cybel guided his dying prayer: "Our Father Who Art!" and Brown repeated joyfully, "Who art! Who art! I know! I have found Him! I hear Him speak! 'Blessed are they that weep, for they shall laugh!' Only he that has wept can laugh!" He continued to cry,

The laughter of Heaven sows earth with a rain of tears, and out of Earth's transfigured birth-pain the laughter of Man returns to bless and play again in innumerable dancing gales of flame upon the knees of God!

With these words he died.

Margaret came in just as Billy died, but she did not
see him. She saw only Dion's mask and kissed it and told him he would live forever. "You will sleep under my heart! I will feel you stirring in your sleep, forever under my heart!"

Study of the Women Characters

Margaret---Dion's wife.

At the opening of the play, Margaret is about "seventeen, pretty and vivacious, blonde, with big romantic eyes, her figure lithe and strong, her facial expression intelligent but youthfully dreamy." She wears a mask at certain times---an almost transparent reproduction of her own features. Her mask never changes but her face does.

She marries Dion and through his negligence of paternal duty she suffers many heartaches. She never really knows Dion---only knows him through his mask of Pan. She loves her children very much and freely showers a mother's care upon them, wearing a proud mother's mask.

She does not realize that her husband is dead and that Billy has taken his place in her home, and later when Billy dies, she does not see him. She sees only the discarded mask of her Dion---of her lover, her husband---her boy! She kisses him (the mask of Dion) good-by, and tells him that he will live forever.
Cybel.
She is a strong, calm, sensual, blond girl, who looks healthy. Her movements are slow and solidly languorous like an animal's, her large eyes dreamy with the reflected stirring of profound instincts.

Both Dion and Billy would come to her and pass away time in a clean and modest way. She wears the mask of a prostitute, to proclaim a profession to the world. Dion knows her as she really is but Billy does not learn to know her until he comes to die and she removes her mask to let him see what she really is—a symbol of protecting mother earth.

Mrs. Brown—Billy's mother.

Billy's mother is rather short and heavy set, a woman of forty-five, "overdressed in black lace and spangles." She is defiant and possessive, holding her family to her desires. "Billy must become an architect and expand the scope of the firm of Anthony and Brown." She finds the June nights and the moonlight colder than they used to be—the moonlight, she remembers, was warm and beautiful in her youth.

Mrs. Anthony—Dion's mother.

Mrs. Anthony "is a thin, frail, faded woman, her manner perpetually nervous and distraught, but with a sweet and gentle face that had once been beautiful."
She wants her son to become a better architect than Billy Brown. She keeps saying that Dion "always painted pictures so well!" She also finds that the June nights are colder than they used to be.

This section of the thesis includes the plays which were written in their final form between 1920 and 1926. The first play in this list is _Lazarus Laughed_. O'Neill had the final draft completed by the spring of 1925, but in 1927 he cut down some parts of it and condensed others. This play is more difficult to understand and interpret than the majority of O'Neill's other plays. The difficulty lies in the fact that _Lazarus Laughed_ is a "spiritual, literate, chimeric piece" in a number of movements. Lazarus is a symbolic flame in which man sees a rebirth.

_Straight Interlude_ was finished in the summer of 1927. This is O'Neill's finest drama, and it is one which must be performed in order to be understood and appreciated. It is a play of psychological nature with a stream of consciousness running through it.

Malonys, "Surgut O'Neill's Chimeric Lazarus," _Arts and Recreation_, XXVII, (February, 1966) p. 27.
CHAPTER V

PLAYS COMPLETED IN THE YEARS 1926-1930

This section of the thesis includes the plays which were written in their final form between 1926 and 1930. The first play in this list is Lazarus Laughed. O'Neill had the final draft completed by the spring of 1926; but in 1927 he cut down some parts of it and condensed others. This play is more difficult to understand and interpret than the majority of O'Neill's other plays. The difficulty lies in the fact that Lazarus Laughed is a "spiritual liberating dithyrambic poem"* in a number of movements. Lazarus is a symbolic flame in which man sees a rebirth.

Strange Interlude was finished in the summer of 1927. This is O'Neill's finest drama, and it is one which must be performed in order to be understood and appreciated. It is a play of psychological nature with a stream of consciousness running through it.

*Kalonyme, "Eugene O'Neill's Dithyrambic Lazarus," Arts and Decoration, XXVII, (February, 1926) p. 27.
In 1928 O'Neill completed a drama known as Dynamo which represented a symbolism of religion and science. It begins in a realistic and human way and verges into pure mysticism at the close. This drama evidently brings out O'Neill's conception of a "struggle between a religious and a scientific instinct" on his part.

In this chapter, as in Chapters III and IV, a survey of the plays of this particular period is presented with emphasis on interpretations of the women characters.

Lazarus Laughed

Characters:

Lazarus of Bethany
His Father
His Mother
Martha  }--his sisters
Mary
Miriam, his wife
Seven Guests, neighbors of Lazarus
Chorus of Old Men
An Orthodox Priest
Chorus of Lazarus's Followers
A Centurion
Gaius Caligula
Crassus, a Roman General
Chorus of Greeks
Seven Citizens of Athens
Chorus of Roman Senators
Seven Senators
Chorus of Legionaries
Flavius, a centurion
Marcellus, a patrician
Chorus of the Guard
Tiberius Caesar
Pompeia
Chorus of Youths and Girls
Chorus of the Roman Populace
Crowds

Scenes:

Act I:
Scene I: Lazarus's home in Bethany. A short time after the miracle.
Scene II: Months later. Outside the House of Laughter in Bethany. Late evening.

Act II:
Scene I: A street in Athens. A night months later.
Scene II: A temple immediately inside the walls of Rome. Midnight. Months later.

Act III:
Scene I: Garden of Tiberius's palace. A night a few days later.

Scene II: Inside the palace. Immediately after.

Act IV:
Scene I: The same. A while after.
Scene II: Interior of a Roman theatre. Dawn of the same night.
Synopsis:

At the opening of the play we find that Lazarus had been brought back to life soon after Jesus had arisen from death; and he, having been "freed from the fear of death," dominated the scene. Lazarus was tall and powerful, about fifty years of age, with a mass of gray-black hair and a heavy beard. His face is dark-complexion, ruddy and brown...calm but furrowed deep with the marks of former suffering endured with a grim fortitude that has never softened into resignation.

His pride was untamed, in spite of the revelation he had received.

Those who watched Lazarus saw

Of late years his life has been one long misfortune. One after another his children died...They were all girls. Lazarus had no luck. The last was a boy, the one that died at birth. You are forgetting him...Not only did his son die but Miriam could never bear him more children.

[He] couldn't blame bad luck for everything. Take the loss of his father's wealth since he took over the management. That was his doing. He was a bad farmer, a poor breeder of sheep, and a bargainer so easy to cheat it hurt one's conscience to trade with him.

These were echoes from the past. After he arose from the dead and as Jesus went His way, "Lazarus, looking after Him, began to laugh softly like a man in love with God!" When Lazarus first spoke to the crowd, in a voice "that is like a loving whisper of hope and confidence" he told them "There is no death!" When they questioned
him about the "beyond," he answered,

There is only life! I heard the heart of Jesus laughing in my heart; "There is Eternal Life in No," it said, "and there is the same Eternal Life in Yes! Death is the fear between!" and my heart reborn to love of life cried "Yes!" and I laughed in the laughter of God!

Then "he begins to laugh, softly at first--a laugh which accepts life, which has joy in living, without any self-consciousness or fear." Lazarus's laugh was a discovery of unity and peace--as the true laugh of the love he had for God. It was a "proud" as well as a powerful laugh. It penetrated to depths of the sky, too pitifully like a "great bird song"--which is mortal. "Laugh! Laugh with me," he cried "on a final note of compelling exultation" and he repeated, "Death is dead! Fear is no more! There is only life! There is only laughter!" All but Miriam laughed with him and chimed in on his cry, "Fear is no more! There is no death! There is only life! There is only laughter!" Many did not find peace in his laughing, especially Pompeia, Caligula, and Tiberius Caesar. Pompeia plotted with Caligula to kill Miriam by demanding that she eat certain fruit, so she would hurt Lazarus; at first Caligula objected, but immediately after, he sided in with her, and Miriam then slowly died. The crowd insisted that Lazarus should laugh. For a moment he could not; so they decided to scourge him to see whether or not he would
laugh. As they were about to begin Miriam sat up and said, "Yes, there is only life! Lazarus, be not lonely."
Then Lazarus laughed, and "an agonized moan of supplicating laughter came from them all."

The laughter of Lazarus did not bring peace to men, but it brought a wild adulation of a mob in hysterics; finally it brought death to those dearest to him, including Miriam herself, who grew old as Lazarus grew younger. Happily, Lazarus cried: "The greatness of Saviors is that they may save! The greatness of Man is that no god can save him—until he becomes a god!" And later he said, "Sometimes it is hard to laugh—even at men!" He seemed to dislike men for not hearing and for forgetting that a revelation was given him; otherwise he too would have remained both blind and deaf. In the end there was no one to whom he could communicate the truth he had discovered. Many were infected by his presence but no one lived to carry on his message. Pride had destroyed his work. Emperor Tiberius summoned Lazarus to Rome. Lazarus had changed a great deal. He seemed to have a life that would continue to live; and this was what made Caligula both love and hate him. Caligula loved Lazarus because of the secret he wanted to discover; and yet he hated him because he could not discover that secret. So Caligula pleaded with Lazarus:
I begin to know the torture of the fear of death, Lazarus—not of my death but of yours—not of the passing of your man's body but of going away from me of your laughter which is to me as my son, my little boy!

All this time there was the feeling that Lazarus was moving back to childhood. He was to be tortured in the flames at the hands of Tiberius and his death at the hands of Caligula came before he had passed back beyond the stage of young manhood. Caligula killed Tiberius; so now he also killed Lazarus by burning him because he did not "belong" among men, because he had exalted himself to the position of a god. Then Caligula cried,

I laugh, Lazarus! I laugh with you! (Then grief stricken) Lazarus!...Fool! Madman! Forgive me, Lazarus! Men forget!

Study of Women Characters

Miriam, Lazarus's wife.

Miriam's mask covers the upper part of her face; her mask is a pure pallor of marble, the expression that of a statue of Woman, of her eternal acceptance of the compulsion of motherhood, a cycle of love and pain and joy which penetrates into the loneliness of old age. As time goes on we find that she "is sensitive and sad, tender with an eager, understanding smile of self-forgetful love, the lips still fresh and young." She shows her kindness and faithfulness to Lazarus as she follows him.
In Act Two, Scene Two, she appears much older as she is found in silent prayer in which she begs for mercy for the sins of mankind. She does not quite understand her husband's laughter but she never reproves him except, "I cannot understand, Lazarus. (Sadly) They were like your children—and they have died. Must you not mourn for them?"

She willingly accepts the poisoned fruit which Pompeia offers her and then after eating it she slowly dies. In a dead expectant silence, she rises as she says, "Yes! There is only life! Lazarus, be not lonely! (She laughs and sinks back and is still.)"

Pompeia, a Roman noblewoman.

The favorite mistress of Caesar wears a half mask. She has great, dark, cruel eyes. Her mask of intense evil beauty, of lust and perverted passion does not reveal her true character. From the first she loves Lazarus, and when she learns that he is married she begins to plot to kill his wife.

She offers Miriam poisoned fruit and then compels her to eat. As Miriam dies, Pompeia immediately lets Lazarus know that she loves him. Her love soon turns to hatred for him—she calls him a "Liar! Cheat! Hypocrite! Thief." She asks that he be scourged and burned. At the uttering of "Yes, there is only life!" by Miriam, Pompeia
becomes greatly bewildered and she shows her fear as she runs to and crouches at the feet of Caligula. Several times she is almost compelled by Lazarus's laughter and the stare of his eyes, as he is being burned, to go with him, but each time she holds back.

Mary, Lazarus's sister.

Mary is a faithful follower of Lazarus. She believes every word he utters. Her family, father and Martha, turn against her. She is disinherited by her father because she believes Lazarus is a follower of Jesus. This pretty young lady is killed by a Roman soldier.

Martha, Lazarus's sister.

"Martha is a buxom middle-aged housekeeper, plain and pleasant." She goes about her own work; but occasionally she interferes with Mary's work. Martha believes that Lazarus is an imposter. She is killed by the Roman soldiers.

His mother, Lazarus's mother.

This old lady is a gentle, simple woman who believes in Lazarus's work. She is killed by the Romans when all of her family with the exception of Lazarus are killed.

Girls, in chorus.

Three of the girls wear masks which represent Youth, and the fourth girl wears a mask which represents Womanhood in the Proud, Self-Reliant type.
Strange Interlude

Characters:

Charles Marsden
Professor Henry Leeds
Nina Leeds, his daughter
Edmund Darrell
Sam Evans
Mrs. Amos Evans, Sam's mother
Gordon Evans
Madeline Arnold

First Part:

Act I: Library, the Leeds's home in a small university town of New England. An afternoon in late summer.

Act II: The same. Fall of the following year. Night.

Act III: Dining room of the Evans's homestead in northern New York state. Late spring of the next year. Morning.

Act IV: The same as Act I and II. Fall of the same year. Evening.

Act V: Sitting room of small house Evans has rented in a seashore suburb near New York. The following April. Morning.

Second Part:

Act VI: The same. A little over a year later. Evening.


Act VIII: Section of afterdeck of the Evans's cruiser anchored near the finish line at Poughkeepsie. Ten years later. Afternoon.

Act IX: A terrace on the Evans's estate on Long Island. Several months later. Late afternoon.

Synopsis:

In this play Nina was the dominating dramatic figure; but there were nine important characters in all, and the dead Gordon was the ninth.

"Oh, Gordon, my dear one!...gone!...gone forever from me!" Nina spoke to the departed spirit of Gordon, the aviator whom she had loved, and who had been killed in the war. Professor Leeds, Nina's father, through jealousy, had prevented Gordon from marrying Nina before he had left for the war. The thought of never having been nor ever being united left an incurable wound in Nina's spirit. Charles Marsden, who was bound to his mother's protection, was afraid of life. He loved Nina, but to her he was "dear old Charlie," or "uncle Charlie;" after her father's death he was "father Charlie" to her. Edmund Darrell was the male scientist, a doctor, a man held under iron discipline of devotion to his work. Then there was Sam Evans, a classmate of Gordon's, who was a hard worker and an extrovert. Through Dr. Darrell's persuasion, after her father's death, Nina married Sam, but she could say only, "...Yes, it would be a career for me to bring a career to his surface. I would be busy--surface life--no more depths, please God!" Her whole life was devoted to the building up of Sam.
Mrs. Evans, Sam's mother, revealed to Nina after her pregnancy, of which Sam was ignorant, that there was incurable insanity in the family. She insisted that Nina destroy the life to protect Sam. Sam was ignorant of the family curse, his mother hoping that through ignorance of it he would never experience the fear of insanity that might bring it on—as it had done with her own husband. Nina must save him from his father's fate and be satisfied to have no children, the thing she wanted most. Nina had the life within her destroyed, to protect Sam. Sam began to blame himself for having no children. This preyed on his mind. Nina decided that she would have a child by another man—and let him believe it was his own. She selected Dr. Darrell as the father. She told him the whole story, and put the blame for her marriage up to him, because he had suggested and encouraged it. She felt a sense of guilt—believed it would be adultery—and yet forced Darrell to submit—and without love. "I should be so humbly grateful," she told him, and Darrell consented. This sin revealed to Nina, that she really loved Darrell, and had loved him all along. For a time, her resolution to help Sam gave way, and she tried to persuade Darrell to be first her lover, and then her husband when she could divorce Sam. Darrell prevented this by telling Sam of his prospective
"fatherhood," and then leaving for Europe. Nina then went through with her original plan and sacrificed all for Sam. Charlie suspected the truth of what was happening; but he could not leave Nina. Nina possessed the three men—Sam as her husband, Darrell as the one she loved in place of Gordon, and Charlie as the symbol of her father, a devoted and forgiving friend. Their lives were hers, and she cried out, "God is a mother." She was the one who had chosen who should live and who should die.

Sam, under the stimulus of parenthood, which he felt was a proof of Nina's love, had better success in business, and he gained more confidence. Nina had a certain respect for him, probably because he made no demands on her. "Thank God for Sammy! I know he's mine...no jealousy...no pain...I've found peace..." Her son, Gordon, named for the dead Gordon, became the fourth male in her life. When Darrell returned from Europe, unable to stay away from her, her scheme broke down. Darrell wanted her for himself and he wanted their son. She would give up neither her son nor Sam. She made Darrell consent to the idea of being her lover. Sam was getting stronger and Darrell weaker. Little Gordon loved his supposed father but bitterly resented Darrell. After a few years, Darrell spent only short intervals
with Nina and the rest of his time at some far off tropical health station. Charlie was the understanding one and Little Gordon, who had heard of his mother's first love, desired to be like the original Gordon.

Close to the end we see Gordon's young manhood. He rowed in a winning crew race, and through excitement Sam's high blood pressure caused a stroke. About this time Nina had tried to break up the engagement of Gordon. Darrell, who had regained his strength in the final death of his love for Nina, interfered and prevented her telling the young girl the same story Sam's mother had told Nina. Darrell accused her of having tried to play God and interfere too much with human lives. When Sam was stricken, Nina realized that she must again make a sacrifice for his sake, and she then resolved to give Gordon to the girl he loved.

Sam died a few months later, and at this event both Nina and Darrell realized that their love for one another was dead. Only their memories remained. But with the memories there was also Charlie Marsden. He was now "father" Charlie to Nina, who, in her declining years, was only too glad to settle down with him in a marriage. As they were quietly resting in each other's arms, an airplane overhead carried Gordon and the girl he loved to their wedding. Nina cried out to them,
Fly up to heaven, Gordon! Fly with your love to heaven! Fly always! Never crash to earth like my old Gordon! Be happy, dear! You've got to be happy! (Then she turned to Charlie.) Gordon is dead, Father, (she said,) I've just had a cable. What I mean is, he flew away to another life—my son, Gordon, Charlie. So we're alone again—just as we used to be.

Study of Women Characters

Nina—Professor Henry Leeds's daughter.

Leeds's daughter is a handsome girl with straw-blond hair, and extraordinarily large, beautiful, but bewildering, deep greenish blue eyes. She is tall with broad square shoulders, slim strong hips and long beautifully developed legs—a fine athletic girl of the swimmer, tennis player, golfer type. She speaks in a tense-ly cold and calm voice as she informs her father that she will finish nurse's training and then enter a hospital. Her mind is made up and nothing can cause it to waver. She cannot forget Gordon,

Gordon wanted me! I wanted Gordon! I should have made him take me! I knew he would die and I would have no children, that there would be no big Gordon or little Gordon left to me, that happiness was calling me, never to call again if I refused!...Why did I refuse? What was that cowardly something in me that cried, no, you mustn't? What would your father say?

—and she continues,

And that's exactly what my father did say! Wait, he told Gordon! Wait for Nina until the war's over, and you've got a good job and can afford a marriage license!
She forgives her father but she searches for a way to give herself to Gordon. Dr. Darrell tries to persuade her to marry Sam Evans. She is a woman in all her primitive aspects—tender, reckless, defiant, protective and absorbing, possessive and creative—and she dictates to others. She is the one who desires. But her desire is always defensive and Gordon's death has left an incurable wound in her spirit. When she is at last persuaded by Darrell to marry Sam, she says,

Sam is a nice boy. Yes, it would be a career for me to bring a career to his surface. I would be busy—surface life—no more depths, please God! and her whole life is devoted to nothing more than the building up of Sam—the overcompensation from a fear represented by the dead Gordon, with whom she was prevented from achieving true creation.

Several months after her marriage to Evans we find that she is completely changed—her personality is changed, her appearance is changed; she is prettier but her eyes have not lost their mysterious expression. She learns the family secret and she destroys her unborn child. Now she changes more rapidly than before. She is extremely nervous and pale. She longs for a baby and she is fully conscious of what she intends doing. She decides to choose a healthy male to be the father of her child and so she chooses Darrell. Through the sin
she learns that she loves Darrell. She wants to divorce Sam but this she is not permitted to do. For many years she loves the father of her child. But at Sam's death we find she no longer loves Darrell—but turns to Charlie to settle down; she has decided to stop interfering and to let her son, Gordon, marry the girl of his dreams.

Nina looks much older now, her hair is completely white and

she is desperately trying to conceal the obvious inroads of time by an over-emphasis on make-up which defeats its end by drawing attention to what it would conceal,

but she has not lost her beautiful figure.

Mrs. Amos Evans, Sam Evans's mother.

Mrs. Evans is an attractive looking woman, whose facial expression shows she has suffered a great deal.

She is much younger than she looks.

Her big dark eyes are grim with the prisoner-pain of a walled-in soul. Her voice jumps startlingly in tone from a caressing gentleness to a blunted flat assertiveness, as if what she said then was merely a voice on its own without human emotion to inspire it.

She informs Nina of the family secret and she insists that the unborn child should be destroyed. She tries to protect Sam by not telling him of the family curse, hoping that he will always remain ignorant of it so he might never experience the fear of insanity, which might bring it on—as it did with her own husband. Mrs. Evans
places the whole burden of Sam's future upon Nina. She suggests to Nina the idea of finding a healthy man to be the father of her baby.

I know that...And then I used to wish I'd gone out deliberate in our first year, without my husband knowing, and picked a man, a healthy male to breed by, same's we do with stock, to give the man I loved a healthy child. And if I didn't love that other man nor him me where would be the harm.

Madeline Arnold--Gordon's fiancee.

A pretty girl of nineteen, who has a pleasing personality, is a generous and a good loser; but who generally gets what she goes after. She strictly minds her own business. She is kind and sympathetic to those who need consolation.

Mary--the maid.

Mary is a quiet housekeeper who usually follows her regular routine without apparently paying much attention to anyone else.
Dynamo

Characters:
Reverend Hutchins Light
Amelia, his wife
Reuben, their son
Ramsay Fife, superintendent of a hydro-electric plant
May, his wife
Ada, their daughter
Jennings, an operator at the plant

Time: The Present

Act I:
Scene I: The Light sitting room and Reuben's bedroom above it.
Scene II: The Fife sitting room with Ramsay's and May's bedroom on the floor above.
Scene III: The Light and Fife sitting rooms.
Scene IV: Reuben's bedroom.

Act II:
Scene I: Same as Act I, Scene I. The Light sitting room. Fifteen months later.
Scene II: Same as Scene I, except that Reuben's bedroom is revealed.
Scene III: Exterior of the Light and Power Company's hydro-electric plant. A half hour later.

Act III:
General
The Hydro-Electric Power Plant near the town. Four months later.
Scene I: Exterior of the plant.
Scene II: Interiors of the upper and lower switch galleries.
Scene III: Interiors of the two switch galleries, the switchboard room, and the dynamo room.

Synopsis:

The Reverend Hutchins Light was thinking and arguing within himself for the reason of the remarks made to him about his son, Reuben, by Ramsay Fife. He paid no attention to his wife until she mentioned their son's future. Revere nd Light had fully decided that Reuben should become a minister.

I have decided. He shall follow in my footsteps—mine and those of my father before me and his father before him. It is God's manifest will!

Mrs. Light wanted Reuben to choose his career, but she was determined that he should stay away from Ramsay Fife's daughter, Ada. Ramsay and his wife, May, and Ada were atheists, and very much disliked by The Reverend and Mrs. Light, while Ramsay hated the Light family because of their religion.

Mrs. Light spied on Reuben and overheard some of the conversation between Ramsay and Reuben in Ramsay's house. At home Reuben repeated the murder story which Ramsay had told him and which he had vowed to keep as a secret. Then he confessed his love for Ada.

Angry words were exchanged between the Light family. The Reverend Light started out to deliver Ramsay into the hands of the police. He stopped at Ramsay's house and learned that Ramsay had told the story to play a joke on Reuben—to prove to Ada that Reuben was
yellow.

Reuben denounced his belief in the God that his father believed in—proclaimed that his God was Electricity, and then left his home.

Fifteen months after his departure he returned to learn that his mother was dead, and that she had been converted to the God, Electricity.

He and Ada renewed their friendship. Reuben obtained a position with Ada's father, who was the superintendent of a hydro-electric plant. After a short time Ada gave herself to him, thinking he would marry her. Reuben loved her but believed his mother objected because on the night of the quarrel she had remarked, "So you want to marry that little harlot, do you?" In the plant Reuben tried to convert May and Ada to the belief that Dynamo was the Great Mother of Eternal Life. Through Ada's revelation of her love for him he thought he had betrayed his mother. He grabbed Jennings, an operator at the plant, by the throat and flung him away from the desk and got the revolver, and killed Ada. Then he pleaded with the dynamo like a little boy,

I don't want any miracle, Mother! I don't want to know the truth! I only want you to hide me, Mother! Never let me go from you again! Please, Mother! He throws his arms out over the exciter, his hands grasp the carbon brushes. There is a flash of bluish light about him and all the lights in the plant dim down until they are almost out and the noise of
the dynamo dies until it is the faintest purring hum. Simultaneously Reuben’s voice rises in a moan that is a mingling of pain and loving consummation, and this cry dies into a sound that is like the crooning of a baby and merges and is lost in the dynamo’s hum. Then his body crumples to the steel platform and from there falls heavily to the floor. There is a startled cry from Mrs. Fife as she runs to the body. The dynamo’s throaty metallic purr rises slowly in volume and the lights begin to come up again in the plant.

Study of Women Characters

Ada, Ramsay’s and May’s daughter.

Ada, a young lady of sixteen, has inherited her father’s alert quality and malicious humor. She is a pretty girl with big blue eyes and boyishly bobbed hair. "Her speech is self-assertive and consciously slangy. Beneath her flippant talk, however, one senses a strong trace of her mother’s sentimentality."

Ada—Say, why have you got it in for Rube so? He’s not to blame for his father. (Then hastily.) Not that it’s anything in my young life. I’m simply having fun kidding him along. (Then defensively again.) But Rube’s a good scout—in his way. He isn’t yellow.

Fife—(Has glanced at her with suspicion) So you don’t believe that lad’s yellow, don’t you? What’ll you bet he isn’t? (Then as she doesn’t answer) I dare you to bring him in to-night, and let me talk to him and you listen, and if I don’t show him up yellow then I’ll buy you the best dress you can find in the town. (As she hesitates—tauntingly) Are you afraid to take me up?

Ada persuades Reuben to enter her home. Ramsay
repeats a murder tale which he has read in the newspaper, making Reuben believe he himself is the murderer. Reuben has sworn that he will not repeat the tale. Reuben goes home and tells his mother.

Ada--Look who's here! I was just telling your old man it was only a murder story out of the paper Pop told you to prove you were yellow! And you are, all right! Don't you ever dare speak to me again! You're a yellow rat! (She breaks down weeping, and rushes back into the room.)

After Reuben has left his home Ada is very lonesome and is indeed happy when he returns. She persuades her father to employ him in the plant.

May, the wife of Ramsay Fife.

May is tall and stout, weighing well over two hundred. Her face must have once been one of those rosy-cheeked pretty doll-like faces and in spite of its fat, it has kept its girlish naivete and fresh complexion. Her figure is not formless nor flabby. It suggests, rather, an inert strength. A mass of heavy copper-colored hair is piled without apparent design around her face. Her mouth is small with full lips. Her eyes are round and dark blue. Their expression is blank and dreamy. Her voice is sentimental and wondering. She is about forty years old.

She is not much interested in anything around her. She has very little to do but does a lot of day dreaming. She loves the plant and the dynamos. "I could sit forever and listen to them sing...they're always singing about everything in the world--."
She believes that Ada and Reuben have been married by nature, and she wants Reuben to civilly marry her. She recalls how she had fallen for Ramsay. The night when Reuben kills Ada and himself she is at the plant.

Mrs. Fife—<Kneeling beside Reuben, one hand on the forehead of his upturned face> Reuben! Are you hurt bad? <She turns with childish bewildered resentment and hurt to the dynamo> What are you singing for? I should think you'd be ashamed! And I thought you was nice and loved us! <The dynamo's purr has regained its accustomed pitch now. The lights in the plant are again at their full brightness. Everything is as before. Mrs. Fife pounds the steel body of the generator in a fit of childish anger> You hateful old thing, you! <Then she leaves off, having hurt her hands, and begins to cry softly>.

Amelia, the wife of the Reverend Hutchins Light.

"Amelia is fifteen years younger" than her husband. She is healthy, stout, and active.

Her dark-completed face, with its big brown eyes and wavy black hair, retains its attractiveness although it has grown fleshy. Her expression is one of virtuous resignation. Only her mouth is rebellious. It is a thin small mouth, determined and stubborn.

She has a more understanding nature than her husband, and wants Reuben to choose his career. She becomes angry when her son confesses his love for Ada. She is very much shocked when Reuben denounces her and her God.

After fifteen months of worry and grief because of her son's cold departure she becomes converted to his God, the God of Electricity. She contracts pneumonia and dies.
CHAPTER VI

PLAYS COMPLETED IN THE YEARS 1931-1933

Early in the year 1931 O'Neill completed his most ambitious drama, *Mourning Becomes Electra*. This is the most extraordinary American play ever written or produced. It is a play based upon Greek tragedy. It contains "smothered desires, smothered screams, and smothered action."1 The play is conspicuous for its candour and for the "asides" in which the characters speak in a subdued and altered voice their secret thoughts.

*Ah! Wilderness* is O'Neill's first and only play which he permitted to be acted on the road. This play of 1932 is one of sentiment rather than passion. In reading or in witnessing the drama one readily sees that it is different from O'Neill's other plays. In this play he has a different attitude toward life.

O'Neill began *Days Without End* in 1932 and completed it the following year. This play is more or less known as "a miracle play."2 In *Days Without End* the author

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1. De Cassera, "Broadway to Date," *Arts and Decoration*, January, 1932, p. 52.
shows himself to be an expert in the manipulation of masks and dual personalities. His entire interest lies in the interest of hearing himself think.

In this chapter a survey of the three plays, *Mourning Becomes Electra*, *Ah! Wilderness*, and *Days Without End*, is presented with emphasis on interpretation of the women characters.
Mourning Becomes Electra

Part One--Homecoming

Characters:
Brigadier-General Ezra Mannon
Christine, his wife
Lavinia, their daughter
Captain Adam Brant, of the clipper "Flying Trades"
Captain Peter Niles, U. S. Artillery
Hazel Niles, his sister
Seth Beckwith
Amos Ames
Louisa, his wife
Minnie, her cousin

Scenes:
Act II: Ezra Mannon's study in the house. No time has elapsed.
Act III: The same as Act I. Exterior of the house. A night a week later.
Act IV: A bedroom in the house. Later the same night.

Part Two--The Hunted

Characters:
Christine, Ezra Mannon's widow
Lavinia (Vinnie), her daughter
Orin, her son, First Lieutenant of Infantry
Captain Adam Brant
Hazel Niles
Peter, her brother, Captain of Artillery
Josiah Borden, manager of the shipping company
Emma, his wife
Everett Hills, D. D., of the First Congregational Church
Doctor Joseph Blake
The Chantyman

Scenes:
Act I: Exterior of the Mannon house. A moonlight night two days after the murder of Ezra Mannon.

Act II: Sitting room in the house. Immediately after Act I.
Act III: Ezra Mannon's study. Immediately after Act II.
Act IV: The stern of the clipper ship "Flying Trades," at a wharf in East Boston. A night two days later.
Act V: Same as Act I. Exterior of the Mannon house the night of the following day.

Part Three--The Haunted

Characters:
Lavinia Mannon
Orin, her brother
Peter Niles
Hazel, his sister
Seth
Amos Ames
Ira Mackel
Joe Silva
Abner Small

Scenes:
Scene II: Sitting room in the house. Immediately after Scene I.
Act II: The study. An evening a month later.
Act III: The sitting room. Immediately after Act II.
Act IV: Same as Act I, Scene I. Exterior of the Mannon house. A late afternoon three days later.
Synopsis:

*Mourning Becomes Electra* is a drama composed of three parts or stages in the climax of the house of Mannon. The first play is called *Homecoming*; the second, *The Hunted*; and the third, *The Haunted*. In the first play, General Ezra Mannon was one of the many whose wealth had been gathered from the sea. General Ezra returned from the war about the time when his partly foreign wife, Christine, had secretly been giving her love to a sea captain, Adam Brant. Christine knew that Brant was the son of a Mannon who had "disgraced" his family by marrying a French-Canadian servant girl. Brant was in love with Christine, but his first reason for loving her was to get revenge on the present head of the house of Mannon. Christine's daughter, Lavinia (the Electra of the story), was very much devoted to her father and she very much resented her mother's infidelity, partly because she herself was attracted to Brant, who resembled her father, and partly because she had always taken her father's part against her mother, whom she hated and of whom she was inwardly jealous.

In the *Homecoming*, Lavinia's brother, Orin Mannon, was still away in camp, recovering from a serious head wound which had weakened his whole nervous system. Orin was as much devoted to his mother, of whom he so often
dreamed in his illness, as Lavinia was devoted to her father. Between Orin and Lavinia was a deep bond of attachment. Lavinia told her mother that she had discovered her infidelity, but promised to keep silent if her mother would send Brant away forever. Christine guessed the truth of Lavinia's action.

You wanted Adam Brant for yourself, [she said accusingly.] And now you know you can't have him, you've determined that at least you'll take him from me!...But if you told your father, I'd have to go away with Adam. He'd be mine still. You can't bear that thought, even at the price of my disgrace, can you?...I've watched you ever since you were little, trying to do exactly what you're doing now! You've tried to become the wife of your father and the mother of Orin! You've always schemed to steal my place!

Lavinia denied these accusations bitterly, but persisted in asking that her mother should send Brant away, which her mother after long deliberation promised to do.

The return of General Mannon was a strange homecoming. On his return he was trying to rediscover the secret of life and to break down if possible the barrier which had existed between him and his wife since their marriage. In Lavinia he found genuine pleasure and affection. With great difficulty, he threw aside the reserve of years and told Christine of his loneliness and his love. He faced the woman who had determined that the only way to free herself was to kill him. She had asked Brant to send her some poison tablets which she planned to give her husband instead of the medicine which
he was taking for his heart ailment.

On Ezra's first night at home, when he remarked about her pretended affection, she goaded him with a statement of her love for Brant, and told him Brant's true identity as one of the "outlawed" Mannons. The emotional strain brought on a severe heart attack. She gave him the poison instead of the prescribed medicine. In his death agony, Ezra called out for Lavinia, who reached his room just in time to see him point an accusing finger at Christine and cry out, "She's guilty—not medicine!" This was too much for Christine, and she fainted before she could hide the poison tablets. Lavinia found them and now knew her mother's guilt. The play ended with Lavinia's cry to the dead man, "Father! Don't leave me alone! Come back to me! Tell me what to do!"

The Hunted composed the second part of the drama. In this part Lavinia and Orin sought revenge for their father's murder. Orin returned from the hospital camp two days after the tragedy. There was a great struggle between Lavinia and Christine for the control of Orin's weak will. Christine tried to mother him as she had done before the war, and she wanted to play on his deep affection for her, and to warn him of the charges he might hear from Lavinia. Christine accused Lavinia of
being insane. Orin felt a deep suspicion of his mother, but emotionally he believed her to be all good. He was almost relieved at his father's death because he could now have his mother to himself. During the war he had had visions, as he killed men, that it was "like murdering the same man over and over." He desired to be alone with his mother in the enchanted islands that he dreamed about. Christine listened to him and encouraged him, hoping that she would turn him against Lavinia.

Lavinia, with the spirit of her father, held him to the truth and she made him, in spite of himself, acknowledge his mother's guilt; and she also aroused his jealousy of Brant. The thought of another man claiming his mother's love was too much for him. Both followed their mother and Brant to Brant's ship in Boston harbor and overheard her plans to escape. After Christine left the ship, Orin entered Brant's cabin and killed him. As he did so, the image of death came before him. It was as if he had killed his father!

Both returned to the house and told Christine what they had done. Orin immediately begged for forgiveness. But it was too late. Christine shot herself. Orin was at a loss because of the desire to have his mother put her protecting arms around him. Lavinia in her mother's role put her arms around him as she whispered, "You have
me, haven't you? I love you. I'll help you to forget."
(Inc this promise one can see that Lavinia desired to
take Christine's place.)

The third part is The Haunted. This began a year
later and took place after Lavinia and Orin had com-
pleted a year's voyage to China and the Far East. Here
Lavinia became strikingly like her mother, even to the
wearing of a dress of the same green color her mother
used to wear. Orin had taken on the stature of a sol-
dier. His movements and attitudes had the statue-like
quality that was so marked in his father. He wore a
close-cropped beard in addition to his moustache, and
this accentuated his resemblance to his father. The
two were living in the ghosts of their parents. Both
were aware of the change, and Orin boasted of having be-
come a Mannon. He accused Lavinia of having a soul
like their mother's, "as if you were stealing her—as
if her death had set you free—to become her!" But
Lavinia cried out, "What we need most is to get back to
simple normal things and begin a new life—" Lavinia
tried to make Orin face his haunting ghosts and to
acknowledge to himself his mother's guilt and her free
choice of suicide. Her attempt was not completely
successful.

Now Lavinia began to see life a little differently
through her friendship for Peter Niles. Her thoughts of
him had been growing in her mind during the long months of her voyage. The sea had had a cleansing effect upon her. "The ship and the sea—everything that was honest and clean"—had reminded her of Peter. She thought of another thing. "Remember I'm only half Mannon," she reminded Peter. She wanted to marry Peter. Orin discovered her kissing him, and jealousy seized him. She could not be permitted to love another man because she had taken her mother's place in Orin's heart.

Orin became a living terror for Lavinia. His increasing sense of guilt made him want to confess everything. He had become engaged to Peter's sister, Hazel, but he was afraid to be alone with her, and Lavinia was afraid to have them alone together because his guilty conscience might make him confess. Secretly he prepared a written confession of his crime. Lavinia suspected this. She soon forced the truth of the confession from him and then the two wounded each other with accusations. Now again it was as if the ghosts of Christine and Ezra were walking in the house. Orin in his growing insanity and in his jealous determination to prevent Lavinia from marrying Peter saw Lavinia as a woman, like the French-Canadian servant girl who was the mother of Brant. In her agony at this revelation, Lavinia cried out, "I wish you were dead! You're too vile to live! You'd
kill yourself if you weren't a coward!"

Slowly this idea entered Orin's mind; in death he could join his mother. There he could ask forgiveness and find peace. He rushed from the room and went to his father's study. Just then Peter came in and Lavinia threw herself hysterically into Peter's arms, murmuring, "No one has the right to keep anyone from peace!" Peter understood and started to go after Orin, but Lavinia held him tightly to her. Then they heard a shot. Orin had killed himself.

Again Lavinia was in black. The resemblance to her mother had disappeared. Now she filled the house with flowers for Peter, whom she wanted to marry. She felt she must escape from the haunted house. Hazel, to whom Orin had hinted just enough to make her feel the terror of the Mannon story, accused Lavinia of the guilt of Orin's death and pleaded with her to give up Peter. But Lavinia would not listen to her. When Peter came, Lavinia found a growing suspicion and bitterness in his eyes. The dead were between them. Now in a frenzy, she asked him for his love; as she did so, the name of Adam escaped her lips. "I can't marry you, Peter," she cried in despair. "The dead are too strong!" Then she lied about herself and a native in order to drive him away. As Peter left her, horror-stricken, she called after him that it was a lie. But he did not hear.
Lavinia was left alone with the Mannon ghosts.

To the old gardener, Seth, Lavinia confided her last resolution, that she was going back into the house to stay. "Don't go in there, Vinnie!" he exclaimed. But she was determined.

Don't be afraid. I'm not going the way Mother and Orin went. That's escaping punishment. And there's no one left to punish me. I'm the last Mannon. I've got to punish myself! Living alone here with the dead is a worse act of justice than death or prison! I'll never go out or see anyone! I'll have the shutters nailed closed so no sunlight can ever get in. I'll live along with the dead, and keep their secrets, and let them hound me, until the curse is paid out and the last Mannon is let die.

And she went into the house.

Study of the Women Characters

Lavinia--General Ezra Mannon's daughter.

Lavinia at the age of twenty-three resembles her mother.

Her body is thin, flat-breasted and angular, and its unattractiveness is accentuated by her plain black dress. Her movements are stiff and she carries herself with a wooden, square-shouldered military bearing. She has a flat, dry voice... but in spite of these dissimilarities one is immediately struck with her facial resemblance to her mother.

From the beginning of the drama she does not trust her mother but she dearly loves her father. She tells her mother that her suspicions about Brant have been confirmed.
Stop lying, I tell you! I went upstairs! I heard you tell him—"I love you, Adam!—kissing him! (...) You vile—! You're shameless and evil! Even if you are my mother, I say it! (...)"

By threatening to tell her father of the affair, she forces her mother to send Brant away forever.

She discovers that her father has been poisoned and she relates the story of their father's death and of the relationship of Brant to their mother, to Orin. She pleads for Orin to take revenge on the murderer, Brant. After her mother's death she spends one year on the island in company with her brother. She returns, hoping to take up a new life, and in it she enters the role of her mother.

She tries to get Orin to forget the past and in the meantime she plans on marrying Peter. Orin partly blames her for the mother's death and through the Mannon secret she is prevented from marrying, because the Mannon dead stand between her and her lover. After her brother's death she decides to do penance, for there is still pride left in her soul, and a "strange cruel smile of gloating over the years of self-torture" is on her face as she begins.

"What we need most is to get back to simple normal things and begin a new life." That was her cry after feeling the cleansing of the sea. She is different from
the men of the family, and she tries to discover the secret of living with fear until she has her eyes opened to truth instead of those mocking shadows. She takes up her penance in the Mannon house.

Christine—General Ezra Mannon's wife.

At the introduction Christine does not appear as old as she actually is. She appears very graceful. She is usually dressed in green because that color seems to bring out the peculiar color of her hair. Her face resembles a "life-like pale mask."

From the very first of her marriage she dislikes her husband; she also dislikes her first-born. She confesses this to Lavinia, her first-born. After some hesitation she makes a promise to Lavinia not to see her lover, Adam Brant, after that evening's call. During that call she plots with Adam to poison her husband. She does so after confessing her love for Adam to him. She tries her best to keep this a secret from Orin. When she finds this to be impossible she makes plans to run away with Brant. Upon learning that Brant is dead, she commits suicide.

Hazel Niles.

Hazel is a pleasant looking girl with dark hair and eyes. On seeing her one can tell she is "frank, innocent, guileless and good-natured." She loves Orin
but she soon discovers something about the Mannon secret. After Orin's death she accuses Lavinia. She pleads with Lavinia not to marry her brother, Peter, because of the unhappiness she would bring him.

Louise—Amos Ames's wife.

Louise has a sharp tongue which can readily repeat scandal and which has been sharpened by malice. She dislikes Christine.

Louise—The Mannons got skeletons in their closets same as others! Worse ones. (Lowering her voice almost to a whisper—to her husband) Tell Minnie about old Abe Mannon's brother David marryin' that French Canuck nurse girl he'd got into trouble.

Minnie—a cousin to Louise.

Minnie, a lover of gossip, is a meek individual who eagerly believes all she hears, and readily sides in with what she hears.

Emma—Joseph Borden's wife.

Emma is a very peculiar and odd looking woman. Her manner is sharp and assertive. She is willing to change her mind, but she believes in expressing her opinion whether others agree or not.

That's where you're wrong. She feels it as much as her mother. Only she's too Mannon to let anyone see what she feels. But did you notice the look in her eyes?

She is referring to Lavinia.
Mrs. Hill--Everett Hill's wife.

The minister's wife is rather quiet and willing to make amends when she has been misunderstood, but she is free in expressing her opinion.

Mrs. Hill--(breaks in tactlessly) Maybe it is fate. You remember, Everett, you've always said about Mannons that pride goeth before a fall and that some day God would humble them in their sinful pride. (Everyone stares at her, shocked and irritated).
Ah, Wilderness!

Characters:
Nat Miller, owner of the Evening Globe
Essie, his wife
Arthur
Richard
Mildred
Tommy
Sid Davis, Essie's brother
Lily Miller, Nat's sister
David McComber
Muriel McComber, his daughter
Wint Selby, a classmate of Arthur's at Yale
Belle
Norah
Bartender
Salesman

Scenes:


Act II: Dining-room of the Miller home. Evening of the same day.

Act III: Scene I: Back room of a bar in a small hotel. 10 o'clock the same night.
Scene II: Same as Act I. The sitting-room of the Miller home. A little after 11 o'clock the same night.

Act IV: Scene I: The Miller sitting-room again. About 1 o'clock the following afternoon.
Scene II: A strip of beach along the harbor. About 9 o'clock that night.
Scene III: Same as Scene I. The sitting-room. About 10 o'clock the same night.

Synopsis:

Nat Miller, a newspaper reporter, was the father of four children. He comfortably housed his own family, his one sister, Lily, a teacher, who paid a small amount for her keep. She usually understood the wrongs of others but she could not understand why her past fiancé, Sid, would continue to indulge in liquor. Sid, Mrs. Miller's brother, called Nat Miller's home his home. Nat Miller had an only daughter, named Mildred, who was a great deal like her father. She liked to have a good time and especially did she like to tease. Norah, the hired maid, by her clumpiness and forgetfulness caused Mrs. Miller a great deal of worry. Richard Miller, the son, was an adolescent who spent a great deal of his time reading Swinburne, the Rubaiyat, Bernard Shaw, and Ibsen. Richard was in love with the neighbor's daughter, Muriel. Muriel's father believed that a boy who would read such "stuff" was a bad influence for a young girl. He demanded that she break her "engagement" to Richard. Richard plunged into despair. An older college boy, who understood the way of the world, suggested a "night out," to which Richard agreed, just to show Muriel how little he cared. He did not succeed in doing much more than get sick on some strong drinks and have Muriel make advances which only brought before him the image of Muriel.
Nat Miller felt that it was his duty to give Richard some advice. Nat tried to tell Richard how to avoid the dangers of life without seeming to encourage him in courting those dangers. He did not know, until the painfully embarrassing scene was over, that Richard and Muriel had made up. Richard understood what his father had been trying to do. When the father told Richard good-night, Richard turned impulsively and kissed his father and then hurried out onto the porch to watch the moon.

Nat Miller turned to his wife and said:

First time he's done that in years. I don't believe in kissing between fathers and sons after a certain age--seems mushy and silly--but that meant something! And I don't think we'll ever have to worry about his being safe--from himself--again. And I guess no matter what life will do to him, he can take care of it now.

Study of Women Characters

Muriel McComber--David McComber's daughter and Richard Miller's fiancée.

Muriel McComber is a pretty girl, rather plump, and graceful. She has light-brown hair, dark eyes, and a round, dimpled face. She is very much in love with Richard Miller. She is very conscientious and fears what others may think or say.

Richard--(embarrassedly) Aw, I only did it because I liked them--and I wanted her to face life as it is. She's so darned afraid of life--afraid of her Old
Man--afraid of people saying this or that about her--afraid of being in love--afraid of everything. She's even afraid to let me kiss her. I thought, maybe, reading those things--they're beautiful, aren't they, Pa?--I thought they would give her the spunk to lead her own life, and not be--always thinking of being afraid.

By her father's request she breaks off her "engagement" with Richard only to make up the following day without her father knowing about it.

Muriel--I love you, too--Sweetheart! (They kiss. Then she lets her head sink on his shoulder again and they both sit in a rapt trance, staring at the moon. After a pause--dreamily) Where'll we go on our honeymoon, Dick? To Niagara Falls?

Lily Miller--Nat Miller's sister.

Lily Miller, a kind and sympathetic person, is a school teacher who understands the modern youth. Her life has been somewhat embittered through having her love affair blighted by liquor. She has concealed her sorrow and continued in a career.

Lily--(bitterly) Yes, I might have known. (Mildred runs in through the back parlor. She is laughing to herself a bit shamefacedly. She rushes to her mother.)

Norah--Mrs. Miller's maid.

Norah is a young Irish girl, good-natured, large, and clumsy. She is ignorant of the ways of the world and is immensely pleased when a man of the house notices her.
Norah—(immensely pleased--gives him an arch, flirtatious glance) Ah sure, Mister Sid, it's you that have kissed the Blarney Stone, when you've a drop taken.

Essie—Nat Miller's wife.

Essie is a kindly, humorous, plump, middle-aged woman who still remembers her own youth and romance. She sympathizes with her children and feels and understands their mistakes, although she wants them to learn to be gentlemen and ladies. She is a very patient person.

Mrs. Miller—But there's one thing—(Norah turns apprehensively) No, two things—things I've told you over and over, but you always forget. Don't pass the plates on the wrong side at dinner tonight, and do be careful not to let that pantry door slam behind you. Now you will try to remember, won't you?

Mildred—Nat Miller's daughter.

Mildred is an attractive girl of fifteen; she is tall and slender, with big, irregular features. She loves fun and likes to tease and torment her brothers; but she is not a poisonous person.

Mildred—(laughing) Is that what he wrote to Muriel? (Turning to her brother) You silly goat, you!

Belle—a woman of easy virtue.

Belle is slightly timid, but rather attractive. She has not acquired all the tricks of her profession. When
she fails in her first few efforts to seduce Richard, she is ready to cast him off and take up with someone else.

Belle—Keep me around here all night fooling with you when I might be out with some real one—if there is such a thing in this burg!—and now you quit on me! Don't be such a piker! You've got five dollars! I seen it when you paid for the drinks, so don't hand me any lies!
Days Without End

(To Carlotta)

Characters:

John
Loving
William Eliot
Father Matthew Baird
Elsa, John Loving's wife
Margaret
Lucy Hillman
Dr. Herbert Stillwell
Nurse

Act I: Plot for a novel


Act II: Plot for a novel (continued)

Scene: Living-room of the Lovings' duplex apartment. Later the same afternoon.

Act III: Plot for a novel (continued)

Scene I: The living-room again. Evening of the same day.
Scene II: John Loving's study. Later that night.

Act IV: The End of the End

Scene I: The study and Elsa's bedroom. A little before dawn of a day about a week later.
Scene II: The interior of a church. A few minutes later.

Synopsis:

The play opened with two stage characters in one person—the real John, and his other masked self, Loving. John was a man divided against himself, and a symbol of the past. He was married to Elsa, who had left a former husband as soon as she discovered that he was unfaithful to her. The play did not tell whether the former husband was alive or dead. He was mentioned for proof of her attitude.

John had found in Elsa’s love the end of the long road on which he had had every phase of self-torture and doubt, temporary belief, and atheism. Atheism had not satisfied his soul, neither had it calmed his fear of life. But when he married Elsa and learned to know her love he seemed to have found the answer.

His old self, Loving, was continually near him. His mask had the look of death, and it still shadowed John with the wrongs of the past. It made him fear his new-found happiness and in time it had partly led him to want to kill the very thing he loved. Once, John, urged by Loving, had committed the sin of adultery, not in the weakness of overwhelming passion, but in a fit of sudden defiant cruelty. The woman, Lucy Hillman, with whom he had shared his act, was seeking revenge on her unchaste husband. In John’s insane feeling, that he must kill
the spirit of the love that had brought him too much happiness, he fell. This made him very unhappy. He had reasons to believe that Elsa would neither understand nor forgive. Yet it haunted him to live in a lie.

As the play started, John was trying to find out from Elsa whether she could possibly understand his infidelity. He was writing his own story in the form of a novel which he intended to read to Elsa. While he was writing, his uncle, a Catholic priest from the Middle West, arrived at his office. Father Baird felt that John needed help. While talking to John the priest learned of John's past struggles; he knew that John's weakness had come from placing all his faith in human love alone. The priest realized that John needed inner strength and that meant that he must return to the faith of his youth. John knew this, but the voice of Loving interfered. John accepted in an humble manner the advice of the priest, but now and then Loving brought in bitter mockery by uttering short sentences. To the priest there seemed to be but one person, but to the audience there were the two men, Loving and John.

At the dinner table John used the plan of the novel to test Elsa's understanding and forgiveness, but it did not work out, because of what Elsa already knew. Lucy had told Elsa without mentioning names what she had done
in seeking revenge. So when John read the outline to Elsa and Father Baird, Elsa recognized it as his own story. Loving, anon, expressed a secret wish that Elsa might die and thus relieve John—from confessing. John's parents had died of pneumonia when he was a boy of fourteen, and his loss of faith had dated from that tragedy; Loving urged him to wish a similar death for Elsa. John, urged on by the demon, suggested the death of the wife as the probable end of the unfinished novel. Elsa listened in horror. Having just recovered from influenza, she knew the danger of a relapse. Had John's infidelity driven him to wish her death? There was a rainy, wintry storm outside; and after being left to rest, she rushed out into the night.

When she returned, the fever had come upon her. Days of illness with constant watching of doctor and nurse passed, and the crisis arrived. Elsa had lost the desire to live which might bring her through the crisis. A spiritual battle existed between John and Loving, with Father Baird asking John to pray. Loving only mocked. John rushed to the church of his childhood and there, before the figure of Christ on the cross, he asked for help.

Why, hast Thou forsaken me? [he cried out] O Brother Who lived and suffered and died with us...when I surrender all to Thee—when I have forgiven Thee—the love Thou once took from me!
As John called to Christ, Loving stood challenging before the cross.

For a minute there was darkness; then slowly a light seemed to illuminate John. He felt the warmth of Christ's love and forgiveness in his heart. His face became bright. "I am forgiven! I can forgive myself--through Thee!...At last I see!..." he cried. Loving cried out, "Thou hast conquered, Lord. Thou art--the End. Forgive--the damned soul--of John Loving!" and, as he spoke he fell forward dead.

John Loving--he, who had been only John--remained standing with his arms stretched up to the cross, an expression of mystic exaltation on his face. The corpse of Loving lay at the foot of the cross, like a cured cripple's testimonial offering in a shrine.

Father Baird entered and told John that Elsa had passed the crisis and that her first words were forgiveness for John. John already seemed to know this. He turned to the priest and said, "Life laughs with God's love again! Life laughs with love!"

Study of Women Characters

Elsa, John Loving's wife.

Elsa, a beautiful woman of thirty-five, is just recovering from traces of recent illness. "Her face is drawn and she fights against a depressing lassitude." She possesses a great deal of physical charm.
Elsa is a woman to whom fidelity in marriage is of the greatest importance. She considers marriage "a true sacrament" with great obligations; she believes that John, her second husband, fully shares her feelings.

She listens to a story of infidelity from a friend. "What do you mean? You know very well I left my first husband the minute I found out—." When John reads the outline of his novel she immediately recognizes it as his own story. She goes out into the winter storm and when she returns the fever is upon her and she is very ill. At first she is unwilling to forgive him his wrong. But as the crisis passes, she senses John's suffering and in a feeble voice cries out, "Oh, please! Look after him! He might, John! Come back! I'll forgive!"

Lucy Hillman.

She is an attractive woman of about the "same age as Elsa." She dresses "expensively in clothes and a bit too youthful and extreme in style." Her heavy make-up does not conceal her age.

Lucy seems to believe in fidelity, but she does seek revenge on her husband. She chooses Elsa's husband when he feels that he must give way to his excess happiness for Elsa in her absence. Later she tells Elsa about her deed but does not mention John's name.
I told you I was in hell, didn't I? You can't live there without becoming like the rest of the crowd...I got him in my bedroom on some excuse. But he pushed me away, as if he were disgusted with himself and me...Well, maybe it was the booze working. I had a lot...And then followed my little dip into adultery.

**Margaret**, the maid.

The maid is a "middle-aged Irishwoman" who goes about her work. She is concerned about her mistress's health. "You have to take care. The flu's a bad thing the way it leaves you weak after. And you're only out of your bed two days."

**Nurse.**

The nurse goes about her work quietly; her movements show that she fully understands her work.
I have classified the women characters into six groups. According to their personalities and moral traits as interpreted in this study, I have grouped them as symbolic characters, prostitutes, wantons, victims of abnormal psychology including nymphomaniacs, normal women, and unusually well balanced personalities.

The first division I described included those who symbolize certain types of individuals: Cybel (in The Great God Brown), Cybel (in Marco Millions), Miriam and the Girls in the Chorus (in Lazarus Laughed), the Ladies (in The Hairy Ape), Beatriz de Cordova (in The Fountain). Cybel (in The Great God Brown) and Cybel (in Marco Millions) were known as prostitutes. Cybel (in The Great God Brown) was a symbol of the "protecting mother earth," but to the world she wore a prostitute's mask. Her relationship

to Anthony was a relationship of purity; therefore she was unmasked when with him. Cybel (in *Marco Millions*) was a masked and professional prostitute whose chief aim was to ensnare the opposite sex; she was a symbol of man's earthly desire.

Miriam was a symbol of mother earth in that she willingly had accepted the compulsion of motherhood and an inevitable cycle of love which brought joy, pain, and later loneliness. She had a tender and understanding nature which enabled her to be kind and faithful to her husband, Lazarus, whose laughter she did not quite understand but was willing to accept without reproach.

The Girls in the Chorus (in *Lazarus Laughed*) were masked characters that represented youth, and one of them represented womanhood of a bold and proud type. They were employed to give a clearer understanding and entertainment to the drama.

The Ladies (in *The Hairy Ape*) were as masked automatons; they followed their own intuitions without being polite or resentful to others. The ladies were not individualized.

Beatriz de Cordova was a symbol of youth, intelligence, and romance which showed self-possession of spirit. Her beauty, simplicity, and kindness attracted others to her.
The group which composed the professional prostitutes included Anna and Marthy (in Anna Christie), a woman whose name is not given (in Welded), Pompeia (in Lazarus Laughed), and Belle (in Ah, Wilderness).

Anna was a reformed prostitute. Anna had been driven to this method of life through bitterness and experience and not by choice. The hardness she felt toward life began to soften when she met her father. She discarded her old life and aimed to live a clean life. She did not have a possessive type of character. Anna wished for each one to live his own life and she asked to be free, and to be able to look freely ahead.

Marthy was a professional prostitute of the waterfront and the mistress of Chris Christopherson. She was a coarse, degraded woman, but showed some kindness to Anna.

Belle, a young prostitute, had not learned all the tricks of her trade. Whenever her wishes were not fulfilled she immediately was ready to look farther.

The wantons or the sexual delinquents were those people who at some time or other had led disorderly lives, but at the same time they kept their amateur standings. These people were Mrs. Fife and Ada (in Dynamo), Ella (in All God's Chillun Got Wings), Abbie Putnam (in Desire Under the Elms), Christine (in Mourning Becomes Electra), and Lucy Hillman (in Days Without End).
Mrs. Fife had gone astray before her marriage, but after her marriage she had lived a faithful life. She was a sentimental person who spent a great deal of time in day-dreaming. She could be classified as a symbol of earthly motherhood who sought for something mysterious in the noise of the dynamo for her daughter.

Ada had her father's alert quality and malicious humor. She showed self-assertion in her slangy speech; in her flippant speech one can feel a trace of her mother's sentimentality. To Reuben, her supposed lover, she was an object of external desire and she willingly fulfilled his demands.

Ella was a humble and timid person who, having met defeat, did not accept the truth. After her betrayal by her white lover, she accepted the protection of the Negro, Jim, and became his wife. Because of her pride she tried to destroy her husband and she gave free vent to the two fights which went on inside of her; the one was race-prejudice and the other was the fear of bearing a child.

Abbie Putnam was an extraordinarily emotional, proud, and possessive person who was brimming over with vitality. Her eyes showed that she was an individual of hard determination and of a desperate quality. Her sexual passions made her determined to make Eben love her; through the result of this love she aimed to inherit the farm, her
heart's desire. But she found that her love for Eben was stronger than her desire for security. She was not happy until she had won Eben's love although it meant punishment for her.

Christine was a vital but somewhat pathetic creature. She had continually to struggle with Fate to win her desires. She had a possessive will which seemed to lead her deeper and deeper into trouble. At times she seemed heedless and irresponsible in her dealings.

Lucy Hillman was abnormal in that she committed the sin of adultery in order to seek revenge on her dissolute husband. Her emotional state of mind made her talk and discuss her affairs with someone else. The fact that she dressed in expensive but too youthful clothes, along with her heavy make-up, showed her almost abnormal unwillingness to admit that she was no longer young.

The three people who made up the victims of abnormal psychology were Emma Crosby (in Different), Nina (in Strange Interlude), and Lavinia (in Mourning Becomes Electra). Emma Crosby was a type of person who was so tenacious and inhuman in her ideal that she was willing to bring destruction to herself as well as the man she loved. She had her ideal picture of a husband formed and nothing could change it, although her pos-
sessive instinct would not leave him alone. She found the symbol of death in her defeat.

The nymphomaniac Nina was a tender, protective, neurotic individual who was defiant and possessive. She desired everything, except what could possibly have touched the inner shrine which she had dedicated to the dead Gordon. Her feminine instinct was to possess; she had three men in her abnormal possession, and when she gained in a maniacal way the fourth man, her son, she at last found that she was satisfied.

Lavinia was an introvert with an Electra complex; she was very much attached to her father and jealous and distrustful of her mother. No matter how seriously disturbing she found her somewhat abnormal emotions, she always appeared calm and held her temper under control. In her psychological pride she heaped torture and punishment upon herself. In living with the Mannon dead she tried to discover the secret of living with fear until she had her eyes opened to truth instead of those mocking shadows; therefore she took up her solitary abode in the Mannon house.

The majority of the women characters were of two types of more or less normal individuals; I have classified them as normal, conventional women and as women with unusually well balanced personalities. In the normal,
conventional group some of the characters, because of their shallow conventionality, aroused the author's scorn and hatred. Even the normal group have their psychological aberrations. O'Neill has portrayed many women as either narrow-minded, bigoted, possessive, childish, or lacking in understanding. These people were in contrast to those who were presented as sexually abnormal and also to those who were wise, noble, and sympathetic. The following people made up the normal class: Ruth and Mrs. Atkins (in Beyond the Horizon), Eleanor (in Welded), Eileen, Mary, Miss Bailey, Mrs. Brennan, and Nora (in The Straw), Harriet Williams (in Diff'rent), Mildred Douglas and her Aunt (in The Hairy Ape), Maria (in The Fountain), Kukachin, Donata, and the Ladies of Venice (in Marco Millions), Margaret, Mrs. Brown, and Mrs. Anthony (in The Great God Brown), Marian, Martha, and Lazarus's Mother (in Lazarus Laughed), Mrs. Amos Evans (in Strange Interlude), Mrs. Light (in Dynamo), Louise, Minnie, Emma, and Mrs. Hill (in Mourning Becomes Electra), Norah, Muriel, and Mildred (in Ah, Wilderness!).

The most outstanding character in this group who could be classified as more or less normal was Ruth, a possessive and emotionally unstable person, who exerted her possessive and exclusive instinct upon her husband.
She was always ready to crush the things she loved in him, because she feared that those things might make him independent and might keep him away from her. Ruth's love was a possessive love which killed the things it loved.

Eleanor had a charming personality which was partly innate and partly imposed by the self-discipline which she placed upon herself. Her possessive desire to become like her husband and to dominate him destroyed the love she had for him. She willingly tortured her husband to gain her desire to live within him and to gain her selfish end.

Mrs. Atkins, though in most respects a normal and sensible woman, had a nagging temperament; she had developed the selfish, irritable nature of an invalid. She was not able to understand the ways of others.

Eileen was a weak-willed but pleasant young woman who was always willing to give maternal comfort. She always tried to shield her father in whatever he did. She was overworked and indeed slave to the wishes of her whole family. She recognized the power of an individual as a means to an end rather than an end in itself. She possessed a quiet, sympathetic nature.

Mary, a lover of books, was a quiet and obedient child at the beginning of the play, but towards the end
of the play she had taken on a rebellious look.

Miss Bailey, a victim of tuberculosis, was given over to despondency when she learned that she must remain in the sanatorium. She became irritable very easily when things did not work out as she wanted them to.

Nora was an attractive but narrow-minded, self-centered girl. She had a great deal of vitality and found fun in her environment. She was light-hearted and good-natured, but lacking in sympathy for her sister Eileen.

Mrs. Brennan was a "hard-boiled" woman of determination and a possessive instinct. She lacked sympathy and understanding. She was very set in her ways and when once she had decided upon something, nothing could change her mind. She meant to be kind, but her temper was not kept under control and everything irritated her.

Harriet Williams could not understand why Emma had formed ideals and then refused to deviate from them. Harriet did not give the future much thought; she confronted facts as they presented themselves. She seemed to dislike Emma because of the influence Emma had on Benny; never did she say anything to Emma, but took her spite out on Benny.

Emily and Esther were narrow-minded and perhaps bigoted people who were in a striking contrast to the
noble and sympathetic class of well-balanced personalities. They were composites of intolerant and suspicious opinions; they were always on the lookout for trouble or to get a clue so they could suspect someone else of doing evil. They suspected any one who violated conventionality. They were careful to preserve their personal appearances.

Lily was a meddlersome creature, who only meddled with the affairs of others in order to reap fun from them. She was carefree, sharp-tongued, and took great delight in shocking others. She hated family gossip but still she indulged in it at intervals.

Mrs. Davidson minded her own business and was very little influenced by what others said or thought. She was greatly pleased to have a boy born into the family. She firmly believed that every woman should marry and rear a family.

The Nurse was an abrupt speaker and well trained professionally; usually she was rather quiet and unobtrusive.

Mildred Douglas, a social worker, had an abstract idea of sympathy for the poor and an understanding of the snobbery of her own class. She seemed fretful, nervous, and discontented. In her weary and disillusioned way she tried to find out how the humbler people lived. The sight of the Hairy Apes both horrified and terrified her.
Mildred’s aunt was not concerned about the sad plight of what surrounded her. She lacked in understanding and sympathy and gave no thought to the poor and destitute.

The character of Maria was one of tenderness and understanding. She had had a life of discontentment and grief. She knew her duty; therefore she went away from him whom she loved since she could not marry him.

Kukachin, the princess, had a tender and desirous nature. She seemed to have a spiritual sympathy for those who she thought did not understand. She suffered her heart aches in silence; since she did not obtain what she desired, she permitted her low spirits to wreck her happiness. Kukachin rather suffered grief and torture than to disobey one whom she felt it her duty to obey.

Donata was a narrow-minded and silly person. She seemed good-natured and a thorough believer of whatever she heard. She judged everything by material values.

The Ladies of Venice were of the aristocratic class who were tremendously impressed by the wealth of the Polo brothers. The ladies were not individualized.

Margaret showed a maternal and possessive nature which failed to understand all of her environment. She desired only the "means of maintaining the race." 3 She

wore a mask at certain times which was almost a transparent reproduction of her face. Margaret loved her poetic and clever husband, but she did not understand him, and she never found out his real nature.

Mrs. Brown was a narrow-minded and envious individual who craved her own and her son's success, whether it meant happiness or dissatisfaction. She had a defiant and possessive character by which she held her family to her desires.

A very nervous and distracted person was Mrs. Anthony. She had a bigoted but sympathetic nature. She craved success for her son above the success of others.

Lazarus's mother was too easily led by the laughter of Lazarus. She did not understand but trusted in him. She was a gentle and simple woman and a faithful follower of Lazarus.

Martha was a plain and pleasant woman, concerned with practical affairs and inclined to be somewhat skeptical about her brother Lazarus. She did her own work cheerfully, and occasionally she interfered with Mary's work.

Mrs. Light felt that she was right and secure in what she believed. She was heartless at times, and usually bitter and somewhat deceitful. Through her lack of understanding she drove her son from her home.
Before her death she repented of the harm she had done to her son and she seemed to have fallen into her son's belief.

Mrs. Amos Evans had had bitter experience in marriage which taught her that faith in Christianity had no solution or end to her problem. She believed that life was biological and that the result of it was what the person made it. She seemed nervous and abrupt.

Mourning Becomes Electra had several characters who, though not seriously abnormal, were bigoted and narrow in solving the problems of their environment. These characters were Louise, Minnie, Emma, and Mrs. Hill. Louise had a sharp tongue which repeated scandal very readily and which had been sharpened by malice. Minnie, a lover of gossip, believed all she heard and eagerly sided in with what she heard. Emma was a sharp and assertive woman who felt free to express her opinion at any time.

Muriel, a conscientious, sympathetic, and honest girl, was fearful of what people thought or said about her. She was rather easily led by those whom she loved and perhaps felt it her duty to obey.

Mildred was a humorous, carefree, and likable person. She loved fun, and she took great delight in teasing and tormenting others. She was an honest and not a poisonous person.
Norah, a maid, was a silly young girl who expected attention from the men of the house. Her response betrayed the pleasure she had received when flattery came to her from the opposite sex. She was good-natured, and ignorant of the ways of the world.

The people whom I have classified as having unusually well balanced personalities were Kate Mayo (in Beyond the Horizon), Hattie and Mrs. Harris (in All God's Chillun Got Wings), Madeline Arnold (in Strange Interlude), Miss Gilpin, Miss Howard, Mrs. Turner, and Mrs. Abner (in The Straw), Sue and Mrs. Bartlett (in Gold), Martha (in The First Man), Hazel Niles (in Mourning Becomes Electra), Lily Miller and Mrs. Essie Miller (in Ah, Wilderness), Elsa (in Days Without End).

Kate Mayo was a sympathetic and kind woman who understood the problems of life. She was very kind-hearted and she tried to console others so that they could emotionally control themselves. She always extended a helping hand to those who were in trouble.

Hattie and Mrs. Harris portrayed characters of understanding and reasonable sympathy with the immediate members of their family. Both women possessed a great deal of courage. Hattie was generous in her treatment of a sister-in-law whose influence on her brother she distrusted.
Madeline Arnold, a kind and sympathetic person, was a generous and good loser. She had a pleasing personality which aided her to obtain her desires.

Miss Gilpin, Miss Howard, and Mrs. Turner were sympathetic and kind people who saw and understood the problems of those in their charge. Miss Gilpin had a kindly smile for everyone. Miss Howard encouraged the patients in their illness. Mrs. Turner spoke kindly to all in her care.

Mrs. Abner was a sympathizer with her fellow-sufferers. She was a good-natured and pleasant woman.

Both Sue and Mrs. Bartlett were people who possessed understanding and sympathetic natures. Mrs. Bartlett's worry made her suffer and seem unstable at times, but she had a look of determination on her face. Sue never let her emotions get the best of her. She was a robust girl with a pleasing personality.

Martha for a time had lost herself in her husband's work. Her deep inner desire for a child made her more self-conscious of what her life should mean to her. She was free from social pettiness, and she was frank, direct, outspoken, and generous. Martha was an intelligent woman and of great assistance to her husband.

Hazel Niles was a pleasant and frank young woman who seemed guileless and good-natured. She was very
much concerned about her brother's welfare.

Lily Miller and Mrs. Essie Miller were kind, sympathetic, and sincere people who understood the modern youth and who still remembered their own youth. Mrs. Essie Miller was a humorous person who understood the mistakes of her offspring. Lily Miller concealed her own sorrow by trying to help others and by having a career.

Elsa was an individual to whom fidelity in marriage was of the utmost importance. She looked upon marriage as a sacrament with great obligations. At first it was hard for her to forgive her husband's infidelity, but she overcame that feeling. Elsa possessed a great deal of physical charm as well as mental poise.
CHAPTER VIII
CONCLUSION

After I had read the first two plays by Eugene O'Neill, I wondered whether O'Neill had really known such people as he used for his characters; after reading and studying the women characters of twenty plays I was convinced that O'Neill had known and perhaps lived among the various classes of women he characterized. O'Neill probably studied people through observation, imagination, and personal acquaintanceship in order to weave into a drama the various aspects of life in a career such as he had chosen. He showed his women characters to have been victims of life, of circumstance, and of nature; they were defeated or destroyed through inner defeat or through environment.

All of O'Neill's plays dealt with the Freudian psychoanalytical method; that is, there seemed to exist an innate urge in the subconscious mind, for it could not be satisfied. O'Neill seemed to glory in his favorite theme of degradation and disintegration of character. In the various dramas everything seemed to be against
the individual. The interpretation of the world as a whole seemed deterministic and pessimistic; everything was determined to be for the worst in most of his plays. O'Neill's people, especially his women, did not work out their own destinies; the weak took refuge in hysterics, insanity, sex passion, and the hard and bitter grew soft and sentimental. Only a few of his women characters seem really well balanced.

According to my study the women characters were classified into six groups. The most interesting group to study included the nymphomaniacs and other cases of psychological abnormality; these women had lost their emotional balance by lacking a proper and sound philosophy of life. Some of these people had set their ideals so high that when they were thwarted in their desires they could not retain their emotional set-up. Emma Crosby, an example in this group, had always looked upon her lover as being different, and when she found out that he was not, she could not retain her former feelings for him.

This group was followed in interest by the type of individuals who represented symbolism. I had a difficult time understanding just what the author meant or how he portrayed dual personalities on the stage by the use of masks, as for instance, Cybel in the Great God Brown, who
when unmasked, with Anthony, represented protecting motherhood. By the use of masks the author portrayed both the inward and outer personalities of the character. Some members of this group are in part individualized or humanized; others are merely shadowy symbols.

The professional prostitutes were among the characters who did not work out their own destinies, but made their lives harder and more bitter by not being able to balance themselves emotionally. The women were led to prostitution through circumstances rather than desire. O'Neill seems to suggest that an unselfish love for another and a quixotic disregard for her own happiness was perhaps a common trait in a sexually abnormal female.

The wantons or sexually delinquents were the people who had led disorderly lives, but who had maintained their amateur standings and showed sentimentalism. As O'Neill has suggested, they perhaps were a symbol of earthly motherhood who tried to shield others from the mysteries which surrounded them. This group had strongly possessive types of personality by which they won their desires. An example of this group was Mrs. Fife in Dynamo.

The normal individuals composed the largest group in the classification. Several women classified in the normal group showed psychological aberrations and some
through superficial conventionality drew the author's contempt. O'Neill portrayed them as being narrow, bigoted, possessive, petty, and perhaps lacking in understanding. These women were in a striking contrast to the sexually abnormal female characters and to the noble, sympathetic, wise, spiritual women of the well-balanced group. Some of the women were possessive and emotionally unstable individuals who were practically always ready to crush the desires or wishes of someone else, as Ruth in *Beyond the Horizon*; she was ready to crush her husband's ambitions. Another type was willing to give advice and comfort, for example, Eileen in *The Straw*.

Then there was the narrow and bigoted individual, as Emily in *The First Man*, who was in a striking contrast to the noble, sympathetic, and well-balanced individual, as Mrs. Bartlett in *Gold*. Of this same class was another group who lacked in sympathy and understanding of the problems of others, as the Aunt in *The Hairy Ape*.

The unusually well balanced group were those who had acted in a natural and sane way all through the particular drama. This group was mostly made up of individuals who had responsibilities and who understood life and its problems; therefore they had a broader outlook on what presented itself. These people would not let their emotions destabilize them. An example of this
class is Martha in *The First Man*; she faced her problems as they confronted her and her difficulties did not get the best of her.

The last two types of women are the most ordinary types of human beings which are found at present in nearly all environments and careers.
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Criticism of O'Neill and some of his plays.

The struggle of O'Neill.

Discussion of O'Neill in relation to his plays.

Biographies illustrated by photographs and drawings.

Discussion of O'Neill's success.

Criticism of O'Neill.


Criticism of "Mourning Becomes Electra."


Criticism of "Strange Interlude."


Criticism of "The Fountain."