**Jane Eyre by Charlotte Bronte**

MR. BROCKLEHURST: Madam, allow me an instant. You are aware that my plan in bringing up these girls is, not to accustom them to habits of luxury and indulgence, but to render them hardy, patient, self-denying. Should any little accidental disappointment of the appetite occur, such as the spoiling of a meal, the under or the over dressing of a dish, the incident ought not to be neutralised by replacing with something more delicate the comfort lost, thus pampering the body and obviating the aim of this institution; it ought to be improved to the spiritual edification of the pupils, by encouraging them to evince fortitude under temporary privation. A brief address on those occasions would not be mistimed, wherein a judicious instructor would take the opportunity of referring to the sufferings of the primitive Christians; to the torments of martyrs; to the exhortations of our blessed Lord Himself, calling upon His disciples to take up their cross and follow Him; to His warnings that man shall not live by bread alone, but by every word that proceedeth out of the mouth of God; to His divine consolations, "If ye suffer hunger or thirst for My sake, happy are ye." Oh, madam, when you put bread and cheese, instead of burnt porridge, into these children's mouths, you may indeed feed their vile bodies, but you little think how you starve their immortal souls!

***From* A Long Day’s Journey Into Night*,* by *Eugene O’Neill***

*Edmund’s father has just told him about his youth as a famed Shakespearean actor. Edmund, who is similar to his father in many ways, having the same promise of a bright future, is dying of tuberculosis. He shares his memories of the time he spent away from his dysfunctional, drug and alcohol addicted family.*

EDMUND. You’ve just told me some high spots in your memories. Want to hear mine? They’re all connected with the sea. Here’s one. When I was on the Squarehead square rigger, bound for Buenos Aires. Full moon in the Trades. The old hooker driving fourteen knots. I lay on the bowsprit, facing astern, with the water foaming into spume under me, the masts with every sail white in the moonlight, towering high above me. I became drunk with the beauty and singing rhythm of it, and for a moment I lost myself - actually lost my life. I was set free! I dissolved into the sea, became white sales and flying spray, became beauty and rhythm, became moonlight and the ship and the high dim-starred sky! I belonged, without past or future, within peace and unity and a wild joy, within something greater than my own life, or the life of Man, to Life itself! To God, if you want to put it that way. Then another time, on the American Line, when I was lookout on the crow’s nest in the dawn watch. A calm sea, that time. Only a lazy ground swell and a slow drowsy roll of the ship. The passengers asleep and none of the crew in sight. No sound of man. Black smoke pouring from the funnels behind and beneath me. Dreaming, not keeping lookout, feeling alone, and above, and apart, watching the dawn creep like a painted dream over the sky and sea which slept together. Then the moment of ecstatic freedom came. The peace, the end of the quest, the last harbor, the joy of belonging to a fulfillment beyond men’s lousy, pitiful, greedy fears and hopes and dreams! And several other times in my life, when I was swimming far out, or lying alone on a beach, I have had the same experience. Became the sun, the hot sand, green seaweed anchored to a rock, swaying in the tide. Like a saint’s vision of beatitude. Like the veil of things as they seem drawn back by an unseen hand. For a second you see - and seeing the secret, are the secret. For a second there is meaning! Then the hand lets the veil fall and you are alone, lost in the fog again, and you stumble on toward nowhere, for no good reason! It was a great mistake, my being born a man, I would have been much more successful as a sea gull or a fish. As it is, I will always be a stranger who never feels at home, who does not really want and is not really wanted, who can never belong, who must always be a little in love with death!

**Death of a Salesman by Arthur Miller**

Biff: You know why I had no address for three months? I stole a suit in Kansas City and I was jailed. I stole myself out of every good job since high school. And I never got anywhere because you blew me so full of hot air I could never stand taking orders from anybody! That's whose fault it is! It's goddamn time you heard that! I had to be boss big shot in two weeks, and I'm through with it! Willy! I ran down eleven flights with a pen in my hand today. And suddenly I stopped, you hear me? And in the middle of that office building, do you hear this? I stopped in the middle of that building and I saw - the sky. I saw the things that I love in the world. The work and the food and the time to sit and smoke. And I looked at the pen and said to myself, what the hell am I grabbing this for? Why am I trying to become what I don't want to be? What am I doing in an office, making a contemptuous, begging fool of myself, when all I want is out there, waiting for me the minute I say I know who I am! Why can't I say that, Willy? Pop! I'm a dime a dozen, and so are you! I am not a leader of men, Willy, and neither are you. You were never anything but a hard-working drummer who landed in the ash-can like all the rest of them! I'm one dollar an hour, Willy! I tried seven states and couldn't raise it! A buck an hour! Do you gather my meaning? I'm not bringing home any prizes any more, and you're going to stop waiting for me to bring them home! Pop, I'm nothing! I'm nothing, Pop. Can't you understand that? There's no spite in it any more. I'm just what I am, that's all. Will you let me go, for Christ's sake? Will you take that phoney dream and burn it before something happens?

**Emma by Jane Austen**

Mr. Knightly: As a friend! Emma, that I fear is a word — No, I have no wish — Stay, yes, why should I hesitate? I have gone too far already for concealment. Emma, I accept your offer, extraordinary as it may seem, I accept it, and refer myself to you as a friend. Tell me, then, have I no chance of ever succeeding? My dearest Emma, for dearest you will always be, whatever the event of this hour’s conversation, my dearest, most beloved Emma — tell me at once. Say ‘No,’ if it is to be said…You are silent, absolutely silent! at present I ask no more. I cannot make speeches, Emma. If I loved you less, I might be able to talk about it more. But you know what I am. You hear nothing but truth from me. I have blamed you, and lectured you, and you have borne it as no other woman in England would have borne it. Bear with the truths I would tell you now, dearest Emma, as well as you have borne with them. The manner, perhaps, may have as little to recommend them. God knows, I have been a very indifferent lover. But you understand me. Yes, you see, you understand my feelings — and will return them if you can. At present, I ask only to hear, once to hear your voice.

**The Boor by Anton Chekov**
SMIRNOV: I don't understand how to behave in the company of ladies. Madam, in the course of my life I have seen more women than you have sparrows. Three times have I fought duels for women, twelve I jilted and nine jilted me. There was a time when I played the fool, used honeyed language, bowed and scraped. I loved, suffered, sighed to the moon, melted in love's torments. I loved passionately, I loved to madness, loved in every key, chattered like a magpie on emancipation, sacrificed half my fortune in the tender passion, until now the devil knows I've had enough of it. Your obedient servant will let you lead him around by the nose no more. Enough! Black eyes, passionate eyes, coral lips, dimples in cheeks, moonlight whispers, soft, modest sights--for all that, madam, I wouldn't pay a kopeck! I am not speaking of present company, but of women in general; from the tiniest to the greatest, they are conceited, hypocritical, chattering, odious, deceitful from top to toe; vain, petty, cruel with a maddening logic and in this respect, please excuse my frankness, but one sparrow is worth ten of the aforementioned petticoat-philosophers. When one sees one of the romantic creatures before him he imagines he is looking at some holy being, so wonderful that its one breath could dissolve him in a sea of a thousand charms and delights; but if one looks into the soul--it's nothing but a common crocodile. But the worst of all is that this crocodile imagines it is a masterpiece of creation, and that it has a monopoly on all the tender passions. May the devil hang me upside down if there is anything to love about a woman! When she is in love, all she knows is how to complain and shed tears. If the man suffers and makes sacrifices she swings her train about and tries to lead him by the nose. You have the misfortune to be a woman, and naturally you know woman's nature; tell me on your honor, have you ever in your life seen a woman who was really true and faithful? Never! Only the old and the deformed are true and faithful. It's easier to find a cat with horns or a white woodcock, than a faithful woman.

**The Casket Comedy by Titus Maccius Plautus**

ALCESIMARCHUS: I do believe it was Love that first devised the torturer's profession here on earth. It's my own experience--no need to look further--that makes me think so, for in torment of soul no man rivals me, comes near me. I'm tossed around, bandied about, goaded, whirled on the wheel of love, done to death, poor wretch that I am! I'm torn, torn asunder, disrupted, dismembered--yes, all my mental faculties are befogged! Where I am, there I am not; where I am not, there my soul is--yes, I am in a thousand moods! The thing that pleases me ceases to please a moment later; yes, Love mocks me in my weariness of soul--it drives me off, hounds me, seeks me, lays hands on me, holds me back, lures, lavishes! It gives without giving! beguiles me! It leads me on, then warns me off; it warns me off, then tempts me on. It deals with me like the waves of the sea--yes, batters my loving heart to bits; and except that I do not go to the bottom, poor devil, my wreck's complete in every kind of wretchedness! Yes, my father has kept me at the villa on the farm the last six successive days and I was not allowed to come and see my darling during all that time! Isn't it a terrible thing to tell of?

**The Man Who Married a Dumb Wife by Anatole France**

LEONARD: My wife is dumb. Quite dumb. I admit, I noticed it before we were married. I couldn't help noticing it, of course, but it didn't seem to make so much difference to me then as it does now. I considered her beauty, and her property, and thought of nothing but the advantages of the match and the happiness I should have with her. But now these matters seem less important, and I do wish she could talk; that would be a real intellectual pleasure for me, and, what's more, a practical advantage for the household. What does a judge need most in his house? Why, a good-looking wife, to receive the suitors pleasantly, and, by subtle suggestions, gently bring them to the point of making proper presents, so that their cases may receive--more careful attention. People need to be encouraged to make proper presents. A woman, by clever speech and prudent action, can get a good ham from one, and a roll of cloth from another; and make still another give poultry or wine. But this poor dumb thing Catherine gets nothing at all. While my fellow judges have their kitchens and cellars and stables and store-rooms running over with good things, all thanks to their wives, I hardly get wherewithal to keep the pot boiling. You see, Master Adam Fumée, what I lose by having a dumb wife. I'm not worth half as much. . . . And the worst of it is, I'm losing my spirits, and almost my wits, with it all. When I hold my wife in my arms--a woman as beautiful as the finest carved statue, at least so I think--and quite as silent, that I'm sure of--it makes me feel queer and uncanny; I even ask myself if I'm holding a graven image or a mechanical toy, or a magic doll made by a sorcerer, not a real human child of our Father in Heaven; sometimes, in the morning, I am tempted to jump out of bed to escape from bewitchment. Worse yet! What with having a dumb wife, I'm going dumb myself. Sometimes I catch myself using signs, as she does. The other day, on the Bench, I even pronounced judgment in pantomime, and condemned a man to the galleys, just by dumb show and gesticulation!

**The Lucky One by A.A. Milne**

BOB: If it hadn't been for you, I should have shot myself long ago. What's the family creed? "I believe in Gerald. I believe in Gerald the Brother. I believe in Gerald the Friend, the Lover, Gerald the Holy Marvel." There may be brothers who don't mind that sort of thing, but not when you're born jealous as I was. Do you think father or mother cares a damn what happens to me? The beloved Gerald is all right, and that's all that really matters. You've never stopped to think what other people are thinking; you take it for granted that they all love you, and that's all you care about. Do you think I liked playing second fiddle to you all my life? Do you think I've never had any ambitions of my own? I suppose you thought I was quite happy being one of the crowd of admirers round you, all saying, "Oh, look at Gerald, isn't he wonderful?" They didn't think much of me when you came; you soon put a stop to that. I was just young Farringdon's brother then, and when we came home together, all the talk was of the wonderful things Gerald had done. It was like that at Eton; it was like that at Oxford. It's always been like that. I managed to get away from you a bit after Oxford, but it went on just the same. "How do you do, Mr. Farringdon? Are you any relation to Gerald Farringdon?" And you actually thought I liked that; you thought I enjoyed it. You thought I smiled modestly and said, "Oh yes, he's my brother, my young brother; isn't he wonderful?" They got you into the Foreign Office--they could have got me there. They could have put me into the Army. [Almost shouting.] Aren't I the eldest son?! But no, it didn't matter about the eldest son--never mind about him; put him in the City, anywhere as long as he's out of the way. If we have any influence, we must use it for Gerald--the wonderful Gerald! [More quietly.] Then at last I found a friend; somebody who took me for my own sake. [Bitterly] And like a damned fool I brought her down here, and she saw you. I might have known what would happen. Yes, you took her. After taking everything you could all your life, you took her. She must be one more in the crowd of admirers round you. So you took her. [Triumphantly.] Ah, but now I've got her back. I've got her now--and I think I'm square, Gerald.

**He Who Gets Slapped by Leonid Andreyev adapted by Walter Wykes**

HE: You’re a fake—that’s what you are. An impostor. You talk about your book—your great success. And it’s true, there isn’t a newspaper or journal to be found in which you and your book aren’t favorably mentioned. Everyone loves you. You’re the man of the hour! Who remembers me? No one. I’ve been banished to obscurity. And the critics were glad to see me go, too. It was too much effort to extract thought from my heavy abstractions. It overworked their poor little brains. But you—the great vulgarizer! You made my thoughts comprehensible even to pigs and horses! They don’t have to think anymore. They don’t have to reason. You’ve absolved them of that. They simply read your words and spout them back like some sort of silly mantra. You dressed my Apollo in a second-hand suit, my Venus in a cheap dress, and gave my principled hero the ears of an ass! But what do you care—your career is made. No one is conscious of the theft. They applaud you wherever you go. Other writers imitate you. You’ll be known as the father of an important movement. Meanwhile, I can’t pick up the paper without being confronted by faces in which I recognize the traits of my own children. My literary children. The fruit of long years of devotion to my craft. Countless hours, locked away in my study, struggling to unlock the secrets of a new language, a new vernacular, stripping away conventions. And I succeeded. I finally did it! Yet, none of my children recognize me. I’m a stranger. They know only you. It isn’t enough that you’ve stolen my wife—you’ve stolen my children as well! My legacy! And now you come to me because ... why? You feel guilty? You want my blessing? You want me to pat you on the back and tell you it’s okay?! Fine. It’s yours. It’s all yours. Take it! My wife! My children! My ideas! Assume all rights! You are my lawful heir! [Pause.] It’s funny. There was a time when I loved you ... even thought you a little gifted. You—my empty shadow.