

Cambridge University Press
978-0-521-42321-2 - The Cambridge Companion to Ibsen
Edited by James McFarlane
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In the history of modern theatre Ibsen is one of the dominating figures. His conquest of the theatre over the past hundred years – first in Scandinavia, and then very quickly in Europe, North America and the wider world – makes him one of the most frequently performed playwrights in the world today.

The sixteen chapters of this *Companion*, contributed by a distinguished international team, explore Ibsen's life and work, providing an invaluable reference work for students of drama and of literature. In chronological terms they range from an account of Ibsen's earliest pieces, written during the 1850s when he was a young producer in Bergen, through the years of rich experimentation when he sought – in historical tragedy, in verse comedy, in dramatic poetry, in philosophical drama – to find his own style and dramatic idiom, to the mature 'Ibsenist' plays that made him famous towards the end of the nineteenth century.

Among the thematic topics explored here are Ibsen and comedy, Ibsen and the realistic problem play, and Ibsen and feminism. Another little-known aspect of his art – his achievement as a lyric poet – is given close attention. Two chapters account for the spread of Ibsen's influence on the international stage to the end of the nineteenth century and to the present; three related chapters, including an interview with John Barton and an essay by Arthur Miller, address the challenge that Ibsen's plays continue to present to theatre directors and to the practising dramatists of today, as well as to those who work in film and television.

A full chronology and a detailed list of works provide essential tools for the student and scholar. There are also extensive chapters on the changing nature of twentieth-century criticism of Ibsen and on those reference works essential to a fuller understanding of the dramatist.

James McFarlane was Professor of European Literature at the University of East Anglia and Fellow of the Norwegian Academy of Science and Letters. Among his other works on Scandinavian subjects are the eight volumes of *The Oxford Ibsen*, the standard English text of the plays. From 1975–91 Professor McFarlane was editor of *Scandinavica: An International Journal of Scandinavian Studies*.

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PREFACE

References in this *Companion* to Ibsen's text in English translation are generally to *The Oxford Ibsen* 8 vols. (London, 1960–77). In order to keep the number of end-notes to a minimum, these references are wherever possible inserted into the body of the chapter in square brackets, using lower case italic roman numerals for the volume number, followed by the page number(s), thus: [*iv*, 623–7]. Where in order to give extra point to the critical argument – or for any other reason – a contributor has modified the Oxford text, this is indicated by the addition of an asterisk, thus: [*vi*, 256*]. If a different English edition has been used, full bibliographical details are given in the end-notes to the relevant chapter. Where the argument requires reference to Ibsen's Norwegian text, the edition used is the Centenary Edition: Henrik Ibsen, *Samlede Verker*, Hundreårsutgave, 22 vols. (Oslo, 1928–57); the form in such cases is volume number (roman numerals in upper case), followed by page number(s), thus: [*xvi*, 160].

The chapters on 'A century of Ibsen criticism' and on 'Works of reference', taken together, give the best general guide to further reading; additional bibliographical information may be found in the notes which follow the other chapters. Readers wishing to keep abreast of current developments in Ibsen criticism and scholarship will find the (now biennial) volumes of *Contemporary Approaches to Ibsen* (Oslo, 1966 ff.) especially useful.

CHRONOLOGY

- 1828 *20 March* Born in Skien, the second son in a family of six children born to Knud Ibsen and his wife Marichen (née Altenburg); is baptized Henrik Johan.
- 1835 Financial problems force the family to move to a smaller house at Venstøp, a couple of miles outside Skien; here they live for the next eight years.
- 1843 *October* The family moves back from Venstøp to Skien.
 27 December Henrik leaves home to earn his living as an apothecary's apprentice in Grimstad, where he lives for the next six years.
- 1846 *9 October* A maid in the house bears him an illegitimate son who is given the name Hans Jacob Henriksen.
- 1848–9 *Winter* Writes his first play *Catiline*; it is submitted to, and rejected by, the Christiania Theatre.
- 1850 *12 April* *Catiline* published privately under the pseudonym of Brynjolf Bjarme.
 28 April Arrives in Christiania (later Oslo) to prepare for university entrance examination; is not successful (September).
 c. 19 May Completes writing *The Burial Mound*, again under the pseudonym of Brynjolf Bjarme; is performed at the Christiania Theatre later in the year (26 September), the first ever performance of an Ibsen play.
- 1851 *January–September* Contributes occasional critical articles and poems to periodicals.
 26 October Arrives in Bergen to take up an appointment at the recently established Norwegian Theatre there; his contract stipulates that he is also 'to assist the Theatre as a dramatic author'.
- 1852 *15 April* Leaves on an extended study tour of theatres in Hamburg, Copenhagen and Dresden, returning to Bergen at the beginning of August.

CHRONOLOGY

- 1853 2 *January* His three-Act comedy *St John's Night* (the authorship of which he later repudiated) performed on the third anniversary of the founding of the Bergen theatre.
- 1854 2 *January* A revised version of *The Burial Mound* performed in Bergen, with little success.
- 1855 2 *January* *Lady Inger*, a historical drama in five Acts, performed at the theatre in Bergen.
 27 *November* Reads a paper on 'Shakespeare and his influence upon Scandinavian literature' to a Bergen literary society; the text has seemingly not survived.
- 1856 2 *January* *The Feast at Solhoug* performed in Bergen, followed on 13 March by a performance in Christiania.
 7 *January* First meets Suzannah Thoresen, his future wife, at the house of her step-mother, Magdalene Thoresen, author and dramatist.
 March–April Accompanies the theatre company on a short guest season in Trondheim.
 Summer Goes on a walking tour of Western Norway, from Bergen to Hardanger and back via Voss.
- 1857 2 *January* *Olaf Liljekrans* performed at the Bergen Theatre.
 April His five-year contract with the Bergen Theatre expires, and is renewed for another year.
 9 *July* Writes from Christiania asking to be released from his Bergen appointment in order to accept a post at the Norwegian Theatre in Christiania.
 3 *September* Takes up his new post in Christiania.
- 1858 A group of friends form a literary association called 'The Learned Holland', with meetings at the house of Paul Botten-Hansen, the University librarian.
 5 *March* The Royal Theatre, Copenhagen, rejects *The Vikings at Helgeland* because of its 'crudeness'.
 25 *April* *The Vikings at Helgeland* is published as a supplement to a journal.
 18 *June* Marries Suzannah Thoresen.
 24 *November* First performance of *The Vikings* at the Christiania Norwegian Theatre, produced by the author.
- 1859 *January* The poem 'On the Heights' is published in a journal.
 23 *December* His son, Sigurd, is born – the only child of his marriage.
- 1860 *Winter* Ibsen under attack in the press and from the Board of the theatre for alleged lack of enterprise; these attacks continue over several months.

CHRONOLOGY

- 1862 The poem 'Terje Vigen' printed as the New Year supplement to a journal.
 24 May Awarded a small travel grant to collect folksongs and folktales in Western Norway.
 1 June The Norwegian Theatre in Christiania goes bankrupt and Ibsen loses his job; for the next two years he has no regular income.
 31 December *Love's Comedy* printed as a New Year supplement in a journal.
- 1863 1 January Appointed literary adviser, on a temporary basis, to a reorganized Christiania Theatre.
 27 May Awarded a small government grant to allow him a year's stay, mainly in Rome, 'to study art, art history and literature'.
 July–August Period of intense work on *The Pretenders*; eventually published in October.
- 1864 17 January *The Pretenders* first performed in Christiania, produced by the author.
 5 April Leaves Christiania for Copenhagen and the South.
 4 May Witnesses German victory parade in Berlin following Dano-Prussian War; then by train to Italy, via Vienna and Trieste to Venice, where he stays six weeks.
 Summer Spends several weeks in Rome; then for two months to Genzano, returning to Rome in early September; his wife and child join him in Rome.
 mid-July Begins intense period of work on his 'dramatic poem' *Brand*.
- 1865 Summer Completes *Brand* in Ariccia.
- 1866 15 March *Brand* published in Copenhagen, and is well received by the public in Scandinavia.
 12 May He is awarded an annual government grant to enable him to devote himself to his writing; his economic circumstances are greatly improved.
 June–September Moves to Frascati for the summer.
- 1867 Completes *Peer Gynt* at Cacamicciola on the island of Ischia, and later at Sorrento; it is published on 14 November in Copenhagen.
 October–November Returns to Rome from Sorrento via Pompeii and Naples.
- 1868 mid-May Leaves Rome and travels for five weeks (with short stays at Florence, Bologna, Venice and Bolzano) before settling down for the summer in Berchtesgaden; leaves at the end of

CHRONOLOGY

- August for Munich, before eventually taking up permanent residence in Dresden (An der Frauenkirche 6) with his wife and son at the beginning of October.
- 1869 *8 June* Moves house to Königsbrücker Strasse 33.
end-July Visits Stockholm and stays there until end-September; is decorated by the King with the Vasa Order; receives invitation to spend two months in Egypt as Norway's representative at the opening of the Suez Canal.
30 September *The League of Youth* published.
October–December Travels widely in Egypt, to Nubia and the Red Sea, and sails through the newly opened Canal in mid-November, returning to Dresden via Paris in mid-December.
- 1870 *19 July* Leaves Dresden for Copenhagen via Lübeck; stays there until end-September, and returns to Dresden early October.
- 1871 *January–February* Prepares a selection of his poems for publication.
13 February Hears that he has been honoured by Denmark with the Order of Dannebrog.
3 May His selected *Poems* published in an edition of 5,000 copies.
June Begins work in earnest on *Emperor and Galilean*, which occupies him until May 1873.
- 1872 Edmund Gosse publishes an article on the *Poems* in the *Spectator*, the first critical discussion of Ibsen in England, and follows this with further articles in *Spectator*, *Academy*, *Fortnightly Review* and *Fraser's Magazine* over the next two years.
15 July Leaves for Berchtesgaden for the summer, returning to Dresden at the beginning of September; his new address is Wettiner Strasse 22.
- 1873 Serves on the jury of the International Art Exhibition in Vienna between 15 June and 1 August.
July Decorated by Norway with the Knight's Order of St Olaf on the occasion of the coronation of Oscar II.
August Revises *Lady Inger* for a new edition.
16 October *Emperor and Galilean* published.
- 1874 *23 January* Invites Edvard Grieg to compose incidental music to *Peer Gynt*.
19 July Arrives on a visit to Christiania, returning to Dresden in mid-September.
10 September Is honoured by a torchlight procession by Christiania students.

CHRONOLOGY

- 1875 ?13 *April* Moves from Dresden to Munich, taking up residence in his new home at Schönfeld Strasse 17 at the beginning of May; Munich is his permanent residence for the next three years.
 ?8 *August* Leaves for Kitzbühel, in the Tyrol, for the summer, returning to Munich on 1 October.
- 1876 *February* First full-length translation of a work by Ibsen into English: *The Emperor and the Galilean* by Catherine Ray.
 24 *February* First performance of *Peer Gynt*, with Grieg's music, at the Christiania Theatre.
 3 *June* Ibsen attends a performance of *The Pretenders* in Berlin by the Meiningen players.
 5 *August* Leaves with his wife and son for Gossensass in the Tyrol, and returns to Munich at the end of September.
- 1877 1 *May* Moves house to Schellingstrasse 20; associates with the Munich literary circle, the Society of Crocodiles, and especially with Paul Heyse.
 5 *September* Receives an honorary doctorate from the University of Uppsala, Sweden.
 11 *October* *Pillars of Society* published.
- 1878 ?10 *August* Leaves Munich with his wife and son for Gossensass, and moves on to Rome at the beginning of October with the intention of spending the winter 'south of the Alps'.
- 1879 *July* Moves to Amalfi for the summer months; pays brief visit to Sorrento before returning to Munich in mid-October: Amalienstrasse 50a.
 4 *December* *A Doll's House* published.
- 1880 *August–September* Spends some weeks in Berchtesgaden on vacation before returning to Munich end-September.
 2 *November* Leaves Munich to winter in Rome, where his son Sigurd is to complete his law studies, and is mainly resident in Rome for the next five years.
 15 *December* 'Quicksands', an adaptation of *Pillars of Society*, played at the Gaiety Theatre, London – the first performance of any Ibsen play on the English stage.
- 1881 28 *June* The Ibsen family leaves Rome for Sorrento, where Ibsen works on the composition of *Ghosts*; they return to Rome 5 November.
 12 *December* *Ghosts* published.
- 1882 'The Child Wife', an adaptation of *A Doll's House*, played at the Grand Opera House, Milwaukee – the first performance in English of any Ibsen play in North America.

CHRONOLOGY

- July* Moves to Gossensass for the summer, eventually returning to Rome 24 November.
- 28 *November* *An Enemy of the People* published.
- 1883 *Summer* Spends from beginning of July until early October in Gossensass, then about three weeks in Bolzano, returning to Rome end October.
- 1884 30 *June* Leaves Rome for Gossensass for the summer, where he works on the final revision of *The Wild Duck*; returns via Bolzano to Rome 13 November.
- 11 *November* *The Wild Duck* published.
- 1885 *June–September* Extended visit to Norway; stays a month in Trondheim, two months in Molde; leaves 5 September, travelling via Bergen, Christiania and Copenhagen to Germany.
- October* Takes up residence again in Munich, Maximilianstrasse 32, and is resident in Munich for the next six years.
- 1886 23 *November* *Rosmersholm* published.
- 22 *December* Ibsen attends a production of *Ghosts* at Meiningen as the guest of the Duke of Saxe-Meiningen.
- 1887 *Summer* From early July until mid-October stays in Denmark (mainly in Frederikshavn and Sæby) and in Sweden.
- 1888 28 *November* *The Lady from the Sea* published.
- 1889 3–15 *March* Ibsen attends performances of his plays in Berlin and Weimar, and is fêted.
- 7 *June* *A Doll's House* performed at the Novelty Theatre, London – the first substantial production in England.
- Summer* Leaves at the beginning of July for Gossensass, accompanied by his wife; makes the acquaintance of Emilie Bardach and Helene Raff on holiday there; returns to Munich beginning October.
- 29 *September* Die Freie Bühne in Berlin selects *Ghosts* as its opening play.
- 1890 First collected edition of Ibsen's dramas in English begins publication under the editorship of William Archer.
- 29 *May* André Antoine presents *Ghosts* at the Théâtre Libre in Paris.
- December* *Hedda Gabler* published.
- 1891 13 *March* J. T. Grein's Independent Theatre performs *Ghosts* in London, and raises a storm of criticism.
- July–October* Leaves for a summer holiday in Norway; takes an extended cruise to the North Cape and back, returning to Chris-

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- tiania on 7 August. Decides to take up residence there. Makes the acquaintance of Hildur Andersen.
- 9 *October* Attends lecture in Christiania by Knut Hamsun, who severely criticizes Ibsen's dramas.
- 21 *October* Moves into rented accommodation in Victoria Terrasse, Christiania (now Oslo).
- 1892 11 *October* His son Sigurd marries the poet Bjørnstjerne Bjørnson's daughter Bergliot.
 12 *December* *The Master Builder* published.
- 1893 11 *July* His first grandchild born.
- 1894 *December* *Little Eyolf* published.
- 1895 *July* Moves from Victoria Terrasse to Arbiens gate 1, on the corner with Drammensveien.
- 1896 12 *December* *John Gabriel Borkman* published.
- 1898 20 *March* The world sends its congratulations to Ibsen on his seventieth birthday; publication begun of his collected works in Norwegian and in German; he receives many honours and decorations.
- 1899 19 *December* *When We Dead Awaken* published.
- 1900 Ibsen suffers his first stroke, which puts a stop to any further writing; suffers a second stroke the following year.
- 1906 23 *May* Dies.

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These are arranged alphabetically by English title. The main date given is for publication except where explicitly stated otherwise.

- Brand** 1866 *Brand*
 First perf. Stockholm 24 Mar. 1885; other early perfs. include Christiania, Bergen and Trondheim (all 1895), Paris (1895) Copenhagen (1895) and Berlin (1898); first English perf. London 11 Nov. 1912. Trans. into English 1891, 1894 and ff.; into German (1872, 1874, 1876, 1882 and ff.); French (1895), Swedish (1870), Dutch (1893), Finnish (1896), Russian (1897), etc.
- Burial Mound, The** 1850 *Kjæmpehøjen*
 (also known as The Warrior's Barrow)
 First ver. perf. Christiania 26 Sep. 1850; publ. 1909; revised version perf. Bergen 2 Jan. 1854 (publ. Bergen in periodical form 1854). Unpublished English trans. perf. 30 May 1912 by the Ibsen Club at the Clavier Hall, London. Trans. into English 1921, and 1970 (both versions); also German (1898).
- Catiline** 1850 *Catilina*
 First perf. Stockholm 1881; other perfs. include Oslo (1935) and London (1936). Trans. into English 1878 (Act I with a summary of Acts II and III), 1921 and ff.; into German (1896).
- Doll's House, A** 1879 *Et dukkehjem*
 First perf. Copenhagen 21 Dec. 1879; other early perfs. include Stockholm, Christiania and Bergen (1880), Munich and many other German cities (1880), Vienna (1881), Milwaukee (1882) and Louisville, Kentucky (1883); a free adaptation entitled 'Breaking a Butterfly' perf. 3 Mar. 1884 in London; first substantial London perf. 7 Jun. 1889. First

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translated into English (under the title of *Nora*) 1880; other early English translations 1882, 1889, and ff. Other trans. include German (1880, 1890, 1891, 1892 and ff.), Swedish (1880), Finnish (1880), Polish (1882), Russian (1883, 1891, 1896, and ff.), Italian (1894), Dutch (1887, 1893, and ff.), Serbo-Croat (1891), Spanish (1894), Portuguese (1894), Hungarian (1894), Catalan (1903), etc.

Emperor and Galilean 1873 *Kejser og Galilæer*
 First perf. Leipzig 27 Feb. 1896, then Berlin 1898; first half only perf. Christiania 1903. Trans. into English (1876), later revised 1890; other trans. include German (1888, in two different versions), French (1895), Italian (1902), Spanish (1903), etc.

Enemy of the People, An 1882 *En folkefiende*
 (also known as *An Enemy of Society*)
 First perf. Christiania 13 Jan. 1883, and later that same year in Bergen, Gothenburg, Stockholm and Copenhagen; other early perfs. include Berlin (1887), Bern (1888), Vienna (1890), and Paris (1893); first London production 14 Jun. 1893, which subsequently went on tour to America.

Feast at Solhoug, The 1856 *Gildet paa Solhoug*
 First perf. Bergen 2 Jan. 1856, publ. 19 Mar. 1856, and subsequently perf. Christiania 13 Mar. 1856; other early perfs. include Stockholm (1857), Copenhagen (1861), Vienna (1891) and Munich (1897). Trans. into English (1908, 1970), and German (1888, 1898, and ff.).

Ghosts 1881 *Gengangere*
 First perf. Chicago (in Norwegian) 20 May 1882, subsequently in Helsingborg, Copenhagen, Stockholm and Christiania (all 1883, though not at the leading theatres), Augsburg (1886), Berlin (1887) and Paris (1890); first English perf. London 13 Mar. 1891. Trans. into English (1885, 1888, and ff.), and into German (1884, 1890, 1893, 1899, and ff.), French (1889), Russian (1891, 1896), Czech (1891), Polish (1891), Italian (1892), Catalan (1894), Portuguese (1895), etc.

Hedda Gabler 1890 *Hedda Gabler*
 First perf. Munich 31 Jan. 1891, with perfs. in the immediately following weeks in Berlin, Helsingfors, Stockholm, Copenhagen and Christiania; first English perf. London 20 Apr. 1891. Trans. into English (1891 in two different versions), into German (1891 in three different

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versions), French (1892), Dutch (1891), Russian (1891), Italian (1893), Spanish (1894), Portuguese (1895), etc.

John Gabriel Borkman 1896 *John Gabriel Borkman*

A public reading in Norwegian for copyright purposes took place at the Avenue Theatre, London, 14 Dec. 1896; first perf. proper in Helsinki 10 Jan. 1897; Copenhagen, Christiania and Stockholm (as well as a number of provincial towns in Norway) all saw perfs. that same month, as did Frankfurt and Berlin; the first London perf. was on 3 May 1897 at the Strand Theatre, and the Criterion Independent Theatre in New York put it on in Nov. 1897. Trans. into English, German, French and Russian (all in 1897).

Lady from the Sea, The 1888 *Fruen fra havet*

First perfs. Christiania and Weimar, both 12 Feb. 1889, with further perfs. later that same year in Copenhagen, Helsingfors, Stockholm and Berlin; first London perf. 11 May 1891. Trans. into English (1890 in two different versions, 1891), and into German (1888, 1889, 1894 and ff.), French (1892), Swedish (1888), Russian (1891, 1896), Italian (1894), Finnish (1910), etc.

Lady Inger 1855 *Fru Inger til Østeraad*
 1874 [2nd rev. edn *Fru Inger til Østråt*]

First perf. 2 Jan. 1855 Bergen, publ. 1857; other early perfs. include Trondheim (1857), Christiania (1859), Stockholm (1877), Berlin (1878); a perf. in English was given by the Stage Society in London 28 Jan. 1906. Trans. into English (1890, 1970), into German (1877, 1891), Russian (1896), French (1903).

League of Youth, The 1869 *De unges Forbund*
 (also known as The Young Men's League)

First perf. in Christiania 18 Oct. 1869, and subsequently in Stockholm (1869), Copenhagen (1870), Bergen (1877) and Berlin (1891); first English perf. 25 Feb. 1900 at Vaudeville Theatre, London. Trans. into English in 1890 (in two different versions), and into German (1872, 1881), French (1893), Czech (1891), Italian (1894), Russian (1896), Spanish (1903), etc.

Little Eyolf 1894 *Lille Eyolf*

On 3 Dec. 1894 there was a public reading for copyright purposes at the Haymarket Theatre, London; the first perf. proper was 12 Jan.

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1895 in Berlin, followed by Christiania (15 Jan. 1895); by May 1895 there had been perfs., in Bergen, Vienna, Milan, Copenhagen, Stockholm and Paris; first English perf. was 23 Nov. at the Avenue Theatre, London. Trans. into English 1895, and into German (1895), French (1895), Dutch (1895), Russian (1895), Italian (1897), etc.

Love's Comedy 1862 *Kjærlighedens Komedie*
 First perf. Christiania 24 Nov. 1873, and subsequently in Gothenburg (1889), Stockholm (1889), Berlin (1896), Paris (1897) and Copenhagen (1898); first English perf. in Manchester (Gaiety) 22 Feb. 1909. Trans. into English 1900, and into German (1889), French (1896), Russian (1896), Finnish (1905), Dutch (1908), etc.

Master Builder, The 1892 *Bygmester Solness*
 Matinée reading of the play in Norwegian at the Haymarket Theatre, London, on 7 Dec. 1892; first genuine perfs. on 19 Jan. 1893 (Berlin and Trondheim), followed by Christiania and Copenhagen in Mar. 1893; performed in Chicago in Feb. 1893 (in Norwegian) and Mar. 1893 (in English); first London perf. 20 Feb. 1893 at Trafalgar Square Theatre.

Olaf Liljekrans perf. 1857, publ. 1902 *Olaf Liljekrans*
 First perf. Bergen 2 Jan. 1857; perf. in English at the Rehearsal Theatre, London, 18 Jun. 1911. Trans. into German (1898) and English (New York, 1921, and London, 1970).

Peer Gynt 1867 *Peer Gynt*
 First perf. Christiania 24 Feb. 1876, and subsequently in Copenhagen (1886), Gothenburg (1892), Stockholm (1895), Bergen and Trondheim (1895), and Paris (1896). Experimental perfs. in London in Feb. and Apr. 1911 (Rehearsal Theatre) and 27 Apr. 1913 (Ibsen Studio); first substantial London perf. 6 Mar. 1922 at the Old Vic.

Pillars of Society 1877 *Samfundets støtter*
 (also known as Pillars of the Community)
 First perf. Copenhagen 18 Nov. 1877, and subsequently in Christiania 6 Nov. 1878 (in Swedish trans.) and 7 Mar. 1879, Stockholm (1877) and Gothenburg (1878). In Berlin in Jan. and Feb. 1878 it was performed in no fewer than five different theatres in three different translations. An adapted version ('Quicksands') perf. London Dec. 1880; first substantial London perf. 17 July 1889 at the Opéra Comique. First trans. into English (excerpts) 1878, and 1888; also into German (1878, in three

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different versions, 1891 and 1897), French (1893), Czech (1879), Finnish (1884), Italian (1892 and 1897), Dutch (1893 and 1906), Russian (1896), Spanish (1903), etc.

Poems 1871 *Digte*
 Trans. into English in 1902 and 1912 (both selected) and 1986 (in full); and into German (1881, 1886, and ff.).

Pretenders, The 1863 *Kongs-Emnerne*
 Publ. 31 Oct. 1863 with '1864' on title page. First perf. Christiania 17 Jan. 1864, and subsequently in Copenhagen (1871), Berlin (1876), Stockholm (1879) and Vienna (1891); first London perf. (Haymarket) 13 Feb. 1913. Trans. into English 1890, and also into German (1872), Finnish (1884), French (1893), Italian (1895), Russian (1896), Dutch (1910), Welsh (1951), etc.

Rosmersholm 1886 *Rosmersholm*
 First perf. Bergen 17 Jan. 1887, and later that year in Christiania, Berlin, Gothenburg, Stockholm and Helsinki; other perfs. include Zurich (1888), Paris (1893) and Vienna (1893); first English perf. London (Vaudeville Theatre) 23 Feb. 1891. Trans. into English 1889 and 1891, and into German (1887, in two different versions, 1890, 1893), Dutch (1892), French (1893), Italian (1894), Czech (1898), Polish (1898), Russian (1904), etc.

St John's Night perf. 1853, publ. posth. 1909 *Sancthansnatten*
 (also known as Midsummer Eve)
 First perf. Bergen 2 Jan. 1853; one English performance recorded (London, Chelsea) 1 May 1921.

Vikings at Helgeland, The 1858 *Hærmændene paa Helgeland*
 First perf. Christiania 24 Nov. 1858; other perfs. include Copenhagen (1875), Stockholm (1875), Munich, Dresden and Vienna (all 1876), and Moscow (1892); first London perf. 1903.

When We Dead Awaken 1899 *Når vi døde vågner*
 Public readings for copyright purposes in advance of the real première were held in London (16 Dec. 1899), Christiania (11 Jan. 1900) and Berlin (26 Jan. 1900); the first perf. proper was in Stuttgart (26 Jan. 1900), followed by perfs. in the month of Feb. in Copenhagen, Christiania, Stockholm, Helsingfors, Frankfurt and Leipzig; by the end of the

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year there had been perfs. in Berlin and a number of other German cities, as well as in Zurich, Milan and Moscow; there was a perf. (in Danish) in Chicago Feb. 1900; the first London perf. was on 26 Jan. 1903 (Imperial Theatre).

Wild Duck, The 1884 *Vildanden*
 First perf. Bergen 9 Jan. 1885, and within weeks in Christiania, Helsinki, Stockholm and Copenhagen; other perfs. include Berlin (1888), Bern (1889), Dresden (1889), Vienna (1891) and Paris (1891); first English perf. in London (Royalty Theatre) 5 May 1894. Trans. into English 1890, and also into German (1887, in two versions, 1890, 1894, 1900 and ff.), Swedish (1885), Russian (1892), French (1893), Italian (1894), etc.