

Creating Space, Creating Meaning:
An Exploration of the Use of Quotation
in Eugene O'Neill's *Long Day's Journey into Night*

by

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A thesis presented for the B. A. degree

with Honors in

The Department of English

University of Michigan

Spring 2002

Acknowledgements

This thesis would not have been possible, nor would it have been such an exhilarating project to work on, without the help, guidance and time of my brilliant and kindly advisor, Larry Goldstein. To him my sincerest thanks; it has been an honor, a blast, and an intellectually inspiring experience to make his acquaintance and to work with him.

Thank you to Adela Pinch and the thesis class for making the process fun and for providing a much-needed space of fellow feeling in the face of what has been at times an overwhelming thing to do.

Thanks to Helen Walls for the last minute reading and illuminating comments, to Jeremy Lee (my personal computer guru) for all the technical support, and both of them for listening to my rants and calming my jitters. Thanks to my grandfather, Robert Kahn, for the generous and thorough proofread, my grandmother Beatrice Kahn for the sympathy, and both of them for their interest and support over the course of this project and over the last four years. Thanks to Willie Johnson for the invaluable help on the introduction, the many enlightening conversations, for all the encouragement and for being a continual inspiration.

Thank you to Professor Bert Cardullo, for taking time to answer a shy freshman's questions after class four years ago and for being on my side ever since; for all he has taught me about the study of drama and everything else, for being an amazing intellectual mentor. Thank you to Professor Marjorie Levinson for changing the way I read poetry and the way I look at myself as an intellectual in the world. Thank you to the students and staff of NELP XXVI for allowing me to finally unite the scholar part of myself with the rest and for changing my understanding of what is possible.

And most of all, thank you with all my love forever and always to my beautiful parents, Marcia and Erik Wright—forever encouraging, forever supportive, forever inspiring. Without them and all they have given me (tangible and intangible alike), I would never have been able to embark upon this project.

Abstract

This thesis seeks to explore what happens to language during acts of quotation by focusing on Eugene O'Neill's *Long Day's Journey into Night*, a play in which quotation plays an integral role. I focus on the dramatic medium because, in its Realistic form, it most closely seeks to emulate actual human conversation and my interest in quotation arises from the way it figures as a speech act. First, I examine the ways in which quotation figures dramatically in the play; I look at why the characters quote and what the quotations indicate about them. I point to the fact that Mary, the mother in *Long Day's Journey* and the only woman in the depicted family, does not quote and I explore the significance of that fact. I look at the differences in the sources from which the men quote and the ways in which they quote. Because the act of quoting draws the figures of the quoted writers into the play, my second chapter focuses on the lives of the four major quoted poets—Shakespeare, Baudelaire, Swinburne, and Dowson—and in it I draw connections between their biographies and the play. My third chapter consists of a close reading of the quotations themselves, illuminating the ways in which the particular quotations underscore major themes of the play. My last chapter moves into the theory of quotation in general. Building on the discoveries of the previous three chapters, it draws upon the play and the lives and works of the poets as they figure in the play to illuminate different theories of quotation. These theories can be broadly categorized as follows: quotation as object, quotation as space, quotation as disunity, quotation as memory. After discussing how quotation occurs for a reason, how the sources quoted are specific and integral, and how theories of quotation are enacted in the play, I conclude that quotation creates a space for truth to occur and that each of the theories enacted lend themselves to structuring this place for the realization of truth.

CONTENTS

Short Titles	i
Introduction	1
1. The Play	7
2. The Poets	19
Shakespeare	19
Baudelaire	22
Swinburne	26
Dowson	30
3. The Quotations	37
4. The Theory	65
Conclusion	84
Notes	87
Works Consulted	92

Short Titles

- SW: Adams, Jad. Madder Music, Stronger Wine: The Life of Ernest Dowson, Poet and Decadent. London: I.B. Tauris Publishers, 2000.
- ADI: Beckson, Karl. Preface and Introduction. Aesthetes and Decadents of the 1890s: An Anthology of British Poetry and Prose. Ed. Karl Beckson. New York: Vintage Books, 1966. VII-IX, XVII-XL.
- OS: Berlin, Normand. O'Neill's Shakespeare. Ann Arbor: The University of Michigan Press, 1993.
- CV: Diepeveen, Leonard. Changing Voices: The Modern Quoting Poem. Ann Arbor: The University of Michigan Press, 1993.
- ON: Gelb, Arthur and Barbara. O'Neill. New York: Harper and Row Publishers, 1962.
- HL: Levine, Lawrence W. Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America. Cambridge: Harvard University Press, 1988.
- LDJ: O'Neill, Eugene. Long Day's Journey into Night. New Haven and London: Yale University Press, 1989.
- PL: Rooksby, Rikky. A. C. Swinburne: A Poet's Life. Hants (?), England: Scolar Press, 1997.
- SVS: Rosenberg, John D. "Swinburne." Victorian Studies XI.2 (December 1967): 131-152.
- RS: Shakespeare, William. The Riverside Shakespeare. Ed. Herschel Baker, Anne Barton, Marie Edel, G. Blakemore Evans, Frank Kermode, Harry Levin, Hallett Smith, and J. J. M. Tobin. 2nd ed. Boston: Houghton Mifflin Company, 1997.

Introduction

“Just because quotations do fight and raise a distracting rumpus, they always partially succeed, creating opportunities for unique forms of management and disturbance.”

Leonard Diepeveen

“By necessity, by proclivity and by delight, we all quote.”

Ralph Waldo Emerson

In the last act of Eugene O'Neill's *Long Day's Journey into Night*, Edmund Tyrone stumbles drunk into his family's living room after a walk on the beach. He sits down with his father to drink whiskey; they begin to argue, but before it goes too far, Edmund recites a poem by Ernest Dowson. His father responds with a line from Shakespeare: “We are such stuff as dreams are made on, and our little life is rounded with a sleep” (*LDJ* 131). Edmund retaliates by first sarcastically altering his father's quotation—“We are such stuff as manure is made on, so let's drink up and forget about it” (*LDJ*, 131)—and, shortly thereafter, reciting two poems by Charles Baudelaire. Between the quotations, father and son argue about literature and the other members of their family—Jamie, Edmund's older brother, and Mary, his mother.

The interruption of the argument by quotations is striking. It is as if the lines of poetry themselves become part of the fight between Edmund and Tyrone. And the whole structure leads to the question: how is this fight altered by the presence of these other writers? What happens when we quote? The words we chose and how we use them is important. So what happens when we use the words of another person? This thesis will explore the effects of quotation on language.

Robert Sokolowski defines the act of quoting as “[saying] something as said by someone else.”¹ Broadly interpreted, this definition means that we quote whenever we communicate what someone else said. Although most of the criticism and theory I came upon in my research focused on poetry, I am most interested in quotation in drama because the medium is both written and spoken, and thus quotation as a speech act is literally enacted and enunciated, not just constructed. As Jean Chothia puts it, “drama, being a performing art, has a density that is different from that of purely literary arts and... the words of the play, uttered by actors on a stage, exist in a context of gesture and movement, of décor, costume, lighting and non-verbal sound.”² Because Realistic drama seeks most closely to resemble—indeed to enact—everyday human interaction, I have chosen to focus this project on *Long Day’s Journey into Night*, a Realistic play.

In literature, we find quotations as early as the twelfth-century *Lais* of Marie de France; Marie writes that the tales she has set down were told to her by Breton troubadors. In using their words, she is quoting them; she transcribes and translates these quotations. Chaucer quotes Dante, Seneca, and Ovid, among others. It is widely known that Shakespeare took his plots from a variety of other sources. In the modern period, T. S. Eliot, Ezra Pound, E. E. Cummings, and Marianne Moore weave quotations into their poetry. Some are easily recognizable; some are obscure. Some are footnoted, cited, and even explained by the writers; some are not. These quotations include dialogue, allusions to popular culture, and passages from literature.

In “The Love Song of J. Alfred Prufrock,” T. S. Eliot places some lines of the poem in quotation marks not because they are literary citations, but as a way of setting the speaker of those words apart from the speaker of the poem and the addressee of the poem, (the you whom the speaker addresses): “They will say: ‘How his hair is growing thin!’” (l. 41)³, for example.

Eliot's "The Waste Land" contains a myriad of different types of quotation. These include dialogue (as in "Prufrock"), absorbed gestures to former literary works, (that is, quotations not set apart within quotation marks but clearly gesturing toward another work)—for example, "I remember/ Those are pearls that were his eyes" (Norton, ll. 124-125)—and direct noted quotations. "*Poi s'ascose nel foco che gli affina*" (Norton, l. 428), for example, is straight from Dante's *Purgatorio* (XXVI, l. 148; Norton, 1248).

In Marianne Moore's poem "Poetry," the poet quotes, with footnoted citations, the prose of Tolstoy and Yeats. Moore draws the ideologies of Tolstoy and Yeats into her poem. Moore's footnotes consist of longer quotations, which provide the context for those she includes within her poem. These highlight the fact that more of Tolstoy and Yeats are present in the poem than just the fragments quoted in its body. Their work, their ideas, and the literary movements and genres that they represent are also present by implication. Moore's poem may be read as a fusing of her ideology with those of the poets she quotes. Furthermore, because she quotes Tolstoy to disagree with him and Yeats to agree, her poem contains a sort of dialectic which opens up spaces for debate between the words and thoughts of all three writers.

In writing about the works of the modern poets, Leonard Diepeveen calls the act of quoting "a structurally expressed disjunctive metaphor" (CV, 73). If quoting, as Diepeveen suggests, disturbs and disrupts language, then what function does this disruption serve? Because language has meaning and power, different genres, in structuring language differently, invoke distinct types of power; thus when two genres interact some unique meaning and power must occur as a result of that dynamic and destabilizing interaction. Emerson writes that, "a great man quotes bravely... what he quotes, he fills with his own voice and humor."⁴ How are passages

transformed when they become quotations or include quotations? And for that matter, why do writers choose to quote?

Long Day's Journey presents an excellent site on which to explore the uses, meanings, and effects of quotation. Like Eliot's "Waste Land," the play contains quotations of dialogue, gestures to former literary works, and direct noted quotations. Even the depicted family's surname, Tyrone, is in a sense a quotation as O'Neill chose it intentionally to reference the Tyrone family of Gaelic history and the Irish wars (ON, 8). *Long Day's Journey* is a play concerned largely with voice—the searching for it and the shaping of it. It is thus particularly interesting to examine why the playwright chooses to have quotations—the voices of others—interrupt the characters' voices of *Long Day's Journey* and figure so importantly in the play.

O'Neill wrote *Long Day's Journey into Night* in 1941, and it received the Pulitzer Prize in 1956. Published and performed only posthumously, this play is among O'Neill's most famous, in part because it is highly autobiographical. The events mirror almost exactly those in O'Neill's own life; the characters are thinly masked renditions of his own family. The action covers the course of one long day, as the dysfunctional Tyrone family fights, drinks, and falls apart, while its members intermittently declare their love and devotion to each other. Like O'Neill's mother, Ella Quinlan O'Neill, Mary Tyrone is addicted to morphine. Mary's husband, James Tyrone, modeled after O'Neill's father James, is an Irish immigrant who has made a fortune as a matinee idol on the melodramatic theater circuit of the late 1800s. The older brother, Jamie, like O'Neill's older brother of the same name, is an alcoholic Broadway actor. And the younger son, Edmund, based on O'Neill's own young self, is an aspiring writer who is diagnosed with tuberculosis during the play, just as O'Neill was in the summer of 1912.

Because of its more obvious autobiographical aspect, the broad use of quotation in the play is easily overlooked. The quotations in *Long Day's Journey* can be effectively divided into two categories. The first is epitomized by the story of Shaughnessy and Harker that Edmund tells in Act I. As in "Prufrock," these quotations are the reports of someone else's words as set apart from the speaker's, in this case Edmund. The second type is the quotation and recitation of such writers as Shakespeare, Baudelaire, Swinburne, and Dowson, among others. It is with this second type of quotation that my thesis is primarily concerned. The Tyrone family's conversations and conflicts are peppered with lines, and even whole stanzas, of poetry. These quotations are clearly demarcated in the text; they are deliberately set apart and cited in the stage directions. Clearly, O'Neill placed significant importance on the writers his characters quote. As the Tyrone family dissolves, their language dissolves into quotation. Most of the quoting takes place in the play's final act, at which point the Tyrone family has been reminiscing, fighting, and abusing their respective substances all day.⁵ It is certainly not insignificant that the highest density of quotations occur here, in the play's darkest hour.

While the main action of the play follows the arc of the Tyrone family battles, one of the underlying struggles is that of Edmund as he seeks his own voice, both as a person and as a poet. Edmund alternately quotes the words of writers he admires and struggles to express himself in his own words. The character of Edmund embodies the tension between the quoted and unquoted word and thus makes particularly clear the need to explore what O'Neill accomplishes by including poetry quotations in *Long Day's Journey*. Why, whom, and how do his characters quote? What happens to the characterization and verbal rhythm, to the language of the play and the language quoted when quoting occurs?

In order to answer these questions, it is useful to define the different levels on which quotation's influence occurs. Indeed, in examining the effects of quotation on language, it is necessary to also consider the other levels on which quotation's effects may occur. There is the most physical level—that is, the fact that the quotations are there, the personalities of the characters that compel them to quote, and the role of quotation in the play's thematic and dramatic structure. This is the subject of my first chapter. Next, there is the literary level of quotation—the particular writers O'Neill chooses to quote, who they are, which of their works is quoted, and the specific context in which they are quoted as significant to the underscoring of themes and motifs. The second chapter describes the cultural and historical significance of the writers in terms of their lives and literary statures, which are invoked by the quotations in the play. The third chapter consists of close readings of the passages quoted and examinations of how they relate to the play. Finally, the ways in which quotation figures in the play ultimately beg the question of what quotation means and what it does to the quoting and quoted texts. This is the most intangible level of quotation, the level that questions the meanings of the quoting act, and it is the focus of my final chapter.

In this thesis, I will explore each of these levels of quotation and seek to come to some conclusions about the nature of quotation and what new meanings arise within the spaces that quotation creates. Ultimately something happens when we quote, something unique that cannot happen in another way, something in that structurally expressed disjunctive space of metaphor that alters the language and meaning of both the quoter and the quoted. And perhaps something unique happens when quoting occurs in the dramatic medium, when the quoted text is forced into recitation, drawn into the performative, transformed into language that is spoken out loud.

Chapter One: The Play

The act of quoting in *Long Day's Journey into Night* serves several purposes. It calls attention to dramatic conventions, creating a hint of a "play within a play." It is an enactment as well as a representation of the Tyrone family's battles. It characterizes the Tyrones as highly literate and, by the particular poets they quote, reveals their tastes and personalities. Furthermore, as the Tyrones use the words of others to express their own thoughts, the act of quoting comes to demonstrate their inarticulateness in the face of their deepest emotions.

The use of recitation as a mode of expression in *Long Day's Journey* calls attention to the dramatic medium and to theatrical conventions. The Tyrone men recite, and recite well; the act of recitation brings the performative element of the theater into the play. Theater practice is invoked by the fact that two of the characters, Tyrone and Jamie, are professional actors; theater history is invoked with the frequent quotations of Shakespeare throughout the play. The presence of theater history reinforces the aspect of quotation as an act of memory, an act of summoning the past.⁶ The weight of the past is perhaps the most dominant theme of the play and, in keeping with this theme, *Long Day's Journey* implicitly traces theater history from the golden age of Elizabethan drama to the birth of modern American drama. This tracing is largely evident in the career of James Tyrone. Tyrone wishes that he had been a great Shakespearean actor⁷ and quotes Shakespeare throughout the play. His family teases him about the popular theater in which he makes his living with such lines as, "that's a grand curtain" (Edmund, *LDJ*, 128), "[Cathleen is] interrupting the famous Beautiful Voice! She should have more respect"

(Jamie, *LDJ*, 60), and, in response to a compliment from Tyrone, “He isn’t a great actor for nothing, is he?” (Mary, *LDJ*, 29).

Indeed, Eugene O’Neill himself specifically rejected the melodramatic theater in which his father, James O’Neill, became a famous matinee idol by starring in *The Count of Monte Cristo*.⁸ This play was typical of the theater of the day, in which “producers were happy to present minor variations on proved formulas” and “the public...wanted to see popular stars in the kind of roles they were used to” (ON, 104). James O’Neill’s career in this popular theater of the nineteenth century had a profound effect on Eugene O’Neill: “‘My early experience with the theater through my father really made me revolt against it,’ he once recalled. ‘As a boy I saw so much of the old, ranting, artificial romantic stuff that I always had a sort of contempt for the theater’” (ON, 64). The playwrights listed in Edmund’s library at the beginning of *Long Day’s Journey*—Ibsen, Shaw, Strindberg—point to O’Neill’s dramatic influences; he wrote happily to Lawrence Langner in December of 1929 that he had been “accused” of imitating Schiller, Ibsen, Strindberg, and Shakespeare.⁹ O’Neill’s rejection of the popular nineteenth-century theater that made his father rich and famous was conscious and deliberate. This rejection is not only paralleled in the literary battles of *Long Day’s Journey*, but inherent in its structure. It is a work of symbolic Realist-Naturalist drama, climactic, and psychologically probing. It seeks to represent actual people and their actual voices (Realist), while retaining some poetic license for symbolism (symbolic Realist). It is Realist in its treatment of intelligent, literate, middle-class characters, Naturalist in its pessimism.¹⁰ The play combines Realism and Naturalism in its implicit debate between free will and determinism and in the characters’ conflicting conscious and irrational motivations (Cardullo). The play also has a late point of attack (much happens in

the Tyrones' lives before the play begins), occurs on a single set with few characters and takes place over one long day, all characterizing it as climactic, rather than episodic, in structure.¹¹

Tyrone himself rejects the popular theater of his career in a sense, as when, in Act IV, he laments the loss of his art and his failure to fulfill his earlier promise of being a great Shakespearean actor.

I loved Shakespeare. I would have acted in any of his plays for nothing, for the joy of being alive in his great poetry. And I acted well in him. I felt inspired by him. I could have been a great Shakespearean actor, if I'd kept on. I know that! ... But a few years later my good bad luck made me find the big money-maker....

(Tyrone, *LDJ*, 150)

Tyrone's quoting of Shakespeare not only brings Elizabethan drama into the modern American drama of *Long Day's Journey*, but also reveals an important aspect of his character; as Normand Berlin sees it, Tyrone insists upon quoting "the dramatist who clearly represents his loss of soul" (OS, 199). Jean Chothia describes how and why Tyrone's quotations contrast with his own speech:

Tyrone is given an alternative register of speech, which is used when he is hurt, embarrassed or angry, and acts as a kind of subliminal preparation for his confession. Although he is given particularly resonant quotations from Shakespeare to roll around the theater with his fine and flexible voice, his alternative register is not the prose of Shakespearean drama but that of the melodramatic stage. In this model colourful nominal phrases replace the pronouns—Shaugnessy, for example, is 'that blackguard'...On such occasions, he adopts not only the speech structures but the attitudes of melodrama.

(Chothia, 149)

Thus the contrast between the theater Tyrone admires—Shakespeare—and the theater in which he makes his profession—melodrama—is fitfully embodied in the language he uses in *Long Day's Journey*, a play which is, in a sense, the culmination of Edmund/O'Neill's rejection of his father's theater. The language of *Long Day's Journey* both embraces and rebels against the dramatic forms of the past.

This linguistic relationship to past dramas parallels the familial relationships in the play, as the Tyrones alternately, and sometimes simultaneously, embrace and reject one another. The literary battles in *Long Day's Journey* also parallel the familial ones, both represented visually in the set with the elaborately described bookshelves. The set of *Long Day's Journey* immediately characterizes the Tyrones as a highly literate and well-educated family; in the opening stage directions, O'Neill indicates two full bookcases and lists their contents in detail.

*Against the wall between the doorways is a small bookcase,
with a picture of Shakespeare above it, containing novels by
Balzac, Zola, Stendhal, philosophical and sociological works
by Schopenhauer, Nietzsche, Marx, Engels, Kropotkin, Max
Stirner, plays by Ibsen, Shaw, Strindberg, poetry by
Swinburne, Rossetti, Wilde, Ernest Dowson, Kipling, etc.
...*

*Farther back is a large glassed-in bookcase with sets of
Dumas, Victor Hugo, Charles Lever, three sets of
Shakespeare, The World's Best Literature in fifty large
volumes, Hume's History of England, Thiers' History of*

the Consulate and Empire, Smollett's History of England, Gibbon's Roman Empire and miscellaneous volumes of old plays, poetry, and several histories of Ireland.

(LDJ, 11).

There is a striking difference in the works contained on these two shelves. The former bookcase holds the sons' books (accordingly, this bookcase is described as "small") and the latter (the "larger") holds the father's. These physical objects indicate and reinforce the personal literary canons of father and sons, characterizing them by their literary tastes. With the books on the shelves and the strategically placed portrait of Shakespeare, O'Neill is "pointing in his stage directions to what will prove to be opposing beliefs in the continuous quarrel of sons and father" (OS, 189).

Over the course of the play, father and sons argue about their literary tastes. As they do so, the literature and quotations themselves become a battleground for the family's conflicts. This battleground is illustrated in the reminiscences of Edmund and Tyrone in Act IV. "You can't accuse me of not knowing Shakespeare," Edmund says to his father. "Didn't I win five dollars from you once when you bet me I couldn't learn a leading part of his in a week...I learned Macbeth and recited it letter perfect..." (LDJ, 136). The story Edmund tells characterizes literature and quotation as means of winning rewards, respect, and arguments—as weapons. It is a story reenacted throughout *Long Day's Journey* as the Tyrone men throw quotations back and forth at one another, and criticize one another's tastes. As Robert Fulford describes it, "Quotations fly over their heads like bats. They express aggression by talking about each other's language."¹² For example, following Edmund's recitation of Baudelaire's "Epilogue" in Act IV, Tyrone exclaims, "Morbidity! Where the hell do you get your taste in

literature?" (*LDJ*, 134). Tyrone calls the authors in Edmund's library "atheists, fools, and madmen", the poets "whoremongers and degenerates" (*LDJ*, 135). Edmund calls Shakespeare, Tyrone's idol (*OS*, 200), "a souse" (*LDJ*, 135). Jamie says that Nietzsche, Edmund's "pet" (*LDJ*, 76), is "a lot of bunk" (*LDJ*, 77), and accuses Edmund of reading "a lot of highbrow junk" (*LDJ*, 163).

The writers whom the Tyrones quote reveal something of who the Tyrones are. Shakespeare indicates Tyrone's classical aspirations and traditional tastes; the "scandalous writers" (*ON*, 85)—Swinburne, Wilde, Dowson, Baudelaire, etc.—admired by Jamie and Edmund point to rebellion, decadence, and also more modern, less mainstream sensibilities. The subjective, lyric emotions of the sons' writers contrast with the public emotion of classical-traditional tragedy. The literary arguments also symbolically parallel and reinforce the larger familial conflicts of blame, guilt, and the weight of the past that comprise the play. It is significant both that Jamie and Edmund share tastes that their father dislikes, and that both sons quote Shakespeare in addition to their "degenerate" poets,¹³ while Tyrone merely derides their poets and quotes Shakespeare exclusively. That Tyrone learned Shakespeare as part of his vocational training as an actor, while Edmund and Jamie have chosen their poets more out of a personal need to have their emotions articulated and entertain their literary sensibilities, as well as, perhaps, to outrage their father, is another important distinction. The portrait of Shakespeare hanging over the sons' bookcase mirrors the fact that the sons can quote their father's poet, although the father cannot quote his sons' poets; the portrait is a visual representation of the simultaneity of Tyrone's influence over his sons and their rebellion against him.¹⁴

"Tyrone quotes Shakespeare straight," writes Chothia. "His sons deliberately distort, although... O'Neill can quietly demonstrate the influence of the old man on the young rebels

through the very fact of their familiarity with Shakespeare and the relish with which they quote” (Chothia, 176). One example of this distortion is in Jamie’s use of an obscure quotation from Othello—“The Moor, I know his trumpet” (*LDJ*, 21)—to make fun of Tyrone for snoring in Act I. Another example is Edmund’s refiguring of Tyrone’s Prospero quotation in Act IV: “We are such stuff as manure is made on, so let’s drink up and forget it” (Edmund, *LDJ*, 131). Tyrone quotes well-known lines of well-known characters (Prospero, Lear, Touchstone, Cassius) and uses Shakespeare quotations for easy moralizing, as in his invocation of Lear’s “How sharper than a serpent’s tooth it is to have a thankless child” (*LDJ*, 89) when Edmund is slow to thank him for the loan of some money toward the end of Act II. However, here Shakespeare also draws Edmund and Tyrone together. When Tyrone invokes the Lear quotation in order to admonish Edmund, Edmund finishes the quotation for him, thus connecting father and son (OS, 192).¹⁵ As literary alliances mirror familial ones for the Tyrones, Shakespeare “both divides and joins the male members of the family” (OS, 200); although the three men quote Shakespeare differently, all three of them do quote him.

This fact starkly establishes the isolation of Mary from the rest of her family. Although it is likely that Mary knew Shakespeare,¹⁶ she, the only female member of the Tyrone family, is also the only member of the Tyrone family who does not quote from literature. In fact, Mary hardly quotes in *Long Day’s Journey* at all; the only instance of Mary quoting comes toward the beginning of Act III. She is alone in the house with the servants, the men having gone into town, and she has at this point already taken a fair amount of morphine. After reminiscing about her girlhood in a convent and her first meeting with Tyrone, Mary laments the loss of her faith and wishes that she could pray. At this point, “*She pauses—then begins to recite the Hail Mary in a flat, empty tone.* ‘Hail, Mary, full of grace! The Lord is with Thee; blessed art Thou among

women.” (LDJ, 107). The fact that the Hail Mary appears in quotation marks in the text exposes the fact that it is not a genuine prayer, which Mary herself admits in the line following: “You expect the Blessed Virgin to be fooled by a lying dope fiend reciting words!” (LDJ, 107). Mary’s “flat, empty tone” contrasts with the varied tones of the men—Edmund quotes “sardonically” (LDJ, 130), “with deep feeling” (LDJ, 134); Jamie “with gusto” (LDJ, 159), “jeeringly” (LDJ, 161), and “with bitter sadness” (LDJ, 173); Tyrone “using his fine voice” (LDJ, 131), to name a few. The Tyrone men are characterized by their tones when quoting, and Tyrone’s “fine voice,” his “famous Beautiful Voice” (Jamie, LDJ, 60) contrasts with Edmund’s wheezing cough and tubercular voice. In any case, whereas the men imbue their quotations of literature with a myriad of different meanings, Mary cannot infuse her quotation of prayer with any feeling at all. That she is excluded from the art of quotation mirrors and reinforces Mary’s isolation: she stays home when the men go out; she complains of having no friends or visitors; she does not drink with the Tyrone men; she is addicted to morphine. Mary, in both life and quotation, is isolated and alienated.

While unable to quote in the way that her husband and sons do, Mary inspires some of their quotations, most significantly Jamie’s recitation of Swinburne’s “A Leave-taking” in the last moments of the play. At this point Mary has taken so much morphine that she does not even hear the poetry that Jamie recites. The fact that Mary inspires quoting signifies that her addiction to morphine is a central focus in the play. The conflicts in *Long Day’s Journey* are in large part born of the family’s attempts to deal with her addiction; in the words of Wifredo de Rafols, “The Tyrones are able to quote from Baudelaire, Nietzsche, Shakespeare, and Wilde (among many others), yet they are unable plainly to state what they know firsthand and what most concerns them: the nature of Mary’s affliction.”¹⁷ Because Mary’s addiction to morphine has caused such

pain, grief, and guilt, the Tyrones are unable to truly talk about it.¹⁸ “This ought to be one thing we can talk over frankly without a battle,” says Jamie to Tyrone in Act I (*LDJ*, 37). Yet even in the conversation following Jamie’s line, he and Tyrone interrupt each other:

Tyrone: But go on and tell me—

Jamie: There’s nothing to tell.

(*LDJ*, 37); and they interrupt themselves: “It would be like a curse she can’t escape if worry over Edmund—It was her long sickness after bringing him into the world that she first—” (Tyrone, *LDJ*, 39). They speak in vague and circuitous terms—“... when she starts sleeping alone in there, it has always been a sign ...” (Jamie, *LDJ*, 38)—and when Jamie ends the conversation with the silencing “Ssh” (*LDJ*, 39), they are left having never spoken plainly. This interaction between Jamie and Tyrone is representative of the dialogic tactics used throughout the play. As Stephen A. Black puts it, “The more one learns ... the hang of oneself, and mounts one’s problems, the less one is able to say what one has learned, not because you have *forgotten* what it was, but because nothing you said would seem like an answer or a solution”;¹⁹ the most complex questions and conflicts are difficult for the Tyrones to address in their own words.

Whenever one of the Tyrones does attempt to “speak plainly” he or she is silenced, as when Jamie says of Mary in a “*cynically brutal*” tone, “Another shot in the arm!” (*LDJ*, 75) and Edmund replies with “Cut out that kind of talk!” (*LDJ*, 76). In Act III Mary claims, “[Jamie]’ll never be content until he makes Edmund as hopeless a failure as he is”; although Jamie himself admits to as much in Act IV, Edmund and Tyrone here attempt to silence Mary with “Stop talking, Mama,” and “Yes, Mary, the less you say now ...” (*LDJ*, 109). This act of silencing widens the gap between language—that is, permitted (or unsilenced) language—and meaning. Jamie points out the space between language and meaning when he says, “My lingo didn’t mean

I had no feeling” (*LDJ*, 76). Because the Tyrone men’s language is inadequate in expressing their feelings, they “reach into literature to justify themselves or pump grandeur into their conversation” (Fulford, 130).

The quoting signals the men’s difficulty in expressing those things that are most important to them. This is demonstrated in an almost tender moment between Edmund and Tyrone in Act IV, when Edmund says, “I can’t help liking you, in spite of everything,” and Tyrone replies, “I might say the same of you. You’re no great shakes as a son. It’s a case of ‘A poor thing but mine own.’” (*LDJ*, 142-143). Edmund distances himself from the true meaning of his words with “lingo”—“I can’t help liking you”—and Tyrone distances himself from the true meaning of his words with a slightly altered Shakespearean quotation—“A poor thing but mine own.”²⁰ Neither man says, “I love you.” By quoting rather than struggling to express themselves individually, the Tyrone men distance themselves from their language and their emotions. As an implicit result, they distance themselves from taking responsibility for their actions and emotions. In a play that revolves around the question of where to place blame, the act of quoting thus becomes a highly charged one. It is easier for Edmund to “*sardonically*” quote Dowson, ““They are not long, the days of wine and roses:/Out of a misty dream/ Our path emerges for a while ... ”” (*LDJ*, 130), than to explain in his own words his desire to walk on the beach. It is easier for Tyrone to quote from *Julius Caesar*—““The fault, dear Brutus, is not in our stars, but in ourselves that we are underlings”” (*LDJ*, 152)—(indeed he cuts himself off in the middle of a floundering sentence to do so) than it would be for him to tease out his own feelings about life. Quotation allows for escape; it is a reflex that allows the Tyrones to avoid engaging in painful circumstances.

It is thus especially significant when these two characters—arguably the two main characters of the play—do indeed struggle to express themselves in the final act. With about a bottle of bourbon in each of them, Mary in a morphine stupor upstairs, and the symbolic leitmotif of fog surrounding the house, they swap memories in long, descriptive monologues and perhaps even come to some understanding. Edmund recognizes the difficulty of self-expression when, shortly after his monologue, he says, “I just stammered. That’s the best I’ll ever do...Well, it will be faithful realism, at least. Stammering is the native eloquence of us fog people” (*LDJ*, 154). Whereas earlier in the play, Tyrone wondered, “What’s the good of talk?” (*LDJ*, 78), questioning whether words have power at all, Edmund here affirms the value of struggling to speak without using the mediating voices of others—to find one’s own voice, one’s own native eloquence.

Edmund, who is an aspiring writer and who, according to Tyrone, has “the makings of a poet” in him (*LDJ*, 154) embodies the tension created by the act of quoting between savoring performance and relishing in literature, and struggling to find one’s own voice. While providing respite from tension by offering an alternative to taking the full responsibility for action and emotion, quoting at the same time creates more tension by hindering the character’s struggles for connection and individual expression. The act of quoting becomes a paradox of expression as it creates an outlet for otherwise inexpressible emotion while simultaneously hindering genuine personal connection. The quoting act thus embodies one of the major dramatic paradoxes of the play, the Tyrones’ dichotomous feelings towards each other—love and hate, affection and rage.

That quoting creates space for the expression of emotion has to do with the specific writers that the specific characters in *Long Day’s Journey* quote. The literary choices of each Tyrone not only reveal character, but add something to the fabric of the play by the historical

time periods and cultural trends that the literary figures invoke, not to mention the implications and meanings of their work—both the works quoted and the larger body. My next chapter will seek to explore what the invocation of these particular poets adds to the play.

Chapter Two: The Poets

Just as the acts of recitation and the dramatic references sketch a timeline of theater history, as I discussed in my last chapter, the quotations in *Long Day's Journey* provide a skeletal timeline of literary history from the Renaissance to Modernism. The poets quoted in *Long Day's Journey into Night* evoke the literary movements of which they were a part. Because these poets were public figures, the recitation of their works evokes their personas and the cultural myths surrounding each of them. The poets' lives and works also highlight certain aspects of *Long Day's Journey*. The play contains quotations of Shakespeare, Nietzsche, Dowson, Baudelaire, Kipling, Wilde, Rosetti, and Swinburne. However, I will focus my discussion on the four major quoted poets—Shakespeare, Baudelaire, Swinburne, and Dowson—in *Long Day's Journey*. In this chapter, I will examine their lives, the literary traditions that they evoke and represent, and the themes that their lives and art highlight in the play.

Shakespeare

The mere mention of the name William Shakespeare, often considered the greatest writer of the English language, calls to mind some of the most famous characters in theater history, and invokes images of high culture. By the time O'Neill wrote *Long Day's Journey*, Shakespeare had assumed his place among the elite. However, in the nineteenth-century theater in which James Tyrone performed, and especially in the years when he was getting his start as a young actor, Shakespeare was part of the canon of popular entertainment (HL, 21). Nineteenth-century

American audiences, like the audiences of Elizabethan England (HL, 26), were heterogeneous, representing “all classes and socioeconomic groups” (HL, 21). The nineteenth-century attitude about Shakespeare informs his treatment in *Long Day’s Journey*. Given the historical period of the play, it would not have been unusual for the Tyrones to be able to quote Shakespeare’s better known lines. In the nineteenth century, “Shakespearean phrases, aphorisms, ideas, and language” were ubiquitous in American speech, political discourse, newspapers, schoolbooks, and advertisements (HL, 37-38). According to cultural historian Lawrence W. Levine, Shakespeare fit in both with “the basic ideological underpinnings of nineteenth-century America” (HL, 40) and with the dominant theatrical trends of the day:

In a period when melodrama became one of the mainstays of the American stage, Shakespearean plays easily lent themselves to the melodramatic style. Shakespearean drama featured heroes and villains who communicated directly with the audiences and left little doubt about the nature of their character or their intentions. (HL, 38)

Such readings of Shakespeare are evident in, for example, Tyrone’s use of Prospero’s “we are such stuff as dreams are made on ...” (*LDJ*, 131), which he interprets as simply the wise words of a learned old man—nothing more.

Tyrone’s use of Shakespeare to moralize would also not have been uncommon, as nineteenth-century American admirers of Shakespeare frequently celebrated him as a moral playwright (HL, 39). The view of Shakespeare as moralist reflects the fact that, as comprehended by nineteenth-century audiences, when his characters act, they take “responsibility for their own fate” and if they fail, it is “because ultimately they lacked sufficient inner control” (HL, 40). This understanding of Shakespeare mirrors Tyrone’s attitude about

Mary's morphine addiction: he expresses to Jamie his hopefulness for her overcoming of the addiction with, "But she can do it! She has the willpower now!" (*LDJ*, 37) in Act I, and Edmund reprimands Tyrone in Act IV with, "I'll bet you told her all she had to do was use a little will power! That's what you still believe in your heart..." (*LDJ*, 141).

Although by the time Jamie and Edmund came of age, Shakespeare was already becoming confined to elite theater and academic study, Tyrone's introduction of Shakespeare to his sons would have been informed by his own cultural education, which would have included the nineteenth-century popular attitudes toward Shakespeare. Because Shakespeare was so popular in the nineteenth century, "as much as Shakespearean roles were prized by actors, they were not exalted ... they were not elevated to a position above the culture in which they appeared" (HL, 22). This suggests that Tyrone's extreme exaltation of Shakespeare is rather unusual and very genuine; although the nineteenth-century attitude would have led to his familiarity with Shakespeare, the Shakespeare-worship is his own. Likewise, Jamie's quotation of the rather obscure line from *Othello*—"The Moor! I know his trumpet" (Iago, RS, II.i.178)—indicates a more than usual familiarity with Shakespeare's works.

This familiarity is also evident in the reference to *Hamlet* in Act IV of *Long Day's Journey*. When Mary comes downstairs, holding her wedding dress, deep in her morphine haze, in the final moments of the play, Jamie "*breaks the cracking silence—bitterly, self-defensively sardonic*. The Mad Scene. Enter Ophelia!" (*LDJ*, 170). Although Jamie's quotation is not exact, it is both effective and highly evocative. That this reference is to stage directions makes clear its sophistication; stage directions are a subtle part of the dramatic medium, unseen in the written form, in the performed mode unheard but enacted. Such a subtle quotation indicates the level of complexity and intricacy at which the Tyrones are now operating in their emotions and

interactions at this point in the play. Furthermore, the quotation, although not exact, is highly recognizable in evoking Shakespeare's most famous play and the critically disputed, culturally loaded character of Ophelia within it. Mary, like Ophelia, is isolated and alone (OS, 214); Mary expresses her true feelings as a result of taking morphine and Ophelia expresses hers in her mad scene (OS, 215). The parallels between these two women are clear. With the *Hamlet* reference Jamie, in an attempt to validate himself, his family, and their circumstances, asserts that his life has taken on the structure of tragedy.

As the themes of *Hamlet*—betrayal, filial and romantic love, indecision, death, morality—are brought into *Long Day's Journey* in the last moments of the play, O'Neill draws a parallel between the two plays. He thus signals his characterization of his own play as a true and profound tragedy. Shakespeare's presence in *Long Day's Journey* instructs the audience on how to receive the play and builds up the credibility to give such instruction. Shakespeare also calls to mind the golden age of Elizabethan drama, the most celebrated and sophisticated heights of English literature, and the elegance of highbrow entertainment, while at the same time invoking the popular theater of the nineteenth century with its melodrama and its wide and varied audiences. This convergence draws attention to Tyrone's career in the melodramatic theater and to Edmund's poetic aspirations.

Baudelaire

Arnold Weinstein calls Charles Baudelaire a "pivotal" and "indispensable figure" in the history of poetry, dubbing him "the father of modernism."²¹ Baudelaire's *Les Fleurs du Mal* (*Flowers of Evil*), published in 1857, has been called the "poetic charter for modernism"²² and in

August of that year, "Baudelaire and his publisher were...condemned for immorality, while six of the finest poems of the collection were banned."²³ The charge of immorality doubtless arose from Baudelaire's eroticism and so-called Satanism. Although the Baudelaire quotations in *Long Day's Journey* are from the later Les Petits poemes en prose and not from Les Fleurs du Mal, the mention of Baudelaire's name (*LDJ*, 133) invokes the notoriety of Les Fleurs du Mal and the reputation Baudelaire acquired with the book's publication. Yet this notoriety had a subtler foundation in an innovative and unprecedented kind of poetry. Baudelaire was a poet of the city, not of nature. He celebrated the notion that cities were "man-made constructs" rather than "the product of nature;"²⁴ he celebrated artifice and the figure of the dandy as the epitome of artifice, of crafting every possible aspect of the self, of blasé impassivity (SRS). This "cult of the artifice" that Baudelaire inspired was in direct opposition to the Romantic cult of nature (*ADI*, XXV) and to the notion of "ever-rejuvenating nature" which, according to Weinstein, was the very stock out of which Shakespeare wrote (SRS). Karl Beckson describes how,

Asked to write nature poetry, Baudelaire replied in a famous letter to Fernand Desnoyers in 1855 that he was incapable of being moved by vegetables, adding, to indicate his preference for artifice, that he preferred to swim in a bathtub rather than in the sea and that a music box pleased him more than a nightingale.

(*ADI*, XXV)

The emphasis on artifice in Baudelaire's work underscores the tension in *Long Day's Journey* between natural and human-made constructs. In the play, the fog and the sea outside the Tyrone's house represent this tension.

Although he preferred not to swim in the sea, in the early 1840s Baudelaire traveled across it to Mauritius (Gosselin, 478), a small island nation in the Southwest Indian Ocean; the

notion of travel and of voyage is a pervasive theme in much of his writing. In Baudelaire's poetry, the idea of the voyage is expressed with symbols and imagery of drugs, sex (with the lover's body as the means of travel), and death. This theme strikes a strong parallel with *Long Day's Journey*, which is also, broadly realized, a voyage, as signaled by the "journey" in the title. As voyage represented an escape from boring everyday life, Baudelaire regarded the concept of voyage as the search for the new. Edmund describes his travels at sea in similar terms: "... I went to sea and was on my own, and found out what hard work for little pay was, and what it felt like to be broke, and starve, and camp on park benches because I had no place to sleep ..." (*LDJ*, 145). While Edmund's new experiences at sea may have cultivated an affinity for Baudelaire, the implications of the affinity go deeper: of all the characters in *Long Day's Journey*, Edmund is the most committed to seeking the new.

Baudelaire's poetry casts Romanticism in the light of a "failed voyage" (MM), for the former movement could not succeed in finding the new. Thus, as Weinstein puts it, "there is a kind of deep Romantic longing at the core of Baudelaire, even though it is accompanied by an equally deep cynicism that longing and yearning will come to naught. All of his poems are about the frustration of longing and yearning" (SRS). These are the same frustrations with which *Long Day's Journey into Night* is fraught. Mary longs for a home, Tyrone for his lost art, Jamie for the dead part of himself to revive, Edmund for the new, and all four of the Tyrones long to connect and to make peace with their pasts and with each other. As the play's original director José Quintero believed, this yearning is born of love.²⁵

One of the sources of Baudelaire's yearning was his sense of marginality and isolation as an artist and as an inhabitant of the modern city. As an urban poet, Baudelaire in his writing rejects what he saw as vulgar, mainstream society, and "announces the split between the artist

and the public" (SRS). The position he thus placed himself in is both privileged and lonely. He was aware of his marginality; he was aware of his isolation. Mary, too, demonstrates an acute awareness of her isolation and contempt for the society from which she is isolated: " ... *with an undercurrent of lonely yearning*," she says,

Still, the Chatfields and people like them stand for something. I mean they have decent, presentable homes they don't have to be ashamed of. They have friends who entertain them and whom they entertain. They're not cut off from everyone. *She turns back from the window.* Not that I want anything to do with them. I've always hated this town and everyone in it. (LDJ, 44)

Note the tension in this quotation between longing to be part of the world from which she is isolated and despising it; such tension is the defining characteristic of frustrated yearning, of the observant and marginal artist. Although Baudelaire could celebrate the marginality of the artist, his realization and articulation of the artist's relegation to the margins is ultimately a sorrowful one. He can glorify the privileged position and strive for transcendence, but he feels the isolation keenly and expresses that aspect as well. This duality is a strong presence in *Long Day's Journey*. The Tyrones try to love each other, their ways, their specialness, the oddities of their relationships and situations; they yearn and strive and reach for each other. Edmund even attains some brief moments of fulfillment. Yet their transcendence cannot be complete, for the reality of their intricate and difficult situation, like Baudelaire's city, persists and grows. Baudelaire asserts the idea that "all of the people of the modern city are in some strange sense exiled" (MM). If we accept Baudelaire's modern city as an allegory for the modern world, then each person is, like Mary, an isolated exile—displaced, disinherited, dispossessed of roots, home, and history (MM). Likewise, the Tyrones are an uprooted family, dispossessed of "a real home"

(Mary, *LDJ*, 72) and unable to redefine the meaning of “home” by creating one on their own terms. They are severed from each other by the past and they are seeking its meaning.

The invocation of Baudelaire brings his world of artifice and the urban, of isolation, marginality, and disinheritance, of voyage, memory, and the search for the new into *Long Day's Journey*. Baudelaire's presence also brings the belief, which he demonstrates in his poetry, that although “you cannot return to your past in reality...you can turn to it in memory” (MM). He believes that through acts of memory one can achieve a kind of wholeness and that memory is indeed the only way to make whole what has been sundered by history (MM). *Long Day's Journey* is an autobiographical work, literally a memory play; it is also a play dominated by acts of memory—reminiscing, storytelling, nursing old wounds. As the Tyrones reach back into the past and have new fights over old events in hopes of making sense of their history, they are clearly reaching for the wholeness that Baudelaire describes. As Edmund, having listened to his father's life story and allowed it to change his ideas, says to Jamie in Act IV, “Oh, Papa's all right, if you try to understand him—and keep your sense of humor,” (*LDJ*, 157), it becomes clear that he, the character who quotes Baudelaire, of all the Tyrones, shows the most promise of reaching this wholeness.

Swinburne

In his introduction to *Aesthetes and Decadents of the 1890s*, Karl Beckson claims that Algernon Charles Swinburne “deserves more than anyone before him the distinction of being called ‘the first Decadent of England’” (ADI, XXII). Swinburne was the first champion of Baudelaire in the late nineteenth-century English literary scene (PL, 72-73), and the first English

proponent of “art for art’s sake” (PL, XXIII). He was an atheist and a sado-masochist (with a reputation for particularly enjoying flagellation); in the first half of his career he was a raging alcoholic. John D. Rosenberg asserts that Swinburne’s early verse demonstrates “a single note struck early and held obsessively long” (SVS, 138). This single note can best be described as Swinburne’s desire to shock (PL, 68). Swinburne was “felt to be the liberator of a whole generation in revolt against pieties and repressions”²⁶ primarily as a result of the impact of his book Poems and Ballads, published in 1866. This book was published “during the grimmest period of Swinburne’s life, when he lived alone in London in suicidal dissipation” (SVS, 143); it was “attacked for its paganism and satanism. ... Swinburne was charged with perversity, unwholesomeness, and morbidity—terms later flung at the Aesthetes and Decadents, who wore them as badges of their sensitivity and superiority” (ADI, XVIII). Poems and Ballads “shocked and annoyed many” (PL, 3-4), while widening the subject matter of Victorian literature (ADI, XXVIII). Swinburne “challenged the sexual taboos of Victorian literature by writing poems not about heterosexual love but lesbianism, hermaphroditism, necrophilia, and sado-masochism” (PL, 133); the image of the *femme fatale* dominates his verse (PL, 64).²⁷ He also expresses in his writing “anti-Christian, anti-monarchist and erotic sentiments” (PL, 4). According to Swinburne scholar Rikky Rooksby, “had [Swinburne] published nothing else, his fame as a poet would have been assured, for the notoriety [Poems and Ballads] created lasted to the very end of his life” (PL, 132); Poems and Ballads “sent ripples of sexual and religious rebellion far and wide. ... It made [Swinburne] an international figurehead of sexual, religious and political radicalism” (PL, 135). All of this had a strong effect on the early Decadent movement.

Rosenberg points out that many of the major themes in Poems and Ballads are in paired oppositions with each other:

the intricate connection of pleasure and pain; the dual desire to experience and inflict suffering; a will to fall prey to the destructive sexual force of woman, and the fear of so falling; a need for total self-abasement and a counter-impulse to rebel; a deeply religious reverence before a mystery, and as profound a desire to blaspheme. (SVS, 141)

Such duality is also manifest in the Tyrone family: they love and hurt each other, reach for and hate each other, fall prey to guilt and attempt to place blame, descend into drunkenness and strive for redemption. Even their use of language—poetic quotation and slang—embodies the tension of paired opposition.

As Swinburne comes into *Long Day's Journey*, he brings with him the dual nature of his own life: his famed alcoholism and his subsequent shift to a quiet life at The Pines at Putney. Writes Rooksby, “during his twenties, and especially during the years of his initial fame, Swinburne’s drinking was tolerated by those who knew him, but in the 1870s it led to his increasing social isolation” (PL, 83). Note the parallel with Baudelaire’s feelings of isolation, as well as the isolating effects of the Tyrones’ substance abuse. Swinburne gave up drinking after a bout with alcoholic dysentery in 1878 (Henderseon, 221). It was this sickness that led him to change his lifestyle altogether and move with Theodore Watts-Dunton to The Pines, where he spent the rest of his days in relative calmness and peace. Swinburne’s famed reform contrasts with Mary’s failed attempts at quitting morphine and Jamie’s inability to quit drinking.

Swinburne scholars seem to agree that reform hurt his poetry. Swinburne biographer Philip Henderson writes, “There is a direct relationship between the mechanical regularity of [Swinburne’s] life at Putney and the mechanical regularity of the verse he produced while living there under the watchful eye of his friend [Watts-Dunton]” (Henderson, 2). Rosenberg writes

that, “the death of development in Swinburne may have been as large a loss to English poetry as the physical death of Keats” (SVS, 152). This example—of loss resulting from reform—sets the plight of the Tyrones off kilter. The invocation of Swinburne implies the disturbing question of what exactly would be lost were the Tyrones not quite so dysfunctional. What beauty and promise would cease to be if the drinking and fighting ceased as well? On the autobiographical front, at least, the answer is clear: the loss would be the gorgeous writing of Eugene O’Neill. Could it be that with this work of autobiography and the presence of Swinburne in it, O’Neill is not only mourning, but also celebrating his family?

The presence of Swinburne also underscores Edmund’s tuberculosis. Swinburne’s favorite sister died of tuberculosis in 1863, and from that time consumption and the idea of *spes phthisica*—the myth of tuberculosis as “peculiarly spiritual, a purification of the self by an inner fire” (PL, 87)—were important figures in Swinburne’s writing. Tuberculosis imagery was a particular focus as he wrote of the struggle between pleasure and pain, health and decay, life and death (PL, 87).

The parallels between Swinburne and Edmund persist as Swinburne’s theme of the sea reinforces Edmund’s love of the sea: “for Swinburne the sea is being itself; the immersion of the swimmer a brief transcending of separateness and recovery of unity with the All” (PL, 8). This sentiment is very much like Edmund’s description of losing himself while on the sea and belonging to something greater than his life (*LDJ*, 153). Edmund concludes his description of wholeness on the sea with, “I will always be a stranger who never feels at home, who does not really want and is not really wanted, who can never belong, who must always be a little in love with death!” (*LDJ*, 153-154). This sentiment demonstrates a Baudelarian feeling of isolation

while also echoing Swinburne's "personal sense of the deathliness of desire and the desirability of death" (SVS, 138) and of "the pain implicit in all pleasure" (SVS, 137).

Rosenberg writes that Swinburne's greatest love poetry is addressed "to his bitter, salt mother the sea, and to those bleakly beautiful, ravaged margins of earth that yield their substance to her" (SVS, 137). Rosenberg sees this focus as a representation of the pleasure-pain relationship. Swinburne's characterization of the sea as the mother is interesting in relationship to *Long Day's Journey*. While the sea gives Edmund a sense of wholeness, Mary—that is, her addiction to morphine—is one of the most blatantly divisive forces in the Tyrone family. Still, in the opening scene of the play when the Tyrone men are still confident that Mary is cured and she has not yet returned to morphine, the Tyrones appear to be a fairly comfortable, fairly warm family. Thus just as Mary drives the family apart, she—like Edmund's and Swinburne's sea—does have the power to nourish unity. But as Swinburne is "the poet of love's impossibility" (SVS, 144), his mother-sea, like Mary, cannot follow through on this capacity to grant love and create unity. Swinburne sets his love poetry by the sea, which alternates between "the cold, clean, 'mother-maid'" (SVS, 144) and "the great sweet mother" (SVS, 144).²⁸ This dual nature of the sea in Swinburne's personal mythology underscores Mary's dual nature—broken down simply into her off-morphine and on-morphine personalities—and also the internal contradictions of all the Tyrones, which prevent them from truly connecting with one another.

Dowson

According to Beckson, Ernest Dowson is "referred to as a Decadent because of his erratic life, though his poems reveal few decadent qualities" (ADI, VIII). Dowson does evoke a certain

spirit of the English Decadent movement, for his “life of whoring and drunken brawls” (SW, 38), his “strange delights, sexual promiscuity and wild entertainments coexisting with classical scholarship and devotion to the Catholic Church” (SW, ix-x), his acute sense of pain (SW, 103), and his patterns of self-destruction, characterize him as the “archetypal decadent poet” (SW, ix). These habits of Dowson’s caused W. B. Yeats to see him as the quintessential emblem of what Yeats called the “Tragic Generation” (ADI, XXXIX); Dowson’s self-destructiveness and violent commitment to “enjoy himself until it hurt” (SW, 21) characterized him in Yeats’s eyes as “a tragic but stunning waste of talent” (ADI, XL).

While Yeats described the Decadents as the Tragic Generation, Dowson biographer Jad Adams describes them as follows:

The most common English definition of decadence was of moral laxity and personal lassitude and the literature of such conditions.... A reasonable definition of English decadent writers is that they had a number of characteristics in common: a love of the artificial for its own sake, an obsession with death, decay and blighted love, a dedication to art, a predilection for exotic religion, a love of classical literature, a French perspective on artistic matters, greater sexual license than was commonplace (if not actual perversion in contemporary terms), a search for inspiration in the life of cities, particularly London, a passion for drugs, including alcohol, and a tendency to self-neglect. (SW, 35)

The connections to Baudelaire and Swinburne are clear in this description. Dowson, as the archetypal decadent, evokes all of these qualities, along with the major events of the Decadent movement. The high point of the movement came in the mid-early 1890s when “The Yellow Book” was enjoying a *succes de scandale* and making celebrities of Arthur Symons and Aubrey

Beardsley. Oscar Wilde was the toast of London, packing theatres with his spectacularly witty play" (SW, 96). The low point followed the famous trial of Oscar Wilde, after which "the literary taverns where many Aesthetes and Decadents habitually met ... were now under a cloud of suspicion" (ADI, XXXV) and English society was using the trial to react "against decadence and all it stood for in terms of a more liberal sexual code" (SW, 97). Ironically, the lowest period of Dowson's life came at the highest point for the Decadent movement. In 1895, Dowson had lost both his parents to tuberculosis and suicide, his own tuberculosis had made itself manifest, his carelessness and reckless lifestyle had caused him to lose his family's dry dock business, his attempts to find other work had consistently failed, and as a result of these many burdens he had become "a wretched caricature of himself" (SW, 100). While the timing of Dowson's life with the Decadent movement presents some dissonance, critic Chris Snodgrass argues that his aesthetic vision

actually serves as a kind of metaphor for all those *fin-de-siècle* attempts to resist corrupting change through time-suspending 'aesthetic moments,' that effort of the late Victorian 'Religion of Art' to redeem life through aesthetic transformation. Dowson's poetic world is rooted in this same nineties obsession with annulling the ravages of time and obviating the corrupting human desire that seems to be in his works virtually a function of time's decaying effects.²⁹

The need to annul the ravages of time is also a driving force for the Tyrones. Snodgrass further argues that the failure to transcend the time-bound world "is due less to the strength of any vulgar external reality than to the tragic self-contradiction found to be inherent in the human condition and, even more disturbing for the Decadents, in the aesthetic sensibility itself" (Snodgrass, 26). This, too, manifests itself in the Tyrones' inability to heal the wounds of the

past or mend their relationships with each other. While “the somewhat flamboyant nature of Dowson’s life...has attracted the greatest attention,”³⁰ his poetry nonetheless represents the Decadent mentality and the self-destructive contradictions of the movement.

Ironically, although Dowson’s life, of all the poets quoted in *Long Day’s Journey*, most closely resembles the lives of Edmund and his family, Dowson is the only poet whom Edmund expresses contempt for, quoting him “*sardonically*” (LDJ, 130) and “*derisively*” (LDJ, 134) in both instances of quotation. Perhaps Edmund finds Dowson to be a little too close to home, for he recognizes the parallel between them when he says, “Poor Dowson. Booze and consumption got him. *He starts and for a second looks miserable and frightened. Then with defensive irony. Perhaps it would be tactful of me to change the subject*” (LDJ, 135). Like the Tyrones, who traveled with James Tyrone’s tours, Dowson’s family moved frequently while he was growing up, (even though it was, for the family, financially impractical [SW, 6]), primarily for health reasons—both his parents had tuberculosis. Neither Dowson nor the Tyrone sons ever had a real home in the traditional sense. (Says Mary of Jamie, “if he’d been brought up in a real home, I’m sure he would have been different,” [81].) While Edmund, having been kicked out of college, traveled the seas as a sailor, Dowson, having dropped out of Oxford, worked at his father’s dry dock and shipyard. Like Tyrone, Dowson’s father “had a mortal terror, shared with many other Victorians, that he would end up in the poor house” (SW, 91).³¹ Like Mary’s father, both of Dowson’s parents died of tuberculosis, as he himself did in February, 1900 (SW, 167).

Dowson had a taste for barmaids, showgirls, and prostitutes, not to mention young girls. He treated these women “with the exaggerated courtesy of the Victorian drawing room, to which they were not accustomed” (SW, 29). This is very much like Jamie, who recites Dowson’s own “Non Sum Qualis Eram Bonae Sub Regno Cynarae” to Fat Violet. Both Dowson and Jamie had

a hard time finding and keeping work; indeed, like Jamie, Dowson was not particularly motivated to do so, due to his severe sense of life's futility (SW, 41). Dowson's "truculence when drunk" (SW, 102)—his tendency to get argumentative, vulgar, and even violent—parallels both Jamie's "vile, poisonous tongue when he's drunk," (Tyrone, *LDJ*, 83), and the crescendo of the Tyrones' fighting, violence, and brutal honesty as they become more and more intoxicated. Just as Yeats said of Dowson, "I cannot imagine a world in which he would have succeeded" (SW, x), there comes a point in *Long Day's Journey* at which one cannot help but perceive the Tyrones as irreversibly wounded, as unable to be saved.

Yet according to Houston A. Baker, Dowson's poetry depends upon the notion of the ideal and the belief that "an ideal moment is possible" (Baker, 22). This ideal moment is, like Edmund's experience on the sea, characterized by "beauty without and peace within" (Baker, 22); again, in *Long Day's Journey*, Edmund's description of his epiphany at sea signals a kind of transcendent hope that, subtly yet irrepressibly, whispers throughout the play. However, just as, following Edmund's moment of meaning, "the hand lets the veil fall and you are alone lost in the fog again" (Edmund, *LDJ*, 153), it is thematic in Dowson's poetry that the ideal moment "often leaves despair in its wake" (Baker, 23). Snodgrass points out that this slipping from ideal to despair is tied to the passing of time and the conception of time as a corrupting force; as soon as the ideal leaves "the eternal present" and becomes part of "the timebound continuum of human experience (where things are thought and felt temporally as future-present-past, anticipation-act-memory)" it becomes corrupted (Snodgrass, 37). This notion plays an important role in *Long Day's Journey* in which the mistakes of the past haunt the present, and the weight of the past is strongly felt by all four members of the Tyrone family. Rather than cradling the ideal in an eternal present, the Tyrones draw the darkness of the past into the present and freeze it there—

"the past is the present, isn't it?" (Mary, *LDJ*, 87). It is Dowson's fantasy of transcendence gone awry: the Tyrones are stuck in the memory stage of human experience's timebound continuum. Dowson's attitude about time as a corrupting force reflects his "anxiety about change and decay" (Snodgrass, 30), which in turn underscores the anxieties that the Tyrones feel about the changes that time and their actions have wrought upon them.

Dowson turns to the aestheticized worlds of "dream and revisionist memory" (Snodgrass, 35) and the language of these worlds to allay his anxieties and to reconcile the duality that he perceives of the ideal moment and the loss of the ideal (Baker, 26). Dowson feared the corrupting powers of both time and language (Snodgrass, 35); he considered the language of dreams to be more pure, and believed that this pureness took the form of silence (Snodgrass, 34-35). But as Snodgrass writes, "there can be no 'poems without words' within the realm of earthly existence..." (Snodgrass, 38). Similarly, although in Act II, Tyrone questions "what's the good of talk?" (*LDJ*, 78), the Tyrones do not stop talking for two more acts. The central fact of Dowson's world that ultimately makes it unredeemable is that the aesthetic purity of the ideal and the vulgar world in which it is lost inextricably coexist; they are inseparable opposites (Snodgrass, 44). The Tyrones embody and enact this coexistence of contradictions in the conflicts between them and in each of their internal tensions.

While Shakespeare's grand stature informs the structure and stature of *Long Day's Journey*, its major themes are underscored by Baudelaire's isolation, Swinburne's contradictions, and Dowson's self-destruction. That all of these poets were very much concerned with isolation and dispossession, sin and purity, time and consciousness, free will and determinism makes them especially appropriate poets for the Tyrones to quote. The lines of literary history are drawn, and

the Tyrones people their household with poets of the past that reflect and deflect their own struggles.

Chapter Three: The Quotations

The quotations of Shakespeare, Baudelaire, Swinburne, and Dowson in *Long Day's Journey*, while making powerful the presence of these writers in the play, also highlight important themes. In this chapter I will move chronologically through the quotations, exploring the specific relationship of each quotation with the play itself.

While the invocation of Shakespeare in general has many broad implications, the individual Shakespearean quotations interact uniquely with the play. The first is Jamie's quotation from *Othello* in Act I—"The Moor, I know his trumpet" (*LDJ*, 21). This line³² is spoken by Iago in Act II, Scene i of *Othello*. Berlin points out that the line occurs at analogous places in *Othello* and *Long Day's Journey*. In the former, Iago speaks the line just as Othello is returning triumphant from the Cyprus war; the scene that follows is Othello's happiest scene with Desdemona before the chaos and darkness of the tragedy set in. In the latter, Jamie speaks the line, as the play begins, shortly after Mary's triumphant return from the sanatorium, in the midst of a warm and playful scene between her and Tyrone, directly before the first quarrel of the play and the play's subsequent descent into chaos and darkness (*OS*, 192). In both plays, this line occurs in the eye of the storm, following and preceding chaos. Although Jamie here quotes Iago as a fairly gentle joke about Tyrone's snoring, he nonetheless brings the suggestion of Iago's extreme evil into *Long Day's Journey*. The quotation is thus an ominous joke, and starkly so as it occurs in the warmest and most loving scene of the play.

The quotation, which is recognizably from *Othello* because of "the Moor," (even if the speaker is harder to identify), invokes the issues of jealousy, trust, and faithfulness that are so

destructive in *Othello*. These issues have their counterpart in the Tyrone family's suspicions and distrust of each other. Jamie laments that he is "Always suspected of hoping for the worst," (LDJ, 163). Mary describes her situation as "living in this atmosphere of constant suspicion, knowing everyone is spying on me, and none of you believe in me, or trust me"; even though Edmund replies, "That's crazy, Mama. We do trust you," (LDJ, 46), it is clear that the Tyrones are consistently suspicious of each other's actions and intentions.

The themes from *Othello* are strengthened in that the play is quoted twice in *Long Day's Journey*; Jamie again quotes Iago, much more darkly, in Act IV. Vulgarly drunk, Jamie's quotation of Iago's line, "Therefore put money in thy purse" (LDJ, 165; RS, 1259), which Iago speaks to Roderigo in Act I, Scene iii of *Othello*, initially seems to be part of another joke,³³ albeit a much darker one than his *Othello*-joke in Act I. However, just two sentences after the cynical humor, Jamie becomes deadly serious as he confesses to Edmund that he has been deliberately trying to ruin him: "I've been a rotten bad influence. And the worst of it is, I did it on purpose ... Did it on purpose to make a bum of you" (LDJ, 165). As Jamie continues to explain his actions, it becomes clear that the Iago quotation is in fact compounding Jamie's confession with the invocation of Iago's evil. Berlin points out that Jamie's actions, as he describes them, were born—like Iago's in *Othello*—of both jealousy and hate (OS, 211). While Iago is jealous of Othello's military standing and Cassio's promotion, Jamie is jealous of Edmund's promise as a writer, indeed of his promise at all—"Never wanted you to succeed and make me look even worse by comparison. Wanted you to fail" (LDJ, 165). As Iago is jealous of Othello's marriage and happiness with Desdemona and general favor with the most prominent Venetians, Jamie is jealous of Edmund's favor with their parents—"Mama's baby, Papa's pet!" (LDJ, 165). While Iago hates Othello because of his race and his threatening sexual prowess,

Jamie hates Edmund because Edmund's birth marked the start of Mary's addiction to morphine (OS, 210-211)—“And it was your being born that started Mama on dope. I know that's not your fault, but all the same, God damn you, I can't help hating your guts— !” (*LDJ*, 166). O'Neill sets up this parallel between Jamie's and Iago's actions by having Jamie quote Iago directly before his confession. Significantly, in *Othello* Iago speaks this line to his dupe, Roderigo; Jamie's past actions cast Edmund in the role of a dupe, and like Iago, Jamie took on a role of deception. As Iago convinces Roderigo that Desdemona will sleep with him and Othello that Desdemona is unfaithful, Jamie “made getting drunk romantic. Made whores fascinating vampires instead of poor, stupid, diseased slobs they really are. Made fun of work as sucker's game” (Jamie, *LDJ*, 165). It is surely not coincidental that here Jamie also expresses the decadent mentality.

However, O'Neill is extremely careful to show that this Iago-like side of Jamie's character is only one side of him. Early on in the play, Jamie defends himself to Tyrone, saying, “All right. I did put Edmund wise to things, but not until I saw he'd started to raise hell, and knew he'd laugh at me if I tried the good advice, older brother stuff. All I did was make a pal of him and be absolutely frank so he'd learn from my mistakes ...” (*LDJ*, 34). And even directly following his confession, Jamie expresses his love for Edmund, saying, “I warned you—for your sake. Give me credit. Greater love hath no man than this, that he saveth his brother from himself.... You're a damned fine kid.... Don't die on me. You're all I've got left. God bless you, Kid” (*LDJ*, 167). While Iago is pure evil, Jamie is a deeply conflicted character, his invocation of Iago highlighting the profound contradictions in his nature and his behavior. Just one page after his confession, Jamie says to Edmund, “I love you more than I hate you... What I

wanted to say is, I'd like to see you become the greatest success in the world," and he continues to characterize this Iago side of himself as "the dead part of me" (*LDJ*, 166).

The second Shakespearean quotation in *Long Day's Journey* occurs toward the end of Act II, when, as I described in my first chapter, Tyrone lends Edmund some money and, when Edmund is slow to thank him, begins the line "How sharper than a serpent's tooth it is to have a thankless child" (*LDJ*, 89; *RS*, 1312), which Edmund finishes for him. This line is spoken by Lear to Goneril in Act I, Scene iv of *King Lear*.³⁴ The line comes at the cusp of Lear's realization that he was mistaken in disowning Cordelia and dividing his kingdom between Goneril and Regan; it occurs at the end of a speech in which he curses Goneril with barrenness, and, if not barrenness, then the bearing of an ungrateful, unkind, tormenting child. The image of the serpent's tooth calls to mind the serpent in the Garden of Eden, thus implying the fall of man. This implication points to the themes of decay and loss of dignity and humanity in *Lear*, a theme mirrored in the disintegration enacted in *Long Day's Journey*. The themes of decay, disintegration, loss, and madness that run through *Long Day's Journey* are underscored by the invocation of *Lear*. Berlin describes *Lear* as a play at least in part about the mistakes and the pain of fatherhood; he argues that Tyrone's quotation of King Lear at this point in *Long Day's Journey* evokes Lear's extreme heartache and frustration, but is a bit hard to take seriously since Tyrone's grievance is on such a smaller scale (*OS*, 193)—that is, carfare for Tyrone versus a kingdom for Lear. Still, Tyrone's quotation of Lear highlights the agony and anxiety of fatherhood that Tyrone feels throughout the play—his disappointment in his sons as well as his worry and care for them, his disappointment in himself as a father, his hostility toward his sons and suspicion of their teaming up against him. He consistently refers to Jamie as a loafer, and

yet he is willing to “humble [his] pride and beg for [Jamie] to get a job,” (Tyrone, *LDJ*, 32); he is sure his sons are out to get him, saying their jokes are “always on the Old Man,” (*LDJ*, 18).

Before the next Shakespearean quotation, Edmund “*sardonically*” recites the Dowson poem “*Vitae summa brevis spem nos vetat incohare longam.*” This recitation occurs at the beginning of Act IV, shortly after Edmund returns from his walk on the beach. The pure aesthetic world of the dream and the vulgar world of reality meet in Dowson’s poem.

They are not long, the weeping and the laughter,

Love and desire and hate:

I think they have no portion in us after

We pass the gate.

They are not long, the days of wine and roses:

Out of a misty dream

Our path emerges for a while, then closes

Within a dream. (*LDJ*, 130)³⁵

Emotions—love, desire, hate—and emoting—weeping, laughter—are part of the vulgar, corrupting waking world, which we escape only when we “pass the gate.” But wine and roses are part of this vulgar world, too, and in the second stanza, almost as soon as the dream world is mentioned, the distinction between the two worlds begins to dissolve. For the dream is misty, and the same path that emerges from the dream, closes within it. Similarly, as Edmund describes his walk on the beach, he says, “The fog and the sea seemed part of each other” (*LDJ*, 131). For Edmund, too, the world has become misty and different realities have begun to blend together by this point in the play. Dowson blends the vulgar waking world into the pure sleeping world and

thus seems to imply that the redemptive forces of such idyllic images as “wine and roses” can help one to attain, in waking reality, the aesthetic purity of the dream, the ideal. Baker writes,

Times of wine and roses amidst convivial companions or hours spent in the company of a cherished friend or lover in beautiful quiet surroundings were, for Dowson, moments of the ideal. In these moments, Dowson could escape from the wasteland of reality with its manifold ugliness into a still, beautiful world. And while ‘They are not long, the days of wine and roses,’ the poet felt that the ideal moment could in itself justify an eternity of suffering.

(Baker, 22-23)

On the one hand, as Bert Cardullo argues, this Dowson quotation makes “explicit the idea that life is a bad dream from which man will completely awaken only when he dies, if then.”³⁶ On the other hand, however, “*Vitae summa brevis*” stretches toward the dream’s aesthetic purity and implicitly asserts that it is attainable. In quoting Dowson sardonically, Edmund conveys his frustration at the poem’s vague sympathy with life’s brevity and its still vaguer promise of something better.

I would like to point out also that although the first stanza of “*Vitae summa brevis*” is respectably poetic, the second stanza, as it dissolves the distinction between the dreaming and the waking world, also dissolves into sloppiness. Dowson rhymes “dream” with “dream” in the second and fourth lines of the second stanza. Mark Longaker, who edited Dowson’s collected works, suggests that, judging from the poem’s place in the 1896 *Verses*—before even the Preface—“*Vitae summa brevis*” was probably written hurriedly “immediately before the poems were sent to the publisher as a sort of epigraph to the volume.”³⁷ The sloppiness of the poem could be a reason for Edmund’s cynical tone in the recitation, but it is also a subtle signal of

hope. After all, Edmund's short monologue following the poem is far more poetic than the poem's clumsy final verse, which is much closer to the "stammering" with which Edmund characterizes his own language later in the act. While "Dowson's words prod Edmund's own revery" (OS, 196), Edmund's words are more lyrical than Dowson's. Perhaps the quotation of such an ultimately mediocre poem is an encouraging sign that Edmund indeed does have the "makings of a poet."

Just a few moments after Edmund's Dowson quotation, in a sort of counter-quote, Tyrone again aligns himself with a troubled Shakespearean authority figure. He quotes Prospero's famous line, "We are such stuff as dreams are made on, and our little life is rounded with a sleep" (*LDJ*, 131; RS, 1680). This line occurs in Act IV, Scene i of *The Tempest*, spoken by Prospero to Ferdinand and Miranda following his sudden halting of their betrothal celebrations. The invocation of *The Tempest* suggests magic, dreaming, and the supernatural. In the lines leading up to the Prospero quotation in *Long Day's Journey*, Edmund uses a vocabulary of dreams and the supernatural; not only is this language present in "*Vitae summa brevis*," but Edmund also describes the fog as making everything "unreal," and mentions the supernatural figures of Pan and the three Gorgons (*LDJ*, 131). Berlin suggests that the words "dream" and "stuff" in Tyrone and Edmund's conversation about Jamie a few lines earlier³⁸ and the content of the Dowson quotation inspired Tyrone's choosing of Prospero's line (OS, 198). (Such a thematic and linguistic through-line also demonstrates O'Neill's care in building up to the quotation in the language that his characters use on their own.) Like Dowson in the preceding quotation, Prospero casts human beings and human life in a dream-like light, highlighting their transience and fragility. The language of his speech and the thematic content of *The Tempest* add an element of appreciation, even of wonder to this statement. It is a multi-layered line,

pointing simultaneously to the glories of life and to death and decay. Berlin argues, though, that both Tyrone's and Edmund's understandings of Prospero's line are incomplete (OS, 197-8).

Tyrone sees only the positive in this quotation, presenting it as an alternative to Edmund's "damned morbid" poetry (Tyrone, *LDJ*, 131), using it as a celebration of life's dream-like quality, characterizing this quality as something comforting and beautiful. Edmund also misses the negative side of the quotation and feels that he must parody the line in order to express darker sentiments; he responds, "Fine! That's beautiful. But I wasn't trying to say that. We are such stuff as manure is made on, so let's drink up and forget it. That's more my idea" (*LDJ*, 131). Edmund assumes that "dream" in this line implies only good things; he neglects Shakespeare's implications of transience and fragility. Neither man comprehends the quotation in its thematic entirety. Significantly, Tyrone's quotation of Prospero's line comes at a time in *Long Day's Journey* when the four Tyrone's capacities of understanding are altered by their drugs of choice, and are becoming more foggy, misty, dream-like. This fact is highlighted both by the imagery in the *Tempest* quotation and by Edmund's and Tyrone's incomplete understanding of the quotation.

Shortly after the exchange over Prospero's line, Edmund again demonstrates an incomplete interpretation of a quotation in his recitation of Baudelaire's "Be Drunken." Appropriately, O'Neill specifies Arthur Symons's translation of Baudelaire; Symons was "widely known as a spokesman for the Decadent Movement" (ADI, XXXVI). Both Baudelaire poems quoted in *Long Day's Journey* are quoted in their entirety; they are from Baudelaire's collection of prose poems, a form which he is credited with creating (Gosselin, 481) in the belief that "it should be possible to write a prose that is as structured, as rigorous as poetry is" (MM). Ironically, Edmund first quotes Baudelaire, this champion of memory, in order to support his

argument in favor of being “so drunk you can forget” (Edmund, *LDJ*, 132). He recites poem XXXIV from Les Petits poemes en prose, “Be Drunken”:

Be always drunken. Nothing else matters: that is the only question. If you would not feel the horrible burden of Time weighing on your shoulders and crushing you to the earth, be drunken continually.

Drunken with what? With wine, with poetry, or with virtue, as you will. But be drunken.

And if sometimes, on the stairs of a palace, or on the green side of a ditch, or in the dreary solitude of your own room, you should awaken and the drunkenness be half or wholly slipped away from you, ask of the wind or of the wave, or of the star, or of the bird, or of the clock, of whatever flies, or sighs, or rocks, or sings, or speaks, ask what hour it is; and the wind, wave, star, bird, clock, will answer you: “It is the hour to be drunken! With wine, with poetry, or with virtue, as you will.” (*LDJ*, 132)³⁹

This poem encourages drunkenness as a way of rising above the dreary constraints of everyday life (SRS). It contains a characteristic Baudelarian urging toward journey and the seeking of the new in the belief that drunkenness will enable the transcendence of life’s ennui (Gosselin, 481). That this urging comes from wind, wave, star, bird, and clock supports the promise of the exotic; the conversing with elements, animals, and inanimate objects points toward the new. In this sense, Baudelaire’s poem promises that drunkenness will make one forget, not, as Edmund seems to be suggesting, by inducing stupor,⁴⁰ but rather by offering an exotic, extraordinary, new experience that will allow one to transcend everyday environments such as “the stairs of a palace,” “the green side of a ditch,” and especially “the dreary solitude of your own room.”

Time itself presents the most comprehensive symbol of the mundane. And Time, like the mundane, is characterized in this poem as "horrible."

On the surface, the command to "be drunken" in order to not feel "the horrible burden of Time weighing on your shoulders" seems like an argument for alcohol-induced numbness. Yet ultimately, Baudelaire's command to be drunken seems more like an admonition to make some effort at passionate transcendence of the everyday. The final phrase—"with wine, with poetry, with virtue, as you will"—gives the reader a choice among three very different modes of drunkenness, with the significant fourth choice of discovering his or her own mode—"as you will." Similarly, the grouping of such varied symbols as wind, wave, star, bird, and clock suggests a wide base of support for this more inclusive notion of drunkenness. This grouping also equates the animal (bird) and the man-made construction (clock) with the elements (wind and wave) and the cosmic (star). This is a kind of all-embracing view, which, again, gives the reader many options for transcendence, while performing a characteristically Baudelairean expansion of traditional categories.⁴¹

With the symbol of the clock, Baudelaire also implies that time itself can be used to transcend "the horrible burden of Time," if one takes responsibility for shaping and constructing it to suit oneself; the man-made clock represents the fruits of such efforts. However, while Baudelaire claims that the human is capable of transcending time, the Tyrones seem to present evidence to the contrary, as they struggle to transcend the past and the effects of the past on the present. The men's drunkenness and Mary's morphine high are efforts to take Baudelaire's advice, and to be so drunk that feeling is evaded, Time transcended, and the past forgotten. Yet, just as Edmund mistakenly uses this poem to argue for numbness, the Tyrones mistakenly use inebriation not to transcend the burdens of time, but to try and evade them. "Be Drunken" is

pertinent to the theme in *Long Day's Journey* of the past influencing the present, but the drunkenness of which Baudelaire writes is much more akin to the kind of passionate exaltation that Edmund describes as having felt on the sea:

I became drunk with the beauty and singing rhythm of it, and for a moment I lost myself—actually lost my life. I was set free! I dissolved in the sea, became white sails and flying spray, became beauty and rhythm, became moonlight and the ship and the high dim-starred sky! I belonged, without past or future, within peace and unity and wild joy, within something greater than my own life, or the life of Man, to Life itself! To God, if you want to put it that way.

(LDJ, 153)

The drunkenness Edmund here describes allows him to transcend Time—“without past or future”—and attain wholeness—“within peace and unity”; in becoming one with things other—the sea, sails, spray, moonlight, ship, sky—he is “set free.” This is what Baudelaire urges when he urges his reader to “be drunken.” However, Edmund finds Baudelaire’s command to “be drunken continually” impossible; as he says, “For a second you see... for a second there is meaning” (LDJ, 153). Just as Dowson believed that the ideal moment leaves despair in its wake, Edmund ultimately returns to that state of longing and yearning for the journey, the new, and the wholeness.

The second Baudelaire quotation comes soon after the first. Edmund seems to be delighting in the act of quotation, and tells his father that “although [Baudelaire] was French and never saw Broadway and died before Jamie was born” he wrote a poem about Jamie (LDJ, 133). The poem that Edmund sees as describing Jamie is the “Epilogue” of the Petits poemes en prose:

With heart at rest I climbed the citadel’s

Steep height, and saw the city as from a tower,
Hospital, brothel, prison, and such hells,

Where evil comes up softly like a flower.

Thou knowest, O Satan, patron of my pain,
Not for vain tears I went up at that hour;

But, like an old sad faithful lecher, fain
To drink delight of that enormous trull
Whose hellish beauty makes me young again.

Whether thou sleep, with heavy vapours full,
Sodden with day, or, new apparelled, stand
In gold-laced veils of evening beautiful,

I love thee, infamous city! Harlots and
Hunted have pleasures of their own to give,
The vulgar herd can never understand.

(LDJ, 133; Baudelaire, 91)

The portrait painted of Jamie with the quotation of this poem is one that mirrors Baudelaire's own stature as an artist: privileged and superior, marginal and lonely. That this is the only lyric in a volume of prose poems mirrors Jamie's strangeness and isolation. The speaker of the poem looks at the city and sees only the places of crime and punishment, sickness, and prostitution,

signaling Baudelaire's belief that "prostitution is the heart condition of the city" (MM), an idea born of his city-worship. The focus on these locations also indicates the presence of sickness, prostitution, crime and punishment in the speaker's own heart, and, in Edmund's estimation, in Jamie's as well.

The characterization of evil as a softly emerging flower makes evil untraditionally beautiful. As a result, this image makes evil sound quite appealing, even comfortable, soft. Analogously, Jamie "made getting drunk romantic. Made whores fascinating vampires instead of the poor, stupid, diseased slobs they really are. Made fun of work as sucker's game" (Jamie, *LDJ*, 165) to Edmund. In the poem, the sickness, sex, and crime are glorified—for they are familiarized, made homey—as are "Satan" and "pain" in the following line. The source and nature of the speaker's pain is not specified, although we are told that Satan is the patron of it, and just as evil has become soft and floral, the pain skips over "vain tears" and, even while the speaker likens himself to "an old sad faithful lecher", the pain turns into the glad drinking of delight. In a somewhat vulgar image, Baudelaire now characterizes the city as an enormous prostitute and the speaker is in fact gladly drinking this delight from her body. (Jamie literally finds his delights in enormous "trulls"; as Edmund says, "he likes them fat," [*LDJ*, 134], and Jamie's offstage interaction with Fat Violet demonstrates this fact.) The speaker continues to glorify the city-prostitute—she is sleeping "with heavy vapours full"; she is "new appalled ... in gold-laced veils of evening beautiful."

Clearly, the speaker is somewhat in love with his pain. He derives erotic pleasure from it. He is faithful to both the pain and its soft, glorious, sinful source: the city, the prostitute. Ultimately, the speaker uses this special love and eroticization of pain to empower himself and set himself apart from "the vulgar herd." (It is interesting that the speaker places "harlots and

hunted” apart from “the vulgar herd,” indicating that they are above the vulgarity of the masses.) This is Baudelaire celebrating the artist’s marginality and isolation; this is Edmund celebrating Jamie’s rebelliousness, using it to set him above and beyond “the vulgar herd.” Although evil is more seductive unarmed, it is evil nonetheless: Baudelaire’s evil is soft, but it is still evil. His glorious pain is still ruled by Satan, his whore’s beauty is hellish, and although the old sad faithful lecher is made young again by drinking delight from the gigantic prostitute, he is still a sad faithful lecher, which is not much better than an old one. Jamie’s confession later in Act IV that his false glorification of these particular kinds of rebellion was part of his deliberate plan to ruin Edmund similarly exposes the fallaciousness of the glamour of destitution. Indeed, Edmund himself seems to recognize this false glamour as he describes Jamie reciting poetry to prostitutes and then says, “he lies there, kidding himself he is superior and enjoys pleasures ‘the vulgar herd can never understand’!” (*LDJ*, 134). As Baudelaire expresses anxiety over the artist’s true place in society—above the vulgar herd or “kidding himself”?—Edmund is torn between admiring and detesting Jamie, just as Jamie is stuck both loving and despising him.

After a short disparaging interjection by Tyrone, Edmund continues his half-joking, half-laudatory description of Jamie with the quotation of the second verse from Dowson’s “Non Sum Qualis Eram Bonae Sub Regno Cynarae.” In its entirety, the poem reads as follows:

Last night, ah, yesternight, betwixt her lips and mine

There fell thy shadow, Cynara! thy breath was shed

Upon my soul between the kisses and the wine;

And I was desolate and sick of an old passion,

Yea, I was desolate and bowed my head:

I have been faithful to thee, Cynara! in my fashion.

All night upon my heart I felt her warm heart beat,
Night-long within my arms in love and sleep she lay;
Surely the kisses of her bough red mouth were sweet;
But I was desolate and sick of an old passion,

When I awoke and found the dawn was gray:
I have been faithful to thee, Cynara! in my fashion.

I have forgot much , Cynara! gone with the wind,
Flung roses, roses riotously with the throng,
Dancing, to put thy pale, lost lilies out of mind;
But I was desolate and sick of an old passion,

Yea, all the time, because the dance was long:
I have been faithful to thee, Cynara! in my fashion.

I cried for madder music and for stronger wine,
But when the feast is finished and the lamps expire,
Then falls thy shadow, Cynara! the night is thine:
And I am desolate and sick of an old passion,

Yea hungry for the lips of my desire:
I have been faithful to thee, Cynara! in my fashion.

(Dowson, 58.)

However, Edmund quotes only stanza two. He offers his own analysis of the poem shortly thereafter. In writing this poem, he says, Dowson was “inspired by an absinthe hangover, writing it to a dumb barmaid, who thought he was a poor crazy souse, and gave him the gate to marry a waiter!” (*LDJ*, 135). Edmund gives a fairly accurate portrait of Dowson; the only major detail he leaves out is that the “dumb barmaid” was in fact the twelve-year-old waitress Adelaide Foltinowicz, the professed love of Dowson’s life.

The second verse of “Cynara” is the most visceral, the most sensual of the stanzas, focusing on “her warm heart beat,” “within mine arms ... she lay,” and sweet kisses, rather than the shadows, flung roses, lost lilies, and mad music of the other three stanzas. The sensuality of the stanza makes the cold, impersonal image of the gray dawn especially stark. Following the physical sensations of the stanza’s first three lines, no wonder the gray dawn makes the speaker of “Cynara” feel “desolate.” The dawn in the poem parallels the encroaching mist in *Long Day’s Journey*. The mist is a symbol of Mary’s mounting morphine high; it starts rolling in when she begins taking morphine and by the fourth act, when she is completely stoned, it has become a “wall of fog ... denser than ever” (*LDJ*, 125). The mist also symbolizes the cloudy chaos that crescendos to a high in the final act of the play. The gray dawn in “Cynara” underscores these themes and the speaker’s desolation reinforces the desolation of the Tyrones.

Adams writes that “Cynara” is “the archetypal decadent poem because it is so obviously written from an age which took its pleasures with guilt ...” (*SW*, 47). The speaker of the poem expresses this duality of pleasure and guilt as he immediately qualifies the line about sweet kisses with “but I was desolate and sick,” almost as if the sweet kisses caused the sickness and desolation, caused the gray dawn itself. This suggests that Jamie and Edmund, who supposedly recite “Cynara” to prostitutes, feel some guilt about their acts of rebellion. This can be extended

to apply to guilt they feel about their rebellion against their father more generally, and indeed to underscore the grand theme of guilt that is such a burden to all four Tyrones. The speaker's insistence that he has indeed been faithful to his Cynara is partly an admission of guilt, a guilty protest. Like Baudelaire's sad lecher and his city-trull, the speaker's faithfulness to Cynara has ultimately brought him sorrow. Likewise, Tyrone's and Mary's faithfulness to each other has caused them pain and even the Tyrones' substance abuse is a kind of destructive faithfulness—that is, addiction. The point is, the language of these poems that Edmund uses to describe Jamie implicitly raises questions of faithfulness. To what are the Tyrones faithful? What does it mean to be faithful? And in what “fashion” have each of the Tyrones tried to be, failed to be, and been faithful to themselves and to each other?

Adams also points out that “Cynara” is written in the Alexandrine verse form, which was the dominant form of the French Renaissance, but “is particularly ill-suited to the English language” (SW, 47). The tension between the language and the form structurally reinforces the pleasure-guilt tension in the poem. As quoted, this unique language-form tension also presents an especially striking contrast to the prose dialogue of *Long Day's Journey*. Thus the absurdity of Jamie or Edmund reciting this poem to a prostitute is highlighted and the sense of general dissonance at this point in the play is reinforced. “Cynara” as a whole is evocative of the pain of love. Its title comes from one of Horace's Odes, in which “the poet protests that he is not the man he was when his gracious love Cynara ruled his heart. ... The speaker of the ode feels love welling up in him and begs Venus to desist, for he knows what pain it will bring” (SW, 46). Edmund's quoting brings this pain into *Long Day's Journey*, underscoring the basic actions of impossible love and missed connections that dominate the play. The poem's hinting at subtle

betrayal, dark and guilty pleasure, and fundamental failure also reinforces some of the accusations that the Tyrones throw at each other.

Such dark implications are somewhat countered when Tyrone quotes Touchstone from *As You Like It*—"A poor thing but mine own" (*LDJ*, 143). Invoking the dominant themes of love and identity in *As You Like It*, this line ends a very dramatic section of *Long Day's Journey* with the only quotation from a Shakespearean comedy in the play (OS, 202). It is significant that the line, as quoted by Tyrone, is condensed: in *As You Like It*, Touchstone says, "A poor virgin, sir, an ill-favor'd thing, sir, but mine own..." (RS, V.iv.57-58). The exact quotation, in which Touchstone refers to his betrothed Audrey, would hardly be appropriate for the father-son relationship to which the quotation refers in *Long Day's Journey*. It is also notable that Touchstone and Audrey are arguably the least well-suited couple in *As You Like It* and it is furthermore questionable whether Touchstone loves Audrey at all, or whether his interest in her is purely sexual. This certainly characterizes the quote as a strange one to use in the moment of warmth and relief at which it occurs in *Long Day's Journey*. However, Touchstone's basic movement of claiming ownership of Audrey with "mine own," and then reprimanding her—"bear your body more seeming, Audrey" (RS, V.iv.68-69)—just a few lines later very much mirrors the basic relationship between Tyrone and Edmund: an on-again-off-again mix of affection and hostility. Furthermore, as Berlin points out, the idea behind Touchstone's words is quite serious and very true of all the Tyrones' relationships with each other. The words touch "the very heart of this family tragedy" (OS, 203): in paralleling the fact that the Tyrones attack each other's weakest points, and they love each other. Given the accuracy of the sentiment and considering the Tyrones' difficulties in expressing their true emotions, how fitting that this of all the Shakespeare quotations should be inexact.

Later in his conversation with Edmund in Act IV, Tyrone quotes Cassius from *Julius Caesar*. This quotation is set apart from most of the others in the play by the fact that here Tyrone interrupts a sentence of his own in order to quote: "There's nothing wrong with life. It's we who—*He quotes*. 'The fault, dear Brutus, is not in our stars, but in ourselves that we are underlings'" (LDJ, 152; RS, 1154). This line occurs in Act I, Scene ii of *Julius Caesar* as Cassius, showing his jealousy of Caesar to Brutus, expresses to Brutus his opinion that Caesar is unworthy of all the praise and power he has gained. In *Long Day's Journey*, Tyrone recites this quotation in response to Edmund's "*strained, ironical laughter*," following Tyrone's telling of his life story. Edmund expresses his opinion on life as he explains that he was not laughing at his father, but rather "At life. It's so damned crazy" (LDJ, 151). Tyrone disagrees with Edmund's professed worldview, but has difficulty articulating his own opinion. Berlin writes, "On one level [the *Caesar* quotation] is a brief canned aphorism on life that comes easily to an actor-father's lips. On a deeper level it raises the idea of free will versus determinism that is crucial to any discussion of tragedy" (OS, 206). This human versus nature tension articulated in the *Caesar* quotation is also echoed in Baudelaire and his focus on artifice.

Berlin goes on to argue that O'Neill comes down on the side of determinism in this debate, as proved by his description of the Tyrones as "haunted" and Mary's periodic assertions that although everyone makes some mistakes, basically the past affects and controls people (OS, 207). I would argue, however, that the invocation of the free will versus determinism debate is more an indication of the Tyrones' struggles with their pasts, their guilt, and how to take responsibility for their actions, than it is an argument for determinism. Furthermore, I would agree with Levine that the Cassius quotation "articulated a belief that was central to the pervasive success ethos of the nineteenth-century and that confirmed the developing American

worldview" (HL, 40). With this implication in mind, the quotation becomes deeply relevant to the story Tyrone has just been telling Edmund about his rise from poverty to wealth and stardom. Tyrone's is a story of the American dream, and the deceptiveness of it. As he puts it, "I don't know what the hell it was I wanted to buy.... I'd be willing to have no home but the poorhouse in my old age if I could look back now on having been the fine artist I might have been" (LDJ, 151). The Cassius quotation and its resonance with the nineteenth-century audiences for whom Tyrone played reinforce Tyrone's struggle with his choices. Even as he tries with the quotation to take full responsibility for his mistakes, it is clear from the story he has just told Edmund that he was in many ways a victim of his circumstances of immigration and poverty. O'Neill illustrates the complexity of the free will versus determinism debate, in a play about blame, guilt, and the past.⁴²

Later in Act IV, after he has made his confession to Edmund and fallen into a drunken stupor, Jamie awakes abruptly and quotes Clarence reporting his dream to the Keeper in Act I, Scene iv of *Richard III*, the most popular Shakespeare play of nineteenth-century American audiences (HL, 14).

Jamie has become restless, sensing his father's presence, struggling up from his stupor. Now he gets his eyes open to blink up at Tyrone. The latter moves back a step defensively, his face growing hard. ... [Jamie] Suddenly points a finger at him and recites with dramatic emphasis.

'Clarence is come, false, fleeting, perjured Clarence,

That stabbed me in the field by Tewksbury.

Seize on him, Furies, take him into torment.' (LDJ, 168)

Clarence, like Jamie, has just woken up when he speaks these lines (OS, 212) which are, in fact, themselves a quotation from the “shadow like an angel, with bright hair/ Dabbled in blood” (Clarence, *Richard III*, RS, I. iv.53-54)—the ghost of Prince Edward, son of Henry VI, who Clarence killed. In his dream, Edward screams these words at Clarence in the underworld. Clarence’s nightmare is a guilty one, and in taking on the character of Prince Edward’s ghost and yelling the quotation at his father, Jamie asserts that Tyrone should be feeling guilt of a similar magnitude. Following on the heels of his confession, this quotation also signals Jamie’s own guilt about his feelings and actions toward Edmund.

Shortly after Clarence describes his dream to the Keeper, he is murdered by Richard’s hired killers. The context of this quotation, according to Berlin, is that of brother, that is Richard, betraying brother, that is Clarence (OS, 212)—a context clearly aligned with Jamie’s confession to Edmund in the preceding moments of *Long Day’s Journey*. Berlin also argues that Jamie and Tyrone are connected by betrayal and failure, for Jamie has betrayed Edmund and Tyrone has betrayed himself in the compromising of his art (OS, 213). The invocation of *Richard III* and especially Clarence’s dream in it, brings up the themes of night, dreams, and death. As Clarence’s dream includes his drowning, the reference to his dream also underscores the motif of the sea in *Long Day’s Journey*. Like *Long Day’s Journey*’s single set and encroaching fog, the reference to Clarence’s dream of drowning parallels the chaotic suffocating claustrophobia in the play. Clarence’s nightmare is like the journey into night experienced by the Tyrones. His dream is like Mary’s misty morphine hallucinations. His dreamed drowning calls to mind Edmund’s love of the sea and darkly parallels Edmund’s experience of getting lost in the fog. Clarence’s guilt mirrors that of the Tyrones. Jamie’s quoting of Clarence is both ominous and damning.

Shortly thereafter, Jamie gives the last quotation of the play with his recitation of Swinburne's "A Leave-taking". Given the importance of the sea in both Swinburne's body of work and *Long Day's Journey*, it is significant that, as quoted in the play, the first verse that appears of the poem is the verse that has to do with the sea. O'Neill rearranges Swinburne's poem in Jamie's recitation in *Long Day's Journey* and intersperses dialogue with the stanzas. Chothia writes,

with its rhythm and rhyme and internal verbal echoes, the poem has a more formal verbal patter which establishes continuity between the stanzas even though they are separated by dialogue, so that Jamie's voice, speaking it, appears to bind the whole sequence and the four individual voices together. ... Now, at the end of the play, when we have comprehended the desolation of the Tyrones, O'Neill permits to characters and audience the comfort that artistic ordering of experience can give: the minimal comfort of an elegy. (Chothia, 179)

The poem first appeared in the notorious 1866 publication of Swinburne's Poems and Ballads, and, in its entirety, reads as follows.

Let us go hence, my songs; she will not hear.
Let us go hence together without fear;
Keep silence now, for singing-time is over,
And over all old things and all things dear.
She loves not you nor me as all we love her.
Yea, though we sang as angels in her ear,
She would not hear.

Let us rise up and part; she will not know.
Let us go seaward as the great winds go,
Full of blown sand and foam; what help is here?
There is no help, for all these things are so,
And all the world is bitter as a tear.
And how these things are, though ye strove to show,
She would not know.

Let us go home and hence; she will not weep.
We gave love many dreams and days to keep,
Flowers without scent, and fruits that would not grow,
Saying 'If thou wilt, thrust in thy sickle and reap.'
All is reaped now; no grass is left to mow;
And we that sowed, though all we fell on sleep,
She would not weep.

Let us go hence and rest; she will not love.
She shall not hear us if we sing hereof,
Nor see love's ways, how sore they are and steep.
Come hence, let be, lie still; it is enough.
Love is a barren sea, bitter and deep;
And though she saw all heaven in flower above,
She would not love.

Let us give up, go down; she will not care.
 Though all the stars made gold of all the air,
 And the sea moving saw before it move
 One moon-flower making all the foam-flowers fair;
 Though all those waves went over us, and drove
 Deep down the stifling lips and drowning hair,
 She would not care.

Let us go hence, go hence; she will not see.
 Sing all once more together; surely she,
 She too, remembering days and words that were,
 Will turn a little toward us, sighing; but we,
 We are hence, we are gone, as though we had not been there.
 Nay, and though all men seeing had pity on me,
 She would not see.

As Jamie quotes the poem in the final moments of *Long Day's Journey*, he recites the second stanza first, then the first stanza, then the last.⁴³

Jean Chothia describes how the context in which O'Neill places the quotation gives direction to the suggestive language of Swinburne's verse, thus allowing Swinburne's words to "burn" (Chothia, 178). Clearly, O'Neill cut and rearranged Swinburne's poem with some purpose. The version of the poem in *Long Day's Journey* does not merely shorten the quoted verse, but also structures the stanzas to mirror Mary's gradual descent into her morphine haze.

As Jamie puts it, using language that foreshadows his later recitation of the Swinburne poem, "You can't talk to her now. She'll listen but she won't listen. She'll be here but she won't be here. You know the way she gets" (LDJ, 78). First Mary's awareness becomes fuzzy, "*there is a peculiar detachment in her voice and manner, as if she were a little withdrawn from her words and actions*" (LDJ, 58), and she begins to "*drift into dreams*" (LDJ, 106): "she does not know." Then she stops listening to her family members, though Edmund begs her again and again, "Listen, Mama" (LDJ, 118, 119): "she does not hear." And now, in her final entrance, "*She seems aware of them merely as she is aware of other objects in the room ... familiar things she accepts automatically as naturally belonging there but which she is too preoccupied to notice*" (LDJ, 170): "she does not see." Although the quoted verses are supported by the language of dreams and weeping in the unquoted stanza three, the image of love as "a barren sea" in the unquoted stanza four, and the sea's moon and foam flowers and the language of drowning in the unquoted stanza five, it will best serve my purposes to focus on the three verses quoted in *Long Day's Journey*.

Beginning the recitation with the vivid sea imagery of the poem's second stanza invokes Swinburne's sea mythology and directs it toward Mary, who becomes by implication the "bitter, salt mother sea" (SVS, 137), "the cold, clean, 'mother-maid'" sea (SVS, 144), and "the great sweet mother" sea (SVS, 144) as the men of her family plead with her to come back to them. Swinburne's gradual dispossessing of his female subject in this poem—first her hearing, then her knowledge, then tears, love, care, and finally her sight—constitutes a deeply dehumanizing motion. Even as he expresses his sorrow at the leave-taking, he gets his revenge by stripping the woman of all her human qualities. With his recitation of this poem, Jamie relegates Mary to a subordinate position, to the role of a sorrowful *objet d'art*. It is at once his mode of revenge, and

the only way that he can possibly deal with the pain that Mary causes him. It is fair to expand this significance of "A Leave-Taking" to apply to Tyrone and Edmund as well, who try and reach Mary between the verses.

With the very first quoted line, the language in "A Leave-Taking" is characterized as a language both of transcendence—"let us rise up"—and of loss—"let us part." Such language continues in the subsequent quoted verses: the "let us go hence" is loss, but the personification of "my songs" signals a Baudelairean transcendence of normal boundaries of classification; the "sing all once more together" moves toward transcendence and unity, even jubilation, while the "we are hence, we are gone" moves toward loss and separation. These alternating movements are mirrored in *Long Day's Journey*. Indeed, three lines before Jamie starts reciting the poem, Mary says, "What is it I'm looking for? I know it's something I lost," and after the first verse, she says, "Something I miss terribly. It can't be altogether lost" (*LDJ*, 172-173). While Mary has transcended her present troubles and pain, the means by which she has done so (morphine) has caused her to lose herself and to be lost to the rest of her family. Similarly, the Tyrones' arguments throughout the play about guilt, blame, and the weight of the past speak to issues of loss while working toward the goal of transcendence. One example occurs when Tyrone tells Edmund about how he lost the art and promise that he had as a young actor in hopes that through this act of storytelling, he can transcend the horrible regret he feels as a result of this loss.

The inversion of the first and second verses of "A Leave-Taking" in the quoted version signals the extreme disorder ruling the play at this point. The second quoted verse expresses what Jamie must be feeling about Mary at this moment in the play—that she cannot love them the way they love her, that she did not hear their pleas or appreciate their efforts to love her. But also, as the poem is quoted, it is not until the second verse that the poem turns to the past—

singing-time is over, all old things are over, all dear things are over: all these things are in the past. And furthermore, the only thing to do about it is to stop talking—"Keep silence now, for singing-time is over...." This, too, mirrors the movement of the play. Instead of opening with reference to the past, "A Leave-Taking," as quoted by Jamie, begins with a movement forward—"let us go seaward"—and then continues to gradually unravel into a bemoaning of the past and of hopelessly missed connections. Similarly, the weight of the past is realized gradually in *Long Day's Journey*. By the time the Swinburne recitation takes place, the Tyrones have almost completely exhausted the potentials of language. They have fought about the past throughout the entire play, attacking it and each other from many different angles, and now the only option left for them is to "keep silent"—or to turn to the words of others in order to express their true emotions. The "keep silent" is a call for the end of language. When Jamie finishes his recitation, Tyrone commands him to "stop reciting that damned morbid poetry" (*LDJ*, 175), at which point the men essentially lose all power of speech. The play ends with Mary's "sad dream" (*LDJ*, 176) of a monologue, leaving the Tyrone men silent and "motionless" (*LDJ*, 176).

The final verse that Jamie recites of Swinburne's poem before the silence sets in conveys both guilt and resentment. The "she ... will turn a little toward us, sighing; but ... we are gone" reflects his regret that he could not be supportive of Mary, or rather, that his supportiveness could not lead her to a successful recovery. The "though all men seeing had pity on me, / She would not see" reflects his regret that Mary could not be supportive and loving of him. The word "remembering" in this last stanza is a final call to the theme of memory in *Long Day's Journey*, and the phrase "remembering days and words that were" is an eerie prologue to Mary's final monologue in which she recalls her days as a girl in the convent.

The quotations in *Long Day's Journey* underscore the play's major themes, while setting up an intricate web of secondary voices. It is almost as if these voices are in dialogue with and concerning the Tyrones, pulling them in one direction and another, debating their guilt and their fates. The kind of schizophrenic sensation that results from the presence of so many different outside voices is in part the result of the nature of quotation itself. This nature, the ways in which it is enacted in the play, and the ways in which it too parallels the play and the quoted poems is the subject of my final chapter.

Chapter Four: The Theory

It is unquestionable that, in the words of Leonard Diepeveen, "quotation guarantees that the splicing of two radically differing objects results in new meanings" (CV, 70). The questions that I will seek to answer in this section are why and how quotation produces new meanings and how both the methods of quotation and the new meanings come into play in *Long Day's Journey*. I will demonstrate how the created new meanings parallel themes of *Long Day's Journey*, in a general sense. The parallels are an important way in which form mirrors content in the play: the use of quotation structurally reinforces the themes, characters, and interactions of the Tyrone family. Thus an understanding of the effects that quotation has on language and linguistic structure, the new meanings and new spaces it renders, as well as the impact on both the quoting and quoted texts, is vital to an understanding of the play. Quotation produces several effects, sometimes seemingly contrasting ones. The coexistence of these effects creates tensions in the text. An exploration of theories of quotation provides methods with which to examine these effects and tension. Quotation theory, as I conceive it, can basically be divided as follows: quotation as object, quotation as space, quotation as disunity, and, finally, quotation as memory.

The act of quoting creates tension on several levels. There is a tension between the quoting and the quoted text, heightened in *Long Day's Journey* as the quoted text is of a different genre than the quoting text. William Flesch writes of the quoting poem that, in quoting, "clashing prosodical contexts are being brought into conformity. The authoritative priority of the quoted words is made to mesh with the prosodical authority of the quoting poem."⁴⁴ Likewise, in *Long Day's Journey*, the quoted poetry clashes with the colloquial language of the drama.

According to the biographers Arthur and Barbara Gelb, O'Neill "cherished ... his use of early 1900 slang and colloquialisms. That was the speech in which he felt most at home, and the further he deviated from it, either in conversation or the dialogue of his plays, the more stilted and ill at ease he became" (ON, 87). Thus O'Neill's very style heightens the sense of clashing language, and this clashing underscores the formal differences between the two genres. Forcing them together creates tension, and because they do not fit together harmoniously, this tension indicates the space created between the clashing forms. The structural tension parallels the familial tension within the Tyrone family.

Diepeveen adds another element to his discussion of this quoting-related tension. Defining metaphor as when elements from two different fields are "forced" together, creating a unique "semantic content" (CV, 82), Diepeveen characterizes quotation as a kind of metaphor on the grand scale (CV, 82), and says that it creates "a tension between language's abstract and concrete properties" (CV, 74). The abstract elements are general and overarching, while the concrete specifics of the quoting and quoted texts forbid the abstraction a comfortable existence (CV, 74). So the tension born of quoting is not just between the quoting and the quoted texts, but also, as form is foregrounded, between the form and content of the texts. Jamie's recitation of "A Leave-Taking" is one example from *Long Day's Journey*; the poem shares thematic and linguistic elements with *Long Day's Journey* and Jamie's recitation of it figures importantly in the play. However, what Flesch calls the "alien meter" of the poem makes it stand out, creates tension (prevents unity), and ultimately establishes form as in some essential way distinct from content. In short, once a text is quoted, it not only consists of its articulated content, but it is also an articulating *object*. As Diepeveen writes,

[the] reader's knowledge of the quotation as quotation inevitably occurs as a result of the quotation's sensuous properties (diction, language, meter) rather than its conceptual content. This knowledge of the quotation *as* quotation separates the quotation from the quoting text and further highlights its sensuous properties. Delimited by various means, quotations are objects within the poem.

(CV, 77)

In his essay on quotation in The Review of Metaphysics, Robert Sokolowski writes, "we are dealing with a thing displayed when we quote" (Sokolowski, 700). Because the quotation is an object, it can be displayed by the quoter. It can also be *owned* by the quoter. If the quoter feels an affinity with the text, then, in quoting, the quoter asserts ownership of the quoted text. This potential ownership has several implications for the literary battles in *Long Day's Journey*. To the extent that quotations are objects, they are weapons, objects of battle, as used by Jamie, Edmund, and Tyrone in their literary battles. That Mary is the thematic subject of many quotations indicates her objectification, while her inability to quote signals a deep dispossession.

The object of quotation also parallels the language of money and acquisition that runs through *Long Day's Journey*. "You've never known the value of a dollar and never will!" Tyrone scolds Jamie. "You've never saved a dollar in your life! ... You've thrown your salary away every week on whores and whiskey!" (*LDJ*, 31). "I bought the automobile for you," Tyrone says to Mary. "... I hoped it would give you pleasure and distract your mind" (*LDJ*, 84). (The automobile is meant to compensate for affection, just as the words of quotation try to compensate for the language of the heart.) Tyrone and Edmund argue about whether or not to turn off the light in Act Four: "I told you to turn out that light!" argues Tyrone. "... There's no reason to have the house ablaze with electricity at this time of night, burning up money" (*LDJ*,

126). Tyrone's preoccupation with money has shaped his life. The play that stunted his career made him a fortune; his family teases him about his miserliness. His propensity for making bogus real estate deals, acquiring more and more land—"you're one of the biggest property owners around here," says Jamie (*LDJ*, 31)—further accentuates the object and acquisition focus. Quotation as object also resonates with the symbolic objects invoked by the poets themselves—Baudelaire's wave and star and clock, Dowson's wine and roses, Swinburne's sea.

Strengthened by the object themes in both the quoting and the quoted texts, the concept of the quotation as object also makes the act of quoting in a certain sense an intensely personal gesture. Quoting is offering up something that belongs to the quoter, displaying something that the quoter owns, holding it up for critique and, possibly, ridicule. In quoting, the quoter makes himself vulnerable, as with Tyrone's Shakespeare quotations. Tyrone's quoting of Shakespeare implies a deep ownership of those plays and points to his former work as an actor in them; the works of Shakespeare, as we come to learn, have great sentimental value to Tyrone, evoking his lost promise and glory as a young actor. Thus his quoting of Shakespeare displays the pain of the road not taken in his career. It follows that exchanges such as the one in which Edmund reconfigures the Prospero quotation (*LDJ*, 131) would be hurtful to Tyrone, for Edmund's "We are such stuff as manure is made on, so let's drink up and forget it" (*LDJ*, 131), is a rejection of Tyrone's possessions—which are his wound and his lost gift. The object of the quotation includes language and experience as objects (*CV*, 131), and thus in rejecting his father's quotation, Edmund also rejects his father's experiences, his dreams, his ideal of himself, and an important piece of his life history. Perhaps it is in part this exchange over the *Tempest* quotation and the sensation that it evokes in Tyrone that prompts him to tell his life story to his son later in this same scene.

However, as the quotation object also presents the quoted content as an object originally presented by someone else, ownership of the quotation becomes much more problematic. It becomes the ownership of somebody else's interpretation of the world and how that somebody else put that interpretation into words. For example, as I discussed in chapter three, Edmund quotes Baudelaire's "Be Drunken" somewhat inappropriately. His spoken introduction to the recitation—"All you can do is to be so drunk you can forget" (*LDJ*, 132)—signals a misinterpretation of Baudelaire's true meaning. Edmund quotes Baudelaire to illuminate his own ideas, and attempts to appropriate Baudelaire's poem to his purposes, but "Be Drunken" does not fit neatly into Edmund's ideas. If Edmund's concept of drunkenness is forgetting through a kind of erasure, and Baudelaire's is forgetting through passion and transcendence, are their world views really alike?

If we are still to regard quotation as an object, this imperfect fit must force us to concede that, in a sense, to quote is to steal. Yet this stealing is in part motivated by the fact that, in the words of Ralph Waldo Emerson, "another's thoughts have a certain advantage with us simply because they are another's" (Emerson, 195). Edmund's reconfiguration of the Prospero quotation demonstrates a refusal to merely steal, while his misinterpretation of the Baudelaire poem demonstrates the liabilities of stealing. In this sense, the stealing of the quotation object allows the quoter to distance himself from the quoted content. Thus the act of quotation "lets us range very far from things and still remain cognitively with them" (Sokolowski, 703).

This presents a seemingly contradictory duality: quotation as object allows for the act of quoting to be intensely personal, while at the same time quotation is a distancing device and a representation of the space this distancing creates. In Sokolowski's words, quoting is "using a phrase to refer to someone else's statement, and so to take a distance to that statement and to see

it as accomplished ‘over there’” (Sokolowski, 702). As I discussed in my first chapter, the Tyrones use quotation to achieve some distance from true emotion and profound meaning. They break into quotation when they reach the limits of what they can articulate and/or when they come in danger of being overwhelmed by emotion. The use of quotation at these moments, according to Sokolowski, creates, “a hiatus between my voice and the statement mentioned, between what I think and what I say” (Sokolowski, 704). This hiatus provides for the Tyrones a buffer zone between their words and their emotions—as if quotation as distance can provide a shield from the wounding weapons of quotation as object. Thus Tyrone can quote Cassius as a gentler way of attempting to take responsibility for his past mistakes and Jamie can quote “A Leave-Taking” to keep himself from completely falling apart at the end of the play.

As Diepeveen writes of the quoting poem, “quotations make the poem less highly personal, they distance personal expression so that it remains present but just out of reach, a shimmering mirage” (CV, 131); likewise quotation makes expressed sentiment less highly personal by providing the quoter some distance between the quoted words and the quoting content. The intimacy of the dialogue in *Long Day’s Journey* and its capacity to wound deeply makes such retreats into neutral space welcome. By opening up the dialogue to other voices, the quoting also recalls both the Tyrones and the audience to a larger public realm, working toward giving some perspective on their troubles. Quotation holds the text up for critique, while protecting the quoter from potential ridicule. Quotation distances the speaker from himself and from the text.

The distance that quotation creates—between the speaker and the quotation, between the speaker and himself, etc.—makes space in which new meanings can develop. Lyric poetry contains within itself a very different kind of space than dramatic literature. Thus the distance

generated in the meshing of these two genres is particularly spacious and dissonant.

Accordingly, the meanings that arise have as much to do with the type of space as the distance itself. Specifically, the Tyrones are distanced from each other, struggling in this distance, each trying to bridge the gap in ways the others cannot effectively translate. They are a dissonant family and the distances between them are fraught with miscommunications.

It can simultaneously be true that, as Emerson argues in his essay "Quotation and Originality," rather than creating distance, quotation is a representation, indeed a result, of already existing distance. He writes,

A more subtle and severe criticism might suggest that some dislocation has befallen the race; that men are off their centre; that multitudes of men do not live with Nature, but behold it as exiles. People go out to look at sunrises and sunsets who do not recognize their own, quietly and happily, but know that it is foreign to them. As they do by books, so they *quote* the sunset and the star, and do not make them theirs. Worse yet, they live as foreigners in the world of truth, and quote thoughts, and thus disown them. Quotation confesses inferiority.

(Emerson, 188)

This understanding of the implication of quoting echoes Baudelaire's theme of the exiled artist and manifests itself in *Long Day's Journey* particularly strongly in Mary as she takes more and more morphine. After her first dose she enters with "*a peculiar detachment in her voice and manner*" (LDJ, 58). At the beginning of Act Three, "*the strange detachment in her manner has intensified*" (LDJ, 97), and by the end of Act Three her very voice has become "*far-off*" (LDJ, 121) and "*remote*" (LDJ, 123). Mary's detachment is the same kind of distancing that, according to Emerson, quotation signifies. As with Dowson's misty dream, "the effect of morphine, in

addition to alleviating physical pain, is to blur the edges of reality, removing fears and worries and relegating the user to what O'Neill once described, when speaking of his mother, as 'a kind of twilight zone'" (ON, 58-9). Thus Mary's addiction makes for her detachment to manifest itself in her physically because she does not have, as the men do, a tool with which to enact it. Conversely, as drinking does not offer the same uniquely intense blurry-edged reality as morphine, the men cannot physically manifest their exile status and they find an outlet for it in quoting.

The notion that quotation confesses inferiority suggests that the Tyrone men's acts of quotation imply their guilt, regrets, and apologies. Thus, for example, Tyrone's "A poor thing but mine own" (LDJ, 143) is not just calling Edmund "a poor thing"; it also signifies Tyrone's own feelings of inadequacy as a father. The Tyrones' quotations demonstrate their inability to connect—that is, the unbridgeable distances between them—born of years of familial battles and familial dissonance that have worn them down until they retreat into quotation like exiles within their own family. The suffocating fog surrounding the house heightens the sense of the Tyrones as exiles from the rest of the town, as well. The fog, echoed by the language of Dowson's "*Vitae summa brevis*," also reinforces Mary's murky awareness under the influence of morphine.

Mary's altered awareness presents an important difference between her morphine addiction and the men's quoting as methods and representations of distancing. The morphine creates for Mary an almost complete divorce between herself and reality—"The strange detachment in her manner has intensified. She has ... found refuge and release in a dream where the present reality is but an appearance to be accepted and dismissed unfeelingly ... or entirely ignored" (LDJ, 97). The act of quotation, on the other hand, at the same time that it distances, also creates; as Sokolowski puts it, "dimensions of things show up in the medium of

what is said that do not show up when the things are looked at directly" (Sokolowski, 708). There is an element of productiveness, then, in quotation as distance. The juxtaposition of Mary's method with the men's heightens the sense of her dispossession, for at least the men's method affords them new meanings and thus the potential to learn. Indeed, Edmund in particular shows promise of finding redemption through literature, of learning through his struggles with language.

Sokolowski's assertion that quoting reveals new dimensions of the quoted text indicates that not only does the quoted poetry in *Long Day's Journey* have an effect on the play, (as I explored in the previous chapter), but, by bringing the poetry into its body, the play affects the poetry as well. Emerson points out that "what [the quoter] quotes, he fills with his own voice and humor" (Emerson, 183); so, as we have seen, when Edmund "quotes from Dowson sardonically" (LDJ, 130), his inflection alters the meaning of that poem. Additionally, as "selection puts the borrowing into a new context and causes it to engage in new interactions" (CV, 64), the very transformation of a text into a *quoted* text creates new meanings. In other words, new meanings are created in the placing of the quoted text into a new context *and* in the changing of the position of that text from primary to quoted. As Diepeveen says, on one level, "the act of quoting enlivens the quotation and gives it a new original quality" (CV, 81). Yet I would argue that the appropriation of the quoted text does not just enliven it according to the inflection of the quoter, but also profoundly destabilizes this text by removing it from its original context and relegating it to a new position. So have the Tyrones been displaced to the small New England town. So the speaker of Baudelaire's "Epilogue" is in exile, and so the speaker of Dowson's "Cynara" has been separated from his love. The sense of dislocation in these texts is heightened when they become dislocated themselves.

So in one sense, the destabilization in the quoted and quoting texts parallels the distancing and exiling effects of quotation. In another sense, destabilization via dislocation leads to what Diepeveen calls an "awkward doubleness" (CV, 81). He writes, "the new strategy of the text and the original strategy of the quotation can never mesh perfectly, and consequently, perfectly stable...meanings are hard to come by" (CV, 84). In other words, the now destabilized quoted text also destabilizes the quoting text by its very presence: "it destabilizes by disrupting the original voice" (CV, 107). Analogously, once Mary is destabilized by the morphine, she proceeds to further destabilize the Tyrone family. In keeping with his definition of metaphor and quotation as metaphor, Diepeveen defines quotation as "an unparaphrasable comparison that fuses an uncomfortable unity between two different works" (CV, 82). The quoting of poetry in the dramatic medium that occurs in *Long Day's Journey* makes this "jostling of these different languages" (CV, 89), this "structurally expressed disjunctive metaphor" (CV, 73) especially striking in that it brings poetry into the spoken medium of theater. The quotations from Shakespeare's plays serve as a kind of bridge between the theater and the quoted—and hence performed—lyric. This transformation of the written medium of poetry into the spoken medium of theater underscores the dislocation and the disjunction that quotation creates. Quotation creates layers of destabilization. Obviously, one of these layers is simply the multivocality that results from bringing multiple voices from elsewhere together in a new context. However, all this dislocation and jostling ultimately amounts to an overarching sense of disunity and of what Diepeveen describes as crudity.

The multivocality created by quotation has a schizoid element, for the voices of the poets do not settle completely into the dialogue of the play, but rather are set apart, dissonant. The imperfect embedding of the poetry into the play, as well as the juxtaposition of the various poets

and the voices of O'Neill's characters, make for disunity in *Long Day's Journey*. Again, quoting structurally parallels the content of *Long Day's Journey*, as the disunity of quotation is mirrored thematically in the Tyrones' family battles, the disunity in the family. Also, once again, Mary, the non-quoter of the family, physically embodies and enacts the disunity that quoting creates. Throughout the play, Mary's appearance is described as in some way incongruous, incoherent: in the initial description of her character in Act One, O'Neill writes that "*her face does not match her healthy figure*" (LDJ, 12). As the play goes on, her behavior too becomes more and more incoherent; her moods and sentiments switch from one line to the next. For example, at the end of Act Two, Scene One, Mary has the following sequence of lines: "Oh, you can't believe that of me! You mustn't believe that, James! *Then slipping away into her strange detachment—quite casually.* Shall we go to lunch, dear? I don't want anything but I know you're hungry. ...*she bursts out piteously.* James! I tried so hard! I tried so hard! Please believe—!" (LDJ, 69). Similarly in Act Three, hearing the men returning home, she says, "Why are they coming back? They don't want to. And I'd much rather be alone. *Suddenly her whole manner changes. She becomes pathetically relieved and eager.* Oh, I'm so glad they've come! I've been so horribly lonely!" (LDJ, 108). Mary is a character of extreme disunity, her sudden shifts in sentiment and her incongruous appearance paralleling the dissonance of quoted voices in the text. Again Mary's disunity is largely the cause of her morphine addiction. In terms of how the Tyrones represent themselves linguistically, because Mary does not quote, she takes morphine to deal with her experience of dissonance; because the men do not take morphine, they deal with this experience by quoting.

The impulse toward dissonance is in fact the impulse toward disunity as a refuge. Just as the speaker in "A Leave-Taking" enacts a rupture—a *dis*-union, so to speak, (that is, a leave-

taking)—Mary's disunity provides her a certain amount of freedom, or at least a means of escape, from the actualities of her situation and from committing to any one reaction, emotion, or sentiment. Similarly, the men's quoting allows them, as discussed above, to express emotion and thought without truly committing to either. According to Diepeveen, the Modernist poets strove toward disunity born of quoting in a deliberate structural rebellion against pretty, smooth language (CV, 92); they used quotation in their poetry with the intent of startling their readers and subverting their expectations (CV, 93). The disunity in the quoting poem made for a sort of crudity and the crudity, writes Diepeveen, "was not per se an assault on beauty; it was an assault on the easy and predictable (pretty) ways in which other artists constructed beauty" (CV, 92). Baudelaire's efforts to expand conventional categories and definitions, and Swinburne's expansion of the subject matter of Victorian literature represent similar movements. And indeed O'Neill himself said,

I love life.... But I don't love life because it is pretty. Prettiness is only clothes-deep. I am a truer lover than that. I love it naked. There is beauty to me even in its ugliness. In fact, I deny the ugliness entirely, for its vices are often nobler than its virtues, and nearly always closer to a revelation." (ON, 3)

In the context of *Long Day's Journey*, the destabilizing effects of quotation are manifest as the quoted texts interrupt the harsh, conflictual dialogue, and the dialogue, as the quoted poetry is woven into it, hinders the prettiness of the quoted poetry. Such structural linguistic destabilization mirrors the movement of the Tyrones' guilt and battles destabilizing their family. The crudity and disunity is heightened in *Long Day's Journey* because the play presents a mixing of mediums as well as a mixing of voices. Furthermore, the crudity and disunity are thematically pertinent to *Long Day's Journey* insofar as it is a play about flawed characters and their

imperfect relationships with one another. Once again, the act of quoting parallels and underscores the tension and disunity in the family. Just as “crudity fractures unity...[and] quotations inevitably fight poetic unity” (CV, 95), so the Tyrone family fight with one another and their fighting fractures the unity of the family.

Yet in creating crudity, quotations also create “opportunities for unique forms of management and disturbance” (CV, 95). This is again the productiveness of the quotation; while it does destabilize, it nevertheless makes room for learning and new meaning. If form continues to mirror content, it is thus implied that some good, some learning, will be born out of the disunity in the Tyrone family. This is suggested in the fact that Edmund has somehow been able, once in a while, to transcend disunity altogether and dissolve into the sea. Although quoting cannot occur without some dissonance and crudity, Edmund somehow found himself “within peace and unity” (*LDJ*, 153). This not only suggests that Edmund does indeed have “the makings of a poet” (Tyrone, *LDJ*, 154), but also that beauty can grow from crudity. This potential ultimately justifies all the dissonance and disunity created by quotation. Quotation makes for heterogeneity, diversity, and variety, and as a result it cultivates awkwardness; but out of awkwardness comes growth (CV, 87).

As such, writes Diepeveen, “Quotations introduce new complexities and stronger disjunctions into the struggle between old and new contexts. ... Because quotations bring in their own exactness ... the metaphor [seems] much more awkward” (CV, 84-85). Here Diepeveen asserts that part of the awkwardness of the quotation as metaphor is born of the exactness of the metaphor; part of this exactness is, of course, the period of the text or, more generally, the text’s “old” (or original) context. Quoting brings a past text—the quoted text—into a present text—the quoting text. If the text’s oldness, pastness, creates awkwardness when brought into the new

context, then it implies that a meshing of the old and the new makes for awkwardness. This meshing and awkwardness lead to a notion of quotation as an enactment of the past, as an act of memory, as an embodiment of the tension between past and present.

To think about quotation in this way is especially pertinent to *Long Day's Journey* in that it sets up a more multi-layered relationship than do any of the other quotation theories. *Long Day's Journey* is literally a memory play—a highly autobiographical work about “the most memorable [year] in Eugene O'Neill's life” (ON, 195). It is also a play largely about memory, about the weight of the past, and all the old feelings of guilt, shame, and resentment that go with it. Furthermore, the act of quoting itself is literally an act of memory: to recite something one must know it by heart. This idea of quotation as memory goes very deep. Diepeveen describes the tension created by quoting as an opposition between “shared, old knowledge versus personal, new knowledge” (CV, 50). This opposition mirrors the familial battles in *Long Day's Journey*: Jamie and Edmund (new knowledge) versus their father (old knowledge). Diepeveen also writes, “the use of the past in the present implies some usefulness in and dependence upon the past” (CV, 65).

This melding of past and present underscores the importance placed on the past in *Long Day's Journey*; really the crux of the central battle of the Tyrone family is the weight of the past. Accordingly, the quotations in *Long Day's Journey* reinforce this past and memory focus. A lover bemoans the memory of his lost Cynara. The speaker of “A Leave-Taking” bids a goodbye riddled with backward glances (“singing-time is over,” “she, too, remembering days and words that were”). The speaker of “Be Drunken” urges the escape of time—and implicitly the time-memory continuum—through passionate drunkenness. Shakespeare quotations both call to mind past literary and dramatic movements and, in particular quotations, enact memory explicitly—

Clarence's dream, for example, is retrospective. Throughout the play the Tyrones tell stories about the past and thus quote each other's words from the past. Furthermore, the sheer amount of dialogue devoted to discussion of remembering, forgetting, and the past is overwhelming.

Here are just a few examples:

"I can't forget the past." (Jamie, *LDJ*, 37)

"For God's sake, don't dig up what's long forgotten. If you're that far gone in the past already, when it's only the beginning of the afternoon, what will you be tonight?" (Tyrone to Mary, *LDJ*, 86)

"Tyrone: Mary! For God's sake, forget the past!

Mary: ... Why? How can I? The past is the present, isn't it? It's the future, too." (*LDJ*, 87)

"Mary: Do you remember [the night I first fell in love with you]?"

James: ... Can you think I'd ever forget, Mary?" (*LDJ*, 112)

"Mary: ... do you remember?"

James: *With guilty vehemence*. I don't remember!" (*LDJ*, 113)

"Tyrone: Forgive me, lad. I forgot—You shouldn't goad me into losing my temper.

Edmund: Forget it, Papa." (*LDJ*, 128)

"Let's not kid each other, Papa. Not tonight. We know what we're trying to forget."
(Edmund, *LDJ*, 132)

"She'll be nothing but a ghost haunting the past by this time."
(Edmund, *LDJ*, 137)

"Only don't forget me."
(Jamie to Edmund, *LDJ*, 167)

"It's terrible, how absentminded I've become. I'm always dreaming and forgetting."
(Mary, *LDJ*, 171)

Clearly, memory is a major concern for the Tyrones, and they cannot seem to rid themselves of the past or make peace with it. O'Neill himself described them as "trapped within each other by the past, each guilty and at the same time innocent, scolding, loving pitying each other, understanding and yet not understanding at all, forgiving but still doomed never to be able to forget."⁴⁵

As quoters, their language has one foot in the past; quotation is the language of memory. Emerson writes of quotation, "We cannot overstate our debt to the Past, but the moment has the supreme claim. The Past is for us; but the sole terms on which it can become ours are its subordination to the Present" (Emerson, 204). The problem is, the Tyrones are too much in the past, it has pervaded their lives and prevented them from allowing the present to have supreme claim. ("I can't forget the past.") They cannot really own their past—nor can they work through it—because it is in fact *not* subordinate to the present. Likewise, quotation as a language of the

past prevents them from truly communicating with one another; and yet, given their embeddedness in the past, it is the only option left them if they are to communicate at all.

Again, Mary embodies the past-present tension that quoting enacts. Perhaps the family's most persistent believer in the concept of the inescapable past, Mary exists in both the past and the present at once—the past and the present coexist within her, perhaps the most extreme component of her disunity. Early in the play, "*suddenly and startlingly one sees in her face the girl she had once been, not a ghost of the dead, but still a living part of her*" (LDJ, 28). Embodying her belief that "the past is the present," the more morphine Mary takes, the deeper into the past she retreats until, in her final entrance, "*the uncanny thing is that her face now appears youthful. Experience seems ironed out of it*" (LDJ, 170); as her last monologue proves, Mary has essentially completely returned to her past. This erasure of the past is one way to, as Diepeveen puts it, "expunge the sense of pastness from the past" (CV, 60). Another (and the way that Diepeveen intends) is to remove the past from its locale and place it in a new and present context: in a word, to quote.

Mary's bringing of the past into the present parallels what the men do with quotation. When Tyrone quotes Shakespeare he is recalling his own past. Quoting brings the past into the present, and in so doing underscores the tension between the two. Throughout the play, all four Tyrones engage in acts of memory, from the quoting of a poem to the recollection of, for example, Edmund's birth or Mary's first meeting with Tyrone. Yet quoting is a very distinctive act of memory in that it is inherently communicative and carries with it all the weight of the theories discussed above—objectness, space and distance, crudeness and disunity. Flesch, in referencing Wittgenstein's theory of memory, nicely ties all these theories together:

Wittgenstein writes that memory is not a feeling: otherwise we would have to remember what memory felt like in order to recognize it, and recognize that something is a memory. Rather memory is a form prior to recognition and alien to it but which makes recognition possible: a form alien to feeling that makes feeling possible. Prosody is like the form of memory itself, like a ghostly manifestation of the alienness of that form. Prosody is conventionally taken to be an aid to memory, but this quotation intimates, I think, an alterity belonging to memory itself. This is memory without any content but its own estrangement, an estrangement imbued in the strangeness of prosody. (Flesch, 58)

If memory is an alien form that precedes and leads to feeling and recognition, then quotation of a poetic form, which is alien to the quoting text, similarly leads to feeling and recognition. As *Long Day's Journey* is a memory play, it enacts this process of alien form leading to feeling and recognition and the acts of quoting within the play parallel and reinforce both the dramatic structure and the acts of memory dramatized throughout the play. Furthermore, because the structure of Wittgensteinian memory leads to feeling and recognition, the play implicitly does so too, which allies it with the catharsis and tragic recognition associated with the heroes of classical tragedy.

In characterizing quotation as an alien prosodical form, Flesch implies that it is a distancing object of disunity at the same time that it is an act of memory. Finally it is the combination of all the theories discussed in this chapter that makes quotation a powerful tool in *Long Day's Journey*, and indeed the tension between the theories underscores the tension that the presence of quotations creates in the text. For it is, finally, a text of memory and tension; in this sense, it is ultimately a play about quotation. It is a text in which form mirrors content, and as

such the effects of quotation on language play themselves out in the action, conflict, and characters depicted in the play.

Conclusion

I began this project with the question of what quotation does to language. In exploring the ways in which quotation destabilizes language, I came upon the theme of form mirroring content. That is, in a structural linguistic metaphor quotation enacts what it represents thematically—object, distance, disunity, and memory. Metaphor creates space, and, after all my research and analysis, all my discussion of the significance of who is quoted and when and why, the question arises anew: what does this space accomplish? What occurs within it?

In “Quotation and Originality,” Emerson writes, “Truth is always present: it only needs to lift the iron lids of the mind’s eye to read its oracles” (Emerson, 193). *Long Day’s Journey* is a play about yearning, longing, reaching toward true connection and the expression of true emotion. The Tyrones’ language is preoccupied with the notion of truth (much as it is preoccupied with the notion of time). The Tyrones accuse one another of lying more than five times in Act One alone, and phrases like, “I wish to God we could keep the truth from her” (Tyrone, *LDJ*, 37), “Prove I’m a liar. That’s what I want. That’s why I brought it up” (Jamie, *LDJ*, 80), “You’re lying to yourself again” (Mary, *LDJ*, 95), and “Yes, facts don’t mean a thing, do they? What you want to believe, that’s the only truth!” (Edmund, *LDJ*, 127) occur throughout the play. Yet the Tyrone men come closest to the expression of true emotion when they quote.

In keeping with the idea of quotation as a linguistic representation of thematic content in the quoting (and quoted) text, I would now like to assert that, finally, quotation is the enactment of searching for truth. Further, and most importantly, I propose that the space created by quotation is a space of truth, a space in which truth occurs. Let us assume that language is

always imprecise—look at the Tyrones, and all their miscommunications, for evidence. Let us acknowledge that misunderstandings are inevitable in the faulty, continual and gorgeously human process of translation that makes up communication. Now let us look at the disjunctive metaphor of quotation, the space it generates by forcing itself and its alien meter into a new and non-native context. For it is ultimately what happens between the words that makes the meaning.

Allow me to ground this conclusion in the text of *Long Day's Journey into Night*. In the text, this space is represented visually in, surprisingly, one of Tyrone's Shakespearean quotations. In the last act, Tyrone interrupts himself to quote: "There's nothing wrong with life. It's we who—*He quotes*. 'The fault, dear Brutus, is not in our stars, but in ourselves that we are underlings'" (LDJ, 152). It is in the dash that the meaning occurs. In the space between Shakespeare's words and his own, Tyrone expresses the true and overwhelming pain of his life.

O'Neill once said, "I'm always acutely conscious of the Force behind—(Fate, God, our biological past creating our present, whatever one calls it—Mystery, certainly)... " (ON, 4). *Long Day's Journey* depicts all of the possible identities for "the Force behind," particularly the idea of past leading to present and the notion of the Mystery. Edmund describes the Mystery notion as he talks about his moments of unity on the sea; he ends this monologue with,

And several other times in my life ... I have had the same experience ... Like a saint's vision of beatitude. Like the veil of things as they seem drawn back by an unseen hand. For a second you see—and seeing the secret, are the secret. For a second there is meaning! Then the hand lets the veil fall.... " (LDJ, 153).

Here, “the secret” is the Mystery, but it is also Emerson’s Truth; Edmund’s unseen hand drawing back the veil is Emerson’s iron lids of the mind’s eye lifting. What Edmund has found in these moments of transcendence is truth.

And I would argue that this truth is also reached as the Tyrones engage the words of others to express their thoughts. As quoting allows them access to and distance from their most profound emotions, as it allows them to display and protect their deepest thoughts; as quoting affords an outlet for expression of disunity, and a gentler yet more profound way to engage in acts of memory—as quoting does all this, it allows the Tyrone men access to the truth. On the figurative level, this is why Mary’s morphine as an alternative tactic ultimately falls short; the essence of her addiction’s destructiveness is its consequence of cutting Mary off from truth. On the opposite end of the spectrum, Edmund achieves access to truth without quotation, although, in trying to express this truth, he feels he can do no better than to stammer (*LDJ*, 154). Nevertheless, he demonstrates a recognition of “the perpetual suggestion of the Supreme Intellect” (Emerson, 202), and it is access to this driving force that quotation permits.

On the surface level, to weave a connection between the words of one writer and those of another by forcing two texts onto the same plane is a representation of an intellectual continuum—“the perpetual suggestion of the Supreme Intellect.” Below the surface, an examination of the weaving reveals the spaces formed by the quoting act. This is the space of truthful expression. The new meanings created by quotation are meanings so profoundly true that language by itself falls short, and the unique spaces that arise from quotation are required in order for truthful communication to succeed.

Notes

¹ Robert Sokolowski, "Quotation," The Review of Metaphysics XXXVII.148 No. 4 (June 1984): 699. Hereafter cited in the text.

² Jean Chothia, Forging a Language: A study of the plays of Eugene O'Neill (Cambridge: Cambridge University Press, 1979) 1. Hereafter cited in the text.

³ The Norton Anthology of Poetry, ed. Margaret Ferguson, Mary Jo Salter, Jon Stallfowrthy, 4th ed. (New York: W. W. Norton and Company) 1231. Hereafter cited in the text.

⁴ Ralph Waldo Emerson, "Quotation and Originality," Letters and Social Aims (Boston, 1875) 183. Hereafter cited in the text.

⁵ All three men drink heavily throughout the play, starting before lunch and continuing far into the night.

⁶ This idea is discussed in detail in my final chapter.

⁷ This is also true of Eugene O'Neill's father, James O'Neill, on whom Tyrone is based; James O'Neill was a famous matinee idol who had, in his youth, shown promise as a Shakespearean actor.

⁸ James O'Neill made his fortune with *The Count of Monte Cristo*, and played the role of Edmond Dantes over six thousand times (ON, 50).

⁹ Eugene O'Neill, "To Lawrence Langer," 4 December 1929, Selected Letters of Eugene O'Neill, ed. Travis Bogard and Jackson R. Bryer (New Haven: Yale University Press, 1988) 358.

¹⁰ Professor Bert Cardullo, handout on Realism and Naturalism for American Drama class, University of Michigan, Ann Arbor, Fall 1999. Hereafter cited in the text.

¹¹ Professor Bert Cardullo, handout on Climactic and Episodic Structure for American Drama class, University of Michigan, Ann Arbor, Fall 1999.

¹² Robert Fulford, "A Theatrical Journey into Long-Lost Lingo," The Eugene O'Neill Review 18:1-2 (Spring/Fall 1994): 130. Hereafter cited in the text.

¹³ Edmund quotes Dowson and Baudelaire; Jamie quotes Swinburne, Kipling, Wilde, and Rossetti.

¹⁴ This is also mirrored in O'Neill's own playwriting career, as he simultaneously sought to denounce his father's melodramatic theater and incorporated what he learned from that theater into his own plays.

¹⁵ Tyrone: "How sharper than a serpent's tooth it is—"

Edmund: "To have a thankless child." I know. (*LDJ*, 89)

¹⁶ Both because she has lived with Tyrone for so long, and also because Ella Quinlan O'Neill, on whom the character of Mary is based, read the classics in her father's library (*ON*, 13).

¹⁷ Wifredo de Rafols, "Nonworded Words and Unmentionable *Pharmaka* in O'Neill and Valle Inclán," *Comparative Drama* 31:2 (Summer 1997): 200.

¹⁸ Indeed, it was O'Neill's own belief that "he lacked a language to express his characters deepest feelings" (*OS*, 210).

¹⁹ Stephen A. Black, "Reality and its Vicissitudes: The Problem of Understanding in *Long Day's Journey into Night*," *The Eugene O'Neill Review* 16.2 (Fall 1992): 59.

²⁰ "A poor virgin, sir, an ill-favor'd thing, sir, but mine own..." (Touchstone, *As You Like It*, RS, V.iv. 57-58)

²¹ Arnold Weinstein, "Baudelaire: The Setting of the Romantic Sun," *Understanding Literature and Life: Drama, Poetry and Narrative, Part IIb: Poetry*, The Teaching Company, 1995. Hereafter cited in the text as "SRS."

²² J. E. Jackson, "Poetry: the Birth of Modernism," *History of European Literature*, ed. Annick Benoit-Dusauso and Guy Fontance, trans. Micheal Wooff (London and New York: Routledge, 2000): 473.

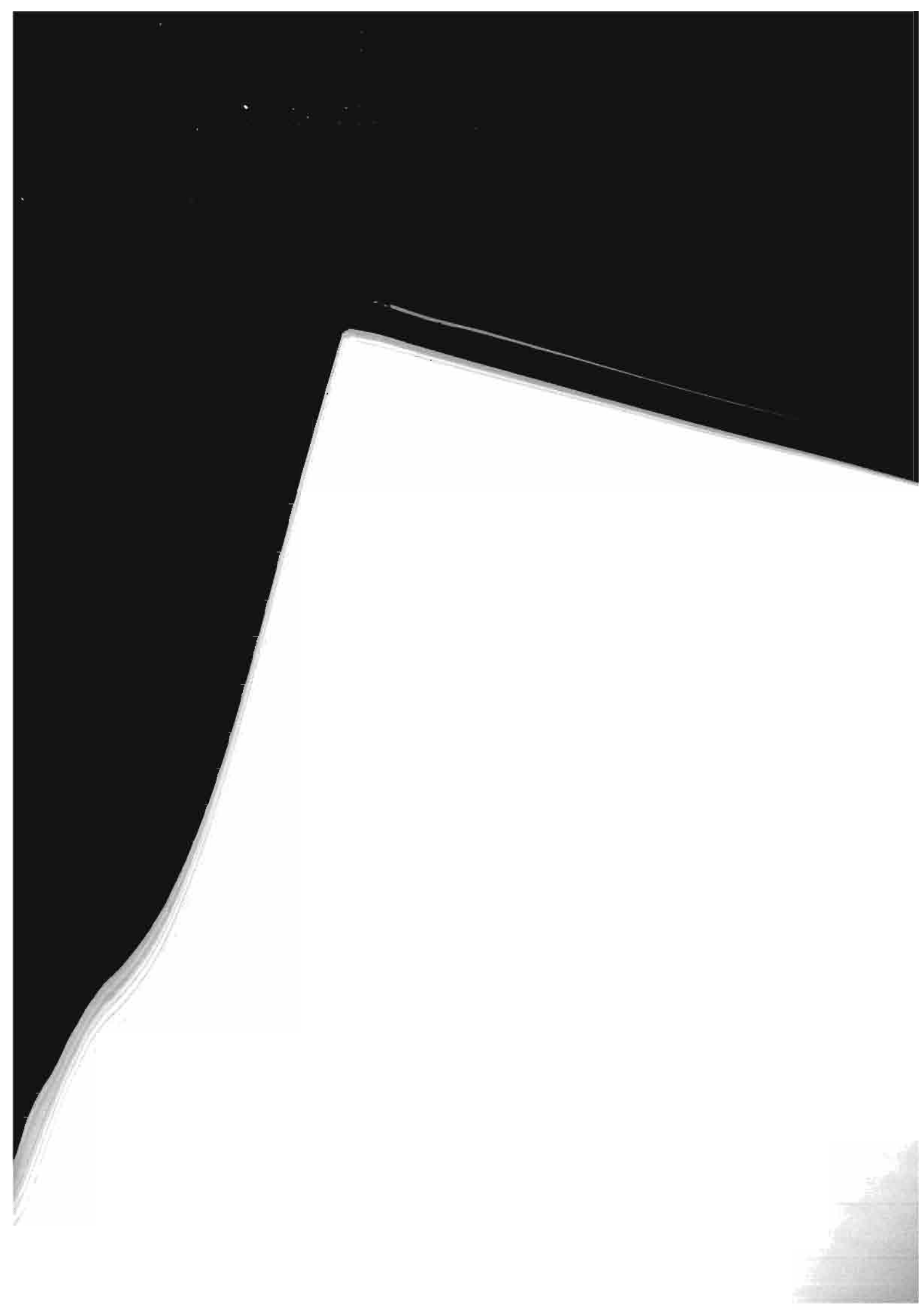
²³ M. Gosselin, *ibid*: 479. Hereafter cited in the text.

²⁴ Arnold Weinstein, "Baudelaire's Poetry of Modernism and Metropolis," *Understanding Literature and Life: Drama, Poetry and Narrative, Part IIb: Poetry*, The Teaching Company, 1995. Hereafter cited in the text as "MM."

²⁵ Edwin J. McDonough, *Quintero Directs O'Neill*, (Chicago: A Cappella Books, 1991): 55.

²⁶ Philip Henderson, *Swinburne: the Portrait of a Poet*, (London: Routledge and Kegan Paul, 1974) 4. Hereafter cited in the text.

²⁷ Some Swinburne biographers associate this figure, and Swinburne's sado-masochism, with his unrequited love for his first cousin Mary Disney Leith née Mary Gordon, who broke his heart when she married another man in 1864. (*PL*, 101)



²⁸ quoting Swinburne's "The Triumph of Time."

²⁹ Chris Snodgrass, "Aesthetic Memory's Cul-de-sac: the Art of Ernest Dowson," English Literature in Transition 35.1 (1992): 26. Hereafter cited in the text.

³⁰ Houston A. Baker, "A Decadent's Nature: The Poetry of Ernest Dowson," Victorian Poetry VI.1 (Spring 1968): 21. Hereafter cited in the text.

³¹ Although of course the average audience member of *Long Day's Journey* would not have known such facts about Dowson's life, such details doubtless informed Dowson's work, and contributed to the aspects of it with which O'Neill felt affinity and which make Dowson an effective poet to quote in the play.

³² In *Othello*, this line has slightly different punctuation: "The Moore! I know his trumpet." (Iago, RS, II.i.78)

³³ Edmund says to Jamie, "You're the limit! At the Last Judgement, you'll be around telling everyone it's in the bag." Jamie replies, "And I'll be right. Slip a piece of change to the Judge and be saved, but if you're broke you can go to hell! *He grins at this blasphemy and Edmund has to laugh. Jamie goes on.* 'Therefore put money in thy purse.' That's the only dope."

³⁴ Although Edmund in *Long Day's Journey* most certainly got his name from the second O'Neill child, who died as a small baby—called Eugene in the play—it is interesting to note that he also shares a name with the evil brother, the bastard son of Gloucester in *Lear*, who betrays both his father Gloucester and his brother Edgar. Of course, once one starts down this line, one must also note that Edmund's name is the same (with a slight spelling variation) as that of the hero his father played so successfully in *Monte Cristo*—Edmond Dantes.

³⁵ Ernest Dowson, "*Vitae summa brevis spem nos vetat incohare longam*," The Poems of Ernest Dowson, ed. Mark Longaker (Philadelphia: University of Pennsylvania Press, 1962) 38. Hereafter cited in the text.

³⁶ Bert Cardullo, "Dreams of Journey," The Eugene O'Neill Review 18.1-2 (Spring/Fall 1994): 132.

³⁷ Mark Longaker, "Notes," The Poems of Ernest Dowson, ed. Mark Longaker (Philadelphia: University of Pennsylvania Press, 1962): 189.

³⁸ Tyrone says of Jamie, "If he's ever had a loftier *dream* than whores and whiskey, he's never shown it." Edmund replies with, "Oh, for Pete's sake, Papa! If you're going to start that *stuff*, I'll beat it" (*LDJ*, p. 129; italics mine).

³⁹ Charles Baudelaire, "Be Drunken," Les fleurs du mal, Petits poemes en prose, les paradis artificiels," Trans. Arthur Symons, (London: E.J. Molyeux, 1925) 65. Hereafter cited in the text.

⁴⁰ The fact that Edmund, with relative consistency, misinterprets the true meaning of quotations or demonstrates an incomplete understanding of them, is evidence of his as-of-yet immaturity as a writer and as a thinker.

⁴¹ Baudelaire often does this with the concept of beauty. In his poem 'The Little Old Ladies' he sees beauty in the unlikely old women (MM); in his poem 'The Carcass' he goes into detail about the carcass of a dead animal, beautifies it, and expands the canon of acceptable subject matter. (SRS)

⁴² I would further argue with Berlin that the use of a quotation from Cassius, who is generally characterized as malicious, in favor of determinism does not present an argument for determinism.

⁴³ This is the order in which Jamie quotes "A Leave-Taking":

Let us rise up and part; she will not know.
 Let us go seaward as the great winds go,
 Full of blown sand and foam; what help is here?
 There is no help, for all these things are so,
 And all the world is bitter as a tear.
 And how these things are, though ye strove to show,
 She would not know.

Let us go hence, my songs; she will not hear.
 Let us go hence together without fear;
 Keep silence now, for singing-time is over,
 And over all old things and all things dear.
 She loves not you nor me as all we love her.
 Yea, though we sang as angels in her ear,
 She would not hear.

Let us go hence, go hence; she will not see.

Sing all once more together; surely she,
She too, remembering days and words that were,
Will turn a little toward us, sighing; but we,
We are hence, we are gone, as though we had not been there.
Nay, and though all men seeing had pit on me,
She would not see.

(LDJ, 173-174)

⁴⁴ William Flesch, "Quoting Poetry," Critical Inquiry 18.1 (August 1991): 50. Hereafter cited in the text.

⁴⁵ Eugene O'Neill, "To George Jean Nathan," 15 June 1940, Selected Letters of Eugene O'Neill, ed. Travis Bogard and Jackson R. Bryer (New Haven: Yale University Press, 1988) 506.

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