TYPES OF LOVE IN SELECTED PLAYS BY LILLIAN HELLMAN

THESIS

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This study analyzed *The Children's Hour*, *The Little Foxes*, *Watch on the Rhine*, *Toys in the Attic* in terms of the forms of human love delineated by Erich Fromm in *The Art of Loving*. The motives and actions of one or more principal characters and their dramatic situations were studied. It was discovered that, in the plays that were examined, each character responded to his or her situation in a loving or a hateful manner and that these choices with regard to love provided the dramatic matrix of the play.
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CHAPTER I

INTRODUCTION

Writing about love many years after the fact, Lillian Hellman stated:

I know as little about the nature of romantic love as I knew when I was eighteen, but I do know about the deep pleasure of continuing interest, the excitement of wanting to know what somebody else thinks, will do, will not do, the tricks played and unplayed, the short cord that the years make into rope and, in my case, is there, hanging loose, long after death. . . . \(^1\)

Throughout her life, Lillian Hellman was concerned about love between human beings. Her major plays were centered on different forms of love, which she wove into an intricate tapestry.

The Forms of Love

The art of loving as Erich Fromm described it,\(^2\) included the concepts of self-love, romantic love, motherly love, and coming full circle, brotherly love.

Self-Love, as one might imagine, can easily become selfishness, yet Fromm asserted that "an attitude of love toward themselves will be found in all those who are capable of loving others."\(^3\) He added that

. . . my own self must be as much an object of my love as another person. The affirmation of one's
own life, happiness, growth, freedom is rooted in one's capability to love, i.e., in care, respect, responsibility, and knowledge. If an individual is able to love productively, he loves himself, too; if he can love only others, he cannot love at all. . . . Selfishness and self-love . . . are actually opposites. The selfish person does not love himself too much but too little; in fact he hates himself. This lack of fondness and care for himself . . . leaves him empty and frustrated. 4

Inasmuch as Fromm believed that love for others sprang from love for one's self, he also noted the impossibility to love others if one has no love for oneself.

A second form of love, romantic love, Fromm defined as follows:

The deepest need of man . . . is the need to overcome his separateness, to leave the prison of his aloneness. The absolute failure to achieve this aim means insanity. . . . Man--of all ages and cultures--is confronted with the solution of one and the same question: the question of how to transcend one's own individual life and find at-onement. 5

Fromm noted that such a love was primarily a craving for an amalgamation with another person. Such love must transcend sexual attraction if it is to achieve anything but eventual alienation. 6

Motherly love, though capable of smothering rather than nurturing life, was, as Fromm viewed it, an

. . . unconditional affirmation of the child's life and his needs. . . . Affirmation of the child's life has two aspects; one is the care and responsibility absolutely necessary for the preservation of the child's life and his growth. The other aspect goes further than mere preservation. It is the attitude which instills in the child a love for living, which gives him the feeling: it is good to be alive. . . . 7
Finally, there was **brotherly love**, which Fromm described as the

... most fundamental kind of love ... it is the sense of responsibility, care, respect, knowledge of any other human being, the wish to further his life. ... In brotherly love there is the experience of union with all men, of human solidarity, of human at-onement. Brotherly love is based on the experience that we all are one. 

Lillian Hellman

Lillian Hellman was born in New Orleans on June 20, 1905, the only child of Max and Julia Newhouse Hellman. As a girl, like everyone else in the family except Lillian's great-uncle Jake, Lillian feared and respected her grandmother, Sophie Newhouse. Lillian's mother Julia had two other sisters who also were intimidated by their mother and, as a result, never married. Any suitors they might have had were, according to Sophie, never good enough for them.

Each year Lillian's mother took her to visit her grandmother and aunts in New York, where the two "Southerners" were treated like the poor relations they were. Such treatment made Lillian angry and gave her "a wild extravagance mixed with respect for money and those who have it." She also tended to find her father's family much too outstanding. Her father and his two sisters, Jenny and Hannah, she described as "free, generous, funny."

When Lillian was six years old, her father squandered her mother's dowry. As a result, the whole family returned
to New York City, where they lived in poverty until her father became a successful traveling salesman. During this period the Hellmans lived six months of the year with the Newhouses in New York and six months with the Hellmans in New Orleans. Lillian continually had to adapt to new schools, new social mores, and new family customs. As a result, she did poorly in school and in college. Her fondest wish was "to be left alone to read."\textsuperscript{12}

In her childhood, Hellman thus had many acquaintances but few close friends. The first of these was her childhood nurse, Sophronia whom Lillian described:

. . . a tall, handsome, light tan woman--I still have many pictures of the brooding face--who was, for me, as for many other white Southern children, the one and certain anchor so needed for the young years, so forgotten after that.\textsuperscript{13}

Sophronia was Lillian's nurse until her father could no longer afford to have the Negro work for the family and she went with another family in New Orleans. Despite this change in her own family, Lillian still went to Sophronia with her confidences, her scraped knees, and her broken bones. In one such incident, Lillian had thrown herself out of a fig tree after seeing her father in an illicit sexual relationship with one of the family's boarders. Lillian ran to Sophronia and confided everything to her:

Sophronia took me to her room and washed my face and prodded my nose and put her hand over my mouth when I screamed. . . . she bandaged my face, gave me a pill, put me on her bed and lay beside me. I told her about my father and Fizzy and fell asleep.
When I woke up she said that she'd walk me home. On the way, she told me that I must say nothing about Fizzy to anybody ever. . . .14

Many years later, upon reflecting on her relationship with her nurse, Lillian wrote:

Oh, Sophronia, it's you I want back always. It's by you I still so often measure, guess, transmute, translate, and act. What strange process made a little girl strain so hard to hear the few words that ever came, made the image of you, true or false, last a lifetime?15

Her love for Sophronia merged, more than thirty years later, into her love for Helen, another black woman. With Helen, there were arguments, as surely as there had been arguments with Sophronia, about the Negroes' rights in a white world, with both Sophronia and Helen sharing a bitterness toward the whiteness of society and also a love for and a pride in Lillian Hellman, a white woman.16

There was an incident in Hellman's youth when she had tried to make Sophronia sit in the front of the streetcar they had just boarded. Since this was still a time when black people's "place" was sitting in the back of the vehicle, Lillian succeeded only in getting them both thrown off the car and in making Sophronia angry at her. Again, after a particularly outrageous fight with Helen over racial relations in the South and Helen's seeming apathy to the problem, Lillian stalked from the house and told Helen to pack her bags. After several days, when Lillian returned, she found Helen still there. Realizing how much they needed each
other, though inevitably there were more fights between the two, they never spoke of Helen's leaving again until she became ill and told Lillian that she "might not be able to work for awhile." Two days later Helen was dead.\textsuperscript{17}

Lillian Hellman's belief in the universality of love, love for one's fellow man was learned at an early age from her mother and grandfather (Max Hellman's father).

Julia Hellman would take "sad, middle-aged ladies . . . home from a casual meeting on a park bench to fill the living room with woe: plain tales of sickness or poverty or loneliness in the afternoon often led to their staying on for dinner. . . . "\textsuperscript{18} This love for those more unfortunate than she, revealed Mrs. Hellman as a humanitarian.

In \textit{An Unfinished Woman}, Hellman tells of the brotherly love her Grandfather Hellman instilled in his family:
" . . . one of my grandfather's laws, in the days when my father and aunts were children, [was] that no poor person who asked for anything was ever to be refused, and his children fulfilled the injunction."\textsuperscript{19}

Another source which Hellman drew upon for a model of brotherly love must have been her friend Julia who died in Nazi Germany in an effort to aid the underground anti-Nazi forces.\textsuperscript{20}

Hellman had good teachers to show her the need to help the afflicted and downtrodden. She herself was known to
help people who were down on their luck or sick.\textsuperscript{21} Also, in risking her own life to deliver money into Nazi Germany, which Julia asked of her, Hellman revealed more than a love for her childhood friend, but also a love for the people being persecuted by Hitler.

Another of Lillian's childhood friends, the girl she called Julia in \textit{Pentimento}, was the only member of her peer group she wrote about at length. To Julia she entrusted the secret hopes and desires of a child's fantasies:

Julia and I were both twelve years old that New Year's Eve night, sitting at a late dinner . . . after dinner we were allowed to go with . . . the grandparents to the music room. A servant had already set the phonograph for "So Sheep May Safely Graze," and all four of us listened until Julia rose, kissed the hand of her grandmother, the brow of her grandfather, and left the room, motioning me to follow. . . . Julia and I lay in twin beds and she recited odds and ends of poetry . . . --Dante in Italian, Heine in German. . . .\textsuperscript{22}

Thus began a long friendship that would span almost twenty years. In the interim, at age 17, Lillian Hellman attended New York University. During her junior year, convinced she was wasting her time, she dropped out of the university. From there, she took a job with Horace Liveright Publishers where she formed friendships with many of the Liveright authors. Among them were "William Faulkner, Freud, Hemingway, O'Neill, Hart Crane, Sherwood Anderson, Dreiser, E. E. Cummings."\textsuperscript{23} While working at Liveright,
she also learned of, and was a part of, the large parties given for clients.

During this period of her life she met Arthur Kober, who was a theatrical press agent, and subsequently became pregnant by him. An abortion was performed in a Coney Island half-house without an anesthetic or the knowledge of the father. Lillian was back at work the next day. She left her job several months later to marry Kober and settle into a pleasant life for several years. When she became bored with this life, Kober got her jobs in the theatre.  

In the summer of 1929, Lillian went to Bonn where she studied for a year. She stayed until a group of young people urged her to join Hitler's National Socialist movement if she had no Jewish connections. She answered that she knew of no connections but Jewish ones, and left Bonn the next day. That summer, when she was twenty-five, Kober got her a job at MGM reading and reporting on film scripts in Hollywood. She described this period of her life: "The days and the months went clipclop along, much as they had done in the leather chair in our ugly house, except that now I was reading junk when, alone, I had been with good books." She remained at MGM for almost a year, separated from her husband shortly after that, and went back to New York.
The divorce allowed her to begin a relationship with Dashiell Hammett, whom she had met in 1929 and who remained her friend, lover, and teacher until his death in 1961. Through good times and bad, their fondness for, and tolerance of, each other endured.27

In 1931, Lillian met Dorothy Parker, which was the beginning of another strange but enduring friendship that would last until Parker's death in 1967. Lillian commented on the relationship:

It was strange that we did like each other and that never through the years did two such difficult women have a quarrel, or even a mild, unpleasant word. Much, certainly, was against our friendship: we were not of the same generation, we were not the same kind of writer, we had led and were to continue to lead very different lives, often we didn't like the same people or even the same books, but more important, we never liked the same men.28

In 1932, Lillian went to work for producer Herman Shumlin as a play reader. She also worked in collaboration with critic Louis Kronenberger on a play, Dear Queen, which never saw production.29

In May, 1934, Lillian took Shumlin a copy of The Children's Hour to read. It went into production on November 20, 1934,30 and ran on Broadway for 691 performances. The play was banned in Boston and London on the grounds of immorality regarding the homosexuality of Martha Dobie, one of the main characters in the play.31
The production brought Lillian $125,000. Then Samuel Goldwyn hired her to write a script with Mordaunt Shairp for the remake of *The Dark Angel*. Pleased with the outcome, Goldwyn bought the movie rights to *The Children's Hour* "for fifty thousand dollars and hired Hellman to write the adaptation."\(^{32}\) During that same year, she wrote her second play, *Days to Come*, which was also produced and directed by Herman Shumlin in 1936. It was "an unparalleled failure closing after six performances."\(^{33}\)

Although the failure of *Days to Come* may have damaged Hellman's confidence, she was committed to write the screen adaptation of *Dead End* for Goldwyn. Finishing it in 1937, she went to France and Russia, and then to see the Spanish Civil War first hand. After viewing the atrocities of the Civil War in Spain, she returned to the United States. When Walter Winchell asked her to write an article on her experience, the Hearst paper refused to print it; the article was finally printed in the *New Republic*.

In August, 1933, she joined John Dos Passos, Archibald MacLeish, and Ernest Hemingway to form Contemporary Historians, Inc. The partners hired Joris Ivens to direct the film *The Spanish Earth*, a documentary of the Spanish Civil War. In a private showing, the film earned $13,000 for the Republican cause in Spain.\(^{34}\)
In 1939, Hellman wrote a play which "drew on her knowledge of the American South and her own family." The Little Foxes ran for "410 performances ... [and] starred Tallulah Bankhead as [the leading character], Regina." The play became a motion picture in 1941, starring Bette Davis.

Lillian Hellman's next play, Watch on the Rhine, was first staged on April 1, 1941, and won the New York Drama Critics Award. Although the play may now seem dated, at the time it was written it dealt with the timely subject of people in the German underground fighting against the Nazis. The production had a run of 378 performances.

In 1943, Watch on the Rhine was made into a motion picture, and Lillian's original screenplay, The North Star, was also released. This story of a Russian village during the days of the Nazi invasion gave a sympathetic view of the Russians at a time when Russia was our ally.

A new play in 1944, The Searching Wind, gave a more personal look at the reasons which made Nazism become bold and imperious. The production ran for 318 performances.

Another Part of the Forest, which was directed by Hellman herself in 1946 and was one of her least successful productions, dealt with the Hubbards of The Little Foxes in their youth. Insight was provided into the reasons each of the Hubbards turned out so nastily.
In 1949, Lillian helped to chair the opening dinner of the Cultural and Scientific Conference for World Peace. It was also during this year that her name appeared on a list of alleged pro-Communists (along with Charles Chaplin, Pearl Buck, Katherine Hepburn, Danny Kaye, and Dashiell Hammett). Also in 1949, she adapted and directed the play Montserrat by the Frenchman Emmanuel Robles.

In her penultimate play, The Autumn Garden, Hellman wrote of the personal problem of facing old age gracefully, whereas in all previous plays, she had played the social critic. The play opened on March 7, 1951, and closed after 102 performances.

In 1952, before the success of her last original play, Toys in the Attic, Lillian was forced to testify before the House Committee on Un-American Activities. She refused to testify against anyone and was subsequently released without charges. (Dashiell Hammett had been jailed in 1951, for contempt of Congress, when he would not testify falsely against his friends just to save himself.)

In 1955, Hellman edited The Selected Letters of Anton Chekov, completed an adaptation of Anouilh's Lark, and wrote the book for the musical Candide. In 1960 Toys in the Attic, one of Hellman's most successful plays, was produced. The play won the Drama Critics Circle Award for 1960.
From 1961 to 1968, Lillian Hellman taught a seminar at Harvard. This period was also filled with many honors and awards, including the Gold Medal for Drama of the American Institute of Arts and Letters and the National Institute of Arts and Letters.48 She was also elected to the Academy in 1963, after serving as Vice President of the Institute in 1962.49 Even though the 1960's marked a period of great recognition, it was also a time of bereavement and loss, for on January 10, 1961, Dashiell Hammett finally succumbed to the emphysema that had debilitated him for years.50

Then, in 1969, An Unfinished Woman won the National Book Award as the best book of the year in the category of Arts and Letters.51 Her second book of memoirs, Pentimento, published in 1973, became a Book-of-the-Month Club selection. Her third book of memoirs, Scoundrel Time, which described the McCarthy Red Scare and set off a political controversy, was on the Best Seller List for twenty-three weeks. It received the Edward MacDowell Medal for contribution to literature. In 1977, a chapter from her second book, Pentimento, was made into a film, Julia, with Jane Fonda playing the part of Lillian Hellman.52

Subject

The study reported by this thesis dealt with Lillian Hellman's treatment of human love in her major plays. The concepts of human love which formed the matrix of the study
were those described by Erich Fromm. Almost directly contemporaneous with Lillian Hellman, Fromm's concern with the estrangement of human beings from each other and from themselves in the twentieth century paralleled her own. Both Hellman and Fromm found problems with love central to the social problems of their time.53

Methods and Procedures

Lillian Hellman wrote eight original plays. Four of them were selected for this study:54 The Children's Hour (1934); The Little Foxes (1939); Watch on the Rhine (1941); and Toys in the Attic (1960). The criterion by which these works were chosen was their success with both critics and audiences. Each play had a long run and received very favorable notices from the critics.55 Besides the plays, newspaper stories about them, and their reviews, the major sources of information for the study were Lillian Hellman's several volumes of memoirs, Katherine Lederer's Lillian Hellman, the Lillian Hellman Collection at the University of Texas at Austin, and Doris Falk's Lillian Hellman.

The thesis is divided into four chapters:

I. Introduction;

II. Self-Love and Romantic Love;

III. Motherly Love and Brotherly Love;

IV. Conclusion.
NOTES

CHAPTER I


3 Ibid., p. 50.

4 Ibid.

5 Ibid., p. 8.

6 Ibid., pp. 44, 46.

7 Ibid., p. 41.

8 Fromm, p. 39.


10 Ibid., p. 3.

11 Ibid.

12 Ibid., p. 6.

13 Ibid., p. 11.

14 Ibid.

15 Ibid., pp. 206-207


17 Ibid., pp. 209, 214, 221.

18 Hellman, *An Unfinished Woman*, p. 4

19 Ibid.


Ibid., pp. 32-33.

Ibid., pp. 48-49.

Ibid., p. 55.


Ibid., p. 186.


Lederer, p. 3.

Triesch, p. 19.

Lederer, p. 4.


Triesch, p. 24.

Lederer, *Chronology*, no page number.

Triesch, pp. 29-30.

Lederer, p. 6.

Triesch, p. 35.

Ibid., p. 40.

Lederer, p. 18.

44. Triesch, pp. 51-52.


48. Lederer, no page number.

49. Ibid.


51. Lederer, no page number.

52. Ibid.


54. All play scripts used in this study came from Lillian Helman, *Collected Plays*, (Boston, 1971).

CHAPTER II

THE LOVE OF SELF AND OF LOVERS

The art of loving requires a healthy regard for two human objects, one's own self and another. A person who cannot love himself or herself without selfishness cannot love another. Any attachment for "the object of one's affections," regardless of the apparent strength of the attachment, is doomed to failure without a healthy self-regard on the part of both people involved. Similarly, romantic love based only on strong desire for sexual union is doomed to hollowness.

Lillian Hellman knew the pleasures of well-adjusted self-love and romantic love, and the pain when one or both types of love went to extremes.

Self-Love

In The Children's Hour, the contrast of self-love and selfishness was clearly portrayed through the behavior of Karen Wright and Mary Tilford. Karen is a young teacher who cared for her students and was loved by her fiance, Joe, and her friend, Martha. Evidence that Karen had a strong sense of self-worth appeared in Act III, after Martha's suicide, when Mrs. Tilford was making amends:

18
Mrs. Tilford: Then you'll try for yourself.
Karen: All right.
Mrs. Tilford: You and Joe.
Karen: No. We're not together anymore.
Mrs. Tilford: Did I do that, too?
Karen: I don't think anyone did anything, anymore.
Mrs. Tilford: I'll go to him right away.
Karen: No. It's better now the way it is.
Mrs. Tilford: But he must know what I know. You must go back to him.
Karen (smiles): No, not anymore.
Mrs. Tilford: You must, you must--perhaps later, Karen?
Karen: Perhaps.
Mrs. Tilford: Come away from here now, Karen. You can't stay with--
Karen: When she is buried, then I will go.
Mrs. Tilford: You'll be all right?
Karen: I'll be all right, I suppose. Good-bye, now.

In this exchange, Karen revealed that she would accept Mrs. Tilford's help to begin a new life for herself, and in doing so showed that she respected and nurtured herself above all others. She knew that her relationship with Joe could not be the same as it was before the incident in which Karen and Martha were accused of homosexuality. The honesty
with which Karen faced this problem had already shown that
she cared too much for Joe and also herself to continue their
relationship on the foundation of doubt and fear caused by
the slander.

On the other hand, Mary Tilford, the young student who
invented the monstrous lie, was a prime example of selfish-
ness, the extreme of self-love. When she could not
manipulate people into giving her what she wanted, she
became spiteful and mean, and even employed blackmail. In
one scene, Mary has forced another student, Rosalie, to say
that she saw Karen and Martha kissing. Rosalie had stolen
a bracelet and Mary knew it:

Rosalie: I never saw any such thing. Mary always
makes things up about me and everybody else.
I never said any such thing ever. Why I
never even could have thought of--

Mary: Yes you did, Rosalie. You're just trying
to get out of it. I remember it, because
it was the day Helen Burton's bracelet was--

Rosalie: (stands fascinated and fearful, looking at Mary):
I never did. I--I--you're just--

Mary: It was the day Helen's bracelet was stolen,
and nobody knew who did it, and Helen said
that if her mother found out, she'd have
the thief put in jail. . . .
Karen: There's nothing to cry about. You must help us by telling the truth. Why, what's the matter, Rosalie?

Mary: Grandma, there's something I've got to tell you that--

Rosalie: Yes. Yes. I did see it. I told Mary.

What Mary said was right. I said it. I said it--

After this scene, the lives of Karen and Martha changed drastically. The revenge that Mary Tilford sought for her punishment at the hands of her teacher, Miss Wright, far outweighed the punishment which she deserved. Mary's selfishness led ultimately to the destruction of Karen's and Martha's lives--literally, in the case of the latter.

Martha Dobie's suicide was the ultimate act of self-hate. The character's inability to accept herself as a homosexual led to her total rejection of herself as a person who had the right to live. In the following speech, having decided that suicide was the way out of her predicament, Martha said good-bye to her friend:

. . . It's funny; it's all mixed up. There's something in you, and you don't know it and you don't do anything about it. Suddenly a child gets bored and lies--and there you are, seeing it for the first time. . . . I don't know. It all seems to come back to me. In some way I've ruined your life. I've ruined my own. I didn't even know. (Smiles) There's a big difference between us now, Karen. I feel all dirty and-- (Puts out her hand, touches Karen's head). I can't stay with you anymore, darling.
After this, Martha returned to her room and shot herself, performing the ultimate act of selfishness. Only then did Karen realize what Martha had been saying.

The destructive power of selfishness dominated The Little Foxes. In this play, Regina caused Horace's death because she wanted his money. While Horace suffered a heart attack, Regina quietly watched him die. After his death, Regina used his money to blackmail her brothers into giving her a controlling interest in their company.

Regina: I'm smiling, Ben. I'm smiling because you are quite safe while Horace lives. But I don't think Horace will live. And if he doesn't live, I shall want seventy-five percent in exchange for the bonds.

Ben: ... Greedy! What a greedy girl you are! You want so much of everything!

Regina: Yes. And if I don't get what I want, I am going to put all three of you in jail.

In contrast to Regina, her daughter Alexandra was a good example of self-love. Her nurturing love for her Aunt Birdie and for her father showed that she knew how to love others as well as herself. But above all, she had to escape Regina:

Alexandra: Mama, I'm not coming with you. I'm not going to Chicago.
Regina: You're very upset, Alexandra.
Alexandra: I mean what I say. With all my heart.
Regina: We'll talk about it tomorrow. The morning will make a difference.
Alexandra: It won't make any difference. And there isn't anything to talk about. I am going away from you. Because I want to. Because I know Papa would want me to.

Alexandra's self-love was similar to that of her father. The fact that he valued his own life, as well as his daughter's, was seen in his valiant struggle to reach his heart medication in time to save his own life.

In Watch on the Rhine, selfishness in one character proved to be a dangerous threat to the lives of innocent people. However, in the case of Teck de Brancovis, his blackmail plans backfired and caused his own demise.

After Teck found out the truth regarding Kurt's identity, he told Kurt that he would inform the Nazis of his whereabouts if Kurt did not pay him ten thousand dollars. In the following speech, Kurt revealed his inability to allow Teck to take advantage of him and his beliefs.

Kurt: I do not believe Von Seitz would pay you for a description of a man who has a month to travel. But I think he would pay you in a visa and a cable to Kessler. I think you
want a visa almost as much as you want money. Therefore I conclude you will try for the money here, and the visa from Von Seitz. . . . I cannot get anywhere near my friends in a month and you know it. . . . I have been bored with this talk of paying you money. Whatever made you think I would take such a chance? Or any chance? You are a gambler. But you should not gamble with your life.

After this speech, Kurt killed Teck so that he could take the blackmail money back to Germany for the anti-Nazi movement. This effort to save himself in order to save others revealed Kurt as a man who loved himself as well as others, while Teck's inability to love others and himself led to his own death.

In The Children's Hour, The Little Foxes, and Watch on the Rhine, selfish people contributed to the deaths of others or to themselves. In Toys in the Attic, the physical death of an individual was not involved, although both physical and psychological harm occurred as a result of the actions by Carrie and Lily to keep Justin all to themselves. Carrie persuaded Lily to set up Justin's failure in his money scheme with Mr. Warkins, and then rescued her brother as she had always done before, so that she could feel needed. But it was Anna to whom she revealed her selfishness:
Anna: ... I'm going to Europe tomorrow.

Carrie: ... You will be lonely.

Anna: That's all right. I always have been.

Carrie: You will look very silly, a middle-aged, scared-to-death woman, all by herself, trying to have a good time. . . .

Anna: You don't love me, but you want me to stay with you. . . .

Carrie: You need me. You always have. Julian, everybody, always though you the strong and sturdy--

Anna: And you the frail, the flutterer, the small. That's the way you wanted them to think. I knew better. . . . I loved you and so whatever I knew didn't matter. You wanted to see yourself a way you never were. Maybe that's a game you let people play when you love them. Well, we had made something together, and the words would have stayed where they belonged as we waited for our brother to need us again. But our brother doesn't need us anymore, and so the poor house came down.

Carrie: I think our brother will need us. Now or someday. And we must stay together for it.
It is evident that Carrie loved no one and was interested only in what she wanted for herself.

In contrast to his sister's selfishness, Julian showed love for others by trying to make up to his sisters for all the times he borrowed money from them; by trying to help his friend, Charlotte Warkins, escape from her tyrannical husband; and by caring for his wife, Lily. In the following dialogue, Julian revealed his love for his sister Anna:

Anna: ... Mama said that in that little time of holding on, a woman had to make ready for the winter ground where she would lie for the rest of her life. A leaf cannot rise from the ground and go back to the tree, remember that. I remembered it. But when it came, there was nothing I could do.

Julian: Mama was mean. ... Mama had a tough time, I guess. That makes people mean. You're still on the tree, still so nice and pretty, and when the wind does come, a long time from now, I'll be there to catch you with a blanket made of warm roses, and a parasol of dollar bills to keep off the snow. Dollar bills make a mighty nice parasol. ...
Romantic Love

The healthy person, capable of self-love without selfishness, also has a craving for a union with another person. But when this union is totally sexual, it produces estrangement and alienation.

This alienation was vividly portrayed in Hellman's plays. In The Children's Hour, for example, the rift between Karen Wright and Joe Cardin, the engaged couple, was caused by the lies Mary Tilford told. When Martha and Karen, Mary's teachers, would not let her go on a school outing because she had misbehaved, Mary sought revenge by telling her grandmother that Karen and Martha were lovers.

Joe was unable to believe the accusation was false:

Cardin: We've got a chance. But it's just one chance, and if we miss it, we're done for. It means that we've got to start putting the whole business behind us now. Now, Karen. What you've done, you've done—and that's that.

Karen: What I've done?

Cardin: What's been done to you.

Karen: What did you mean? What did you mean when you said, "What you've done"?


In the ensuing scene, vacillation between doubt and acceptance of Karen's innocence occurred until finally Karen realized the futility of the situation:
Cardin: We must learn again to live and love like other people.

Karen: It won't work.

Cardin: What?

Karen: The two of us together.

Cardin: Stop talking like that.

Karen: It's true. I want you to say it now.

Cardin: I don't know what you're talking about.

Karen: Yes, you do. We've both known for a long time. I knew surely the day we lost the case. I was watching your face in court. It was ashamed--and sad at being ashamed. Say it now, Joe. Ask it now.

Cardin: I have nothing to ask. Nothing--all right. Is it--was it ever--

Karen: No. Martha and I have never touched each other. That's all right, darling. I'm glad you asked. I'm not mad a bit really.

Cardin: I'm sorry, Karen, I'm sorry. I didn't mean to hurt you.

So instead of taking the risk of trying to build a loving relationship with Joe on an unsteady foundation of doubt and fear, Karen chose to end it altogether.

Karen: No, no, no. That isn't the way things work. Maybe you believe me. I'd never know whether
you did, either. We couldn't do it that way.
Can't you see what would happen? We'd be
hounded by it all our lives. I'd be frightened,
always, and in the end my own fright would make
me—would make me hate you. Yes, it would. I
know it would. I'd hate you for what I thought
I'd done to you. And I'd hate myself, too. It
would grow and grow until we'd be ruined by it.
Ah, Joe, you've seen all that yourself. You
knew it first.

The doubt Joe felt about Karen's relationship with
Martha was beginning to destroy their relationship, but it
was Karen who had the strength to recognize that their rela-
tionship could never be the same again:

Karen: We won't be all right. Not ever, ever, ever.
I don't know all the reasons why. Look, I'm
standing here. I haven't changed. My hands
look just the same, my face is the same, even
my dress is old. We're in a room we've been in
so many times before; you're sitting where you
always sit; it's nearly time for dinner. I'm
like everybody else. I can have all the things
that everybody has. I can have you and I can
go to market and we can go to the movies and
people will talk to me and—Oh, I'm sorry. I
mustn't talk like that. That couldn't be true anymore.

Cardin: It could be, Karen. We'll make it like that.
Karen: No, that's only what we'd like to have had.
       It's what we can't have now. Go home, darling.

The other romantic interest in the play was the couple, Karen and Martha. In the following passage, Martha confessed her love for Karen. She, herself, has become convinced that she was in love with Karen:

Martha: I have loved you the way they said.
Karen: You're crazy.
Martha: There's always been something wrong. Always--as long as I can remember. But I never knew it until all this happened.
Karen: Stop it!
Martha: ... You're afraid of hearing it; I'm more afraid than you.
Karen: I won't listen to you.
Martha: ... You've got to know it. I can't keep it any longer. I've got to tell you how guilty I am.
Karen: You are guilty of nothing.
Martha: I've been telling myself that since the night we heard the child say it; I've been praying I could convince myself of it. I can't, I can't
any longer. It's there. I don't know how, I
don't know why. But I did love you. I
resented your marriage; maybe because I wanted
you, maybe I wanted you all along; maybe I
couldn't call it by a name; maybe it's been
there ever since I first knew you--

After her confession, Martha returned to her room and
shot herself.

In The Little Foxes, the alienation in a romantic
relationship occurred within the marriage of Horace and
Regina:

Regina: I was lonely when I was young.
Horace: You were lonely?
Regina: Not the way people usually mean. Lonely for all
the things I wasn't going to get. Everybody
in this house was so busy and there was so
little place for what I wanted. I wanted the
world. Then and then--Papa died and left the
money to Ben and Oscar.

Horace: And you married me?
Regina: Yes, I thought--But I was wrong. You haven't
changed.

Horace: And that wasn't what you wanted.
Regina: No. No, it wasn't what I wanted. It took me a
little while to find out I had made a mistake.
As for you--I don't know. It was almost as if I couldn't stand the kind of man you were--I used to lie there at night, praying you wouldn't come near--

Horace: Really? It was as bad as that?

Regina: Remember when I went to Doctor Sloan and I told you he said there was something the matter with me and that you shouldn't touch me anymore?

Horace: I remember.

Regina: But you believed it. I couldn't understand that anybody should be such a soft fool. That was when I began to despise you.

In fact, Regina hated Horace so much that she let him die by not giving him his heart medication when he needed it. With her husband out of the way, Regina could invest his money in a scheme her brothers had invented; without the money, she would not have been included in the investment opportunity.

Another example of the Hubbard family's sacrificing love for greed was Regina's brother Oscar's treatment of Birdie, his wife. In the following passage, Birdie explained to Addie, the maid, and to Alexandra, Birdie's niece, how her relationship with Oscar Hubbard had developed:

Birdie: I don't know. I thought I liked him. He was kind to me and I thought it was because he liked
me, too. But that wasn't the reason--Ask why he married me. I can tell you that: he's told it often enough... My family was good and the cotton of Lionett's fields was better. Ben Hubbard [Oscar's brother] wanted the cotton and Oscar Hubbard married it for him. He was kind to me, then. He used to smile at me. He hasn't smiled at me since. Everybody knew that's what he married me for. Everybody but me.

Addie: Rest a bit, Miss Birdie. You get to talking like this you'll get a headache and--

Birdie: I've never had a headache in my life. You know it as well as I do. I never had a headache, Zan. That's a lie they tell for me. I drink. All by myself, in my room, by myself, I drink. Then, when they want to hide it, they say, "Birdie's got a headache again."

Having borne the brunt of Oscar's savage attacks for years, Birdie tried to numb herself with alcohol. Oscar's abuse had been physical as well as verbal. In Act I, Scene 1, Birdie tried to warn Alexandra that the Hubbard clan had already made plans for Alexandra's life, just as they once had for Birdie's:

Alexandra: But I'm not going to marry. And I'm certainly not going to marry Leo.
Birdie: But don't you understand? They'll make you. They'll make you--

Alexandra: That's foolish, Aunt Birdie. I'm grown now. Nobody can make me do anything.

Birdie: I just couldn't stand--[Oscar enters.]

Oscar: Birdie. Birdie, get your hat and coat.

[As Alexandra goes upstairs, Oscar slaps Birdie in the face.]

Unlike the two plays just discussed, *Watch on the Rhine* contains a truly romantic love. Sara went against her mother's wishes to marry Kurt Muller in Germany twenty years before the play opened. The couple had been active in the anti-Nazi movement in Europe in the intervening years. When Sara discovered that Kurt must go back into Nazi-held Germany to rescue an anti-Nazi resistance leader who had been captured by the German Nazis, she explained the reasons for his going, to her family:

Sara: Kurt's got to go back. He's got to go home. He's got to buy them out. He'll do it, too. You'll see. It's hard enough to get back. Very hard. But if they knew he was coming--They want Kurt bad. Almost as much as they want Max--And then there are hundreds of others, too--Don't be scared, darling. You'll get back. You'll see.
You've done it before--you'll do it again. Don't be scared. You'll get Max out all right.

Sara could have insisted that Kurt stay safely with her in the United States, but her love for Kurt did not require her to have her own way. She was not even irritable or resentful when she found he was going to leave her with a good chance that he would never be back.

When Kurt said goodbye to Sara, he revealed the depth of his love for her:

Kurt: Men who wish to live have the best chance to live. I wish to live. I wish to live with you.

Sara: For twenty years. It is as much for me today--Just once, and for all my life. Come back for me, darling. If you can.

Kurt: I will try . . .

In contrast to Sara and Kurt, Marthe and Teck's marriage was a petty, selfish one about to flounder. The first hint that Marthe and Teck did not love each other appeared in Act I:

Kurt: . . . How many years have I loved that face?

Sara: So?

Kurt: So. (He leans down, kisses her, as if it were important.)

Sara: There are other people here.
Marthe: And good for us to see.
Teck: Nostalgia?
Marthe: No. Nostalgia is for something you have known.

Later, when Teck confronted his wife with his knowledge of her flirtation with Fanny's son David, the following scene ensued:

Marthe: You can't make me go, can you, Teck?
Teck: No, I can't make you.
Marthe: Then there's no sense talking about it.
Teck: Are you in love with him?
Marthe: Yes... .
Teck: Is he in love with you?
Marthe: I don't think so. You won't believe it, because you can't believe anything that hasn't got tricks to it, but David hasn't much to do with this. I told you I would leave someday, and I remember where I said it--and why I said it.

When Marthe finally found someone she could love, she had the courage to leave Teck:

Teck: I do not believe you [are leaving]. I have not had much to offer you these last years. But if now we had some money and could go back--
Marthe: No, I don't like you, Teck. I never have.
Teck: And I have always known it.
As for the relationship between Marthe and David, it had very little depth, but the possibility of a loving relationship between the two did exist. In the following scene, David's mother, Fanny, tried to interfere in the liaison between David and Marthe by hinting that her son had another woman friend:

Fanny: There was a night letter for you from that Carter woman in Lansing, Michigan. She is returning and you are to come to dinner next Thursday. C-A-R-T-E-R. Lansing, Michigan.

David: (Laughs as Fanny exits.) Do you understand my mother?

Marthe: Sometimes.

David: Miss Carter was done for your benefit.

Marthe: That means she has guessed that I would be jealous. And she guessed right.

David: Jealous?

Marthe: I know I've no right to be, but I am.

At this time Marthe and David were being fairly discreet regarding their budding romance, but later in Act II the relationship was flaunted before Marthe's husband:

Teck: You also have a new dress?

Marthe: Yes, Fanny was kind to me, too.

Teck: You are a very generous woman, Madame Fanny.
Did you also give her a sapphire bracelet from Barstow's?

Fanny: I beg you--

David: No. I gave Marthe the bracelet. And I understand that it is not any business of yours.

Fanny: Really, David--

David: Be still, Mama.

Teck: Did you tell him that, Marthe?

Marthe: Yes.

Teck: I shall not forgive you for that. It is a statement which no man likes to hear from another man. You understand that? . . . Your affair has gone long enough--

Marthe: It is not an affair--

Teck: I do not care what it is. . . .

Though none of Hellman's plays showed the course of true love running smoothly, in *Toys in the Attic* romantic love was smothering, stifling, and selfish. The plot revolved around two sisters, Carrie and Anna Berniers; Julian Berniers, their brother; and Lily, his wife. The play revealed how the three women's possessive love destroyed Julian.

Everybody but Julian was happy that he had been a ne'er-do-well whose fantastic schemes always fell through and who required financial aid from his sisters and rich
wife. The trouble in his relationships with his sisters and his wife developed when he made a fortune and became independent.

There were three romantic relationships in *Toys in the Attic*: between Lily and Julian, Carrie and Julian (of which Julian is unaware), and Albertine (Lily's mother) and Henry, Albertine's black servant.

The first of these love relationships, Lily and Julian, showed how Lily's dementia and fear was mistaken for love. Erich Fromm wrote about this error: "The deepest need of man . . . is the need to overcome his separateness, to leave the prison of his aloneness. The *absolute* failure to achieve this means insanity . . ." Lily married Julian to escape the loneliness she felt as a child. Proof of her insanity surfaced when Julian gave her a large diamond ring and she traded it to a morphine addict for a knife which the woman called the "knife of truth," which held the magical ability to make people tell the truth. In her search to find out whether or not Julian had married her for love or for her money, Lily tried to make Albertine, her mother, confess that she sold Lily to Julian:

Lily: I must ask truth, and speak truth, and act truth, now and forever.

Albertine: Do you think this is the proper climate? So hot and damp. Puts mildew on the truth.
Lily: Did you sell me to Julian, Mama?

Albertine: Lily, take hold of yourself. Take hold.

Lily: Answer me.

Albertine: You are my child, but I will not take much more of this.

Lily: Mama, Mama, I didn't mean to hurt you. But it's so bad for me. Julian may leave me now, and he's all I ever had, or will, or want—Mama, did he marry me for money?

Albertine: He married you because he loved you.

Lily: I told you there is another woman. I saw them. I followed them... and she has something to do with his getting rich.

This jealousy of the other woman, Charlotte Warkins, finally drove Lily to destroy both Charlotte and Julian.

After Lily informed Charlotte's husband that Charlotte was responsible for giving Julian information that allowed him to cheat Mr. Warkins out of $150,000, Warkins had both his wife and Julian beaten and robbed. After Julian had limped home, this scene occurred:

Julian: Christ, what a mess-ass I am. She handed me the whole deal, told me every move to make, a baby could have done it... [he collapses and falls on the floor.]

Lily: Mama, I did it.
Albertine: Are you sure you love him?

Lily: Mama, I did it. God forgive me.

Albertine: Go in and sit by him. Just sit by him and shut up. Can you do that? Can you have enough pity for him to sit down--and be still? (Lily nods.) Then go and do it. (Lily moves into the house and timidly approaches Julian.)

Julian: I don't look nice. Take off your hat, baby. We ain't going nowhere. There ain't nothing to go with.

Lily: May I wash your face?

Only after Lily had put Julian back where she wanted him and needed him--where he would be dependent on her again--was she able to be happy. When Lily began doubting her worth in Julian's eyes, jealousy became a by-product of this doubt. Her jealousy became a sickness or a madness that destroyed Julian.

Julian's part in the relationship was not a healthy one to begin with. He was dependent on Lily's money when his venture with a factory fell through. Lily described their relationship after the failure of Julian's business:

Lily: First we lived in a big hotel in Chicago, and I didn't like it and didn't have anything to do. Then we moved to a little, poor hotel and I learned to cook in the bathroom, and Julian and
I were close together, and he didn't have his friends anymore, and he was shy and sweet and stayed with me all day, in bed, and we'd read or sleep, and he'd tell me about things. We were never really hungry, but I'd have to watch the meat and give him my share when he wasn't looking because he likes meat, and I was very happy.

After Julian had made his fortune, his relationship with his wife deteriorated because she needed his dependency. Their difficulties became apparent when it was revealed that he was impotent:

Julian: Want to go to New York, or a fishing trip to Canada, or the Grand Canyon, or--Today?

Lily: With you? . . .

Julian: You and me.

Lily: In a room? . . . Just you and me. And will the not happening, happen to us again?

Julian: Lily, stop that. I was tired and I had too much to drink last night. And I was nervous the last few days and am now. Any man will tell you that happens. Only you must never talk such things with any man, hear me?

Lily: I won't.
This lack of loving understanding on Lily's part led to Julian's downfall. Later on, Lily continued to probe for the truth when she asked Julian to swear on the knife of truth that he loved her:

Lily: The knife of truth. Will you swear on it? Swear that you will keep me with you whatever--

Julian: For Christ's sake, Lily. What the hell's the matter with you? Stop talking foolish and stop playing with knives. Maybe kiddies should marry kiddies. But I'm thirty-four. Stop talking about last night and what didn't happen, because it's the type of thing you don't talk about. Can't you understand that?

Actually, Lily could understand nothing except that she was going to lose Julian; therefore, she made sure she did not lose him by going to Cyrus Warkins and giving him the information with which he could destroy her husband financially, thus making her indispensable to Julian once more. The last time Julian appeared, he was leaning on Lily as they went into the house.

The second romantic love relationship was that of Carrie and Julian. In a fit of jealous rage, the two sisters, Carrie and Anna, quarreled and the sad truth was revealed:

Anna: He slept with Charlotte Warkins ten years ago. It's been over that long.
Carrie: How do you know such a thing? How do you know?
Anna: Because he told me.
Carrie: I don't believe you. You're a liar.
Anna: Be quiet, Carrie.
Carrie: You've made it up, you always made up things like that. It didn't happen. He was an innocent boy--He would never have told you. He would have told me. He was closer to me--There he is, another man, not our brother, lost to us after all the years of work and care, married to a crazy little whore who cuts her hand to try to get him into bed--The daughter of a woman who keeps a nigger fancy man. I'll bet she paid Julian to take that crazy girl away from her--
Anna: Stop that talk. You know that's not true.
Stop talking about Julian that way.
Carrie: Let's go and ask him. Let's go and ask your darling child, your favorite child, the child you made me work for, the child I lost my youth for--You need to tell us that when you love, truly love, you take your chances on being hated by speaking the truth. Go in and do it.
Anna: All right. I'll take the chance now and tell him that you want to sleep with him and always have. Years ago I used to be frightened that you would try and I would watch you and suffer for you.

Even though Carrie wouldn't admit that her affections for Julian were more than sisterly, the conversation with her sister made her look more like a jealous lover than a sister concerned about her brother's welfare.

The third love relationship was that of Albertine and Henry. The first hint of the liaison occurred when Albertine visited the Berniers sisters and introduced Henry to the sisters. Had he been only a servant, Albertine probably would not have introduced him to them.

Later, in Act III, in a conversation between Lily and Albertine, the mother tried to persuade her daughter to stop her meetings with the morphine lady who had sold her the knife of truth:

Lily: You have talked this way about my friend because you want to bring pain. Henry makes plans to pain me--As you lie in bed with him, Henry makes the plans and tells you what to do.

Albertine: (Pleasantly, turns to Henry): Is that what we do in bed? (To Lily) You think that's what
we do in bed? You're wrong. It's where I forget the mistakes I made with you.

This speech revealed that there was a love relationship between Albertine and Henry. In fact, this seemed to be the healthiest relationship in the play. They were very tender and caring with each other, and Albertine introduced Henry to the Berniers sisters as an equal, not as a servant. Henry was also always looking out for Lily for Albertine, even though Lily and Henry did not like each other. Another time, later in the play, this interchange between Henry and Albertine took place:

Albertine: You are in a bad humor with me this morning. You are disapproving. What have I done or said?

Henry: You look tired.

Albertine: So many people who make things too hard for too little reason, or none at all, or the pleasure, or stupidity. We've never done that, you and I.

Henry: Yes, we've done it. But we've tried not to.

(Albertine touches his hand. Henry smiles and puts her hand to his face. Albertine turns and, as she does, she sees Carrie at the window. . . . )
It is obvious that Albertine is not afraid of what other people might think of her relationship with Henry. As John said in John 4:18, "There is no fear in love; but perfect love casteth out fear." Perhaps Albertine's and Henry's love was not perfect, but it was closer than anyone else's came in *Toys in the Attic*. 
NOTES


2Ibid., pp. 44-48.
CHAPTER III

THE LOVE OF MOTHERS AND BROTHERS

Lillian Hellman knew the love of a "mother"—twice, in the form of love from her two black servants, Sophronia and Helen. Although the characteristic of motherly love is the love of a stronger person for a weaker one, perhaps her devotion to the ideal of the unselfish love of one independent human for another sprang from this motherly love.

Mothers and Children

Erich Fromm placed a great importance on the idea that

. . . the relationship of mother and child is by its very nature one of inequality, where one needs all the help, and the other gives it. It is for this altruistic, unselfish character that motherly love has been considered the highest kind of love, and the most sacred of all emotional bonds.

Yet Lillian Hellman was more interested in the damage done to offspring who cannot escape the grasp of overpowering mothers and to others who try to interfere. In The Children's Hour, however, the harm occurred because a mothered child took advantage of her mother and used the love for her own malignant purposes. Concerned about the welfare of her granddaughter, Mary, Mrs. Tilford was duped
into being her granddaughter's pawn. After Karen told Mary what her punishment was to be for lying to her, Mary faked a heart attack and then went home to her grandmother. In the following scene, Mary tried to con her grandmother into letting her stay with her.

Mary: .. How much do you love me?

Mrs. Tilford: As much as all the words in all the books in the world.

Mary: Remember when I was little and you used to tell me that right before I went to sleep? And it was a rule nobody could say another single word after you finished? You used to say "Wor-rr-lld," and then I had to shut my eyes tight. I miss you an awful lot, Grandma.

Mrs. Tilford: And I miss you, but I'm afraid my Latin is too rusty--you'll learn it better in school.

When Mary realized that her plan to sweet-talk her grandmother into letting her stay out of school was failing, she made up the story that Karen and Martha were lovers. This ploy did convince Mrs. Tilford to take her out of school. Mrs. Tilford's unconditional love of Mary was fatal for Martha and very damaging for Karen.

At the end of the play, however, Mrs. Tilford realized what a serious mistake she had made and assumed the full
responsibility for the harm caused to Karen's and Martha's lives. She even agreed to take care of Mary for the rest of her life. In this same scene, Mrs. Tilford asked for and received Karen's forgiveness. In this giving and taking process, each was nurturing the other and still showing a kind of motherly love to each other.

The second person who exhibited motherly love in The Children's Hour was Karen Wright. Although the teacher was not a mother biologically, she had to be a mother figure for the girls in her boarding school. In the following scene, Karen's mothering instincts were shown when she dealt with the girls' problems:

Karen: . . . What's happened to your hair, Rosalie?
Rosalie: It got cut, Miss Wright.
Karen: (Smiling): I can see that. A new style? Looks as though it has holes in it.
Evelyn: (Giggling): I didn't mean to do it that bad, Miss Wright, but Rosalie's hair got funny hair, I thaw a picture in the paper, and I wath trying to do it that way.
Rosalie: Oh, what shall I do, Miss Wright? It's long here, and it's long here, and it's short here and--
Karen: Come up to my room later and I'll see if I can fix it up for you.
In a later scene Karen punished Mary for lying:

Mary: I'm not lying. I went out walking, and I saw the flowers and they looked pretty and I didn't know it was so late.

Karen: Stop it, Mary! I'm not interested in hearing that foolish story again. I know you got the flowers out of the garbage can. What I do want to know is why you feel you have to lie out of it.

Mary: I did pick the flowers near Conway's. You never believe me. You believe everybody but me. It's always like that. Everything I say you fuss at me about. Everything I do is wrong.

Karen: You know that isn't true. . . . Let's try to understand each other. If you feel that you have to take a walk, or that you just can't come to class, or that you'd like to go into the village by yourself, come and tell me--I'll try to understand. I don't say that I'll always agree that you should do exactly what you want to do, but I've had feelings like that, too--everybody has--and I won't be unreasonable about yours. But this way, this kind of lying you do, makes everything wrong.
Mary: I got the flowers near Conway's cornfield.
Karen: Well, there doesn't seem to be any other way with you; you'll have to be punished.

In The Little Foxes, Regina was Alexandra's biological mother, but a poor example of motherly love. This failure was seen when she sent Alexandra to Baltimore by herself to get Horace. Although Alexandra was mature for her age, in 1900 it was unheard of to send an unchaperoned seventeen-year-old girl out alone on a journey of 800 miles. The purpose for which she was sent--to bring a terminally ill man back home--was also unusual. Regina's lack of motherly love stood out in her treatment of her husband Horace. Although obviously not Horace's mother, when he was reduced to the level of a helpless child, had Regina had any attributes of motherly love, she could have taken on "the care and responsibility absolutely necessary for the preservation of...[his] life and his growth." Instead, she allowed him to die.

Even Horace, Alexandra's father showed more motherly love than Regina. Before his fatal encounter with Regina, Horace tried to tell his daughter what the Hubbards were really like; Addie, the maid, admonished him for revealing the ugly truth to his daughter. He replied:

Horace: So you don't want Zan to hear? It would be nice to let her stay innocent, like Birdie
at her age. Let her listen now. Let her see everything. How else is she going to know that she's got to get away? I'm trying to show her that.

Horace was trying to make certain that Alexandra was not left helpless after he was gone. She had to know that Regina was a scheming, ruthless woman.

After Horace's death, when Regina planned to take Alexandra to Chicago, her daughter refused to go because she suspected the circumstances behind her father's death. At the end of the last act, however, when Alexandra asserted her independence, Regina did seem to show true love for her daughter when she said:

Regina: Do what you want; think what you want; go where you want. I'd like to keep you with me, but I won't make you stay. Too many people used to make me do too many things. No, I won't make you stay.

It was obviously too late for Regina to salvage any of her mother-daughter relationship:

Alexandra: You couldn't make me stay, Mama, because I want to leave here. As I've never wanted anything in my life before. Because now I understand what Papa was trying to tell me. . . .
Regina: Well, you have spirit, after all. I used to think you were all sugar water. We don't have to be bad friends, Alexandra. I don't want us to be bad friends, Alexandra. Would you like to come and talk to me, Alexandra? Would you--would you like to sleep in my room tonight?

Alexandra: Are you afraid, Mama?

In fact, it was Alexandra who showed motherly love toward her father. When Regina sent Alexandra to bring Horace home, Regina was, in effect appointing Alexandra to be Horace's surrogate mother. Given this duty, Alexandra was alarmed at the consequences and even stood up to her mother.

Regina: . . . You're to tell Papa how much you missed him, and that he must come home now--for your sake. Tell him you need him home.

Alexandra: Need him home? I don't understand.

Regina: There is nothing for you to understand. You are to simply say what I have told you. . . .

Alexandra: . . . He may be too sick to travel. I couldn't make him think he had to come home for me if he is too sick to--

Regina: You couldn't do what I tell you to do, Alexandra?
Alexandra: No. I couldn't. If I thought it would hurt him.

When Alexandra arrived with her father, it was up to Addie and her to take care of him. In the following "tea party" scene, they were also mothering Birdie:

Alexandra: Addie! A party! What for?
Addie: Nothing for. I had the fresh butter, so I made the cakes, and a little elderberry does the stomach good in the rain.

Birdie: Isn't this nice! A party just for us. Let's play party music, Zan.

Addie: Come over here, Mr. Horace, and don't be thinking so much. A glass of elderberry will do more good.

Alexandra: Good cakes, Addie. It's nice here. Just us. Be nice if it could always be this way. . . . Is anything the matter, Papa?

Horace: Oh, no. Nothing. . . .

Alexandra: Do you want your medicine, Papa?

Horace: No, no. I'm all right, darling.

Later in the same scene, when Addie cautioned her that she would get a headache, and Birdie reveals that she drinks, Alexandra comforted her aunt:

Birdie: Even you won't like me now. You won't like me anymore.
Alexandra: I love you. I'll always love you.

Birdie: Well, don't. Don't love me. Because in twenty years you'll be just like me. They'll do all the same things to you. You know what? In twenty-two years I haven't had a whole day of happiness.

Alexandra: I guess we were all trying to make a happy day. We make believe we are just by ourselves, someplace else, and it doesn't seem to work. Come now, Aunt Birdie, I'll walk you home. You and me.

One is led to wonder where Alexandra learned to take care of others. It is possible that she received much mothering from Addie, a "black mammy" type of character. In many parts of the South in 1900, the time of The Little Foxes, the child rearing was still left to the mammy of the household. In this case, the rearing of Alexandra would have been Addie's responsibility. Indeed, Addie's motherly instinct surfaced many times; when Cal, the family servant, reported to Addie that Alexandra was bragging to a guest regarding her mammy's frozen fruit, for example, Addie said, "Well, see that Belle saves a little for her. She like it right before she go to bed. Save a few little cakes, too."

Again, when Regina decided to send Alexandra to Baltimore to get Horace, Addie objected:
Addie: Going alone? Going by herself? A child that age! Mr. Horace ain't going to like Zan traipsing up there by herself.

Regina: Go upstairs and lay out Alexandra's things.

Addie: He'd expect me to be along.

Regina: I'll be up in a few minutes to tell you what to pack.

Even though it made little difference in keeping Alexandra home, Addie stood up for someone she loved. Since Alexandra and Addie enjoyed much more of a mother-daughter relationship than Alexandra and Regina, it was apparent that Alexandra learned much of her nurturing behavior from Addie. In fact, in the following speech, the words Alexandra was speaking could have been her nurse admonishing the child. This respectful mimicry of Addie by Alexandra reflected the loving care of Addie. After Alexandra returned from Baltimore with her father, it was Addie, not Regina, who met them at the door:

Alexandra: Don't tell me how worried you were. We couldn't help it and there was no way to send a message.

Addie: Yes, sir, I was mighty worried.

Alexandra: We had to stop in Mobile overnight. Papa didn't feel well. The trip was too much for him, and I made him stop and rest--No, don't
take that. That's Father's medicine. I'll hold it. It mustn't break. Now, about that stuff outside. Papa must have his wheelchair. I'll get that and the valises--

Addie: Since when I ain't old enough to hold a bottle of medicine? You feel all right, Mr. Horace?

Later on, when Horace knew he had little time left in which to live, he entrusted the care of his daughter to

Addie: What can I do?

Horace: Take her away.

Addie: How can I do that? Do you think they'd let me just go away with her?

Horace: I'll fix it so they can't stop you when you're ready to go. You'll go, Addie.

Addie: Yes, sir. I promise.

Addie was a good example of Fromm's definition of motherly love. She loved unconditionally, but also had instilled a joi de vivre in Alexandra. Evidence of the love of life was seen in the impromptu party she started when Horace, Birdie, and Alexandra were together on a rainy afternoon.
Another seemingly unlikely example of motherly love was Birdie. Although she admitted that she did not like her own son, Leo, she cared deeply for Alexandra. After Alexandra told Birdie that Leo had whipped the horses when they went for a ride, this confession and warning issued from Birdie:

**Birdie:** He's my own son. My own son. But you are more to me--more to me than my own child. I love you more than anybody else--

**Alexandra:** Don't worry about the horses. I'm sorry I told you.

**Birdie:** I am not worrying about the horses. I am worrying about you. You are not going to marry Leo. I am not going to let them do that to you--

**Alexandra:** Marry? To Leo? *(Laughs)* I wouldn't marry, Aunt Birdie. I've never even thought about it--

**Birdie:** But they have thought about it. Zan, I couldn't stand to think about such a thing. You and--

**Alexandra:** But I'm not going to marry. And I'm certainly not going to marry Leo.

**Birdie:** Don't you understand? They'll make you. They'll make you--
Even though Birdie was a weak woman and was taken advantage of by Oscar and the other Hubbards, she still felt protective toward her niece, perhaps because Alexandra allowed her to love and mother her.

In contrast to Regina, who was incapable of motherly love, *Watch on the Rhine* provided an example of motherly love at its best. Sara knew that she would not be able to hold on to her children. They were, in fact, growing away from her before they left their childhood, and she allowed them to leave her for the cause which she and her husband had joined. When her oldest son, Joshua (aged fourteen), said goodbye to his father, he pledged himself to the cause in the following scene, which Sara understood perfectly:

Kurt: ... And now goodbye. Wait for me. I shall try to come back to you. Or you shall come to me. At Hamburg the boat will come in. It will be a fine, safe land--I will be waiting on the dock. And there will be the three of you and Mama and Fanny and David. And I will have ordered an extra big dinner and we will show them what Germany can be like--

Joshua: Of course. Of course. But--but if you should find yourself delayed--then I will come to you. Mama.

Sara: I heard you, Joshua.
Joshua's speech reiterated what Sara knew all along—that her children were not for her own glorification, but for the benefit of justice and truth.

It was also obvious by Babette's reaction to the beautiful dresses her grandmother bought her, and by Bodo's simple joy of finding out how a heating pad works, that they were well schooled in the joy of living.

The second example of motherly love found in Watch on the Rhine was Fanny, the mother of Sara and David. Though a meddlesome, interfering woman, Fanny was not malicious and did not ruin her children's lives. Explaining to his friend, Marthe, how his mother operated, David drew a true picture of her character:

David: You know, I've never met Sara's husband. Mama did. I think the first day Sara met him, in Munich. Mama didn't like the marriage much in those days—and Sara didn't care, and Mama didn't like Sara not caring. Mama cut up about it, bad.

Marthe: Why?

David: Probably because they didn't let her arrange it. Why does Mama ever act badly? She doesn't remember ten minutes later.

Marthe: Wasn't Mr. Muller poor?
David: Oh, Mama wouldn't have minded that. If they'd only come home and let her fix their lives for them--But Sara didn't want it that way.

The passage indicated that Fanny would have liked to interfere in her children's lives, but they would not allow it. Neither David nor Sara would let Fanny run, or ruin, their lives, so somewhere in their childhoods she must have taught them to be strong individualists. When she told the family her husband Joshua's philosophy, she also described her own--of the duty of a mother to teach her children the joy of living:

Fanny: Me? Oh, I was thinking about Joshua. I was thinking that a few months before he died, we were sitting out there. He said, "Fanny, the complete American is dying." I said what do you mean, although I knew what he meant, I always knew. "A complete man," he said, "is a man who wants to know. He wants to know how fast a bird can fly, how thick is the crust of the earth, what made Iago evil, how to plow a field. He knows there is no dignity to a mountain, if there is no dignity to man. You can't put that in a man, but when it's there, put your trust in him."
David: You're a smart woman sometimes.

(To Kurt) Don't worry about things here. I'll take care of it. You'll have your two days. And good luck to you.

Fanny: You go with my blessing, too. I like you.

Sara: See? I come from good stock.

Fanny: Do you like me?

Kurt: I like you, Madame, very much. . . .

Fanny: . . . take the cash. I, too, would like to contribute to your work.

Although Fanny appeared to be a selfish, meddling woman in the beginning of the play, her true worth was shown through her children and in the way she rallied to help when Kurt had to leave the country after killing Teck.

The two mothers in Watch on the Rhine were quite different, but Fanny gave life to Sara and Sara reflected the teachings of her mother.

Another vivid treatment of motherly love appeared in Toys in the Attic. In this play, Julian, the object of his sisters' motherly love, was repressed and damaged by it. He had been reared by his sisters, Carrie and Anna, after their parents died. Carrie's domination of her brother was suspected when the two sisters discuss the fact that they had not heard from their brother in two weeks:
Carrie: . . . Never been two weeks before in his life. I telephoned to Chicago and the hotel manager said Julian and Lily had moved months ago. Why didn't Julian tell us that?

Anna: I knew. I knew last week. Two letters came back with address unknown. Carrie, Julian's married, he's moved away, he's got a business to take care of, he's busy. That's all.

Carrie: He's never been too busy to write or phone us. You know that.

Anna: I know things have changed. That's as it should be.

Carrie: Yes, of course. Yes.

From this exchange it was apparent that Anna was the less domineering of the two. Carrie ultimately led Julian to his downfall, thus guaranteeing his dependence on her and Anna. Before Julian made his fortune, he had to depend on his sisters or his wife for money, thus giving the women a reason for their existence. When that dependency ended, their reason for living was in danger of being eliminated, and they had to see to it that Julian's attempt at independence was stifled.

Julian's downfall occurred when Carrie informed Lily, surreptitiously, of the name of the woman Julian was seeing about his business deal. Since Lily was jealous of anyone
interested in her husband, she played into Carrie's hands and made a phone call to the woman's husband. The call resulted in Julian's being beaten and robbed of his fortune.

When Julian came home beaten up, Carrie was happy once again. All that mattered to her was for the three of them—Carrie, Anna, and Julian—to be together again in their old neurotic roles (those of the sisters possessing the domineering, motherly roles, and Julian that of the helpless victim):

Julian: Don't look at me like that. I'm all right.
Nobody ever beat me up before, or slashed a friend.

Carrie: Things can happen.

Julian: What did you say?

Carrie: I said bad things happen to people. Doesn't mean anything.

Julian: I mean the way you said it. Say it that way again.

Carrie: I don't know what you mean. Why don't you go rest yourself, darling. Good hot bath—

Julian: Why do you start to purr at me? As if I'd done something good--You're smiling. What the hell's there to smile at? You like me this way?

Carrie: Let's be glad nothing worse happened. We're together, the three of us, that's all that matters.
Though Anna was less malevolent than Carrie in her domination of Julian, she still made it clear that she thought he was not capable of taking care of himself:

Anna: We can help you.

Carrie: Yes, indeed we can. Julian, come in the kitchen and help me wash dishes.

Julian: No, ma'am. And you're never going to wash dishes again.

Anna: I don't wish to ask questions that you might not like, Julian. But it's uncomfortable this way. . . . So this is not your first night in town. You need not explain, but I thought we should.

Julian: We've been in New Orleans for a week, at the hotel. I had a good reason for that. It was no neglect of you. . . . This time, no need to be sad. I used to tell you: never was any good; never came out anywhere.

Anna: I am sad you think it all so easy, so unimportant, so--"never came out anywhere."

Later in the same scene, Anna summed up the whole relationship when she said to Julian, "You are our life. It is we who should thank you."

Another mother-child relationship in Toys in the Attic was that of Albertine and Lily. Albertine was an eccentric
woman who slept during the day and "lived at night." She had little time for her daughter who was, as a result, a lonely child. In the following dialogue, though, there was evidence that her mother did care for her:

Albertine: If something is the matter with you, come home and I will care for you, as I should, as I should. But if nothing is the matter with you, have pity and leave me alone. I tried with you all my life, but I did not do well, and for that I ask your pardon. But don't punish me forever, Lily.

Lily: Is something the matter with me, Mama?

Albertine: No, darling. Certainly not.

Lily: If Julian leaves me--

Albertine: Julian loves you, Lily.

The Love for a Brother

The highest form of love is that among independent human beings who truly love their neighbors as themselves. The love of self, the love of another, the feelings of a mother for a child all come together to embrace the total of men and women on the earth.  

Although there were not many examples of brotherly love in *The Children's Hour*, Martha and Karen were harmed by the misinterpretation of this universal love, one for the other, when the child Mary Tilford, slandered them by saying that
the love Martha and Karen shared was an illicit and erotic relationship.

In the following passage, Martha was trying to convince herself that she loved Karen in the universal sense, but remained unconvinced until she finally confessed to Karen that she was in love with her:

Karen: But this isn't a new sin they tell us we've done. Other people aren't destroyed by it.

Martha: They are the people who believe in it, who want it, who've chosen it. We aren't like that. We don't love each other. I don't love you. We've been very close to each other, of course. I've loved you like a friend, the way thousands of women feel about other women.

Karen: Yes.

Martha: Certainly that doesn't mean anything. There's nothing wrong with that. It's perfectly natural that I should be fond of you, that I should--

Karen: Why are you saying all this to me?

Martha: Because I love you.

Karen: Yes, of course.

Martha: I love you that way--maybe the way they said I loved you...
Martha's fallibility was found in her inability to convince herself that her love for Karen was a universal (brotherly) love instead of an erotic one.

The entire play may be seen as an example of a lack of brotherly love. Mrs. Tilford, the woman whose granddaughter spread the slanderous rumors regarding Karen and Martha had no sympathy for the two teachers. If she had stopped to think about, or to feel the damage that her granddaughter's allegations might cause in the lives of Karen and Martha, Mrs. Tilford might have been more humane in her accusations, or at least taken the time to find out the truth before slandering two innocent lives. In the following scene, Mrs. Tilford tried to make up for her lack of insight, but it was too late because Martha was already dead:

Mrs. Tilford: . . . There will be a public apology and an explanation. The damage suit will be paid to you in full and--and any more that you will be kind enough to take from me. I--I must see that you won't suffer anymore.

Karen: We're not going to suffer anymore. Martha is dead. So you've come here to relieve your conscience? Well, I won't be your confessor. It's choking you, is it? . . . You've done a wrong and you have to right that wrong or you can't rest your head again. That done
and there'll be peace for you. You're old and the old are callous. Ten, fifteen years left for you. But what of me? It's a whole life for me. A whole God-damned life.

As this scene brought the play to an end, Karen showed true brotherly love for Mrs. Tilford:

Mrs. Tilford: Take whatever I can give you. Take it for yourself and use it for yourself. It won't bring me peace, if that's what's worrying you. Those ten or fifteen years you talk about! They will be bad years.

Karen: I'm tired, Mrs. Tilford. You will have a hard time ahead, won't you?

Mrs. Tilford: Yes.

Karen: Mary?

Mrs. Tilford: I don't know.

Karen: You can send her away.

Mrs. Tilford: No. I could never do that. Whatever she does, it must be to me and no one else. She's--she's--

Karen: Yes. Your very own, to live with the rest of your life. It's over for me now, but it will never end for you. She's harmed us both, but she's harmed you more, I guess. I'm sorry.
Mrs. Tilford was helpless, and Karen was able to overlook the damage done to her own life and see the despair of Mrs. Tilford in being involved with the destruction of two lives.

Brotherly love was also conspicuously absent from *The Little Foxes*. Oscar and Ben Hubbard felt no love for anyone, even themselves. Regina and Ben took advantage of Oscar, their own brother; Regina was actually blackmailing both her brothers for taking securities that belonged to her husband and using them as collateral for a factory they were building:

**Oscar:** But he's only putting up a third of the money. You put up a third and you get a third. What else could he expect?

**Regina:** Well, I don't know. I don't know about these things. It would seem that if you put up a third you should only get a third. But then again, there's no law about it, is there? I should think that if you knew your money was very badly needed, well, you just might say, I want more, I want a bigger share. You boys have done that. I've heard you say so. . . .

**Oscar:** And where would this larger share come from?
Regina: I don't know. That's not my business. But perhaps it could come off of your share, Oscar.

Another example of Regina's lack of humanity occurred when she deliberately let her husband die:

Regina: . . . I couldn't have known that you would get heart trouble so early and so bad. I'm lucky, Horace. I've always been lucky . . . I'll be lucky again. (Horace looks at her.

Then he puts his hand to his throat. Because he cannot reach the bottle, he moves the chair closer. He reaches for the medicine, takes out the cork, picks up the spoon. The bottle slips and smashes on the table. He draws in his breath, gasps.)

Horace: Please. Tell Addie--the other bottle is upstairs. (Regina has not moved. She does not move now. He stares at her. Then, suddenly as if he understood, he raises his voice. It is a panic-stricken whisper, too small to be heard outside the room.) Addie! Addie! Come-- (Stops as he hears the softness of his voice. He makes a sudden, furious spring from the chair to the stairs, taking the first few steps as if he were a
desperate runner. Then he slips, gasps, grasps the rail, makes a great effort to reach the landing. When he reaches the landing, he is on his knees. His knees give way, he falls on the landing, out of view. Regina has not turned during his climb up the stairs. Now she waits a second. Then she goes below the landing, speaks up.)

Regina: Horace. Horace. (When there is no answer, she turns, calls.) Addie! Cal! Come in here.

If Regina had had even a small amount of brotherly love, she would have helped Horace to get his medicine, and thus have saved his life. She had no love of the helpless ones, and since she placed her brothers in a helpless situation so that they could not do without her money, they also fell victims to her inhumanity.

Horace Giddens, however, Regina's husband, showed a good deal of humanitarianism. The evidence was revealed through the scornful eyes of Leo Hubbard, Oscar's son, who had access to Horace's safety deposit box:

Leo: . . . The things in that box! There's all those bonds, looking mighty fine. Then right next to them is a baby shoe of Zan's and a cheap old cameo on a string, and, and--nobody'd believe
this--a piece of an old violin. Just a piece of an old thing, a piece of a violin. . . . A lot of other crazy things, too. A poem, I guess it is, signed with his mother's name, and two old school books with notes . . .

Horace must have placed great value on each of the objects in the box, and it is easily imagined how tenderly and lovingly he must have placed them there. Although the objects were of little material value, each represented something invaluable to Horace. Each represented someone or something he loved--his daughter's baby shoe related, of course, to Alexandra; a poem written by his mother represented how much he still loved her; the broken violin showed his love of music; and the books represented his love of knowledge.

Another character showing the universal love of brotherhood is Birdie, Horace's sister-in-law. In the following passage, she revealed her love of the poor and for animals:

Birdie: I want you to stop shooting. I mean, so much. I don't like to see animals and birds killed just for the killing. You only throw them away--. . . And you never let anybody else shoot, and the niggers need it so much to keep from starving. It's wicked to shoot food just because you like to shoot, when poor people need it so. . . .
Oscar: What are you chattering about?

There was a definite contrast between Regina's lack of universal love and Birdie's containment of it. Although Regina in her lack of love, seemed to be strongest of any of them, Horace and Birdie ultimately won because they were responsible for Alexandra, Regina's daughter, seeing the truth regarding her mother and for her having the strength to act upon it:

Alexandra: You couldn't [make me stay], Mama, because I want to leave here. As I've never wanted anything in my life before. Because now I understand what Papa was trying to tell me. All in one day: Addie said there are people who ate the earth and other people who stood around and watched them do it. And just now Uncle Ben said the same thing. Well, tell him for me, Mama, I'm not going to stand around and watch you do it. I'll be fighting as hard as he'll be fighting someplace else.

It was ultimately Regina who would suffer for the lack of love she had for her fellow man because when Alexandra suspected her mother's treachery in connection with Horace's death, Regina lost the love of the only person she had ever cared about.
Unlike the characters in *The Little Foxes*, there were several people in *Watch on the Rhine* who exhibited a great amount of brotherly love. The strongest of these was Kurt Muller, Sara's husband, who could sacrifice even his family to fight for his fellow man. The following portion from the play showed that Sara, too, shared Kurt's love for the downtrodden when she gave up her husband to fight against the Nazis. Teck had said he would turn Kurt in to the Nazi authorities if Kurt did not give him the money originally intended for resistance work:

**Kurt:** This money is going home with me. It was not given to me to save my life, and I shall not so use it. It is to save the lives and further the work of more than I. It is important to me to carry on that work and to save the lives of three valuable men, and to do that with all speed. But--Count de Brancovis, the first morning we arrived in this house, my children wanted their breakfast. That is because the day before we had only been able to buy milk for them. If I would not touch the money for them, I would not touch it for you. It goes back with me. The way it is. And if it does not get back, it is because I will not get back...
Then I do not think you will get back, Herr Muller, you will not get back.

Is it true that if this swine talks, you and the others will be--

Caught and killed. Of course. If they're lucky enough to get killed quickly. You should have seen his hands in 1935...

Do you want Kurt to go back?

Yes. I do.

The scene showed that even though tortured for his beliefs, Kurt was still fighting for what he believed in--the freedom of his fellow man. This spirit of brotherhood was seen in the downtrodden, the weary, and the afflicted in an effort to lift up their heads and fight for human dignity and freedom. Sara also showed this devotion to Kurt's dream of freedom for all men by living the frugal existence she did with Kurt and never complaining. Although this love may have been rooted in her love for her husband, the graft was a strong one and the tenderness she felt for her husband gave life to the feelings she had for the people they had fought to save.

By living the lives that they did, Kurt and Sara taught their children their own beliefs. This was evident in the behavior of Bodo, the youngest son, and in his surprisingly mature philosophy of life. In the following exchange Fanny,
the grandmother, had just met her grandchildren, Joshua, Bodo, and Babette, for the first time:

Joshua: Now we have us, Madame. We speak ignorantly but much, in German, French, Italian, Spanish--

Kurt: And boastfully in English.

Bodo: There is never a need for boasting. If we are to fight for the good of all men, it is to be accepted that we must be among the most advanced.

Fanny: Are these children?

In a later part of the scene, Bodo revealed more of his father's teachings in the following chastisement when his mother and grandmother got into an argument: "My! You and Mama must not get angry. Anger is protest. And so you must direction it to the proper channels and then harness it for the good of other men ..." Although Bodo was only nine, his mother and father had already trained him well in the correct thinking and philosophy of the cause Kurt believed in so deeply, that of freeing the oppressed from the tyranny of Nazism.

Since *Watch on the Rhine* appeared in 1941, it was not surprising that Hellman wrote a play steeped in the cause of brotherhood and ideal of living (and dying) for one's most sacred beliefs. But in a later play, *Toys in the Attic*, written in 1960, one of the main characters, Julian, was
battered both physically and emotionally because of the brotherly love he had for a woman of a different race. This woman, Charlotte Warkins, a former lover of Julian's, had given him information in a land deal of her husband's that could make Julian rich. When Cy Warkins found out through Lily that Mrs. Warkins gave Julian the information and also the fact that Mrs. Warkins was of Negro ancestry, he had both Julian and Charlotte punished:

Julian: ... My friend, my poor friend. All she wanted, saved for, thought about—to get away forever. Standing there, standing in the alley, they slashed us up.

Albertine: Who?

Julian: Mr. Cyrus Warkins sent his men to meet us.

... Nobody knew she came to Chicago to tell me, nobody knew she put up the money for the land, nobody knew her name. Tell her I swear it, I swear it ... I told nobody. Tell her I swear it on my life--

Henry: No need to tell her that.

Julian: But somebody did know. Somebody told him. My friend--wanted to help me, took a dangerous chance and did—you should see her. You should see her. Make her know I never spoke her name.
Even though the land deal Julian was trying to complete would benefit him, it would also have saved his friend, Charlotte Warkins, from the cruelty of her husband.

In an early scene, it was seen that Julian cares for the woman, Warkins, when Henry revealed to Albertine the truth regarding Mrs. Warkins' ancestry:

Albertine: She's part colored? Isn't that wonderful!

Did Warkins know when he married her?

Henry: He doesn't know now. But Julian did and didn't care. She's a foolish woman and grateful for such things.

In his effort to help extricate his friend from a terrible relationship, Julian put his own life on the line. In contrast to Julian's love of his fellow man was the contempt his sister, Carrie, had for the black race. In the following speech, Carrie exposed her prejudice when she discussed Henry, Albertine's lover:

Carrie: Is that the man Lily calls Henry? That man was there in a white coat when we went for dinner, but I never knew that was Henry. You mean he's a nigger? I never heard anybody introduce a nigger before. I'm sorry I didn't say something. I never think of things in time . . . That man Lily called Henry is a nigger. Introduces us to a nigger--
Carrie's bigotry is shown again when she found out Julian had had an affair with Charlotte Warkins:

Carrie: She's ailing, I've always heard, and doesn't go into society. But I suppose the real reason is that she's part nigger and thought somebody would find out. Julian didn't mind. Imagine that. He didn't mind.

It was actually Carrie who goaded Lily into calling Cyrus Warkins and telling him the damaging news about his wife and Julian. In her narrow view of life, Carrie was unable to see that she had harmed her brother.
NOTES


2Ibid., pp. 39-41.

3Ibid., p. 42.

4Ibid., p. 39.
CHAPTER IV

CONCLUSION

This study examined four major plays by Lillian Hellman. In each play four types of human love, as delineated by Erich Fromm, were examined through the motives and actions of one or more principal characters. The dramatic situations involved the acceptance or rejection of love, or the chance to select a higher or a lower form of love.

Summary of the Study

Each of the plays chosen for analysis on the basis of Erich Fromm's definitions of love: self-love (respect and responsibility for oneself); romantic love (man's need to overcome his separateness); motherly love (unconditional love for a child); and brotherly love (human at-onement)--those plays being The Children's Hour, The Little Foxes, Watch on the Rhine, and Toys in the Attic--took the audience or the reader through a set of challenges that could have brought a loving response from the characters who met the challenges. Whether ironically, as in The Children's Hour, or realistically, as in Watch on the Rhine, the dramatic impact of each play was derived from choices when dealing with love.
In *The Children's Hour*, these choices had major dramatic impacts on the characters. Mary Tilford's selfishness related directly to Martha Dobie's suicide (a total lack of self-love). It also precipitated the breakup between Karen Wright and Joe Cardin. Then Karen's rejection of Martha's romantic feelings led to Martha's feelings of alienation and despair. Another form of love which was intermingled into the circumstances of the ruined lives of the two teachers was Mrs. Tilford's blind form of motherly love, which, in this case proved to be deadly for Martha and Karen. It contributed to the suicide of Martha and the ending of Karen's relationship with Joe. An additional factor in the web of treachery woven with the different kinds of love and the reciprocal, negative forms, was that of brotherly love, which, as seen through Karen's forgiveness of her transgressor, gave a more positive, though not happy, ending to the play. Through Karen Wright, Hellman revealed the nobility of spirit in forgiving one's enemy, an enemy brought to her knees through the revelation of the truth regarding Karen's and Martha's love for one another.

In *The Little Foxes*, selfishness (the opposite of self-love) was a major factor in the lives of the characters. The major characters, or those who seem to control the action in the play, were scheming, conniving, and ruthlessly selfish. Regina's greed was the major factor in Horace's death.
She stopped at nothing—not even murder and blackmail—to get what she wanted. It was Regina's lack of romantic love which allowed her to despise her husband enough to want him dead. It was also Regina's lack of motherly love which allowed her to sacrifice the love of her daughter to her love of money. Addie's motherly love for Alexandra also made Regina's deficiency of motherly love look that much more severe, and the contrast with another minor character, Birdie, revealed the difference in the degree of brotherly love that she and Regina possessed. Birdie, through her concern of the poor people and mistreated animals, revealed a feeling of brotherly love that Regina considered a weakness. Regina's lack of brotherly love was seen in her ability to step on anyone who got in the way of her and her ambitions.

In *Watch on the Rhine*, Kurt's positive image of self-worth related to his and Sara's successful romantic relationship, which in turn had a bearing on Sara's relationship with her own children, as well as her own mother. The brotherly love exhibited by Kurt seemed to be a culmination of all the loving ideals which he believed in and for which he sacrificed even those people dearest to him if it became necessary to do so. His inability to sacrifice his belief in the universality of man made him refuse to lower
his standards in his loving relationship with his wife and in the way he regarded himself.

By way of contrast, Teck de Brancovis' selfishness in trying to blackmail Kurt led to his own death. Kurt's ideals could not be compromised, even when he was threatened with death. Teck's lack of love for his wife also served as a comparison with Kurt's behavior and showed the weakness of the Teck/Marthe union. Teck's apparent lack of brotherly love was evident when he selfishly tried to steal the money Kurt was taking back to Germany to free people from the Nazis.

In *Toys in the Attic*, the selfishness of Carrie and Lily was a trap for Julian. Their need to feel needed led the two women to destroy the man they loved. Related to this selfishness was the need of both Carrie and Lily to hold onto the man they were drawn to romantically. Under the guise of motherly love, Carrie found it impossible to let her brother be an individual. Here again was a bastardization of motherly love as it became tainted with the incestuous feelings of Carrie toward Julian. Even Lily's and Julian's romance was based on mistrust and non-belief; no matter how much Julian professed his love for his wife, she could not believe that he would love her for herself. Lily thus lacked a healthy self-love. Carrie's arranging to have her brother and the black woman, Charlotte Warkins,
beaten, contrasted with Julian's apparent love of all people and his willingness to help his friend escape from her husband.

Hellman's characters showed complexities of the spirit--complexities that made them realistic and life-like. Each was touched, whether positively or negatively, by different sets of circumstances, but all responded in some manner to the forces of love.

Results of the Study

In Lillian Hellman's major plays, complex characters portrayed not one attribute related to different types of love, but several. Usually she stressed the negative aspects of love. Her treatment of self-love, for example, amounted to an analysis of selfishness. Perhaps Mary Tilford, Regina Giddens, Teck de Brancovis, and Carrie Berniers--who all exhibited this gross mutation of self-love--were not evil in themselves, but as vessels for selfishness and hatred they carried with them and served to other people, they became malignant and an ever-ready catalyst for some malefaction. While it was the selfish characters who seemed to take the forefront in Hellman's plays, the characters who possess a healthy self-love gave a ray of hope to the blackness caused by the antagonists. It was Karen Wright, Alexandra Giddens, Kurt Muller, and
Julian Berniers who held tightly to their own self-respect, even though it had been trodden upon, and in the case of Julian, may have been beaten beyond recognition or redemption, all these characters fought to preserve their self-love. Hellman also showed what a total lack of self-respect can do to a person--Martha Dobie--when she destroyed herself.

Showing both the positive and negative aspects of romantic love, Hellman revealed the alienation of the human spirit and the terrible consequences which could occur as a result. The playwright painted a bleak picture of the negative aspects of romantic love through the relationships of Martha Dobie, Karen Wright, and Joe Cardin; Regina and Horace Giddens; Teck and Marthe de Brancovis, and Kurt and Sara Muller; and Carrie, Julian, and Lily Berniers. None of these characters were able to escape the feelings of alienation, of desperate aloneness, which were only accentuated by the longing for someone to help alleviate them. While some characters had more success than others in cleaving to others to lessen the pain and fear of separate entities facing the world alone, most of Hellman's characters exhibited the miseries of loneliness while searching for unity. She insisted that while two people could experience the joy of "at-onement" for brief moments while sharing love, the union could not become permanent.
Feelings of alienation and loneliness—however varying the degree—were part of the human experience on earth.

For Lillian Hellman, motherly love seemed mostly an ideal, seldom a reality. While Hellman revealed several examples of mothering (Karen Wright; Addie, the servant; Fanny and Sara; and Albertine), she emphasized the smothering, clutching mother who would not let go of her offspring; the mother totally devoid of the nurturing, life-giving motherly love; or the one whose love was so unconditional that she never doubted the credibility and worth of the object of her love. Mrs. Tilford, Regina Giddens, Fanny Farrelly, and Carrie Berniers all possessed one or more of the undesirable traits, although some were more deadly than the others.

What most of these people lacked most of all was the brotherly love one human being should have for another. Hellman's concern with man's inhumanity to man was seen vividly in the characters of Mary Tilford, Regina Giddens, Teck de Brancovis, and Carrie Berniers. They were unaware of the suffering of people around them, or if they were aware, they did not care, which was a greater flaw than unawareness. It was the characters who possessed brotherly love for their fellow human beings (Karen Wright, Birdie Hubbard, Kurt Muller, and Julian Berniers), who gave hope to the bleakness and despair precipitated, usually, by the
callousness of those characters who did not possess brotherly love. The characters exhibiting brotherly love showed what just one person could do in the name of justice and respect for one's fellow man. It was the Karen Wrights and the Birdie Hubbards, the Kurt Mullers and the Julian Berniers, who made a difference in the world, even if it were only in a very small portion of the world. People who cared about and fought for human dignity and freedom may only have had a small candle to light the way to dignity for all people, but Hellman wanted their glow to light up the world.

Yet Lillian Hellman always sought and found truth in her characters. Though not always pretty, these characters dealt with love that could be twisted, broken and tainted to suit the malevolent intent of some, or revered and dignified. The plays were about how they made their choices.

Recommendations for Further Study

A study such as the present one necessarily leaves many aspects of its subject for others to examine. Though Lillian Hellman's body of work may seem small, its relationship with the social and political activities of her time make it well worth the effort to analyze it. Among the many topics which may be possible, the following seem ready-made for the scholarly observer:
1. Tragic melodrama in the plays of Lillian Hellman;

2. Scoundrels and scapegoats: The life and times of Lillian Hellman as manifest in her plays.

3. Social criticism in the plays of Lillian Hellman. Many more facets of Lillian Hellman's could be explored, as she herself suggested in her first book of memoirs, *An Unfinished Woman*:

   But I am not yet old enough to like the past better than the present, although there are nights when I have a passing sadness for the unnecessary pains, the self-made foolishness that was, is, and will be. I do regret that I have spent too much of my life trying to find what I called "truth," trying to find what I called "sense." I never knew what I meant by truth, never made the sense I hoped for. All I mean is that I left too much of me unfinished because I wasted too much time. However.¹

With these words Hellman seemed to be seeing and accepting her own mortality and yet regretting that she did not have more time left to continue her search for the meaning of life through loving. Hellman's plays examined the bonds on the human spirit caused by the truth that all human beings needed love, whether the self-acceptance and love of one's own self; the attachments formed by lovers; the binding love of mothers; or the universal love of brothers. The human dilemma remained how to love purely and truly and to avoid a bastardization of that love.
NOTES

1Lillian Hellman, An Unfinished Woman, (Boston, 1969), p. 244.
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