An Enemy of the People

by HENRIK IBSEN
a new adaptation by BRAD BIRCH
directed by LYNDSEY TURNER

PLAY GUIDE
Inside

THE PLAY
Synopsis • 3
Characters and Setting • 3
About the Play • 4
Responses to An Enemy of the People • 5, 6

THE PLAYWRIGHTS
Henrik Ibsen • 7
Brad Birch • 7
In Their Own Words • 8

CULTURAL CONTEXT
Enemies of the People: A Century of Dr. Stockmann • 9
People and Things in the Play • 10, 11

ADDITIONAL INFORMATION
For Further Reading and Understanding • 12

The Guthrie creates transformative theater experiences that ignite the imagination, stir the heart, open the mind and build community through the illumination of our common humanity.
Tom and Kate Stockmann are throwing a party to which most of the town’s movers and shakers have been invited. Everybody is there – except for Tom, whose absence is a growing embarrassment for Kate. Among the guests are Kate’s brother Morten, Tom’s brother Peter – also the city’s mayor – and the Stockmanns’ daughter Petra. When newspaper reporter Hovstad also drops by to leave proofs of an article she’s written about Tom, she manages to rub Peter the wrong way. Hovstad is critical of a new local venture – a resort built using water from nearby natural hot springs. Peter has staked his political career on the resort, expecting it to be the economic engine for the city’s resurgence. He suspects resort business has delayed Tom, the resort’s director. When Tom finally shows, he reveals to Kate and Petra the reason he was late: he’s just learned the resort’s water is poisoned.

The next day, Tom asks Hovstad to hold off publishing the article about him until the water issue is addressed. He also tells Peter about the water, but is surprised that Peter wants to take a measured approach to investigating and fixing the problem. Meanwhile, Hovstad wants to launch her own inquiry into the water and the resort’s financing but has a hard time convincing her editor Aslaksen that there’s a story. That is, until Tom visits the newspaper with information that suggests there’s more to the poisoned water than they first thought. As Tom gets further obsessed in his pursuit of the truth, he discovers that he may be a lone voice in his family and his community.

**Characters**

**Tom Stockmann,**
a geologist and director of the city’s new resort

**Kate Stockmann,**
his wife, a book editor

**Petra Stockmann,**
their daughter

**Peter Stockmann,**
Tom’s brother, the city’s mayor and the resort’s board chair

**Hovstad,**
the political editor of the city’s newspaper, *The People’s Messenger*

**Aslaksen,**
the managing editor of *The People’s Messenger*

**Morten Kiil,**
Kate’s brother, a financier

**Billing,**
a novelist working with Kate

**Setting**

A mid-sized city in Norway, 2018. The action moves between various locations in the Stockmann home, the newspaper office, a roadside and a meeting room.
About the Play

The plot of *An Enemy of the People* had its origin in two actual incidents. Alfred Meisner, a young German poet whom Ibsen knew in Munich, had told him how, when his father had been a medical officer at the spa of Teiplitz in the 1830s, there was an outbreak of cholera which the doctor felt it his duty to make known publicly. As a result, the season was ruined and the citizens of Teiplitz became so enraged that they stoned the doctor’s house and forced him to flee the town.

Then there had been the case in Norway of a chemist named Herald Thaulow. For nearly ten years, Thaulow had furiously attacked the Christiania Steam Kitchens for neglecting their duty toward the city’s poor. He had delivered a violent speech on the subject in 1874 during Ibsen’s visit to Norway, and on 23 February 1881, only a fortnight before he died, Thaulow attempted to read a prepared speech at the annual general meeting of the Steam Kitchens. The chairman of the meeting tried to prevent him from speaking, and eventually the public forced him, amid commotion, to withdraw. Ibsen read a report of this meeting in *Aftenposten* (24 February), just at the time when his indignation at the reception of *Ghosts* was reaching its climax, and he must have recognized in the eccentric old chemist a spirit very kindred to his own. …

*An Enemy of the People* was published on 28 November 1882 in an edition (despite the calamitous sales of *Ghosts*) of ten thousand copies. Its reception was mixed. Not surprisingly, Dr. Stockmann’s hard remarks about political parties offended all the reviewers who belonged to either; a contemporary cartoon (in *Vikingen* on 9 December) showed Ibsen chastising first the Liberals to the delight of the Tories, then the Tories to the delight of the Liberals and, finally, in the person of Dr. Stockmann, both together. …

The theatres seized eagerly upon the play. The Christiania Theatre and the Royal Theatres of Copenhagen and Stockholm, all of which had rejected *Ghosts* as unfit for public presentation, immediately acquired production rights of *An Enemy of the People*, apparently unembarrassed by the fact that its theme was the unworthiness of those who “do not dare.”

Responses to An Enemy of the People

Henrik Ibsen is incontestably the writer who ... least bothers himself with private causes. He has never pleaded the cause of any social class, any religious faith or any party, political or aesthetic. ... He has other issues on his brief. He is now, once and for all, the attorney of ideas, and this task he performs without pity or mercy, without respect for Right or Left, and with no compliments to the jurors or public gallery. ... But Heaven preserve us from those who would imitate him without his unique gifts; for the success which this miraculously interesting theatrical debate will have on the stage will certainly result in a multitude of newspaper articles composed in dialogue.

Erik Bøgh, Dagens Nyheder (Denmark), December 5, 1882

Those who had no previous acquaintance with Ibsen’s The Enemy of the People [sic] ... cannot have failed to experience a sensation of surprise, for the name of Ibsen in this country has hitherto been associated with work which is full of enigmas and obscurities, intelligible only to the elect, and here we have a play which everybody can understand. ... There are, in The Enemy of the People, no allegorical references to aerial harps, no allusions to symbolical vine-leaves; the motives of the characters are clear and their actions are those of sane people. It is not a cheerful story that the dramatist has chosen to tell, but his selection of an unpleasant theme is justified by its evident purpose, which is to show to what depths of meanness people will descend when they allow themselves to be influenced exclusively by reasons of self-interest. In another of its aspects, the play is a scathing satire on the limitations of the parochial mind.

Unsigned notice, The Times (London), June 15, 1893

The play deals with a local majority of middle-class people who are pecuniarily interested in concealing the fact that the famous baths which attract visitors to their town and customers to their shops and hotels are contaminated by sewage. When an honest doctor insists on exposing this danger, the townspeople immediately disguise themselves ideally. Feeling the disadvantage of appearing in their true character as a conspiracy of interested rogues against an honest man, they pose as Society, as The People, as Democracy, as the solid Liberal Majority, and other imposing abstractions, the doctor in attacking them, of course being thereby made an enemy of The People, a danger to Society, a traitor to Democracy, an apostate from the great Liberal party, and so on. Only those who take an active part in politics can appreciate the grim fun of the situation, which, though it has an intensely local Norwegian air, will be at once recognized as typical in England. ...

As An Enemy of the People contains one or two references to democracy which are anything but respectful, it is necessary to define Ibsen’s criticism of it with precision. Democracy is really only an arrangement by which the whole people are given a certain share in the control of the government. It has never been proved that this is ideally the best arrangement: it became necessary because the people will to have it; and it has been made effective only to the very limited extent short of which the dissatisfaction of the majority would have taken the form of actual violence. ...

[W]e who have to submit to majorities ... make it blasphemy against Democracy to deny that the majority is always right, although that, as Ibsen says, is a lie. It is a scientific fact that the majority, however eager it may be for the reform of old abuses, is always wrong in its opinion of new developments. ... We should never progress at all if it were possible for each of us to stand still on democratic principles until we saw whether all the rest were moving, as our statesmen declare themselves bound to do when they are called upon to lead. Whatever clatter we may make for a time with our filing through feudal serf collars and kicking off rusty capitalistic fetters, we shall never march a step forward except at the heels of “strongest man, he who is able to stand alone” and to turn his back on “the damned compact Liberal majority.”

George Bernard Shaw, The Quintessence of Ibsenism, New York: Brentano’s, 1904

In that time of political unrest – it was but a little while before the first revolution – the feeling of protest was very strong in all spheres of society. They waited for the hero who could tell the truth strongly and bravely in the very teeth of the government. It is not to be wondered at that the image of Dr. Stockmann became...
popular at once in Moscow, and especially so in Petrograd. An Enemy of the People became the favourite play of the revolutionists, notwithstanding the fact that Stockmann himself despised the solid majority and belief in individuals to whom he could entrust the conduct of life. But Stockmann protested, Stockmann told the truth, and that was considered enough.

Konstantin Stanislavsky, in his autobiography My Life in Art, on playing Dr. Stockmann in St. Petersburg (Petrograd) for the Moscow Arts Theatre in 1905

Ibsen, it is well-known, wrote An Enemy of the People as an answer to the adverse criticism with which Ghosts was received, and not primarily as a contribution to the discussion of social and municipal ethics. Mr. Shaw will, perhaps, follow the Norwegian’s example.

To the ordinary lover of the theatre, the social problems suggested by this most dramatic play are not the chief point. Does the dramatist succeed in enchaining the attention of his audience and moving them? That is the aim of all drama. You may agree with Dr. Stockmann that individualism is the attitude for the strong man to take; that the minority is always right, or, at any rate, that the “compact” majority, according to Carlyle’s dictum, is certain to be wrong; you may discuss the question of whether a man’s first duty is to his own family or to the larger family of the community in which he lives — all questions raised by this play; but the vitality of a drama does not rest on the ideas it may express or suggest. A tract is not drama.

I leave the answer to all these questions to abler pens than mine. All I have to deal with is the intensity of drama which Ibsen has managed to build from his material. Here I think all will agree that the play is powerful and that it genuinely moves, as the spectacle of a strong and brave man defying legions of moral cowards must always move. And the play has the merit of not preaching.

E.A. Baughan, Daily News (London), November 3, 1905

I have attempted to make An Enemy of the People as alive to Americans as it undoubtedly was to Norwegians, while keeping it intact.

And I believed this play could be alive for us because its central theme is, in my opinion, the central theme of our social life today. Simply, it is the question of whether the democratic guarantees protecting political minorities ought to be set aside in time of crisis.

Arthur Miller, Preface to his adaptation of An Enemy of the People, New York: Penguin Books, 1951

[In the Yale Rep production] gives the audience a chance to dig a little deeper. During the doctor’s speech, in which he’s excoriating his fellow townspeople and they’re shouting back at him, the wall behind him begins to drip with black water. Dark stripes run from top to bottom, get thicker, join with other stripes. It’s a creeping reminder that — amid all the words being thrown around, the people trying to tear each other down over abstract ideas about who’s smarter or more in touch — there are certain facts that you can’t reason with or argue against. The water’s still poisoned, whether anyone wants it to be or not. And sooner or later, someone’s going to have to stop calling people out, or cover things up, and do something about it.


“No one is spared Ibsen’s wrath in Goodman’s powerhouse ‘Enemy of the People’,” Chicago Sun-Times, March 20, 2018
Henrik Ibsen

One of the world’s most renowned dramatists, Norwegian playwright Henrik Ibsen broke the bounds of theatrical tradition to create plays long-enduring in their pursuit of human experience. Known internationally during his lifetime, Ibsen’s works have remained subjects of extensive production and intense examination. With a body of work that includes *Brand* (1865), *Peer Gynt* (1867), *The Pillars of Society* (1877), *A Doll’s House* (1879), *Ghosts* (1881), *An Enemy of the People* (1882) and *The Wild Duck* (1884) among many others, Ibsen’s plays cover a wide range of thought and form. His views cannot be pigeonholed according to any single play, residing rather in a comprehensive understanding of his works as a body of work. Various as his work was, Ibsen focused always on the condition of human beings, spotlighting the impossibilities of life in society and prompting self-examination.

He was born on March 20, 1828, in the small coastal town of Skien, Norway. His relationship with his native country was often tumultuous, and he spent many years living and writing outside of Norway, in Italy and Germany. He returned to Norway in 1891 and died in Oslo (then called Christiania) in 1906.

Brad Birch

Welsh playwright Brad Birch is a rising voice among young British playwrights. He wrote his first play, *The Snow Queen*, in 2008 and has had work produced by the Sherman Theatre and Dirty Protest in Cardiff, Wales, and at the Royal Court, the Royal Exchange, Orange Tree Theatre, Theatre 503 and the National Theatre in London. Outside of the U.K., his work has been performed in Russia, the U.S., Italy, Germany and Spain. His plays include *Light Arrested Between the Curtain and the Glass* (2011), *Permafrost* (2011), *Where the Rabbits Lay* (2012), *Gardening: For the Unfulfilled and Alienated* (2013), *Milton* (2013), *Tender Bolus* (2014) and *The Brink* (2016). *An Enemy of the People* (as *En Folkefiende*) was commissioned and produced by the Royal Welsh College of Music & Drama in 2016.

Birch has won a Scotsman Edinburgh Fringe First for Gardening and received the Harold Pinter Commission in 2016 to write a new play for the Royal Court. He has taught playwriting at the Royal Court Theatre and runs the New Welsh Playwrights Programme at the Sherman Theatre. Other affiliations include the Royal Court’s Young Writers’ Programme, Sherman’s New Writers’ and Advanced Writers’ groups and the Welsh new writing theatre company Undeb.
Yesterday I completed my new dramatic work. It is entitled *An Enemy of the People* and is in five acts. I am still a little uncertain whether to call it a comedy or simply a play; it has much of the character of a comedy, but there is also a serious basic theme.

Ibsen, in a letter to his publisher Frederik Hegel, June 21, 1882, quoted from Michael Meyer’s *Ibsen: A Biography*, 1971

It has been fun working on this play, and I feel a sense of emptiness and deprivation at being parted from it. Dr. Stockmann and I got on most excellently; we agree about so many things; but the Doctor has a more muddled head on his shoulders than I have, and has besides certain characteristics which will permit people to tolerate things from his lips which they might not accept so readily had they issued from mine. If you have begun to read the manuscript, I think you will share this opinion.

Ibsen, in a letter to his publisher Frederik Hegel, September 9, 1882, quoted from Michael Meyer’s *Ibsen: A Biography*, 1971

I myself am responsible for what I write, and I alone. I cannot possibly embarrass any party, for I belong to none. I want to act as a lone franc-tireur [maverick] in the outposts, and operate on my own. ... Is it only in the political field that men are allowed to work for freedom in Norway? Is it not first and foremost man’s spirit that needs to be set free? Such spiritual slaves as we are cannot even use the freedom we already have. Norway is a free country inhabited by serfs.

Ibsen, in a letter to Olaf Skavlan, January 24, 1882, quoted from Michael Meyer’s *Ibsen: A Biography*, 1971

[T]he language of the translation [should] be kept as close as possible to ordinary everyday speech; all the turns of phrase and expressions which belong only to books should most carefully be avoided in dramatic works, especially mine, which aim to produce in the reader or spectator a feeling that he is, during the reading or performance, witnessing a slice of real life.

Ibsen, in a September 14, 1882, letter to Rasmus B. Anderson, a professor at the University of Wisconsin who asked for permission to translate and publish *The Pillars of Society, A Doll’s House and Ghosts*, quoted from Michael Meyer’s *Ibsen: A Biography*, 1971

In a way, school was where I felt I fit in the most, but I left at 15 while doing my GCSEs. School for me was a social thing, and I’ve always learnt and thought better on my own. It has meant that life took a slightly circuitous route, but I’ve my own reference points and process. For a long time, I didn’t feel as though I fit in the theatre as I didn’t come to it through drama school or university. I developed through working with individual mentors rather than groups or institutions, and it took a while to find my feet in the broader ecology. ...

I think my writing has become more controlled and considered. I’m harder on myself. And I think that comes from going from production to production. You develop a muscle and a rigour and you learn what works and what doesn’t. As I say, I didn’t have a university drama society to practice on, so I’ve been learning on the job. There’s work I’ve not been proud of because of this, but I can feel my writing maturing and I’m excited about the next couple of years of shows. I teach now as well, and this certainly makes me a sharper writer. ...

I left school early, and for about three or four years, I just bummed around doing terrible jobs and doing a lot of thinking and reading. When I started writing, I wanted to write books. I didn’t grow up with theatre. I fell into it and a bit like a spider in a bath, now I’m in, I can’t get out. I’m fascinated by people, and for me, theatre is the best medium to explore what people do to each other. ...

In terms of the play, it’s been a delight to get under the bonnet of one of Ibsen’s most fascinating plays. People talk about the politics of *An Enemy of the People*, but for me it’s a play about brothers.

Birch, in an interview with Carl Woodward, May 23, 2016
Norwegian playwright Henrik Ibsen wrote *An Enemy of the People* in 1882 in relative haste and with enormous heat. He was smarting from the critical lashing he had taken for his previous play, *Ghosts*, in which a family matriarch’s carefully constructed social veneer crumbles in the face of inherited venereal disease and buried secrets. *Ghosts* followed two years after *A Doll’s House*, another play in which the need for social respectability ultimately unmasks hypocrisy and leads to Nora Helmer’s famous exit.

That Ibsen was able to write *Enemy* quickly suggests that its ideas were already simmering in the back of his mind. Indeed, the rejection of his recent work by the “liberal press” and the “tyranny of the majority” may have merely provided the spark to put ideas he’d been expressing privately for some time on the stage.

Kristofer Janson noted a conversation in late 1880 in which Ibsen told him, “Republicanism is the form of government in which individual freedom has the least chance of being respected. … What is the majority? The ignorant mass.” Very similar words found their way from Ibsen’s pen to Thomas Stockmann’s mouth in *An Enemy of the People*. Ibsen – and Stockmann – weren’t alone in their skepticism of democracy and the majority. British economist John Stuart Mill and French historian Alexis de Tocqueville, among others, had written on the theme.

But over the play’s first decades, Stockmann’s challenge to the political establishment found sympathetic ears among revolutionaries in both France and Russia. In 1905, actor/director Konstantin Stanislavsky, playing Stockmann in St. Petersburg the same day that a massacre occurred in Kazansky Square, witnessed the audience become a mob, responding instinctively and immediately to Stockmann’s fight for truth and freedom.

As the 20th century wore on, Stockmann and his ideas took on additional shades and interpretations. Some of Stockmann’s more extreme ideas in Ibsen’s fourth act veer dangerously across the line to advocating eugenics, a theme that resonated in Nazi Germany, which attempted to use *Enemy* and three other Ibsen plays as propaganda (while banning both *A Doll’s House* and *Ghosts* as too depressing). After World War II, Arthur Miller put his own stamp on Stockmann, following his success with *Death of a Salesman* and against the rise of the communist hunts that would eventually inspire him to write *The Crucible*.

Miller adapted *Enemy* for a 1950 production that starred husband-and-wife duo Frederic March and Florence Eldridge, who had been labeled as communists and consequently lost film roles. Troubled by Stockmann’s tendency toward eugenics, Miller wrote in his memoir that he “cut across the problem to its application to our moment in America – the need, if not the holy right, to resist the pressure to conform.” Miller’s framing of the argument lifts Stockmann to a more heroic position than Ibsen perhaps intended, and some of the good doctor’s flaws get passed over.

Today, *An Enemy of the People* is having, as they say, a moment. Between the water crisis in Flint, Michigan, and the resurrection of the phrase “enemy of the people” by our president, the play has renewed currency 136 years after its writing, and adaptations abound. Last summer, a version called *Public Enemy: Flint* was performed in that city while closer to home, Sod House Theater toured a production in greater Minnesota. Yale Rep staged a production last fall and a production at the Goodman Theatre in Chicago just closed.

Brad Birch’s version was produced by the Royal Welsh College of Music & Drama in 2016 but has undergone substantial revision for our production. Tom Stockmann has himself undergone more than a century’s worth of examination and interpretation. What made him admirable in Ibsen’s time may not apply today. But this likable yet combative, idealistic yet flawed man continues to both reflect and fail to fully grasp the complexity of his time.
People and Things in the Play

PEOPLE

Board of Directors
All for-profit and nonprofit corporations are required by law to have a board of directors and to hold annual meetings of that board. In a for-profit corporation, a board of directors is elected by shareholders to act on their behalf and ensure accountability and transparency. A small company can get away with the founder(s) as the only director(s), but when outside investment is involved, the investor usually gets at least one seat on the board in order to keep tabs on the company. Even without outside investment, a board may want to expand to include additional members because they bring specific expertise (e.g. banking, legal, media, accounting, info systems) that can help guide the business’ operations.

Each organization with a board should have a set of governing principles and bylaws that outline the duties and responsibilities of the board. Bylaws will outline the responsibilities and roles of the whole board, board committees and individual positions on the board, as well as rules for voting and how to call annual or special meetings. Board policies would also address conflicts of interest, codes of conduct and ethics, confidentiality, expectations and indemnification (security against damage or loss).

Book Editor
An editor provides proofreading (e.g. grammar and spelling) assistance as well as a different perspective on an author’s work should they become too close to be able to see it as a reader would. An editor gives feedback and suggestions with the intention of helping the writer produce the best book possible. Editors may be on staff at a publishing house and work regularly with a number of authors, or they can be freelance and independent contractors who offer their services to authors or publishers on a contract basis.

Captain Horster
An offstage character in this adaptation, Captain Horster appears in the original Ibsen play as a friend and supporter of the Stockmann family.

Geochemical Analyst
A scientist who can analyze soil, water and mineral samples, among other duties. The analyst would use an ICP-MS (Inductively Coupled Plasma Mass Spectrometer – aka a Mass Spec) to analyze a sample, looking for unsafe levels of antimony, arsenic, barium, beryllium, cadmium, chromium, copper, lead, selenium and thallium.

Geologist
A geologist is a scientist who studies the earth’s physical structures, history and development, which can include rocks, minerals, soil, water, volcanoes, earthquakes, tectonics, etc. Geologists work in the education sector as teachers, professors, researchers and lab supervisors; in the private sector, they work as consultants for companies such as the oil and gas industries; and they work for governments doing geologic surveys, research on oceans and the atmosphere and natural resource management.

A geologist may have a B.S. degree in geology and a solid grounding in chemistry, biology, physics and math. And while employment with a B.S. is possible, many jobs require a master’s or doctorate degree, with which of course pay increases. Professorships and many research positions require a Ph.D.

The Herdals and the Borkmans
Offstage characters attending the Stockmanns’ party in this adaptation whose names are a nod to the Ibsen canon. Dr. Herdal is a character in The Master Builder by Henrik Ibsen, written a year after An Enemy of the People; Borkman is the surname of the family in Ibsen’s 1896 play John Gabriel Borkman.

Newspaper Editor
A newspaper editor (perhaps called managing editor or editor-in-chief) is responsible for the day-to-day operations of the newsroom. An editor shapes and takes overall responsibility for the content of the newspaper by deciding which items are printed in the paper, assigning reporters to cover stories, writing headlines and checking for accuracy and fairness in the reporting and writing.

Overseeing the work of section editors, such as for news, features, sports and pictures, the editor will guide the direction of reporting, establish timelines for stories, determine placement within the paper and make reporting assignments.

Political Editor
A section editor of a newspaper who reports about politics. Depending on the size of the newspaper, a political editor may have one or more political
renewable energy providers, like offsets can be purchased from carbon reduction somewhere else. That carbon release by buying a certain amount of carbon is going to be emitted by a given activity, project or industry and compensates for that carbon release by buying a carbon reduction somewhere else. Offsets can be purchased from renewable energy providers, like wind or solar farms; improvements to energy efficiency; destroying greenhouse gases; or planting trees and other carbon-absorbing plants to trap and store carbon.

Copper
Lead and copper are rarely found in source water, so their presence suggests the water has been contaminated through the corrosion of material somewhere in the distribution and plumbing system. In Minnesota, the level of copper that requires corrective action is 1,300 ppb (parts per billion) when found in more than 10 percent of samples collected from household taps.

Copper in small amounts is an essential element and necessary for people’s diet. But copper can be poisonous if breathed or swallowed, and swallowing large amounts can cause headaches, abdominal pain, diarrhea, vomiting, stomach cramps and jaundice. Rarely is a reaction to copper poisoning acute, but long-term (chronic) exposure can lead to liver or kidney failure and eventually death.

Hot Springs
A natural hot (or thermal) spring discharges water at a temperature significantly higher than the surrounding air temperature. Most hot springs draw water that is heated by nearby volcanic activity or because the water is drawn from a depth of more than a kilometer where the Earth’s crust is hotter. In springs with no plumbing constrictions, hot water rises to the surface in the pool, cools as it makes contact with the air, then sinks and is replaced by hot water in a cycle.

Because there are no natural hot springs in mainland Norway, poetic license has allowed our city in Norway to be home to a hot spring. Since ancient times, people have flocked to hot springs for their purported healing or therapeutic qualities, but whether there is an actual medical health benefit is sketchy.

Kroner
Norway’s currency. As of March 2018, one Norwegian Krone (NOK) is worth about $.13, roughly 7.8 NOK to $1.

Marsh Runner
A small, rarely sighted Norwegian bird which spends a lot of time wading in and running along marshy ground; it may also be called a Broad-billed Sandpiper. It breeds in the Arctic and migrates to Africa, Asia and Australia.

Short Selling
Short selling is a way of investing that attempts to make money on the assumption or expectation that a company is not going to do well so that the stock price will drop. If the stock price doesn’t drop, the investor may break even by buying the stock back at the same price. If the stock price goes up, the investor will have to spend more money than was made by selling the stock in order to buy the same number of shares back, paying out of pocket the difference in price. While the gains in short selling can be tempting and considerable, the risk assumed is that an investor can lose more than the money invested.

THINGS

Bragé Prize
The Brage Prize (Brageprisen) is awarded by the Norwegian Book Prize Foundation, established in 1992. Awards are given for fiction, nonfiction, children’s and youth books and an annually determined open category. A jury nominates four books in the first three categories, and the winner is determined by 27 judges, nine in each category (representing three bookstores, three librarians and three critics). The open class winner is determined by the jury. Winners are announced in November and receive 75,000 kroner (about $9,500). It is one of Norway’s most important literary prizes.

Carbon Offsetting
Carbon dioxide is a greenhouse gas, which when emitted into the atmosphere absorbs infrared radiation from the Earth’s surface and reflects it back to the surface, heating the atmosphere and driving climate change. Carbon offsets are a financial investment that acknowledges that a certain amount of carbon is going to be emitted by a given activity, project or industry and compensates for that carbon release by buying a carbon reduction somewhere else. Offsets can be purchased from renewable energy providers, like
For Further Reading and Understanding

VERSIONS OF AN ENEMY OF THE PEOPLE


Arthur Miller’s adaptation of *An Enemy of the People* by Henrik Ibsen, New York: Viking Press, 1951

Henrik Ibsen’s *An Enemy of the People*, a new version by Christopher Hampton, Samuel French, 1997

*Paragon Springs* by Steven Dietz based on Ibsen’s *An Enemy of the People*, Dramatists Play Service, 2000

Henrik Ibsen’s *An Enemy of the People*, a double volume including both a translation and adaptation of the play by Richard Nelson, Broadway Play Publishing, Inc., 2011

Henrik Ibsen’s *An Enemy of the People*, a version by Rebecca Lenkiewicz, London: Faber and Faber, 2012

*Public Enemy* by Henrik Ibsen in a new version by David Harrower, London: Faber and Faber, 2013

Henrik Ibsen’s *En Folkefiende*, a new version by Brad Birch, London: Bloomsbury, 2016

ABOUT HENRIK IBSEN


IN THE NEWS

Amanda Erickson, “Trump called the news media an ‘enemy of the American People.’ Here’s a history of the term,” *The Washington Post*, February 18, 2017

Berson, Misha, “Ibsen, Our Contemporary,” *American Theatre*, April 2018


Susie Tommaney, “Trump Thinks the Media is the Enemy of the People, But Ibsen Got There First,” *Houston Press*, January 30, 2018

“The Water Main,” a focus of reporting by Minnesota Public Radio, designated April 2018 as MPR Water Month, celebrating and creating conversations about the deep connection water has in the lives of Minnesotans. Learn more at www.americanpublicmedia.org/water/