

## The Iceman Cometh Eugene O'Neill

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**Criticisms of Two Plays by Eugene O'Neill: The Iceman Cometh and Long Day's Journey Into Night** Chelsea House Pub  
div Eugene O'Neill's autobiographical play *Long Day's Journey into Night* is regarded as his masterpiece and a classic of American drama. With this new edition, at last it has the critical edition that it deserves. William Davies King provides students and theater artists with an invaluable guide to the text, including an essay on historical and critical perspectives; glosses of literary allusions and quotations; notes on the performance history; an annotated bibliography; and illustrations. "This is a worthy new edition, one that I'm sure will appeal to many students and teachers. William Davies King provides a thoughtful introduction to *Long Day's Journey into Night*—equally sensitive to the most particular and most encompassing of the play's materials."—Marc Robinson/DIV

**Theater Program for The Iceman Cometh by Eugene O'Neill at the Martin Beck Theatre, October 9, 1946-March 15, 1947** Penn State Press

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**Marco Millions** Yale University Press

O'Neill's biting satire of modern materialism, as Marco Polo tries to prove to the great Kublai Khan that he has a soul. Nobel Prize-winning American Playwright.

Plays Library of America

Named a Choice Outstanding Academic Title of the Year 2018 The Theatre of Eugene O'Neill offers a new comprehensive overview of O'Neill's career and plays in the context of the American theatre. Organised thematically, it considers his modernist intervention in the theatre, offers readers detailed analysis of the plays, and assesses the recent resurgence in his reputation and new approaches to staging his work. It includes a study of all his major plays—The Emperor Jones, The Hairy Ape, The Iceman Cometh, Long Day's Journey Into Night, A Moon for the Misbegotten and Desire Under the Elms—besides numerous other full length and one act dramas. Eugene O'Neill is generally credited with inventing modern American drama, in a time of cultural ferment and lively artistic and intellectual change. Yet O'Neill's theatrical instincts were always shaped by American stage traditions that were inextricable from his sense of himself and his own national culture. This study shows that his theatrical modernism represents not so much a break from these traditions as a reinvention of their scope and significance in the context of international stage modernism, offering an image of national culture and character that opens new possibilities for the stage while remaining rooted in its past. Kurt Eisen traces O'Neill's modernism throughout the dramatist's work: his attempts to break from the themes, plots, and moral conventions of the traditional melodramatic theatre; his experiments in stagecraft and theme, and their connection to traditional theatre and his European modernist contemporaries; the turn toward direct and indirect self-representation; and his critique of the family and of American 'pipe dreams' and the allure of success. The volume additionally features four contributed essays providing further critical perspectives on O'Neill's work, alongside a chronology of the writer's life and times.

Eugene O'Neill's *The Iceman Cometh* Good Press

Gathers early plays and scenarios, as well as critical essays, short stories, and poems by the influential American playwright

*Long Day's Journey Into Night* Yale University Press

*The Iceman Cometh* Yale University Press

Eugene O'Neill Penguin

"We live and die, in the spirit, in solitude, and the true strength of

Iceman is its intense dramatic exemplification of that somber reality. . . Life, in *Iceman*, is what it is in Schopenhauer: illusion."—from the foreword by Harold Bloom  
*The Iceman Cometh* focuses on a group of alcoholics and misfits who endlessly discuss but never act on their dreams, and Hickey, the traveling salesman determined to strip them of their pipe dreams. Eugene O'Neill—the first American playwright to win the Nobel Prize in literature—completed *Iceman* in 1939, but he delayed production until after the war, when it enjoyed a long run of performances in 1946 after receiving mixed reviews. Three years after O'Neill's death, Jason Robards starred in a Broadway revival that brought new critical attention to O'Neill's darkest and most nihilistic play. Since then, *The Iceman Cometh* has gained enormously in stature; many critics now recognize it as one of the greatest plays in American drama.

*The Iceman Cometh* Yale University Press

For contents, see Author Catalog.

Eugene O'Neill's *The Iceman Cometh* Yale University Press

Carefully traces O'Neill's development as a dramatist and his impact on the American theater between the wars

Eugene O'Neill, *Three Plays* The Iceman Cometh

In Eugene O'Neill's *Creative Struggle*, Doris Alexander gives us a new kind of inside biography that begins where the others leave off. It follows O'Neill through the door into his writing room to give a blow-by-blow account of how he fought out in his plays his great life battles—love against hate, doubt against belief, life against death—to an ever-expanding understanding. It presents a new kind of criticism, showing how O'Neill's most intimate struggles worked their way to resolution through the drama of his plays. Alexander reveals that he was engineering his own consciousness through his plays and solving his life problems—while the tone, imagery, and richness of the plays all came out of the nexus of memories summoned up by the urgency of the problems he faced in them. By the way of O'Neill, this study moves toward a theory of the impulse that sets off a writer's creativity, and a theory of how that impulse acts to shape a work, not only in a dramatist like O'Neill but also in the case of writers in other mediums, and even of painters and composers. The study begins with *Desire Under the Elms* because that play's plot was consolidated by a dream that opened up the transfixing grief that precipitated the play for O'Neill, and it ends with *Days Without End* when he had resolved his major emotional-philosophical struggle and created within himself the voice of his final great plays. Since the analysis brings to bear on the plays all of his conscious decisions, ideas, theories, as well as the life-and-death struggles motivating them, documenting even the final creative changes made during rehearsals, this book provides a definitive account of the nine plays analyzed in detail (*Desire Under the Elms*, *Marco Millions*, *The Great God Brown*, *Lazarus Laughed*, *Strange Interlude*, *Dynamo*, *Mourning Becomes Electra*, *Ah, Wilderness!*, and *Days Without End*, with additional analysis of plays written before and after.

**Illusion and Reality in Eugene O'Neill's "The Iceman Cometh" and "Long Day's Journey into Night"** Yale University Press

The only American dramatist awarded the Nobel Prize for Literature, Eugene O'Neill wrote with poetic expressiveness, emotional intensity, and immense dramatic power. This Library of America volume (the first in a three-volume set) contains twenty-nine plays he wrote between 1913, when he began his career, and 1920, the year he first achieved Broadway success. Many of O'Neill's early plays are one-act melodramas whose characters are caught in extreme situations. *Thirst* and *Fog* depict shipwreck survivors, *The Web* a young mother trapped in the New York underworld, and *Abortion* the aftermath of a college student's affair with a stenographer. His first distinctive works are four one-act plays about the crew of the tramp steamer *Glencairn* that render sailors' speech with masterful faithfulness. *Bound East for Cardiff*, *In the Zone*, *The Long Voyage Home*, and *The Moon of the Caribbees* portray these "children of the sea" as they watch over a dying man, sail through submarine-patrolled waters, take their shore leave in a London dive, and drink rum in a moonlit tropical anchorage. In *Beyond the Horizon* Robert Mayo begins a tragic chain of events by abandoning his dream of a life at sea, choosing instead to marry the woman his brother loves and remain on his family farm. The sea in "Anna Christie" is both "dat ole devil" to coal barge captain Chris Christopherson and a source of spiritual cleansing to his daughter Anna, an embittered prostitute. When a swaggering stoker falls in love with her, Anna becomes the apex of a three-sided struggle full of enraged pride, grim foreboding, and stubborn hope. Both of these plays won the Pulitzer Prize and helped establish O'Neill as a successful Broadway playwright. *The Emperor Jones* depicts the nightmarish journey through a West Indian forest of Brutus Jones, a former Pullman porter turned island ruler. Fleeing his rebellious subjects, Jones confronts his violent deeds and the

tortured history of his race in a series of hallucinatory episodes whose expressionist quality anticipates many of O'Neill's later plays. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

**The Iceman Cometh. A Play. (Second Printing.)** The Floating Press  
Stricken with guilt and grief when his father, mother and brother died in quick succession, Eugene O'Neill mourned deeply for two decades. This critical biography presents an understanding of O'Neill's life, work and slow grieving.

By Women Possessed Umi Research Press

This latest book from veteran O'Neillian Edward L. Shaughnessy examines the influence of the Irish playwright's Catholic heritage on his moral imagination. Critics, due to O'Neill's early renunciation of faith at age 15, have mostly overlooked this presence in his work. While Shaughnessy makes no attempt to reclaim him for Catholicism, he uncovers evidence that O'Neill retained the imprint of his Irish Catholic upbringing and acculturation in his work. Shaughnessy discusses several key plays from the O'Neill canon, such as *Long Day's Journey into Night*, *The Iceman Cometh*, and *Mourning Becomes Electra*, as well as the lesser-known *Ile* and *Days Without End*. Winner of the Irish in America Manuscript competition, *Down the Days and Down the Nights: Eugene O'Neill's Catholic Sensibility* is a compelling investigation into the psyche of one of the most brilliant, internationally honored playwrights of our time.

*Four Plays* By Eugene O'Neill Bloomsbury Publishing

THE STORY: Originally produced on Broadway, revived to sellout houses in 1996 starring Al Pacino, HUGHIE was one of O'Neill's last works. It was originally intended as part of a series of short plays, but it became the lone survivor when O'Neill de

Eugene O'Neill's *Long Day's Journey Into Night* and *The Iceman Cometh* Oxford University Press on Demand

A play about people who have been battered by life, who have done shocking things according to glib, conventional standards of respectability.

Eugene O'Neill: Complete Plays Vol. 1 1913-1920 (LOA #40) University of Notre Dame Press

This is an electronic version of the original edition of this; Bloom's; Modern Critical Interpretations; title, containing all the classic essays published in the first print edition.

**Eugene O'Neill's The Iceman Cometh** Dramatists Play Service Inc

Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 1,3, Ruhr-University of Bochum (Englisches Seminar), course: Eugene O'Neill, language: English, abstract: *The Iceman Cometh* (published in 1940) and *Long Day's Journey into Night* (published in 1956 after O'Neill's death) are widely recognized to be two of Eugene O'Neill's best plays. Both belong to his late plays and apart from that bear a lot of similarities. The focus of this paper will be to analyze *The Iceman Cometh* and *Long Day's Journey into Night* with special regard to the importance of illusion and reality for both the characters and the progress of the play. Furthermore a comparison will be made between Hickey in *The Iceman Cometh* and Mary Cavan Tyrone in *Long Day's Journey into Night* in order to show that they have similar functions in their respective plays. Finally a conclusion will be given which will sum up the argumentation.

**Thirst** Gale, Cengage Learning

In this collection of distinguished critical insights into one of O'Neill's masterpieces, Cyrus Day sees the play as a prophetic anticipation of the mass destruction of the Second World War.

Hughie Penguin

An "absorbing" biography of the playwright and Nobel laureate that "unflinchingly explores the darkness that dominated O'Neill's life" (*Publishers Weekly*). This extraordinary biography fully captures the intimacies of Eugene O'Neill's tumultuous life and the profound impact of his work on American drama, innovatively highlighting how the stories he told for the stage interweave with his actual life stories as well as the culture and history of his time. Much is new in this extensively researched book: connections between O'Neill's plays and his political and philosophical worldview; insights into his Irish American upbringing and lifelong torment over losing faith in God; his vital role in African American cultural history; unpublished photographs, including a unique offstage picture of him with his lover Louise Bryant; new evidence of O'Neill's desire to become a novelist and what this reveals about his unique dramatic voice; and a startling revelation about the release of *Long Day's Journey Into Night* in defiance of his explicit instructions. This biography is also the first to discuss O'Neill's lost play *Exorcism* (a single copy of which was only recently recovered), a dramatization of his own suicide attempt. Written with both a lively informality and a scholar's strict accuracy,

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Eugene O' Neill: A Life in Four Acts is a biography worthy of America's foremost playwright. "Fast-paced, highly readable . . . building to a devastating last act." —Irish Times

Down the Nights and Down the Days

Celebrated for their books on Eugene O' Neill and enjoying access to a trove of previously sealed archival material, the Gelbs deliver their final volume on the stormy life and brilliant oeuvre of this Nobel Prize – winning American playwright. This is a tour through both a magical moment in American theater and the troubled life of a genius. Not a peep show or a celebrity gossip fest, this book is a brilliant investigation of the emotional knots that ensnared one of our most important playwrights. Handsome, charming when he wanted to be: O' Neill was the flame women were drawn to—all, that is, except his mother, who never let him forget he was unwanted. By *Women Possessed* follows O' Neill through his great successes, the failures he was able to shrug off, and the long eclipse, a twelve-year period in which, despite the Nobel, nothing he wrote was produced. But ahead lay his greatest achievements: *The Iceman Cometh* and *Long Day's Journey into Night*. Both were ahead of their time and both received lukewarm receptions. It wasn't until after his death that his widow, the keeper of the flame, began a fierce and successful campaign to restore his reputation. The result is that today, just over 125 years after his birth, O' Neill is a towering presence in the theater, his work—always in performance here and abroad—still electrifying audiences. Perhaps of equal importance, he is the acknowledged father of modern American theater, the man who paved the way for the likes of Arthur Miller, Tennessee Williams, Edward Albee, and a host of others. But, as Williams has said, at a cost: "O' Neill gave birth to the American theater and died for it."