APPENDICES

THE BIOGRAPHY OF EUGENE O’NEILL

AND

THE SUMMARY OF LONG DAY’S JOURNEY INTO NIGHT

The Biography of Eugene O’Neill

In these appendices I would like to write Eugene O’Neill’s biography and the summary of Long Day’s Journey into Night. This biography will help the reader to know more about Eugene O’Neill’s life.

Eugene Gladstone O’Neill, an American dramatist was born in a hotel on the Corner Broadway, 43rd in New York City on 16 October 1888. He is the third son of Mary Quinlan and Tyrone O’Neill. Tyrone his father born 1846 in Kilkenny, Ireland, came to America with his family in 1855, experienced extreme childhood poverty and start acting by 1866. Mary his mother is the daughter of Irish immigrants that born in 1857 in New Heaven, Connecticut and moved to Cleveland together with her family. She attended St. Mary’s academy convent school and studied piano, then married Tyrone O’Neill in 1877. Their first son, Tyrone ‘Jamie’ O’Neill, Jr., was born in 1878. The second, Edmund Burke O’Neill in 1883 and died in 1885 of measles contracted from Jamie. Mary is given morphine for pain during and after Eugene’s birth and became addicted. Since 1889 O’Neill traveled with his parents, while his brother at boarding school, to across United States for up to nine months a year as father tours in the stage for playing Monte Cristo. The family spent summer at Monte Cristo cottage in Connecticut, New London.
On October 1895 O’Neill enrolled St. Aloysius, a boarding school, he served as altar boy at Sunday Mass and started to read about Victor Hugo and Shakespeare. O’Neill entered De la Salle Institute in New York City in 1900, and still lived in family’s hotel apartment on West 68th Street near Central Park West. In fall 1901 O’Neill became boarding student at De La Salle Institute and he was good at History, English but poorly in Mathematics.

In summer 1903, O’Neill learnt his mother’s morphine addiction when she attempted to throw herself into Thames River outside cottage while undergoing withdrawal. O’Neill Returned to Betts and explored theatres, restaurants, saloons, and brothels of New York City with brother Jamie and began drinking. In 1906 O’Neill passed entrance examinations for Princeton University in spring and entered college in fall. In 1907 he suspended at end of second semester for “poor scholastic standing” after fail to take any final examinations then he lived in parent’s apartment in Hotel Lucerne on Amsterdam Avenue and 79th Street.

In 1908 he left his job as secretary in firm. He still lived with his parents but their relationship became increasingly strained. In 1909, O’Neill spent January with Keefe and Bellows on a farm that owned by his father in Zion, New Jersey and started to write sonnets. He returned to New York and became romantically involved with twenty-year-old Cathleen Jenkins, daughter of prosperous middle class family. On October 2, O’Neill married Cathleen Jenkins in Hoboken, New Jersey, but the ceremony was kept secret from both families. In early October, he sailed with Stevens and his wife, Ann, to Amapala, Honduras, traveled on muleback to Tegucigalpa, and began prospecting along Rio Seale without success.
In March 1910, he suffered in malaria and spent three weeks ill with fever in Tegucigalpa before returned to New York. O’Neill then took a job as assistant stage manager in his father company. On June 4 O’Neill sailed from Boston on Norwegian and arrived in Buenos Aires on August 4. O’Neill lived in cheap hotels and on board moored and frequents brothels and roughs waterfront bars.

On March 21 1911, O’Neill left Buenos Aires as ordinary seaman on British and arrived in New York, April 15. Kathleen requested divorce without asking for alimony or child support in December. O’Neill arranged to substantiate adultery charges by being discovered in hotel room with prostitute.

In early January 1912 O’Neil tried to suicide with overdose of sleeping drug Veronal at Jimmy the Priest’s, but he is saved by his roommate. O’Neill returned to New York in March and went to New London in April. His divorce from Kathleen became final in July. He joined staff of New London Telegraph in August, covers local events and wrote poetry for the paper. O’Neill developed persistent cough in October, and diagnosed as having tuberculosis in November. On December 24 he entered Gaylord farm, private sanitarium in Wallingford, Connecticut.

In June 1913 he left Gaylord Farm with tuberculosis arrested and returned to New London. In 1914, O’Neill’s mother overcame morphine addiction during stayed at convent. After fall O’Neill lived in boarding house at 105 Massachusetts Avenue. In 1915 O’Neill spent summer in New London while his father became increasingly concerned about financial situation after his producers declare bankruptcy. O’Neill went to New York in fall and lived at the Garden Hotel, Madison Avenue and 27th street. He drunk heavily in hotel saloon and at the same
time became friendly at the Hell Hole with Terry Carlin an anarchistic, alcoholic drifter deeply influenced by Nietzsche. He continued to write poetry intermittently.

In June 1916 he went to Provincetown and lived with Agnes Boulton in late Winter. O’Neill married Agnes in April, 12 and earnt money from vaudeville production of *In the Zone*. In the end of 1919’s summer O’Neill rent cottage in Provincetown. In 1920 he went to New York in early January for rehearsal of *Beyond the Horizon*. His play was critically praised and run for 144 evening performances. Father was deeply gratified by play’s success, but soon had stroke and was discovered to have intestinal cancer. He returned to Provincetown in early March and completed *Gold*. *Beyond the Horizon* received Pulitzer Prize for drama in June. His father died of cancer in August 10. Jamie stopped drinking and stayed with mother who proved capable of managing father’s complex estate. O’Neill returned to Peaked Hill Bar on September, completed *Anna Christie* and wrote *The Emperor Jones* and *Different*.

In 1921 O’Neill wrote draft of *The First Man* in March. Later, O’Neill would continue to have serious dental problem for remainder of his life. In February 28, 1922 his Mother died in Los Angles after series of strokes. *The Hairy Ape* staged on March 9 in Prince town, the same evening when his mother’s body arrived in New York. His mother’s body was accompanied by Jamie who had suffered by severe alcoholic relapse. O’Neill did not attend opening and remained at his hotel. *The Hairy Apes* moved to Broadway in April and run for 120 performances. O’Neill returned to Provincetown and won the Pulitzer Prize in June for his play *Anna Christie*. 
In 1923 O’Neill awarded gold medal by National Institute of Arts and Letters. O’Neill lived at Peaked Hill Bar for summer and began *Macro Millions*. Jamie was committed to sanatorium in June after suffering acute alcoholic breakdown. On November 8 his brother Jamie died in Paterson, New Jersey sanatorium. O’Neill was in recovering from severe drinking episode, so he did not attend service or burial. On November 29 O’Neill sailed to Bermuda and rent cottage in Paget Paris on south shore.

On February 1925, he returned to Bermuda and moved to Bellevue, rent estate in Paget Parish. In August 1927 O’Neill went to New York and suffered from depression and extreme nervous. On April 1928 O’Neill received Pulitzer Prize for *Strange Interlude*. He still drunk heavily and briefly separated from Carlotta before being hospitalized. On 17 May 1931, O’Neill returned to United States and rent house in Northport. In early February 1933 he returned to Sea Island and suffered from severe nervousness and digested troubles. In November O’Neill was awarded Nobel Prize for Literature. He moved with Carlotta to San Francisco and entered Merrit Hospital in Oakland, suffering from abdominal pain and prostate trouble in December.

In mid-January 1937 O’Neill nearly died from infection and then began slow recovery. In June 1939 O’Neill reviewed notes and choose two autobiographical ideas to develop. He finished the outline of first, *The Iceman Cometh* in late June and of the second *The Long Day’s Journey into Night* in early July. In 1940 the exhaustion prevented steady work on cycle. O’Neill began draft of *Long Day’s Journey into Night* in late March, but wrote slowly due to continued
poor health. He resumed work on *Long Day’s Journey into Night* in 26 June and finished first draft in late September.

On March 1941 O’Neill got ill with prostate while he worked on *Long Day’s Journey into Night*. In January 1942 he finished draft of *A Moon for the Misbegotten*. In February 1944 O’Neill sold Tao House and moved to Huntington Hotel in San Francisco, then burnt manuscript of two unfinished cycle plays. The tremor causes occasional shaking of his entire body. In October 1945 O’Neill moved with Carlotta to New York, taking suite at Hotel Barclay. O’Neill then deposited scaled copy of *Long Day’s Journey into Night* in Random House Safe on November 29, with instructions that it not be published until twenty-five-years after his death and never be staged.

In January 18 1948 his wife, Carlotta left him after quarrel. On January 27, O’Neill drunk, stumble and broke his left arm. Luckily, they are reconciled in March and he moved with Carlotta to Boston in April. Tremor worsens in legs, making walking difficult; O’Neill expressed hope that he may begin writing again. He moved into cottage in fall. In February 5 1951, O’Neill left house, thinly dressed and without cane, after quarrel with Carlotta. O’Neill was visited by New York friends who try to arrange permanent separation from Carlotta. On March 23 he entered Doctor’s Hospital in New York. In 1952 O’Neill made Carlotta sole literary executor of his published and unpublished writings. *A Moon for the Misbegotten* published by Random House. In 1953 his health deteriorates until he was confined to bed in September. O’Neill died because of pneumonia at the Shelton at 4:37 P.M, November 27. He is buried at Forest Hills Cemetery in Boston, December 2.
The Summary of *Long Day’s Journey into Night*

The summary of *Long Day’s Journey into Night* will give more information to the reader about the play itself.

It is sunny morning in August 1912, at about 8:30. James Tyrone, 65, and his wife, Mary, 54, are exchanging pleasantries in the living room of their rent summer home in Connecticut. James Tyrone is a big, handsome guy with the strong posture, broad gestures, and resonant voice that speak to his former career in acting. He wears shabby clothes, keeping them until they absolutely can't be worn anymore. He never gets sick, but he's also sentimental and intuitive. Tyrone tells Mary that she looks just right after gaining weight, but she says she needs to lose a few pounds.

Mary is s fifty-four and has a healthy figure with a pale, thin face (which is still pretty). She uses no make-up and she has thick, white hair and big, beautiful brown eyes. Her once lovely hands are now knotted with rheumatism and always move nervously. They hear a fit of coughing from their second son, Edmund, in the dining room, and they are reminded of his unknown illness. They try to sound like they are not worried. Tyrone asks Mary why she's seemed high-strung recently, and Mary starts acting a bit sketchy. Tyrone hints that something was wrong with Mary's health in the past, saying that she has to take care of herself and that she has finally come back to the family. Mary says she was kept awake by the foghorn in the harbor. Tyrone agrees, but Mary laughs and says he was snoring all night. They hear laughing from the dining room, and assume that Edmund and their eldest son, Jamie, are making fun of James Tyrone.
Jamie, a man in his early thirties, has his father's physique but somehow seems more worn down. He is usually cynical, but when he does smile without a sneer, he's funny, romantic, with a charming affect of irresponsibility. In these moments, he's sentimental and poetic.

Edmund is ten years younger than Jamie, and thinner and wirier like his mother. He's got the same features, down to the long, nervous fingers. His nervousness is what links him most to his mother. He is clearly unhealthy, much too thin and sallow. Mary tries to make small talk, bringing up how Jamie snores so much as his dad, but Jamie gives her a suspicious, probing look. Mary becomes extremely self-conscious and fixes her hair nervously.

They return to the carefree topic of snoring and Jamie jokingly quotes *Othello*. Things turn a bit sour because Tyrone accuses Jamie of spending more time betting on horses than memorizing Shakespeare. Edmund and Mary try to put out the fire before it starts, yelling at Tyrone to cut it out. Jamie does not really care, and says to forget it. Here Tyrone takes another swipe at his older son, saying all Jamie ever does is forget everything and face nothing, and that he lacks ambition. They turn talk about Edmund that should go to Doctor Hardy. Mary flushes with anger and expresses her strong disapproval of the family doctor, Doctor Hardy. The men of the family compliment Mary, and she's pleased. She gets up to see the cook about the food for the day, and insists that Edmund not work outside. Once she leaves, Jamie can tell from the symptoms – and from Doc Hardy's stalling – that Edmund probably got consumption (tuberculosis). Tyrone acknowledges that Hardy mentioned it could be consumption. Jamie gets angry on Edmund's behalf, accusing his dad of sending Edmund to an awful doctor. Tyrone
tries to defend Hardy, but Jamie insists that he is a cheap old quack, third-rate even in their small town. Tyrone yells that there's no excuse for this rudeness, as Jamie isn't drunk at the moment. Jamie reminds him that he is one of the biggest property owners in the area, but Tyrone objects that all the property is mortgaged. Jamie eventually gives up, saying he will never change his father. Tyrone strikes back, telling Jamie he is never known the value of a dollar, and that he always throws away his money on booze and women. According to Tyrone, he tried to help Jamie become an actor when Jamie could not find anything himself, but Jamie still cannot get a job, nor has he been able to complete his education. This persistent unemployment is why Jamie is at home for the summer: he is working on the grounds of the house to pay for lodging. Tyrone says that the worst part is that Jamie shows no gratitude.

Tyrone still nettled by the insults to Doctor Hardy, accuses Jamie of making his younger, weaker brother sick by showing him the life of whiskey and women when Edmund cannot handle it. Jamie accuses of his dad acting like Edmund's going to die instead of recognizing that consumption is curable and with modern treatment, Edmund should be fine. Tyrone is less than thrilled by this depiction of his home country, and again accuses Jamie of being a terrible influence. That two men turn to the topic of Mary. Mary is falling apart again thanks to Edmund's illness, which brings back horrible memories of her beloved father's own death from consumption. The guys agree that Mary can stick to it this time, but Jamie admits his suspicions from the night before, when he heard her at three in the morning moving around the spare room, where she used to go have whatever it is that they have not mentioned yet.
Tyrone admits that it would be awful if she can never stop worrying about Edmund, since she started having these mysterious problems after Edmund's birth. Jamie again brings up Doctor Hardy, saying that it was Hardy's fault that Mary's elusive problem began.

Jamie and Tyrone leave, and Mary sinks into her chair, nervous and frightened. Edmund comes downstairs coughing and, after a moment of panic, she settles down to welcome him. Worried by his sickly appearance, Mary tries to make Edmund comfortable, but Edmund asks her to take care of herself. Mary shifts the subject to the Chatfields who just drove by, commenting that they, unlike the Tyrone’s family, have a nice home in which to entertain their friends. She claims that she wouldn't want to be part of this town's social network anyway. But she's always been ashamed of their cheap home, and the fact that her boys do all their socializing at bars, meeting easy women who ruin their reputations.

It is 12:45, and the day's starting to get a bit hazy. Edmund is downstairs trying to read a book, he is listening for sounds from upstairs. He looks even sicker. Cathleen, the maid, comes into the living room. Cathleen carries a bottle of bourbon, glasses, and ice water. She is well meaning and friendly. She asks Edmund if she should call Tyrone and Jamie for lunch. Then she says that Edmund is asking her to call the men of the family so that he can sneak a drink while they're coming – Cathleen is right. Edmund reminds Cathleen to call his mother, who has been napping also, but Cathleen lets fall that Mary had not been asleep earlier.
Mary has just been lying down on her bed; eyes wide open, complaining of a headache. Edmund is clearly concerned, but that does not stop him from leaping for the bourbon bottle. Once Cathleen goes to call Tyrone and Jamie he pours a drink, but hears Jamie coming, he dives back into his chair. Jamie knows exactly what was going on and they share a chuckle over their mutual alcoholism. Jamie goes to the bottle and pours himself a drink; then to cover their tracks, he pours two glasses of water into the bottle and shakes it up. Jamie then tells Edmund he probably should not be drinking with his illness, and that he should be prepared for bad news from the doctor. Jamie suddenly notices that Mary is not present, and Edmund tells him she has been napping. The ‘nap’ disturbs Jamie, who makes it clear that he thinks Mary has been doping again. Edmund answers that Mary guilt-tripped him and promised that she was not doing that any more, but Jamie replies that he has been around long enough to know what this means.

Mary comes and picks up on the theme of Tyrone's inadequacies, complaining about her servants, terrible home, and miserly husband, whom she calls ‘peculiar.’ Edmund asks why she is rambling, and she quickly snaps out of it, agreeing that she is being foolish. Jamie suggests that they eat without Tyrone, but Mary assures him that Tyrone would be hurt; this provokes Edmund to call Tyrone inside from the porch. As Edmund leaves the room, Jamie turns around and looks at Mary searchingly. Edmund comes in and asks what is going on, and then Mary accuses Jamie of insinuating. Edmund curses Jamie, but Jamie, frustrated, turns his back on his brother. Mary reminds Edmund that Jamie cannot help what the past has made him, just as the rest of the family cannot. Beside himself, Edmund begs his mother to tell him that Jamie is lying.
Edmund asks for a drink, but Tyrone is not so sure – Doctor Hardy told him that Edmund should not have alcohol. The boys pour their drinks, with Tyrone ribbing Jamie for his disregard for temperance and toasting to health and happiness. Mary screams at Tyrone about her father, who didn't stop drinking when he was sick and died as the consequence. Suddenly, Mary seems to lose her nerve, doubles back and agrees that one small drink might be good for Edmund. The boys exit going to the dining room, averting their eyes from Mary. Mary sticks around, hurt, but she feels Tyrone's eyes on her. Her face seems to crack for a moment, and she cries out says that Tyrone never understand.

The scene is still in the living room, about half an hour after lunch. The whiskey's gone, and the family is walking into the room. Unlike in the opening act, Tyrone now noticeably avoids touching his wife. Jamie comes in looking cynical and cool, while Edmund tries to copy him. Edmund cannot quite manage it, he is too melancholic and he's sick-looking. Mary begins some kind of conversational, but neither she nor the family is actually listening to her. She cannot wait for the summer to end because she may have to live in second-rate hotels during the year, but at least she won't have to worry about the housekeeping any longer. Mary cannot expect Cathleen or Bridget to treat the Tyrone family's summer house properly, since it never was, nor will it be a real home.

The phone rings, and Tyrone answers. It's Doctor Hardy, and whatever he says seems to worry Tyrone. Mary excitedly criticizes Doctor Hardy and Tyrone, accusing the former of ignorance and the latter of cheapness. Mary reveals that Hardy was the one who initially gave her morphine; she goes on to accuse him of
humiliating and exploiting her on purpose. Edmund yells at her to stop, and Tyrone agrees. Mary asks to be forgiven and then decides to go upstairs to fix her hair and find her glasses. Tyrone pleadingly calls out her name, but she is mentally checked out. She smiles creepily and tells Tyrone that he can follow her upstairs if he’s suspicious. Tyrone knows she would just put off the injection, and he does not want her to feel like he is her jailor. Mary retreats upstairs and the boys fall silent. Jamie breaks the silence by saying out loud what everyone is thinking, Mary went upstairs for morphine. Jamie feels offended, insisting that he knows how hard she is trying. He is just expressing his frustration that the cures are not good, and they had been fools to hope for a recovery. When Edmund parodies his brother's cynical attitude, Jamie retorts that Edmund's also pretty dark, based on his philosophical readings.

Tyrone interrupts and accuses both of them of screwing up by abandoning the only sensible philosophy – Catholicism. Edmund calls Catholicism a bunch of garbage, and Jamie notes that Tyrone is not all that devout either. Tyrone counters that, even if he does not always go to church, he is a strong believer. He then adds that he will never believe in Mary again. Edmund announces that he will try to save his mother, but Jamie and his father wont to talk to Mary anymore. They say she's too far gone.

Edmund gets upset and goes upstairs to change and to sneak up to catch Mary. Once he's gone, Jamie asks Tyrone what Hardy said, and Tyrone acknowledges that Edmund has consumption. Jamie asks his father to send Edmund to a good sanatorium. Jamie really lays it on thick, insisting that Tyrone
should not keep thinking like an old Irishman, that consumption is fatal. Tyrone
cannot dismiss proper treatments for Edmund as a waste of cash. Tyrone is super
angry about the Ireland jab and says Jamie should not be mocking Ireland. After
taking one more cheap shot at Ireland (he is not Irish once he washes his face,
Jamie mocks), he and Tyrone decide that Jamie should go into town with Edmund
to support him. As Jamie's leaving, Mary enters the room, seeming even more
detached and brighter-eyed than she had before. Jamie leaves as Mary asks for her
glasses. She and Tyrone chat about the increasing fog, but Tyrone cuts short the
conversation by telling her he has to go into town for an appointment at his club.
Mary reaches out to Tyrone and begs him not to go, since she does not want to be
alone. She accuses Jamie of drinking too much and at the same time reproaches
Tyrone himself for his alcoholism.

Mary recalls her past by saying that she was always healthy, even though
currenting with Tyrone was grueling, dirty rooms, bad food, and dealing with her
children in a series of hotels – still she was healthy. After Edmund was born, she
got really sick, and Tyrone hired Hardy. Hardy could only understand that Mary
was in pain, which he knew how to soothe (with morphine).

Tyrone asks her to forget the past, but Mary can't and won't. Mary blames
herself for having another baby after her second son Eugene's death, which she
had vowed not to do out of guilt. Mary has left both Eugene and Jamie with her
mother so that she could join Tyrone on the road. If she had not followed Tyrone,
Mary reasons, she would have been there to stop young Jamie from going into
Eugene's room while Jamie had the measles.
In fact, she thinks Jamie infected Eugene on purpose because he was jealous of his younger brother. She is sure Jamie knew that he could kill the baby with his sickness. Tyrone asks her to let the baby rest in peace, but Mary goes on: she should have stayed with Eugene instead of following Tyrone just because she loved him. Since she follow Tyrone, Mary continues, she shouldn't have listened when Tyrone insisted she replace Eugene with a new baby to forget the death. Mary claims that she knew that both children and mothers need proper homes to succeed in life. Eugene's death proved her poor parenting and she did not deserve another baby. Tyrone pleads with her to stop in case Edmund hears and thinks she never wanted him. Mary cuts him off, insisting that she did want Edmund, but she was responsible for his poor health and unhappiness. He was born nervous and too sensitive, which is all Mary's fault.

Suddenly Mary turns around frightened and angry, demanding that Edmund stop saying that he's going to die. She blames the books he reads and the poems he writes. She thinks he just wants attention, since he is still such a baby, but that he's taken it too far, which frightens his mother. Mary concludes that Edmund should go to Doctor Hardy's with Jamie, because, even though she has to take a drive into town anyway, she knows that Edmund would be ashamed to go with her to the drugstore. Mary reminds Edmund not to drink and don’t be home late. The boys leave, Mary stares around the room, one hand drumming, the other fixing her hair. Mary talks to Cathleen. Cathleen has clearly been drinking. Mary imagines she is still youthful and happy, naïve and chatty. Cathleen says she ought to go help Bridget in the kitchen, but Mary asks her to stay because she does not want to be alone. Mary says that Tyrone is never concerned about anything other
than money, and beside Edmund is not very sick at all. Cathleen asks Mary why she never went on stage, and Mary responds resentfully that she was brought up to be respectable, and that she was educated in a convent. Cathleen notes that for someone who wanted to be a nun, Mary does not go to church often. Mary turns to Cathleen and thanks her for hanging out that afternoon. Cathleen says she had fun in the car, but mentions that the druggist treated her like a thief when she handed him the prescription for morphine, until she mentioned Mary's name. Mary dreamily claims that the morphine is medicine for her hands, which were once beautiful, musician's hands.

Mary falls into nostalgia for her convent days and for her dear father, who would have sent her to Europe to study piano if she hadn't married Tyrone. As a child, Mary dreamed of becoming either a nun or a pianist, but she could not play the piano professionally while she was on the road with Tyrone. Cathleen finally notices that Mary's acting kind of weird, but Mary keeps on talking, looking more and more like the innocent convent girl she used to be. Mary prattles about Tyrone when they first met, he was so handsome and so famous. Her father took Mary to one of Tyrone's plays, and she got to meet him backstage. He was simple, kind, unassuming, and not stuck-up. She wanted so much to be his wife. Mary says that was 36 years ago, and they have loved each other ever since. In fact, there's never been a whisper of scandal about him with another woman, and that makes Mary very happy. Cathleen asks to go to Bridget now, and Mary lets her leave — Mary does not need her anymore. Cathleen is distressed that Mary does not plan to eat and blames it on her medicine.
Tyrone and Edmund enter and they have both been drinking, they can immediately tell Mary's been doping, but she greets them warmly. Mary tells them she is so happy that they came, instead of staying at a cheerful bar with people to talk to. She really appreciates it, she assures them especially since she knows Jamie won't come home until he's run out of money. Mary calls Jamie lost to the family and hopes that he won't drag Edmund down just like he killed Eugene. Tyrone and Edmund beg her to stop this kind of talk, but Tyrone does agree that Edmund should be careful around Jamie. Mary turns on Tyrone, accusing him of making Jamie an alcoholic by remedying all of Jamie's childhood ailments with a spoonful of whiskey. Mary says she does not blame Tyrone, since he stopped school at ten and came from an ignorant, impoverished Irish family. His folks really think that whiskey was good medicine. Tyrone is on the verge of exploding, but Edmund tells him to calm down. Mary finally notices exactly how much she's aggravated Tyrone and apologizes. Mary confides in Tyrone that she was telling Cathleen about the night she and Tyrone met and fell in love. Mary and Tyrone tell one another that they will always love each other, but the moment soon subsides when Mary drifts again, adding that she would not have married Tyrone had she known how much he drank. According to Mary, on the couple's honeymoon, some bar friends had to leave a passed-out Tyrone outside of their hotel room. Tyrone insists it is not true, but Mary seems convinced; Mary keeps talking about how she had been waiting for him all night, worried he would be in an accident.
Mary then turns to happier memories, bringing up their wedding. She quickly falls back into happy girlish mode, and keeps talking about her wedding dress. Mary was vain back then, and liked to check herself out in the mirror while trying on the dress. Mary wonders where the gown could be now, since she meant to preserve it for her daughter if she ever had one. Tyrone then takes a drink of his whiskey. He immediately notices that the stuff has been completely diluted with water. Tyrone thinks even Jamie would not do that, and angrily asks Mary if she's taken up drinking as well. Edmund diffuses yet another brewing argument between his parents by claiming that Mary treated Cathleen and Bridget to a bit of a drink, since they work so hard, and since Cathleen filled Mary's morphine prescription for her. Edmund thinks it is absurd to tell Cathleen about the morphine, but Mary angrily asks why it should be a secret that she needs medicine for her rheumatism. Mary asks if Tyrone will overcome his miserliness long enough to turn on the lights, since Edmund has proved that one bulb burning doesn't cost much. Tyrone knows just one light is not expensive, but they make the electric companies rich by leaving on many lights here and there. Suddenly, Tyrone turns on a lamp and goes to get another bottle of whiskey. Once Tyrone is out of the room, Mary confides in Edmund about his father. Edmund should not be angry that Tyrone is so tight-fisted, she explains. Tyrone's father deserted his mother and six children a year after their family came to America; his father lamented his lost land of Ireland and returned there to die. It is because of this desertion that Tyrone had to start working when he was only ten. Even if Edmund's heard this story a thousand times, he would do well to remember it, Mary chastises.
The final act opens around midnight, in the living room. Tyrone is sitting in almost total darkness, playing solitaire. He has gone through three-quarters of that new whiskey bottle. He's clearly drunk, but he has not been able to escape from reality yet. Edmund comes home, bumps into something, and curses. Edmund turns on the hall lamp, but his father tells him to turn it off. Edmund does not turn off the light. Edmund was drunk also, but does not seem much changed under the influence, except that he is maybe aggressive. Tyrone says he is glad Edmund showed up, because Tyrone was getting lonely. Tyrone orders Edmund to turn out the light. Edmund retorts that one light is not a waste of money, and Edmund busted his knee in the hall because he could not see. Tyrone says he could have seen if Edmund were sober, but Edmund shoots back that Tyrone is clearly drunk too. Edmund argues that one bulb left on all night costs less than one drink, but Tyrone could not care less about Edmund's facts and figures.

Suddenly they hear Mary moving around upstairs and simultaneously look upwards with dread. Tyrone sighs that the only happy days Mary ever had were at her father's home or at the convent. Her father was a nice enough guy, but an alcoholic. Tyrone realizes that he's brought up consumption again, and feels guilty. Tyrone and Edmund hear Mary start to come downstairs, but she appears to turn around and go back up again. Edmund hates Mary's withdrawal from family life and her ability to shut out the people around her. Tyrone encourages Edmund not to be too hard on Mary, since she is so frightened for his health, and since morphine is not an easy habit to kick.
Edmund asks Tyrone why he did not get her in rehab as soon as she got hooked. Tyrone retorts that he's spent thousands and thousands of dollars on quack cures, but they have not worked. Edmund concludes by saying he hates his father. Then Tyrone said that Mary accompanied him because she loved him and wanted to be with him. She could have talked to others in the acting company. Tyrone paid for a nurse so that she could travel with their children. Edmund calls this Tyrone's one great generosity, which Tyrone undertook only because he was jealous of all the time Mary spent with their kids. In fact, Edmund speculates, if Mary had taken care of the kids herself, giving her something substantial to do with her time, she might not have gotten hooked on heavy opiates. Tyrone roars that it would have been better if Edmund had never been born. But he feels immediately ashamed of himself. Edmund miserably admits that he knows that's how Mary feels, but Tyrone insists that it is not true. Edmund apologizes for the whole by saying 'hate your guts' comment. Soon enough, because this family just can't help itself, another fight breaks out. Edmund accuses Tyrone of sending him to the cheapest sanatorium in town.

Edmund knows that Tyrone asked Hardy to recommend a place for him, but once Hardy made his recommendation, Tyrone began nattering on about falling into the poor house. Edmund insists that he's tried to make allowances for his father's cheapness, because he knows his father's childhood story, and he's spent some time broke and alone, learning the value of a dollar. Edmund does not even care so much that Tyrone is treating him badly; it is that he's made it obvious to the whole town that he's a giant tightwad, even about the treatment of his consumptive son. Edmund won't go to a state sanatorium just to save Tyrone a few
dollars. Edmund is screaming until a fit of coughing stops him. Tyrone begins feeling more guilt than anger. Tyrone admits that he's been a bit miserly. He is always lived in fear of losing all his money, that’s why he has bought so much land – no one can take that away from him, even if the banks fail.

Tyrone goes back to his childhood story: when he was ten, his two older brothers had already left the house, leaving him the man of the house. He recalls one Christmas when they actually had enough food to feed all the children. He describes his mother as a fine, brave, sweet woman, who worried that she would have to die in the poorhouse. In those days, Tyrone learned to be a miser, and it is a hard lesson to unlearn. Still, Tyrone tells Edmund to choose any sanatorium he would like – within reason. This makes Edmund smile, encouraging his father to go on. There is another place that would still be cheap but better quality, offers Tyrone. Edmund smiles again and agrees that it sounds like a bargain.

That Father and son return to playing cards when they hear a sound upstairs again. Edmund takes another drink, and starts waxing philosophical. Edmund muses on a contradiction: he and Tyrone try to forget Mary while straining to hear her every noise. Emerging from his depressing, poetic style, Edmund decides to tell Tyrone some of his own fond memories. Edmund tells of an experience in Buenos Aires, aboard a sailing ship. Edmund lies on the bow, water foaming under him, the ship white in the moonlight. He becomes so overwhelmed by the aesthetic experience that he loses his tether to life and feels set free. He becomes part of the sea, part of the ship, part of the sky. He exists outside both time and the mortal life of a man. Edmund recounts another, similarly
transcendent experience in the crow's nest at dawn, watching the sun creep up over the sea. In a moment of ‘ecstatic freedom’, he felt a fulfillment beyond men's normal desires. Edmund concludes by saying that he wishes he were an animal, since he never feels at home, does not want and isn't wanted, does not belong, and is a little in love with death. Tyrone finds some good poetry in what Edmund has to say. Edmund refuses the compliment, regretting wistfully that he can only stammer what others express so beautifully. But, as Edmund puts it, stammering is the way fog people speak.

Suddenly, they hear someone stumble and fall outside. Edmund grins because that means Jamie is home. Tyrone does not want to deal with Jamie, so he goes out onto the porch. Jamie comes in extremely drunk and slurring his words. He starts yelling, and Edmund tells him to be quiet. Jamie complains about how dark it is and he sees the bottle of whiskey on the table and takes another drink, knowing that this should make him pass out. Edmund asks for the bottle too, and Jamie won't give it to him. As soon as Edmund asks again, Edmund folds like a cheap suit, saying Go ahead and kill yourself. Jamie starts bashing Tyrone, saying Tyrone will probably send Edmund booze just to kill him off quicker so he won't have to keep paying for that sanatorium.

Edmund defends his father, but Jamie says he cannot be fooled, and keeps on calling Tyrone a miser. Edmund asks Jamie what he did in town. Jamie says he picked a prostitute named Fat Violet, which gives Edmund a chuckle, but Jamie says it is not joke, her appearance is affecting her livelihood. Tyrone, suddenly feeling bad about himself, so when the proprietor of the brothel tells him she will
have to fire Fat Violet because no one wants her, Jamie jumps at the chance to do a good deed. He hires Violet just for a heart-to-heart about the sadness of life. Edmund guesses that Jamie recited poetry and he is right. Jamie falls silent but suddenly looks up, quotes a Kipling poem and asks in a sneering tone where the hophead is. Edmund is shocked and looks sick at Jamie's frank hatred. Suddenly Edmund jumps out of his chair and punches him in the face. For a moment, Jamie prepares to retaliate but then the fight goes out of him, and Jamie agrees that his comment was out of line. Edmund apologizes for hitting him, but Jamie repeats that it is right that he did. It is just that Jamie really believed her this time. He admits that he had begun to hope that, if Mary could beat morphine he could beat his demons too and Jamie starts to cry.

Edmund fighting back tears himself, says he knows just how Jamie feels. Jamie recounts when he first saw Mary with a needle; he never imagined that women who were not prostitutes might take dope. And now that Edmund's got consumption, he is all broken up again – Edmund's the only pal Jamie's ever had and he loves him so much. His mood turns on a dime, and Jamie wonders whether Edmund thinks he is waiting for Edmund and Tyrone to die so that Jamie can get all the money. Edmund tells Jamie that he is being an idiot, that he is never thought that for one second. Jamie's not satisfied just because Edmund's their parent’s pet, well educated, and the author of a few published poems, that does not mean Edmund's amounting to anything. Jamie pauses and retracts these words; he wants Edmund to succeed.
In fact, Jamie points out that Jamie should be proud, since he brought up Edmund, Edmund's success would reflect well on Jamie's skills as a brother. After all, it was Jamie who wised Edmund up about women so he would never be a fall guy, steered him toward poetry, and told him that he should write one day. Jokingly Jamie takes his cynicism to the limit, saying that at the final judgment salvation will come to those who slip a few coins to the Judge. Here's where Jamie seems to start doing some truth telling, he tells Edmund that, not only has he been a bad influence on Edmund, but he has done it on purpose. A big part of him wants to ruin Edmund so that he will look good next to him. Jamie has tried to make getting drunken look romantic and prostitutes seem fascinating. He is always been jealous, and he resents that Edmund's birth started Mary on morphine. Jamie says he cannot help hating his little brother. Jamie insists that he loves Edmund more than he hates him. He really does want to see Edmund succeed, but Edmund must be on guard, because Jamie will stab him in the back. Jamie falls asleep as he told Edmund not to die.

Suddenly, the lights of the front parlor's chandelier blaze to life and Mary starts playing the piano awkwardly and with stiff fingers. Tyrone and Jamie snap awake and listen. She is about as aware of the men in the room as she is of the furniture. Jamie astonished, calls this a ‘mad scene’, and labels his mother Ophelia (Hamlet's love interest). Edmund slaps Jamie, and Tyrone approves. Tyrone threatens to kick Jamie out of the house, but the crying softens him, and he pleads with Jamie to stop his weeping. Mary begins to speak, she repents that she has become so bad at playing piano. Sister Theresa will surely be mad at her, telling her it isn't right, what with all the money her father spends on lessons.
Mary notes the generosity of her father, and promises to practice more, even though, for some reason, her hands hurt and have grown ugly. Mary wanders into the room and wonders aloud what she came there to find. She's become absent-minded, always dreaming and forgetting. Mary keeps looking for whatever she has lost. Edmund seize Mary's arm like a hurt little boy, crying out that he has consumption. The moment passes, and she falls back into detachment, telling Edmund that he must not touch her because she is hoping to become a nun. Tyrone concludes that they should not pay any attention, even though he's never seen her this bad, he asks for the bottle from Jamie. The three men pour themselves drinks in a circle. Tyrone lifts his glass and his sons follow suit, but before they can drink, Mary speaks. Mary looks extremely youthful and innocent, with an eager and trusting smile. She explains that she had a talk with Mother Elizabeth, whom she loves dearly, even more than her own mother. Mother Elizabeth always understands her and she cannot keep any secrets from her. But still, Mother Elizabeth is not as understanding when Mary tells her she wants to be a nun. Mother Elizabeth counsels that Mary should be even surer she should try to live like a normal girl, going to parties. If, after another year, Mary still feels the same way, she can come back and they will talk it over. Mary is a bit upset, but will do anything Mother Elizabeth suggests. She feels confused, and seeks sanctuary at the shrine to find peace again; Mary is certain the Blessed Virgin hears her, and will always love her, as long as she does not lose faith. But then, a few months pass, and something happens, Mary falls in love with Tyrone and so happy for a time. The three men remain motionless, and the play end.