

Index

Where several of Ibsen's plays appear in the same entry they are listed in the order in which they were written.

- Aase (of *Peer Gynt*), 8, 10–12, 91–3, 94,
 98, 100, 104
 Achurch, Janet, 113
 Adlesparre, Sophie, 146
 Agnes (of *Brand*), 8, 22, 80–90, 109, 179,
 328
 Alfhild (of *The Grouse at Justedal and Olaf
 Liljekrans*), 31–2, 38
 Aline Solness (of *The Master Builder*), 22,
 28, 265, 267, 269, 270–4, 328, 329,
 332
 Andersen, Hans Christian: *The Little
 Mermaid*, 196
 Andersen, Hildur, 247, 368; career,
 character, tastes, 249–51, 252–3;
 Ibsen's writings to, 252–6; influence
 on Ibsen's work, 254, 261, 262–3;
 relation with Ibsen, 250–7, 261–3,
 319
 Andréas-Salomé, Lou, 126, 206, 209, 360
 androgyny, *see* gender, subversion of
 binary notions of
 Anitra (of *Peer Gynt*), 102–3, 104
 Anna Karenina, 230
 Anne (of *St. John's Night*), 30
 Antigone, 121
 Archer, William, 23, 348, 355
 Ariosto, 330
 Aristotle, 161, 162, 329
 art, and feminism, 118–24, 141–5; and
 life, 312–15, 318–22, *see also* love,
 and vocation; as male domain, 201–2,
 303–9
 Asta Allmers (of *Little Eyolf*), 29, 278–80,
 282–3, 285–6, 328, 329
 Auden, W.H., 11, 87
 Aurelia (of *Catiline*), 23, 24, 25–8, 30, 35,
 80, 271, 329
 Bang, Herman, 229–30, 362
 Bardach, Emilie, 247, 250, 253, 254, 255;
 Ibsen's letters to, 237–41, 246;
 influence on Ibsen's work, 243–6,
 261–2; relation with Ibsen, 233–47,
 256–7, 261–2, 319; writings on Ibsen,
 234–7, 241–3
 Beata Rosmer (of *Rosmersholm*), 185–8,
 189, 190, 191, 192–4
 Beaumarchais, Pierre-Augustin Caron de,
 172
 Berner, H.E., 127
 Berta (of *Hedda Gabler*), 211, 230
 Berta Sørby (of *The Wild Duck*), 167, 168–
 9, 172, 176, 179, 330
 Betty Bernick (of *Pillars of Society*), 28,
 132, 133, 134, 329
 Bie, Hemming, 18, 20–1
 Bjørnson, Bjørnstjerne, 10, 42, 47, 127,
 241, 341
 Bjørnson, Karoline, 44, 59
 Blake, William, 304
 Blanka (of *The Burial Mound*), 30
 Bolette Wangel (of *The Lady from the Sea*),
 22, 195, 199–202, 203, 334
 Bradamant, *see* Ariosto
Brand, 8, 14, 22, 34, 47–8, 52, 58, 80–90,
 129, 135, 147, 179, 289, 301, 321,
 328, 331, 340
Brand's Daughters, *see* Kieler, Laura
 Brand's mother (of *Brand*), 82–3
 Brandes, Edvard, 251
 Brandes, Georg, xvi, 23–4, 42, 43, 125,
 126, 127, 128, 207, 231, 241, 242,
 251, 262, 333; influence on Ibsen,
*Main Currents in Nineteenth-Century
 Literature*, 325–6
 Bremer, Fredrika, 65, 121

- Brieux, Eugène: *Damaged Goods*, 324;
Maternity, 324; *Three Daughters of
 Monsieur Dupont, The*, 324
- Britomart, *see* Spenser, Edmund
- Brynhild, 229, *see also* *The Volsung Saga*
 "Building Plans," 33
- Bull, Ole, 30
- Burial Mound, *The*, 30, 31, 33
- Byron, George Gordon, Lord, 304; *Don
 Juan*, 106
- Candida, *see* Shaw, George Bernard
- Catiline, 23–9, 30, 35, 321; as precursor
 of later plays, 23–5, 28–9, 55, 57, 80,
 229, 270–1, 290, 327, 329
- Child Wife, The*, 113
- Christiania Theatre, 30, 47
- Cicero, 25, 351
- Cleopatra (*see* Shakespeare, William)
- Coleridge, Samuel Taylor, 206
- Collett, Camilla Wergeland, 114, 121,
 359; career, 68–70; friendship with
 the Ibsens, 69–70, 129; *From the Camp
 of the Dumb*, 69; *District Governor's
 Daughters, The*, 68, 70–2; Ibsen's
 indebtedness to, 70–2, 129, 132;
 Ibsen's praise of, 70, 128; "Women in
 Literature," 69
- comedy, Roman, Renaissance, 172–3; in
The Wild Duck, 170–3
- Crawford, Georgiana, 16
- Dagny (of *The Vikings at Helgeland*), 28,
 35, 54, 55, 57, 329
- Dante, 304
- De Beauvoir, Simone de: *The Second Sex*,
 304–5, 350–1
- Diana (of *Hedda Gabler*), 224, 230
- Dickens, Charles, 16
- Dina Dorf (of *Pillars of Society*), 30, 133,
 134, 163, 201, 250
- Doll House, A*, 7, 22, 30, 34, 58, 65, 67,
 103, 109, 110–28, 129, 135–45, 146,
 147, 159, 163, 166, 169, 199, 201,
 205, 269, 278, 289, 301, 308, 316,
 321–2, 324, 325, 326, 327, 328, 330,
 331, 333, 334, 335, 340
- Dowden, Edward, 205–6
- Due, Christopher, 13, 14, 16, 18
- Ebbell, Marthe Clarine, 18–22, 30, 32, 33;
 Ibsen's poems to, 18, 20, 21
- Egeria, 305
- Elias, Julius, 244–5, 262, 321, 364
- Ella Rentheim (of *John Gabriel Borkman*),
 8, 22, 291, 292–301, 322, 332
- Ellida Wangel (of *The Lady from the Sea*),
 22, 37, 194–9, 201, 203, 327, 328,
 334
- Ellis, Havelock, 127
- Emma Bovary, 230, 267
- Emperor and Galilean*, 108–9, 129, 308
- Enemy of the People, An*, 38, 109, 163–6,
 269, 301, 316, 330
- Eve, *see* female archetypes, fatal woman
- Fairchild, Cicely, 181
- Fanny Wilton (of *John Gabriel Borkman*),
 295, 298
- Feast at Solhoug, The*, 8, 22, 29, 35–8, 44,
 53, 54, 196, 229, 328
- female archetypes, xvi; active, "masculine"
 woman versus passive, "feminine"
 woman, 23–5, 329 – in *Catiline*, 23–4,
 25–9 – in *The Feast at Solhoug*, 35, 36
 – in *The Vikings at Helgeland*, 28, 55,
 57, 329 – in *Brand*, 80–1 – in *Pillars
 of Society*, 28, 134, 329 – in
Rosmersholm, 28, 189, 190–4 – in
Hedda Gabler, 29, 209–10, 219–20,
 229–32, 329 – in *The Master Builder*,
 29, 270–4, 329 – in *Little Eyolf*, 29,
 286–7, 329 – in *John Gabriel Borkman*,
 292 – in *When We Dead Awaken*, 29,
 329; eternal feminine, 84–5, 102–4,
 106–7, 304; Norwegian fairy-tale
 princesses, 95–7, 101; fallen woman,
 94, 101, 106, 154, 168, 171–2, 179,
 190–1, 230–1; fatal woman, 25–9,
 188, 270–1, 276–7, 281–2, 284, 286,
 304 – Eve, 101, 102, 103, 115, 138,
 284, 303 – hulder, 31–2, 36, 54, 95,
 276 – seter girls, 94–5, 101, 346 –
 sirens, 304, 306; Galatea, 102, 303;
 mermaid, 195–7, 198; muse, 62–3,
 109, 304–9, 312–15; Penelope, 104;
 pure versus sexual woman, 100–4,
 108–9, 230; redemptive woman, 106–
 7, 309–10 – Mary, 101, 106, 107;
 sacrificial woman – in *Brand*, 82, 83–
 4, 86–7 – in *Rosmersholm*, 181, 183–4,
 189, 191–4 – in *Hedda Gabler*, 211,
 212–13 – in *When We Dead Awaken*,
 310, 312; warrior's repose, 28, 84–5
- female autonomy, 202–3, 308–9, 324–9,
 332–5; in *Pillars of Society*, 131–5, 333;
 in *A Doll House*, 140–3, 145, 333,
 335; in *Ghosts*, 156–9, 333–4, 335; in
The Lady from the Sea, 196–203, 334;
 in *Hedda Gabler*, 227–32, 334; in *Little*

- female autonomy (*Contd.*)
Eyolf, 278, 286–91, 334–5; in *When We Dead Awaken*, 308–9, 310, 311–12, 314–15, 335
- female-centered triangle, xvi, 29, 328, 340; in *The Feast at Solhoug*, 35–6, 37–8; in *The Vikings at Helgeland*, 53–4; in *Love's Comedy*, 63–5, 70–2; in *Ghosts*, 148, 152–4; in *The Lady from the Sea*, 196–9; in *Hedda Gabler*, 220–2
- female sexuality, 29, 31, 36, 41, 54, 94–6, 197–8, 221–2, 267, 268, 275–7, 304–6; refused by male characters, 122, 132 – in *Peer Gynt*, 98, 100–2, 106–8, – in *Emperor and Galilean*, 108–9 – in *Rosmersholm*, 107, 186–7, 190–4 – in *Little Eyolf*, 107, 280–1, 282–3, 284–6 – in *When We Dead Awaken*, 107, 306–9
- feminism, xv, xvi, 16; American, 131, 134–5; European, 67, 120–1, 181; Japanese, 114; Norwegian, 68–9, 127, 129–31, 134–5, 181, 199; Ibsen's support of causes of, 125–8; in *Love's Comedy*, 65, 70–2; in *Pillars of Society*, 129–35; in *A Doll House*, 110–28, 137–45; and art, *see* art, and feminism; and the origins of modern drama, 323–5
- Fibiger, Mathilde, 65, 67
- Fitinghof, Rosa, 351
- Freud, Sigmund, 305–6, 329, 346, 358, 365
- Frida Foldal (of *John Gabriel Borkman*), 295, 368
- Fuller, Margaret, 120
- Furia (of *Catiline*), 23–9, 30, 35, 57, 80, 229, 271, 329, 330
- Galatea, *see* female archetypes
- gender, in *Lady Inger of Østråt*, 29, 33–5, 128; subversion of binary notions of, xvi, 21–2, 329–35 – in *The Vikings at Helgeland*, 57–8, 129 – in *The Pretenders*, 74–80, 129 – in *Brand*, 84–6, 89–90, 129 – in *Pillars of Society*, 129–31, 133–5 – in *A Doll House*, 129, 137–45 – in *An Enemy of the People*, 165–6 – in *The Wild Duck*, 166–73 – in *Hedda Gabler*, 229–32 – in *Little Eyolf*, 289–90 – in *John Gabriel Borkman*, 296–8, 300–1
- Gerd (of *Brand*), 14, 80, 81, 83, 86, 87, 89
- Ghosts*, 8, 14, 17, 22, 34–5, 58, 82, 109, 120, 139, 146–62, 163, 166, 182, 183, 190, 196, 204, 208, 211, 246, 255, 266, 269, 301, 308–9, 315, 316, 322, 324, 326, 327, 328, 330, 333–4, 335
- Gilman, Charlotte Perkins: *Women and Economics*, 139
- Gina Hansen Ekdal (of *The Wild Duck*), 167, 169–73, 175, 177, 178–80, 283, 330
- Gissing, George, 329
- Goethe, Johann Wolfgang von, 251, 262, 346; *Faust*, 84, 89, 93, 102, 106, 234, 240, 347; *Götz von Berlichingen*, 27; *The Natural Daughter*, 340; *Wahrheit und Dichtung*, 321; *Werther*, 18
- Gosse, Edmund, 8, 80, 112, 246
- Granville-Barker, Harley: "On the Coming of Ibsen," 113–14
- Graves, Robert: *The White Goddess*, 304–5
- Gretchen (of *Faust*), *see* Goethe, Johann Wolfgang von
- Grieg, Edvard, 103
- Grouse in Justedal, The*, 31–2, 38
- Gunhild Borkman (of *John Gabriel Borkman*), 8, 22, 292–5, 296, 297, 298–9, 300–1, 303, 332
- Gyldendal Norsk Forlag, 41
- Hallgerd, *see* *Njal's Saga*
- Hamlet, 101
- Hamsun, Knut, 151, 250
- Hansen, Peter, 10, 11, 61
- Hansteen, Asta, 129–31, 134–5
- Harryson's History of London*, 12, 337
- Hauptmann, Gerhart: *Before Sunrise*, 324; *Lonely Lives*, 324; *Rose Bernd*, 324
- Hebbel, Friedrich: *Maria Magdalena*, 231
- Hedda Gabler (of *Hedda Gabler*), 8, 22, 24, 29, 37–8, 203, 204–11, 213–32, 243–4, 309, 317, 322, 326, 328, 329, 330, 334
- Hedda Gabler*, 7, 8, 22, 24, 37–8, 109, 203, 204–32, 239, 240, 243–5, 246, 269, 309, 317, 322, 326, 327, 329, 330, 334, 340
- Hedvig Ekdal (of *The Wild Duck*), 12, 167, 168, 169, 171, 172, 173–6, 177–9
- Heiberg, Johan, 67
- Heiberg, Johanne Luise, 67
- Helena (of *Emperor and Galilean*), 108–9
- Helene Alving (of *Ghosts*), 8, 22, 34–5, 146–62, 163, 201, 208, 315, 326, 328, 330, 334, 335
- Hennings, Betty, 112, 127

- Henriksen, Hans Jacob, 15, 17, 337
- Hilda Wangel (of *The Lady from the Sea* and *The Master Builder*), 28, 29, 245, 248, 250, 252, 261–77, 302, 328, 329
- Hjørdis (of *The Vikings at Helgeland*), 8, 22, 28, 29, 35, 37, 39, 45, 53–8, 61, 80, 84, 182, 193, 229, 274, 328, 329, 330, 333
- Holberg, Ludvig, 16, 27, 346; feminism of – in *Comparative Histories of Heroines*, 65 – in *Introduction to the Science of Natural Law and the Law of Nations*, 65 – in *Jean de France*, 65 – in *The Journey of Niels Klim to the World Underground*, 65–6 – in *The Transformed Bridegroom*, 65 – in *The Weathercock*, 65, 67 – in “Zille Hansdotter’s Defense of the Female Sex,” 65
- Holst, Henrikke, 32–3
- Horney, Karen: “The Overvaluation of Love,” 332
- Howe, Julia Ward, 134
- Huneker, James, 24, 171, 190, 206, 325
- Iago, *see* Coleridge, Samuel Taylor
- Ibsen, Bergliot Bjørnson, 8, 43, 47, 53, 124, 253
- Ibsen, Hedvig, 7, 8–10, 12, 241
- Ibsen, Henrik: appearance, 13, 48–9, 51; character, 5–14, 16, 22, 30–1, 32, 47–8, 51–2, 90–1, 125–6, 127–8, 146, 163, 244–5, 253, 318–20; devotion to work, 47–8, 318–21; disassociation with father, 4–5, 7–8, 11–12, 14; fathering of illegitimate child, 15–18; feminist influences on, 65–72 (Johanne Luise and Johan Heiberg, Ludvig Holberg, Camilla Collett), *see also* Hansteen, Asta; Ibsen, Suzannah; and Thoresen, Magdalene; influence of Mediterranean culture on, 80; marriage to Suzannah Thoresen, 44–53, 58–63, 72–3, 248–9, 251–2, 257, 261–2, 319; reading, 16, 18, 25, 27, 35, 53, 65–7, 131, 194–5, 347; relation with Clara Ebbell, 18–22; relation with Emilie Bardach, 233–46, 250, 256–7, 261–2; relation with Helene Raff, 247–8; relation with Hildur Andersen, 249–63; relation with Laura Kieler, 135–7; relation with mother, 4–6, 7–13, 241; relation with Rikke Holst, 32–3; relation with sister, 7, 8–10, 12–13, 241; self-judgment, 12–13, 47–8, 62–3, 318; support of feminist causes, 125–8
- Ibsen, Knud, 1, 3–5, 7, 8, 11–12, 14, 22, 336, 337
- Ibsen, Marichen Altenburg: appearance, character, tastes, 1, 5, 7–8; influence on Ibsen, 5, 7–8, 21–2, 71, 336–7; marriage, 1, 3–5, 7–8, 21–2; model for Aase and Inga, 10–12; relation with Ibsen, 4–6, 8–13, 241
- Ibsen, Sigurd, 44, 47, 48, 52, 59, 249, 253
- Ibsen, Suzannah Thoresen, 39, 40, 43, 124, 135–6, 239, 240, 241, 250, 341; appearance, character, tastes, 44–8, 50–3, 59–63, 182, 194; devotion to Ibsen’s work, 46–8, 51–3, 261; Ibsen’s letters to, 261–2; Ibsen’s poems to, 45, 46, 52; Ibsen’s praise of her, 45, 52, 61, 182; influence on Ibsen, 45–6, 52, 129, 320; influence on *Love’s Comedy*, 61–3, 65, 72–3; model for Hjørdis and Svanhild, 45, 53, 61–3, 72–3; reaction to Ibsen’s relations with other women, 248–9, 251–2; refusal to have more children, 59–60; translator of German plays, 60; *see also* Ibsen, Henrik, marriage
- Inga (of *The Pretenders*), 10, 75, 76–7
- Ingebjørg (of *The Pretenders*), 77, 344
- Ingeborg (of *Olaf Liljekrans*), 38
- Inger (of *Lady Inger of Østråt*), 22, 33–5, 45, 330, 332, 333
- Ingrid (of *Peer Gynt*), 93, 94, 95, 96, 97, 101, 102, 106
- Irene (of *When We Dead Awaken*), 8, 22, 28, 303, 306–15, 317–18, 321, 326, 327, 328, 329, 332, 335
- James, Henry: “On the Occasion of *Hedda Gabler*,” 206, 210
- Jensdatter, Else Sofie, 15–16, 17–18
- John Gabriel Borkman*, 7, 8, 22, 58, 107, 109, 203, 246, 291–301, 309, 317, 322, 328, 331–2
- Jones, Henry Arthur: *Breaking A Butterfly*, 113
- Joyce, James, 150, 315
- Juliana Tesman (of *Hedda Gabler*), 22, 211–14, 225–6, 228, 230, 231, 328
- Julie (of *Miss Julie*), *see* Strindberg, August
- Kaja Fosli (of *The Master Builder*), 264, 265, 268, 270, 328
- Katherine Stockmann (of *An Enemy of the People*), 163–6, 167, 330

- Keats, John, 92
 Kieler, Laura, 135–7, 352
 Kieler, Victor, 135–7
 Kielland, Alexander, 127
 Kierkegaard, Søren, 64, 81, 305–6, 343, 345
 Knudsen, Tormod, 1, 14, 337
 Kristine Linde (of *A Doll House*), 139, 169
 Krog, Gina, 135, 181
- Lady Inger of Østråt*, 17, 22, 29, 32, 33–5, 45, 128–9, 321, 330
Lady from the Sea, The, 17, 22, 41, 109, 194–203, 263–4, 269, 286, 301, 317, 327, 328, 334
 Lammers, G.A., 9, 345
League of Youth, The, 67, 128, 250
 Legouvé, Ernest: *Bataille de Dames*, 67
 Lie, Jonas, 127
Little Eyolf, 8, 22, 29, 58, 107, 109, 189, 203, 246, 278–91, 301, 303, 309, 317, 321, 328, 329, 330, 331–2, 335
 Little Helga (of *Peer Gynt*), 93, 97, 98
 Livermore, Mary, 134
 Lofthus, Christian, 15–16, 17–18
 Lona Hessel (of *Pillars of Society*), 22, 28, 67, 129–35, 182, 266, 329, 330, 333, 334
 love, and vocation, 318–22; in *Catiline*, 25–8, 321; in *Lady Inger of Østråt*, 33–4; in *The Vikings at Helgeland*, 28, 55, 57–8, 321; in *Love's Comedy*, 61–4, 321; in *The Pretenders*, 74–80, 321; in *Brand*, 80–90, 321; in *Peer Gynt*, 28, 104–8, 321; in *Pillars of Society*, 132–3, 321; in *A Doll House*, 137–40, 143–5, 321–2; in *Rosmersholm*, 28, 187–8, 191–4; in *The Master Builder*, 28, 274–7, 321; in *Little Eyolf*, 28, 287–91, 321; in *John Gabriel Borkman*, 291–2, 295–8, 299–301, 321, 322; in *When We Dead Awaken*, 28, 305–8, 314–15, 321–2
Love's Comedy, 21, 22, 34, 37, 45, 53, 60–5, 70–3, 129, 133, 196, 200, 318, 321, 327, 328
 Lukács, George: “The Sociology of Modern Drama,” 332
- Macrina (of *Emperor and Galilean*), 109
 Maja Rubek (of *When We Dead Awaken*), 29, 312–13, 315, 319, 321, 329
 male-centered triangle, xv–xvi, 55, 57, 134, 327, 329; in *Catiline*, 25–9; in *Brand*, 80–2; in *Rosmersholm*, 186–8, 189–94; in *The Master Builder*, 267, 270–4; in *Little Eyolf*, 278–80, 285–7; in *John Gabriel Borkman*, 292–5, 298–99, 300–1; in *When We Dead Awaken*, 312–14
 Margit (of *The Feast at Solhoug*), 8, 22, 35–8, 53, 54, 200, 229, 328, 330, 333, 341
 Margrete (of *The Pretenders*), 75–7, 78–80
 marriage, 138–42, 196–9; attack on, in *Love's Comedy*, 61–5; of convenience, 21–2, 34, 35–8 – in *Love's Comedy*, 37, 63–5, 70–2 – in *Brand*, 82–3 – in *Ghosts*, 34–5, 37, 82, 147–51, 152, 154–5, 159–62 – in *The Lady from the Sea*, 37, 200–3 – in *Hedda Gabler*, 37–8, 203, 214, 216–18, 220–2, 229; woman's role in, *see* motherhood, and woman, as man's servant
 Martha Bernick (of *Pillars of Society*), 22, 132–3, 213
 Martineau, Harriet, 121
 Masha (in Chekhov's *The Sea Gull*), 225
Master Builder, The, 17, 22, 25, 28, 32, 58, 109, 246, 248, 250, 252, 254, 261, 262, 263–77, 278, 290, 302, 321, 328, 329, 331–2
 Maugham, Somerset: *Of Human Bondage*, 112
 McCarthy, Mary, 115
 Medea, 112
 merfolk, 195–6
 Mill, John Stuart: *The Subjection of Women*, 68, 125, 333
 Milton, John: *Paradise Lost*, 31, 87, 138
Miss Julie, *see* Strindberg, August
 modernism, 323–7, 332–3; in drama, 323–4, 332; embodied by Ibsen's women characters, 325–35; Ibsen as creator of, xv–xvi, 323–6
 Molière, 346
 Moore, George, 157
 motherhood, in *Lady Inger of Østråt*, 34–5, in *A Doll House*, 143, 145; in *Ghosts*, 34–5, 152, 156–60; in *Hedda Gabler*, 217–18, 225–6, 227, 230–1; in *The Master Builder*, 271–3; in *Little Eyolf*, 280–1, 283–4, 287, 289; in *John Gabriel Borkman*, 292–5, 296–9, 300–1
 Munch, Edvard, 158–9, 301, 354
- National Romanticism, 29–32, 33, 38
 Nazimova, Alla, 126, 142
New and Universal History of the Cities of London and Westminster, A, 7

- "New Woman," the, 67, 131, 133, 163, 181, 207, 324
Njal's Saga, 54
 Nora Helmer (of *A Doll House*), 22, 30, 67, 111–24, 127, 128, 137–45, 146, 163, 182, 200, 207, 289, 321–2, 325, 326–7, 328, 330, 333, 335
Norma, 340
Normans, The, 30
Norwegian Fairy Tales, 95–7, 346
 Norwegian National Theatre of Bergen, The, 30
 Norwegian Theatre of Christiania, The, 58
 Norwegian Women's Rights League, The, 110, 127, 135
Oedipus the King, see Sophocles
 Oehleenschläger, Adam, 16, 18, 20;
Stærkodder, The Vikings at Byzantium, 27
Olaf Liljekrans, 38
 Pater, Walter, 304
 patriarchy, 142, 183–4, 230–1, 303–6, 323–4, 330–1; and violence, in *The Pretenders*, 74–80
Peer Gynt, 7, 8, 10–13, 14, 17, 28, 32, 58, 81, 90–108, 128, 129, 255, 282, 301, 321, 328
 Penelope, see female archetypes
 Petersen, Clemens, 60
 Petra Stockmann (of *An Enemy of the People*), 38, 163–6, 250
 Petrarch, 304
 Phaedra, see Racine, Jean
 Piper, Ebba, 181–2
Pillars of Society, 7, 22, 30, 34, 58, 65, 67, 109, 129–34, 147, 149, 163, 201, 203, 213, 269, 292, 308, 321, 324, 327, 328, 329, 330, 333
Pretenders, The, 8, 10, 17, 58, 74–80, 81, 129, 134, 321, 331
Prisoner at Akershus, The, 17–18
 Racine, Jean, 119
 Raff, Helene, 247–8, 251, 256, 257, 262
 Ragnhild (of *The Pretenders*), 75, 78
 Raicho, Hiratsuka, 114
 Rank, Otto, 306
 Raphael, Clara, see Fibiger, Mathilde
 Rat Wife, the (of *Little Eyolf*), 189, 281–2, 287, 367
 Ravnkilde, Adda, 194–5
 Rebecca West (of *Rosmersholm*), 14, 22, 28, 29, 181–94, 229, 274, 330, 334
 Regine Engstrand (of *Ghosts*), 14, 151, 152, 154, 160–1
 Reimers, Karoline, see Bjørnson, Karoline
 "Rhyme Letter to Fru Heiberg," see Heiberg, Johanne Luise
 Rilke, Rainer Maria, 162
 Rina Tesman (of *Hedda Gabler*), 213, 225, 228, 230
 Rita Allmers (of *Little Eyolf*), 8, 22, 28, 29, 278–91, 303, 321, 328, 329, 330, 332, 334–5
 Robins, Elizabeth: *Ibsen and the Actress*, 231–2
 Rodin, Auguste, and Camille Claudel, 369
 Romantic tragic drama, women in, 26–7
Rosmersholm, 14, 17, 22, 58, 107, 109, 132, 181–94, 202, 211, 243, 246, 250, 290, 301, 309, 317, 330, 334
 Rousseau, Jean-Jacques, 329
 Ruskin, John, 138
 sagas, 35, 44; women in, 51, 53–4, 275, 342, see also *Njal's Saga* and *The Volsung Saga*
 Sallust: *Catilinae Coniuratio*, 25
 Sand, George, 41, 44
 Sayers, Dorothy: "The Human-Not-Quite Human," 119
 Schiller, Johann Friedrich von, 27, 74; *Conspiracy of Fiesco at Genoa, The*, 27; *Maid of Orleans, The*, 340; *Maria Stuart*, 340; *Robbers, The*, 27, 44; *William Tell*, 27, 106
 Schulerud, Ole, 16, 124
 Scott, Clement, 114
 Scott, Sir Walter, 16
 Scribe, Eugène: *Bataille de Dames*, 67
 Selma Brattsberg (of *The League of Youth*), 128
 Shakespeare, William, 79, 94, 344; *Antony and Cleopatra*, 119; *Macbeth*, 211, 346
 Shaw, George Bernard: *Candida*, 119, 324; *Philanderer, The*, 324, 371; *Mrs. Warren's Profession*, 324; *The Quintessence of Ibsenism*, 111, 158
 Signe (of *The Feast at Solhoug*), 35, 36, 341
 Sigrid (of *The Pretenders*), 75, 79
 Simmel, Georg: *On Woman, Sexuality, and Culture*, 327, 332
 Snoilsky, Carl, 181–2
 Solveig (of *Peer Gynt*), 91, 93–4, 97, 98–102, 103–8, 202, 308, 321, 328
 Sontum, Christian, 252

- Sontum, Helene, 249
 Sophocles, 149; *Oedipus the King*, 147, 161
 Spenser, Edmund: *The Faerie Queen*, 31, 330
St. John's Night, 30–1, 32
 Stanislavsky, Konstantin, 156
 Stone, Lucy, 134
 Storm and Stress drama, women in, 27
 Stousland, Hedvig, *see* Ibsen, Hedvig.
 Strindberg, August, 127, 354; *Comrades*, 324, 351; *Creditors*, 324; "A Doll House," 351; *The Father*, 155, 324; *A Madman's Defense*, 351–2; *Miss Julie*, 117, 119, 231, 324
 Sumako, Matsui, 114
 Svanhild (of *Love's Comedy*), 21, 22, 37, 45, 53, 61–5, 70–3, 133, 201, 327, 328, 333
 Thea Elvsted (of *Hedda Gabler*), 22, 25, 29, 209–10, 218–20, 222, 223, 224, 227, 230, 327–8, 329
 Thomsen, Grimar, 41
 Thoresen, Hans Conrad, 41
 Thoresen, Magdalene Kragh, 40–4, 336, 341; *My Grandmother's Story*, 41–2, 72; *Pictures from the Land of the Midnight Sun*, 41; *Poems of A Lady*, 41; *A Witness*, 40; model for Ellida Wangel, 41, 195; relation with Ibsen, 40, 42–4, 65, 251
 Thoresen, Marie, 44
 Thoresen, Suzannah Daee, *see* Ibsen, Suzannah
 "To Autumn," 33
 tragedy, Greek, 147, 148–9, 158, 161–2, 269; tragic form in *Ghosts*, 147–62
 trolls, 95–8, 101, 105, 367
 Undset, Sigrid, 207
 Veblen, Thorstein: *The Theory of the Leisure Class*, 121, 139
Vikings at Helgeland, The, 8, 22, 28, 30, 34, 35, 37, 39, 45, 53–8, 61, 62, 80, 84, 102, 129, 193, 196, 229, 290, 292, 300, 308, 321, 328, 329, 330, 331
Volsung Saga, The, 54–5, 70–1
 Voltaire, 16, 345
 Wagner, Richard, 193, 197, 307
 Wedekind, Frank: *Earth Spirit*, 324; *Pandora's Box*, 324; *Spring's Awakening*, 324
 Wergeland, Henrik, 18
 West, Mae, 103
 West, Rebecca, *see* Fairchild, Cicely
When We Dead Awaken, 8, 22, 24, 25, 29, 58, 107–8, 109, 203, 246, 302–22, 327, 328, 329, 331–2, 335
 Whitman, Walt, 304
Wild Duck, The, 12, 14, 17, 109, 148, 166–80, 202, 212, 246, 283, 289, 301, 309, 317, 327, 330
 Wilde, Oscar: *Ideal Husband, An*, 324; *Importance of Being Ernest, The*, 324; *Lady Windemere's Fan*, 324
 Wollstonecraft, Mary: *Vindication of the Rights of Women, A*, 120
 Woman in Green, the (of *Peer Gynt*), 95–7, 101, 282
 "woman question," the, 120, 163; and modern drama, 323–5
 woman, male reification of women into, 108–9, 286–7, 304–9, 312–15; *see also* female archetypes, motherhood, and woman, as man's servant
 woman: as man's servant, 84–6, 131–3, 142, 143, 145, 229–30, 302–3, 327–9 – housewife, 164, 165, 168–73, 179, 199–200 – man's disciple, 80–2, 83–4, 102–3 – man's helpmate, 201–2, 219–20, 227, 231 – man's intercessor, 84–6, 98, 105–8 – man's rejuvenation, 266–71, 274–7; *see also* female archetypes: eternal feminine, muse, redemptive woman, sacrificial woman
 "woman's sphere," the, 137–45, 331
 women's rights, *see* feminism