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In 'Rosmersholm' (1886), 'this most enthralling of Ibsen's works' (George Bernard Shaw), he

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explores the hypnotic hold one person may gain over another. When Dr. Thomas Stockmann learns that the famous and financially successful baths in his home town are contaminated, he insists they be shut down for expensive repairs. Ridiculed and persecuted by the townsfolk for his honesty, he is declared an "enemy of the people." A powerful drama by the "father of modern drama." Calamity strikes when Bernick's business prowess and pristine reputation are threatened by the revelation of a long-buried secret. Desperate to dodge exposure in the kowtowing local community, Bernick devises a pitiless plan which, by a shocking twist of fate, risks the one life he holds dear. 'The Pillars of Society' is set amid a society struggling against the rush of capitalism, the lure of America and the passionate beginnings of the fight for female emancipation.

Includes the plays Peer Gynt, Rosmersholm, When We Dead Waken The three plays in this volume are representative of Ibsen's extraordinary achievement as a playwright. The first is perhaps his best known work, the great dramatic poem Peer Gynt, presented here in the acclaimed translation used by the Royal Shakespeare Company for its 1982 production. With this are Rosmersholm, in which Ibsen unmasks the moral evasions which prevent us from being truly free, and When We Dead Waken, in which a figure from the past rises to haunt an ageing artist. These distinctive translations are accompanied by an introductory foreword and are followed by notes on pronunciations and other details and aspects of Ibsen's original texts.

Taken from the Oxford Ibsen, this collection of Ibsen's plays includes An Enemy of the People, The Wild Duck, and Rosmersholm.

Four plays by Henrik Ibsen: A Doll's House, Ghosts, Hedda Gabler and the Master Builder.

The Art of Personality is a diverse selection of talks and papers on psychoanalysis and literature given by the author over the past ten years. They elaborate on the goal expressed by Milton as 'becoming a true poem': that is, seeing parallels between the gradual construction of the personality and the construction of a work of art, following an internal evolution on the lines of Bion's description of an 'endoskeletonous personality'. The works discussed range from classic Greek drama to Dostoevsky, Kafka, and Patrick White. The author's thoughts on our interaction with literature stand alongside those of Adrian Stokes and Richard Wollheim on understanding paintings. She brings together a broad knowledge of ancient and modern writings with a deep understanding of the creatively imaginative mind, illuminated by post-Kleinian psychoanalysis. This book will be a source of pleasure and inspiration both to general lovers of literature and to psychoanalytic workers who value the poetic aspects of their patients and their own forms of expression.'

George Duchner died in 1837 at a tragically early age, and his three works for the stage remained virtually unknown for half a century. Today all three, especially Danton's Death, his great play about the French Revolution are performed regularly. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

In seventeenth-century France, young D'Artagnan initially quarrels with, then befriends, three musketeers and joins them in trying to outwit the enemies of the king and queen

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Taken from the authoritative Oxford Chekhov, this collection features Chekhov's five greatest plays: Ivanov, The Seagull, Uncle Vanya, Three Sisters, and The Cherry Orchard. An Oxford University Press World Classic.

Ibsen's greatest late plays in superb modern translations, part of the new Penguin Ibsen series. This volume includes The Master Builder, Little Eyolf, John Gabriel Borkman and When We Dead Awaken - Ibsen's last four plays, written in his old age in Oslo. In The Master Builder, a married, middle-aged architect becomes bewitched by a strange young woman who claims to have known him for years. A sudden death in Little Eyolf is the catalyst that drives a couple into a greater understanding of themselves. In John Gabriel Borkman, a banker recently released from prison must choose between his wife and her sister, while a sculptor on holiday is reunited with the woman who inspired his greatest art in When We Dead Awaken. The new Penguin series of Ibsen's major plays offer the best available editions in English, under the general editorship of Tore Rem. All the plays have been freshly translated by leading translators and are based on the definitive Norwegian edition of Ibsen's works. This volume includes an introduction by Toril Moi on the themes of death and human limitation in the plays, and additional editorial apparatus by Tore Rem. Henrik Ibsen (1828-1906) is often called 'the Father of Modern Drama'. Born in the small Norwegian town of Skien, he left Norway in 1864 for a twenty-one-year long voluntary exile in Italy and Germany. After successes with the verse dramas Brand and Peer Gynt, he turned to prose, writing his great twelve-play cycle of society dramas between 1877 and 1899. This included The Pillars of Society, A Doll's House, Ghosts, An Enemy of the People, The Wild Duck, Rosmersholm, The Lady from the Sea, Hedda Gabler, The Master Builder, Little Eyolf, John Gabriel Borkman, and, finally, When We Dead Awaken. Ibsen returned to Norway in 1891 and died there at the age of seventy-eight. Barbara J. Haveland and Anne-Marie Stanton-Ife are both freelance literary translators. Toril Moi is Professor of English, Theater Studies and Philosophy at Duke University. Her books include Henrik Ibsen and the Birth of Modernism (2006). Tore Rem is Professor of British literature at the University of Oslo and author of Henry Gibson/Henrik Ibsen (2006).

Written in the aftermath of hostile criticism of Ghosts, Ibsen's three plays all deal with the moral courage needed to tell the truth. They are peopled not by symbolic figures and abstract concepts, but by complex individuals pitted against, or part of, a society that Ibsen felt was morally abhorrent and claustrophobically provincial.

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