

NORA: It's going to happen. No, it can't happen. It shall not happen. *(She goes and locks the door to Helmer's study. The Maid opens the door to Krogstad and closes it after him. He is, dressed in a fur coat for travelling, a fur hat, and galoshes. Nora turns towards him.)* Thank you Helene. Keep your voice down. My husband's at home.

KROGSTAD: I presume you know I've been dismissed.

NORA: Mr. Krogstad, you must believe me, you really must. I fought for you as well as I could.

KROGSTAD: Your husband can't love you very much, can he? He knows I can expose you to the world and yet he dares to dismiss me.

NORA: How can you imagine he knows anything —

KROGSTAD: Ah, I didn't think so. But since you seem so anxious to keep this matter to yourself, I presume you know a little more than yesterday what precisely you have done?

NORA: More than you could ever teach me.

KROGSTAD: Yes, a bad lawyer like me —

NORA: What is it you want from me?

KROGSTAD: Just to see how you were, Mrs. Helmer. Even money-lenders can have a little of what you call feeling, you know.

NORA: Show it then. My little children, think of them.

KROGSTAD: Have you thought of mine? Has your husband? Still, let that pass. I just want to tell you not to take this business too seriously. I am not going to make any accusation for the time being.

NORA: Oh, thank you. I know you wouldn't do anything really.

KROGSTAD: This can all be dealt with quite amicably. There's no reason why anyone else should know anything about it. It will be just between ourselves, the three of us.

NORA: No, my husband must never know anything about this.

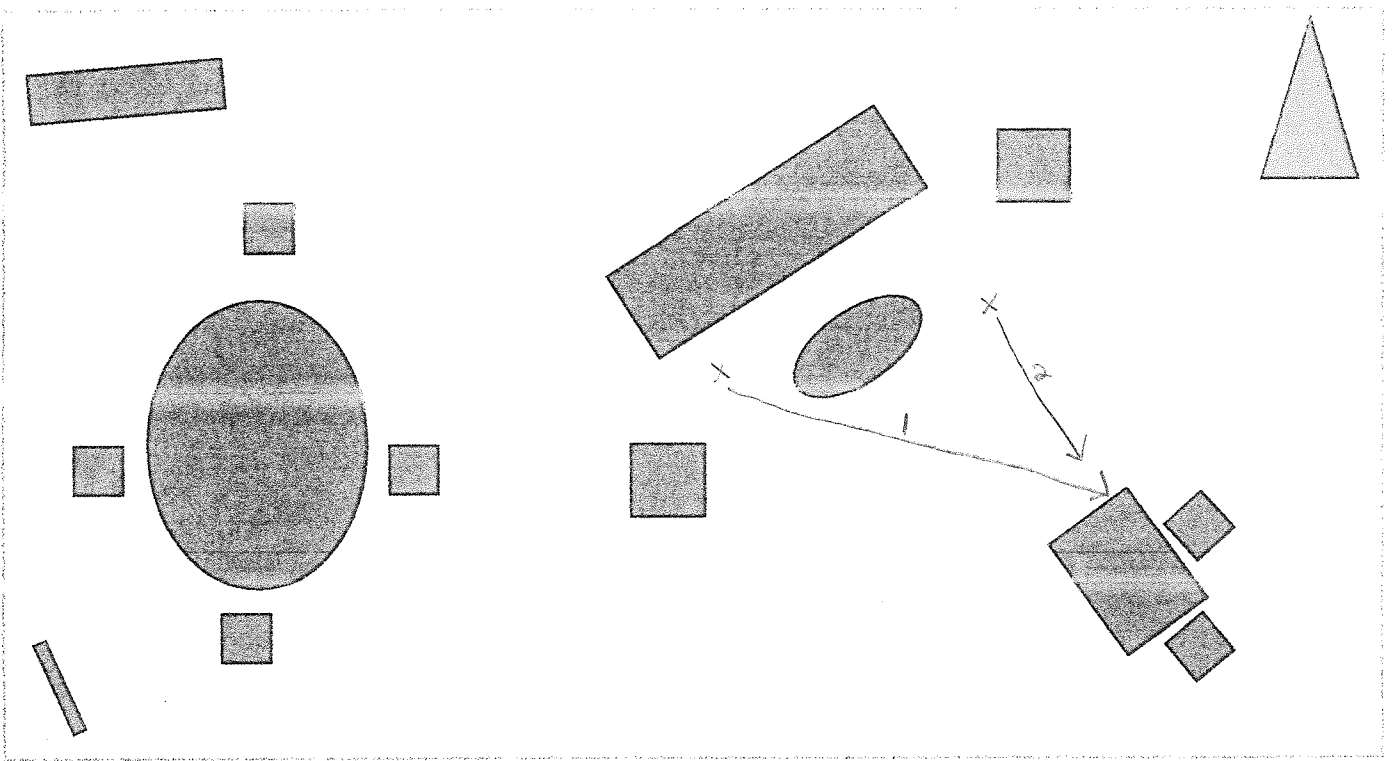
KROGSTAD: Mrs. Helmer, you are not going to get your contract back.

NORA: What are you going to do with it?

KROGSTAD: No one else will know anything about it. I just want to keep it. So if all this has made you think of doing something desperate —

NORA: It has.

KROGSTAD: If you were thinking of running away —



1. Nora Xs to desk and clutches bottle of pills
2. Kr approaches Nora, threateningly

NORA: Yes.

KROGSTAD: Or something worse —

NORA: How do you know?

KROGSTAD: Put that thought out of your mind.

NORA: How do you know I was thinking about that?

KROGSTAD: Most of us think of that first. I thought of it too. But I didn't have the courage —

NORA: Neither do I. (*Krogstad is relieved.*)

KROGSTAD: That's it, isn't it. You haven't the courage either, do you?

NORA: No, I don't. I don't.

KROGSTAD: Besides, it would be very foolish. Once the first domestic storm is over — I have a letter here in my pocket for your husband —

NORA: Telling him everything?

KROGSTAD: As delicately as possible. (*Nora speaks quickly.*)

NORA: He mustn't get that letter. Just tell me how much you want from my husband and I'll get it.

KROGSTAD: I don't want money from your husband.

NORA: What do you want?

KROGSTAD: I want to get back on my feet, Mrs. Helmer, and that's where your husband is going to help me. For the past eighteen months I've not been involved in anything untoward. All that time I've lived in extreme hardship. I want to get back into that bank again in a higher grade. Your husband will make a place for me. I'll be the bank manager's right-hand man, and within a year Nils Krogstad will run the Joint Stock Bank, *not* Torvald Helmer.

NORA: Not in your lifetime, or mine.

KROGSTAD: So you may do something —

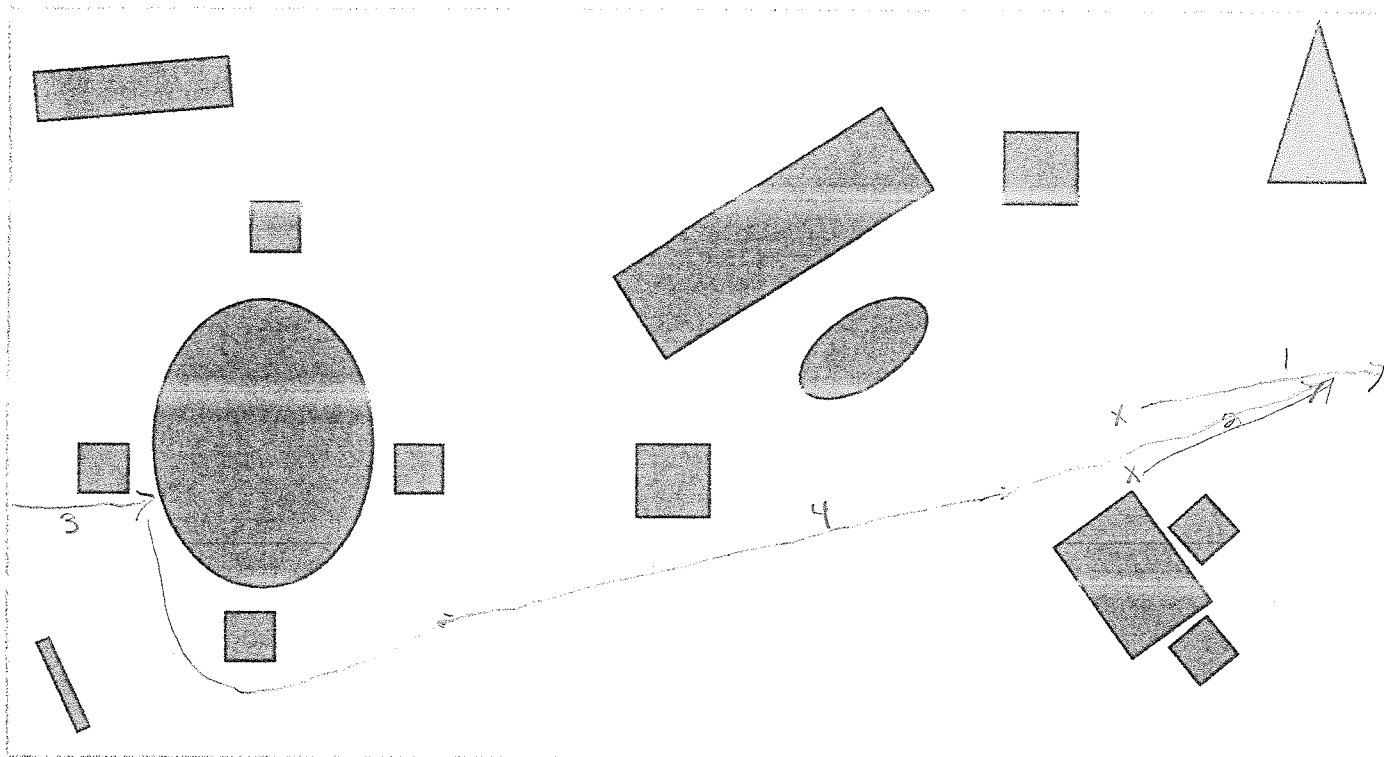
NORA: I have the courage now.

KROGSTAD: You can't frighten me. A fine, spoilt lady —

NORA: You'll just have to wait and see.

Q KROGSTAD: Under the ice? Perhaps? Sinking into the black, cold water? And then in the spring floating to the surface, ugly, unrecognizable, with your hair fallen out.

NORA: You can't frighten me. (*Nora stands and looks at him, speechless.*)



1. Kro exits L
2. Nora xs + looks out at mailbox
3. Kristine enters R.
4. Kris. xs L to join Nora

KROGSTAD: I've prepared you now. I shall expect to hear from Helmer as soon as he gets my letter. And remember, it's him, your husband, who's forced me to do this kind of thing again. I will never forgive him for that. Good-bye, Mrs. Helmer. (*He exits through the hall. Nora goes towards the hall door, opens it a little and listens.*)

NORA: He's not going to give him the letter. No, he's not. Not possible. (*A letter falls into the post box. We hear Krogstad's footsteps which gradually diminish as he goes down the stairs. Nora gives a stifled cry, runs across the floor to the sofa table. There is a short pause.*) The post box. The letter's there. Torvald, Torvald — we are lost. (*Mrs. Linde enters with the costume.*)

~~Mrs. Linde Mends~~
3 MRS. LINDE: Nora, Nora, I've mended everything. Do you want to try it on — (*Nora speaks hoarsely, in a stifled way.*)

NORA: Kristine, come here. (*Mrs. Linde throws the clothes on the sofa.*)

MRS. LINDE: What's wrong? Why are you so upset.

4 NORA: Come here. Do you see that letter? Look — through the glass — in the post box.

MRS. LINDE: Yes, I can see it. Why?

NORA: A letter from Krogstad —

MRS. LINDE: Nora — it was Krogstad who lent you the money.

NORA: Yes. Now Torvald will know everything.

MRS. LINDE: Nora, believe me, this will be the best thing for you, both of you.

NORA: You don't understand. I forged a signature —

MRS. LINDE: Oh my God —

NORA: I want to tell you, Kristine, so you will be my witness.

MRS. LINDE: Witness to what?

NORA: If I go out of my mind — which may happen —

MRS. LINDE: No, Nora.

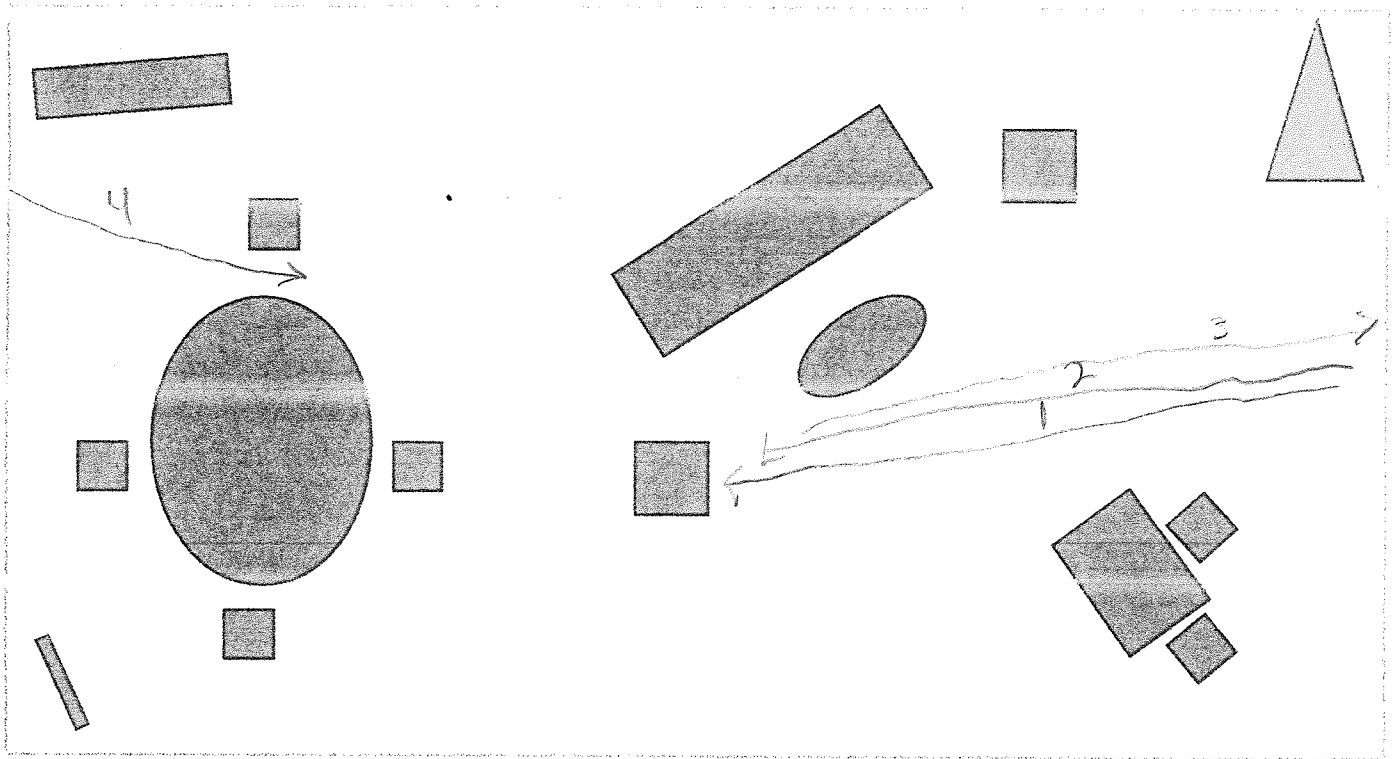
NORA: Or if anything were to happen to me — if I could not stay here any longer —

MRS. LINDE: Nora, Nora, you are not going to go out of your mind —

NORA: If someone were to take it all on himself, all the blame —

MRS. LINDE: Yes, but how can you think —

NORA: You will be my witness that it's not true, Kristine. I am



1. N Xs to chair + clutches costume
2. Kri Xs to Nora + holdsher
3. Kri exits L
4. T + R enter UR

not mad, I am not. I know exactly what I'm saying. And I tell you, no one else knew about it, I did it all by myself. Remember that. Promise me that.

MRS. LINDE: I will. But I don't understand this.

NORA: How could you understand? Something glorious is going to happen.

MRS. LINDE: Glorious?

NORA: A miracle, yes. But it's frightening, Kristine. It can't happen, not for anything in the world.

MRS. LINDE: Hush, hush, it's all right. You must stop crying, and listen to me. I'm going to talk to Krogstad.

NORA: Don't. He'll harm you.

MRS. LINDE: When I knew him before, he would have done anything for me.

NORA: Him?

MRS. LINDE: Yes, him. Where does he live?

NORA: How would I — yes. *(She reaches in her pocket.)* His card. But the letter, the letter — *(In his study, Helmer knocks on the door.)*

HELMER: Nora. *(Nora screams with fear.)*

NORA: What? What do you want?

HELMER: It's all right. Don't be so frightened. We won't barge in. You've locked the door. Are you trying on your costume?

NORA: Yes, that's right, my costume I'm trying it on. I'll look so beautiful, Torvald. *(Mrs. Linde has read the card.)*

MRS. LINDE: He lives just around the corner.

NORA: There's no point. We're lost. The letter is in the box.

MRS. LINDE: Does your husband have the key?

NORA: Yes, always.

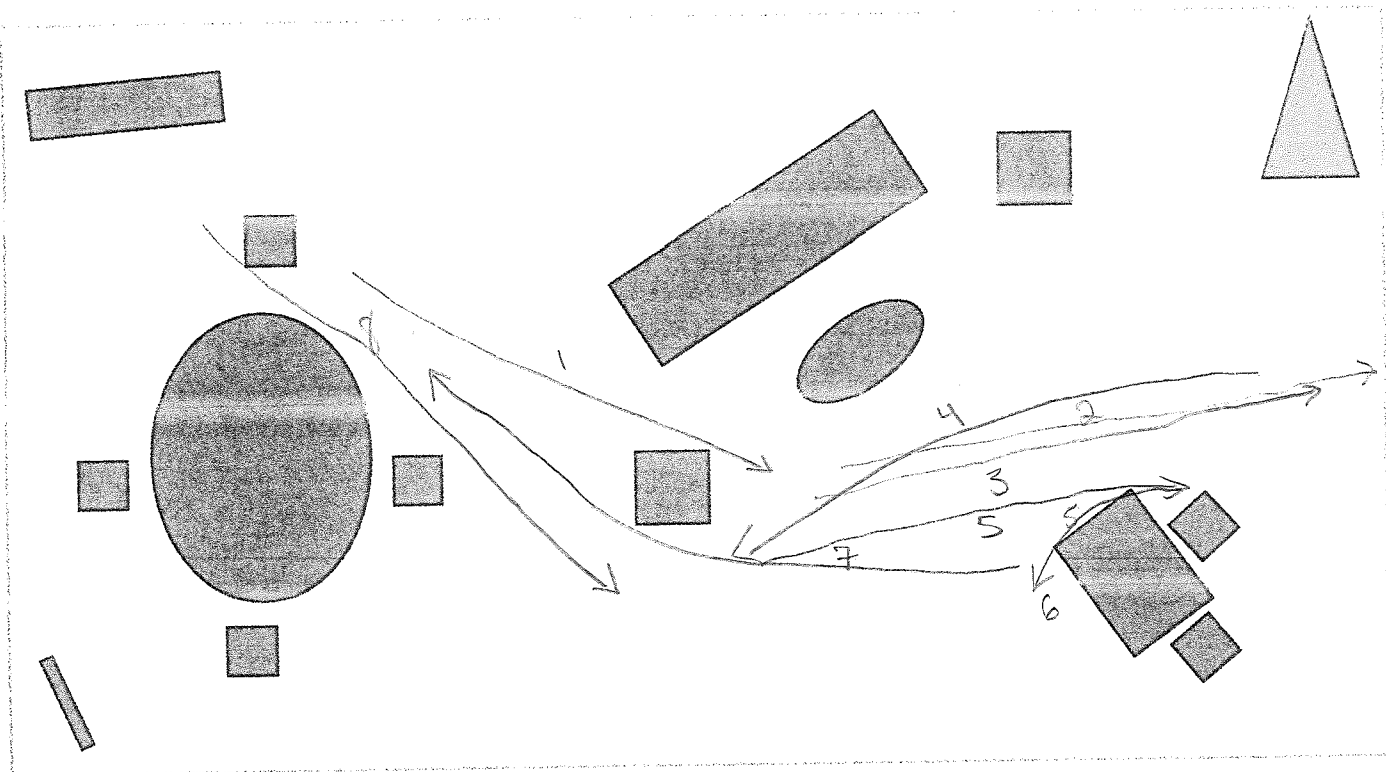
MRS. LINDE: Krogstad must ask for his letter back, he must think of an excuse —

NORA: But now is just the time when Torvald —

MRS. LINDE: Delay him. Do something. Go into him. I'll be back as soon as I can. *(She exits through the hall door. Nora goes to Helmer's room, opens it and looks inside.)*

NORA: Torvald? *(He speaks from the study.)*

HELMER: So, I'm allowed back into my own drawing room, am I? Come on, Rank, let's take a look — *(He is in the doorway.)* What's this?



1. T Xs to N
2. T xS L to exit
3. Nora xS to Torvald
4. N grabs T's hand + leads him C, dancing
5. N xS to desk and brings chair to front
6. T sits
7. N xS to R
8. R + N X C

NORA: What, my darling?

HELMER: Rank had me all prepared for a great costume change.

(Rank is in the doorway.)

RANK: That's what I understood. But it seems I was wrong.

NORA: Until tomorrow no one will see me in my finery.

1 HELMER: Nora dear, you look worn out. Have you been practicing too much?

NORA: No, I've not practiced at all.

HELMER: You will have to —

NORA: I most definitely will have to, yes, Torvald. But I'm useless without your help.

HELMER: We'll soon polish it up again.

NORA: Yes, look after me, Torvald, please. Promise me that, please? I'm so nervous. It's such a big party. You must give up your whole evening to me. Not a word about business. No pen in your hand. You will, won't you, Torvald? Promise me, promise.

2 HELMER: Promise. Tonight I will be wholly at your service. You helpless little thing. But first I must — *(He goes towards the hall door.)*

3 NORA: No, what do you want out there?

HELMER: To see if any letters have been delivered.

NORA: No, don't Torvald. No.

HELMER: What is it now?

NORA: I beg you, Torvald. There's nothing there.

4 HELMER: Let me see anyway. *(He makes to go. Nora, by the piano, dances the first bars of the tarantella. By the door, Helmer stops.)* Aha.

NORA: I can't dance tomorrow if I don't practice the steps for you. *(He goes to her.)*

HELMER: Are you really so nervous, darling?

NORA: I am. I am so terribly nervous. Let me rehearse now.

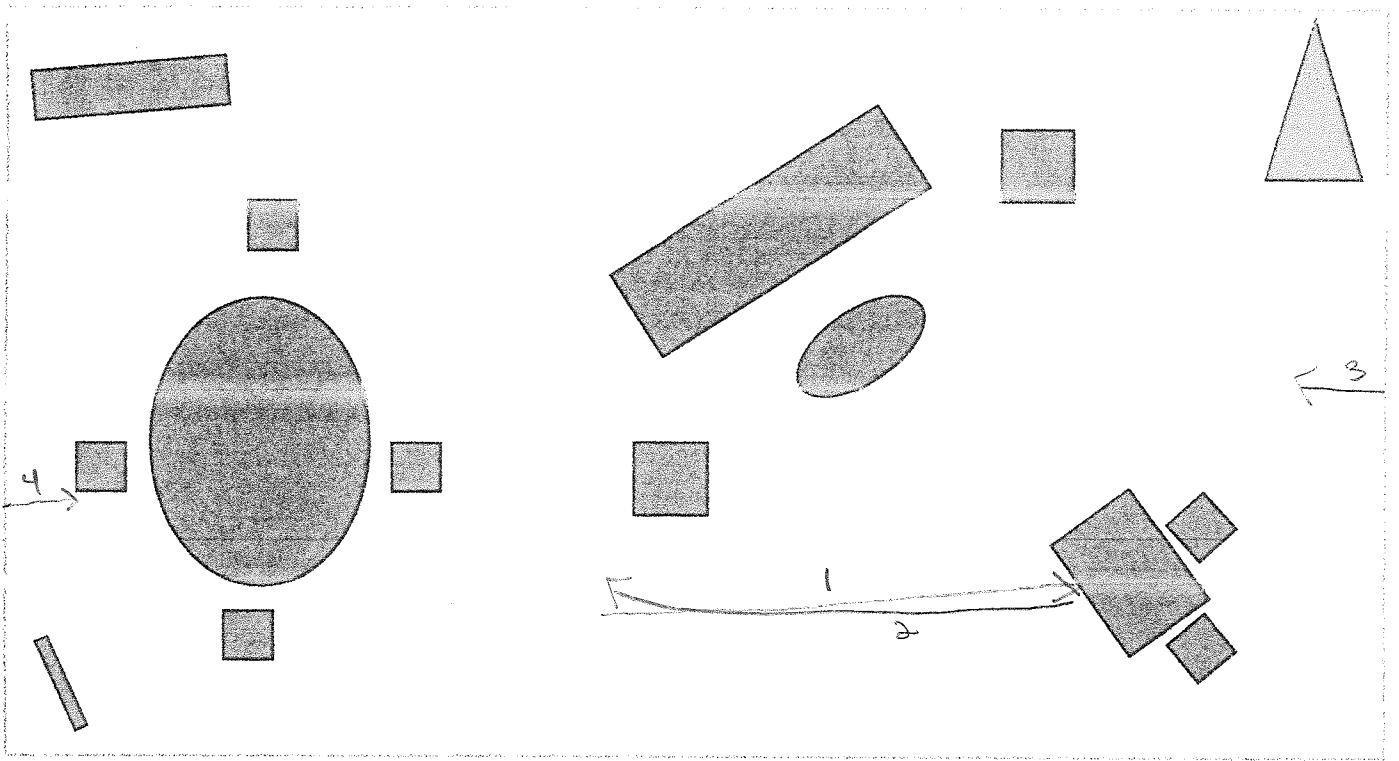
5 There's still time before dinner. Torvald, please sit down and ~~play~~ ^{watch} for me. Teach me, correct me the way you usually do.

6 HELMER: With pleasure, if you want that, with great pleasure. We need music. *(He arranges himself at the piano. Nora takes the tambourine from the box and a long, multi-coloured shawl. She quickly throws it about herself and she springs onto the floor and shouts.)*

7 NORA: Dr. Rank, help me.

8 HELMER: A little treat for Dr. Rank. Ready?

NORA: Yes.



1. R Xs to chair
2. T Xs to Nora
3. Kri enters L
4. H enters R

HELMER: And.... *(He plays and she dances. Rank stands behind Helmer at the piano and watches. Helmer continues playing.)* Good. Slow down — slow down.

NORA: I can't dance any other way.

HELMER: Nora, it's too violent.

NORA: It has to be just like this. *(Helmer stops playing.)*

HELMER: No, no, this is no good at all. *(Nora laughs and swings the tambourine.)*

NORA: What did I tell you?

| RANK: Let me ^{watch} play for her. *(Helmer gets up.)*

2
3 HELMER: Do, please. Then I can teach her better. *(Rank sits down at the piano and plays. Nora dances more and more wildly. Helmer positions himself by the stove. During the dance Helmer keeps addressing corrective comments to Nora. She does not appear to hear them. She does not notice her hair come loose and fall over her shoulders. She keeps dancing. Mrs. Linde enters and stands as if glued to the floor. Nora calls out, still dancing.)*

NORA: Kristine, look — such fun.

HELMER: Nora, my love, you're dancing as if your life depends on it.

NORA: It does.

HELMER: Rank, stop it — this is utter insanity. I'm telling you — stop. *(Rank stops playing and Nora stops suddenly. Helmer goes to her.)* I cannot believe this — I really cannot. You've forgotten everything I taught you. What's the matter with you? *(Nora throws down the tambourine.)*

NORA: See — see.

HELMER: I see you certainly need instruction. *Sinking Rank*

NORA: You must think of no one but me, not today, not tomorrow. No letters — don't even open the post box —

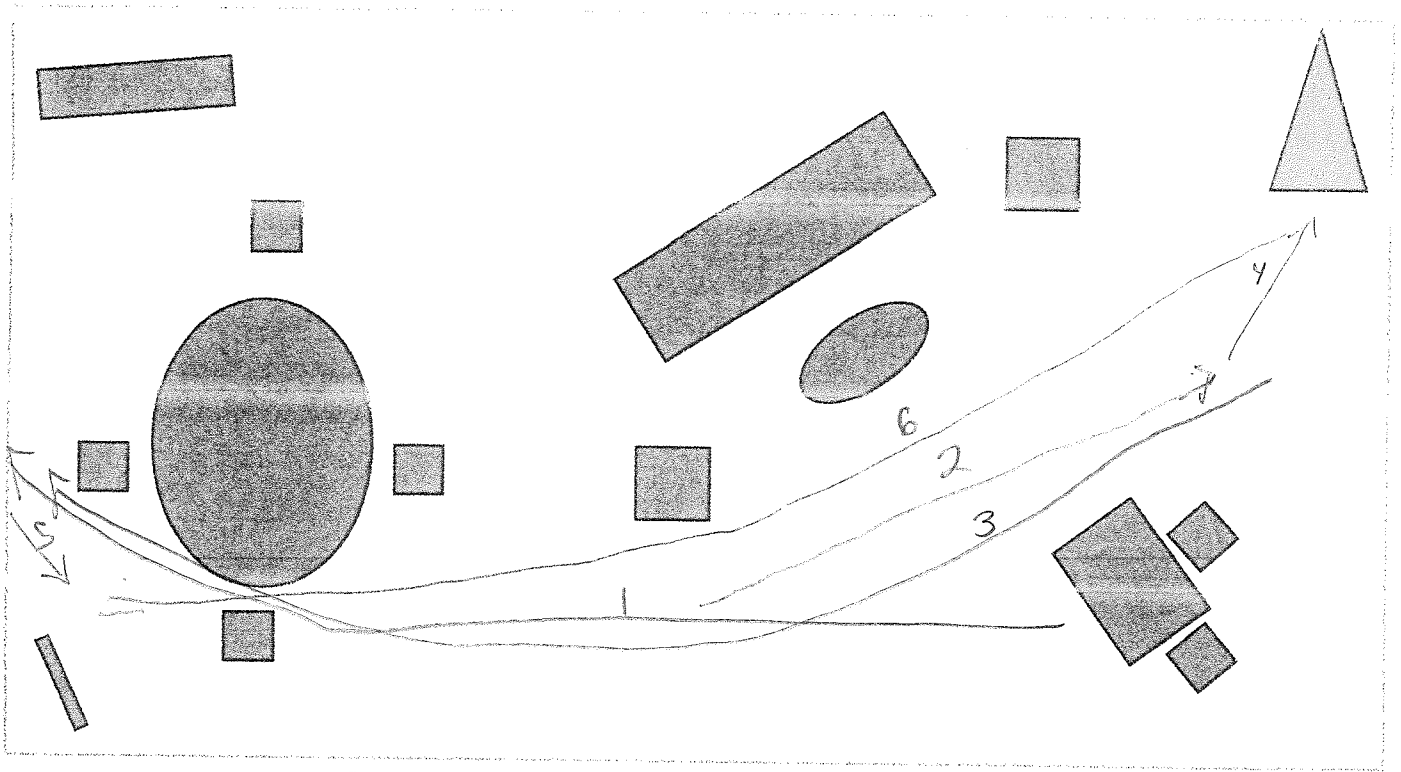
HELMER: Nora, a letter's already come from Krogstad, I can tell.

NORA: There may be. But don't read anything now. Nothing ugly should come between us until all this is finished. *(Rank speaks quietly to Helmer.)*

RANK: It might be wise not to cross her. *(Helmer embraces her.)*

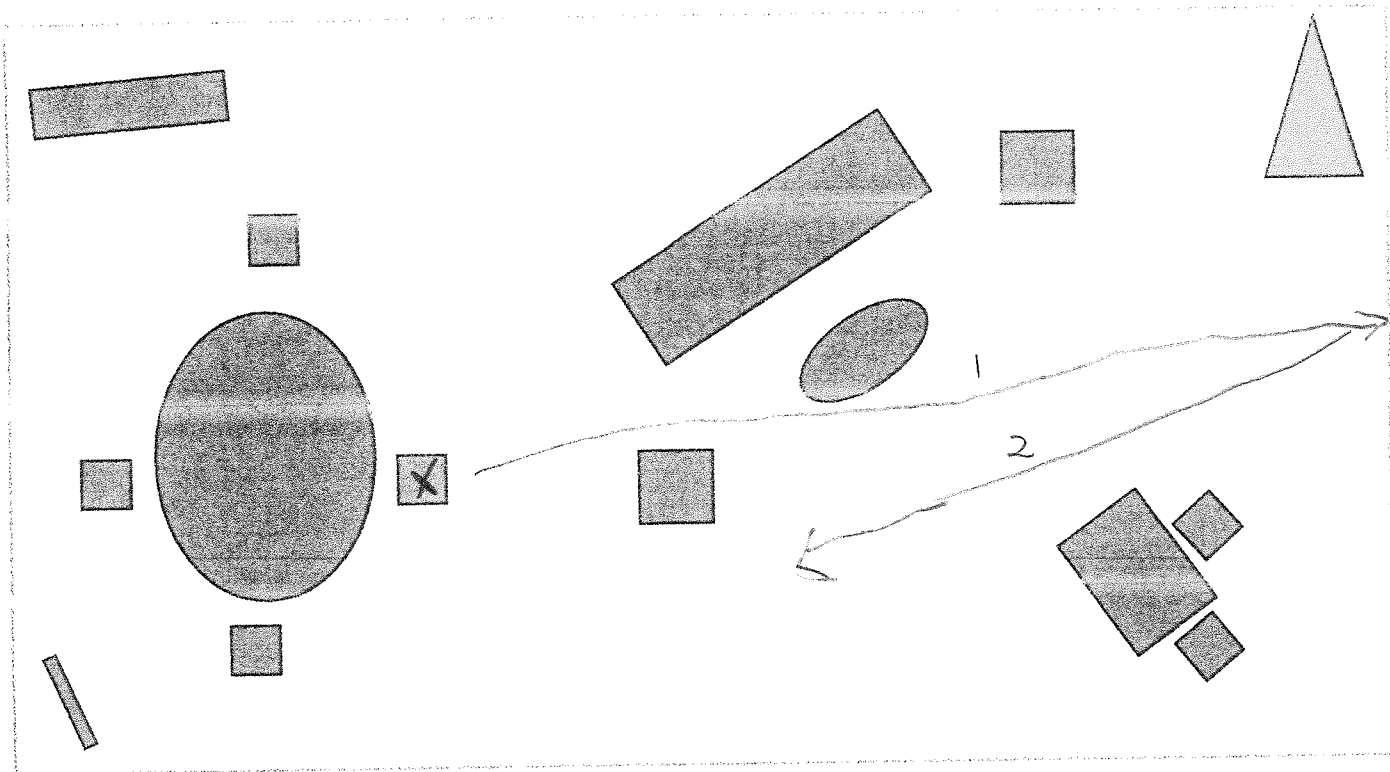
HELMER: The child commands and I'll obey. But tomorrow evening, when you've danced —

4 NORA: You're free then. *(The Maid is in the door, stage R.)*



1. R + T exit R
2. N Xs to Kri
3. Kri exits L
4. N Xs to Christmas tree, holds pills
5. Torvald enters DR
6. N runs to T

MAID: Dinner is served, Mrs. Helmer.
NORA: Champagne, we'll drink champagne.
MAID: Very well, Madam. (*She exits.*)
HELMER: I see, I see — a big party now?
NORA: Let's drink champagne till dawn. (*She shouts.*) And macaroons, Helene, a few — lots — just this once. (*Helmer takes her hands.*)
HELMER: Come on now, this excitement has upset you. Please, be my skylark again, please.
NORA: I will be. But just for now, go in there. You too, Dr. Rank. Kristine, you must help me tidy up my hair. (*Rank is subdued as they leave.*)
RANK: What is this — I mean, she's not expecting, is she?
/ HELMER: I don't know. (*They exit stage R.*)
2 NORA: Well?
MRS. LINDE: Gone to the country.
NORA: Your face said it all.
MRS. LINDE: He'll be back tomorrow night. I left him a note.
NORA: You shouldn't have. Let it all happen. It's thrilling, isn't it, waiting for something glorious to happen.
MRS. LINDE: What are you waiting for?
NORA: You wouldn't understand. Go in and join them. I'll be in
3 in a minute. (*Mrs. Linde goes into the dining room. Nora stands awhile,*
4 *collects herself, then looks at her watch.*) Five o'clock. Midnight is seven
hours away. Twenty-four hours until the next midnight. The tarantella will have passed. Twenty-four and seven. Thirty-one hours to
5 live. (*Helmer is in the door stage R.*)
HELMER: What's keeping my little skylark? (*Nora goes towards him with outstretched arms.*)
6 NORA: Your skylark is flying to you.



1. Kri Xs to let Kro in
2. Kro Xs to C Kri follows

ACT THREE

The same room. The sofa table has been moved to the middle of the floor, with chairs around it. A lamp burns on the table. The door to the hall is open. Dance music can be heard from the floor above.

Mrs. Linde sits by the table and tries to read, leafing through a book, unable to concentrate. A few times she listens intently towards the hall door. She looks at her watch. She listens again. She goes to the hall and opens the door cautiously. Quiet steps can be heard on the stairs and she whispers.

Disdain for Dance

MRS. LINDE: Come in, no one's here. (*Krogstad is in the doorway.*)

KROGSTAD: I found a note from you at home. What is this about?

MRS. LINDE: I have to speak to you.

KROGSTAD: Oh, have you? Does it have to be in this house?

MRS. LINDE: It is not possible at my lodgings. There's no privacy there. We're on our own. Come in. The maid's asleep and the Helmers are upstairs at a dance. (*He enters the room.*)

2 KROGSTAD: I see. So, the Helmers dance tonight? They're dancing?

MRS. LINDE: Why shouldn't they dance?

KROGSTAD: Absolutely. Why shouldn't they dance?

MRS. LINDE: It's time for us to talk.

KROGSTAD: Do we have anything more to talk about?

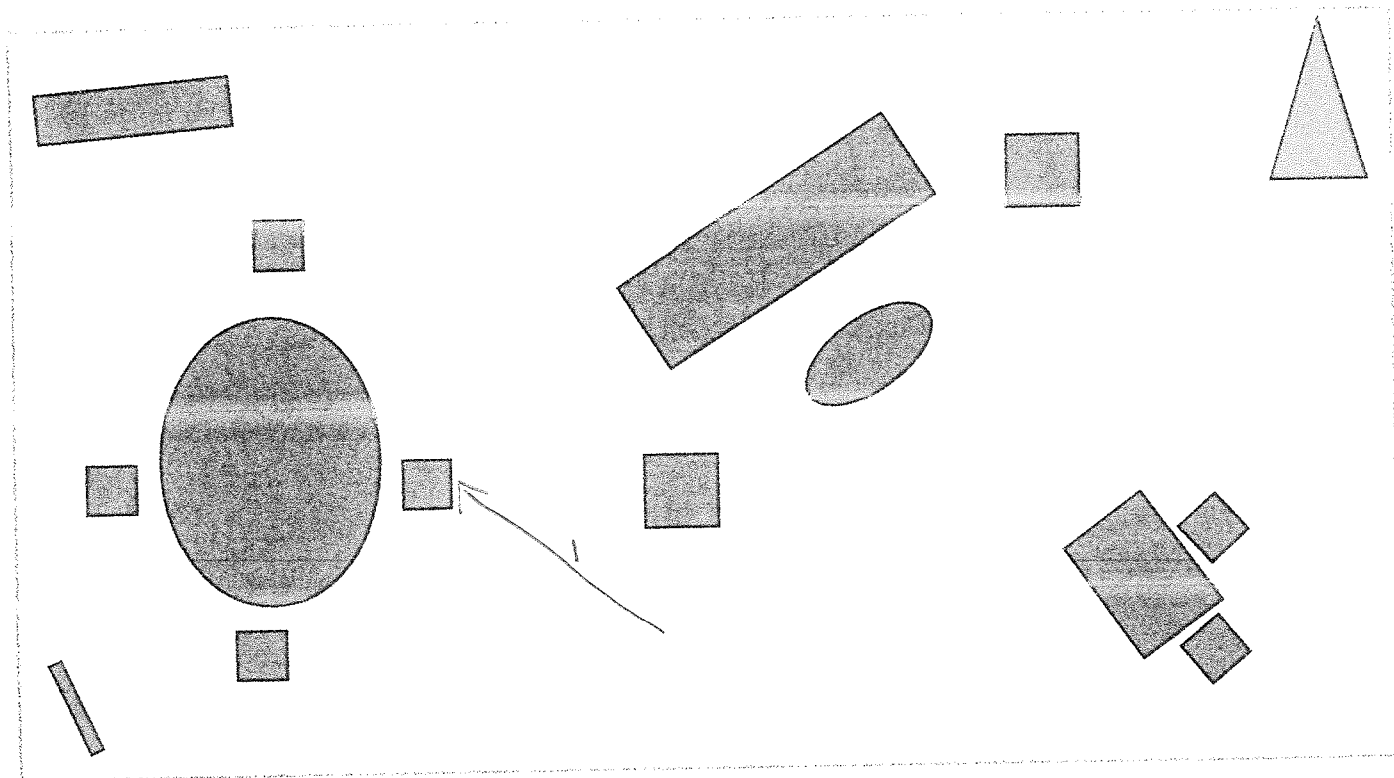
MRS. LINDE: We have a great deal to talk about.

KROGSTAD: I shouldn't have thought so.

MRS. LINDE: You wouldn't, because you have never really understood.

KROGSTAD: Was there anything to understand, except what

*Past
Pauis*



was clear to everybody? A heartless woman dumps a man when she's offered a better deal.

MRS. LINDE: Do you think I have no heart? Do you think I left you with an easy heart?

KROGSTAD: Didn't you?

MRS. LINDE: Did you really think that?

KROGSTAD: Then why did you write to me the way you did?

MRS. LINDE: What else could I do? I had to leave you, and so I had to destroy everything you felt for me. (*Krogstad clenches his fist.*)

KROGSTAD: My God, — and you did this for money.

MRS. LINDE: You mustn't forget I had a helpless mother and two younger brothers. We couldn't wait for you, Nils. Your prospects were so remote then.

KROGSTAD: Even so. But you did not have the right to throw me aside like that for someone else.

MRS. LINDE: I really don't know. I've asked myself many times if I had that right. (*Krogstad speaks more quietly.*)

KROGSTAD: When I lost you, I lost my bearings — it was as if the solid ground had given way under my feet. Look at me. Now, I'm wrecked, the ship's gone, and I'm a man clinging to wreckage.

MRS. LINDE: Help might be looking you in the face.

KROGSTAD: It was looking me in the face, but you've come and got in the way.

MRS. LINDE: I didn't know until today that I was to replace you at the bank.

KROGSTAD: But now you do know it, are you going to resign?

MRS. LINDE: No. Because it would not help you in the slightest if I did.

KROGSTAD: Well, I would have done it.

MRS. LINDE: I've learned to be practical. Life and hard bitter necessity have taught me that.

KROGSTAD: And life has taught me not to believe in fine words.

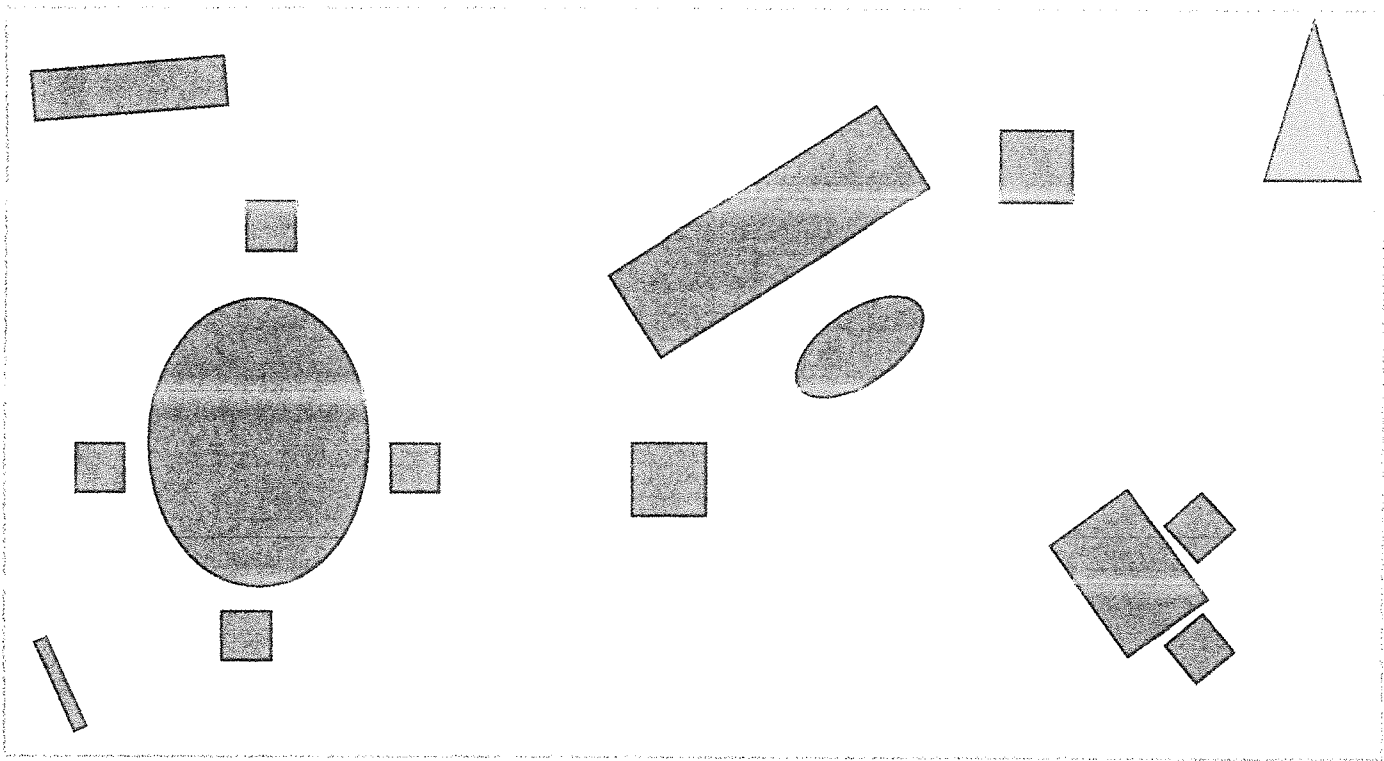
MRS. LINDE: Then life has taught you something useful. But do you believe in doing something?

KROGSTAD: What do you mean by that?

MRS. LINDE: You said you were like a shipwrecked man clinging to wreckage.

KROGSTAD: I had good reason to say that.

Life's Lessons



MRS. LINDE: Well I'm like a shipwrecked woman, clinging to the wreckage as well. I've no one to care about, no one to care for.

KROGSTAD: You made that choice yourself.

MRS. LINDE: There was no other choice then.

KROGSTAD: So, what about it?

Finding Land

MRS. LINDE: Nils, suppose these two shipwrecked people could reach each other?

KROGSTAD: What are you saying?

MRS. LINDE: It's better that two people cling to the wreckage together rather than one person on his own.

KROGSTAD: Kristine.

MRS. LINDE: Why do you think I've come to this town?

KROGSTAD: Were you really thinking about me?

MRS. LINDE: If I'm to survive, I have to work. All my life, as long as I remember, I have worked. And there is no joy in working for yourself alone. Give me something, Nils. Give me someone to work for.

KROGSTAD: I don't believe this. This is a woman's hysterical, high-minded obsession with sacrificing herself —

MRS. LINDE: Have you ever known me to be hysterical?

KROGSTAD: Could you really do this? Could you? Tell me. Do you know all about my past life?

MRS. LINDE: Yes.

KROGSTAD: And you know my reputation here?

MRS. LINDE: You've just said, you've just implied, with me you could have been someone else.

KROGSTAD: I'm certain of it.

MRS. LINDE: Well then, surely it could still happen?

KROGSTAD: Kristine, do you know what you're saying?

MRS. LINDE: I need to care for someone, and your children need a mother. You and I need each other. Nils, I believe in you. I believe in what you really are. With you, I would have the courage to do anything. *(He clasps her hands.)*

KROGSTAD: Thank you — thank you — Kristine — I will make other people see me in the same way — but I forgot — *(She listens.)*

MRS. LINDE: Ssh. The dance upstairs, can you hear it? They'll be coming back when it's over.

Leaving the letter

KROGSTAD: You don't know what I've done to the Helmers, do you?

MRS. LINDE: I do know.

KROGSTAD: Even so, you've still the courage —

MRS. LINDE: I also know what a man like you can do in desperation.

KROGSTAD: If only I could stop what I've done

MRS. LINDE: You can. Your letter is still in the box.

KROGSTAD: Are you certain?

MRS. LINDE: Certain, but —

KROGSTAD: I will ask for my letter back.

MRS. LINDE: No, you will not.

KROGSTAD: I will, yes. I'll stay here till Helmer comes down.

MRS. LINDE: You must not ask for your letter back.

KROGSTAD: Wasn't that the reason you asked to meet me here?

MRS. LINDE: It was. I was frightened and didn't know better. They must be honest with each other.

KROGSTAD: Very well. If you want to take the responsibility — but one thing I can do and I will do it now — *(She listens.)*

MRS. LINDE: Hurry up. You must go. The dance is over. We have to leave now.

KROGSTAD: I'll wait for you downstairs.

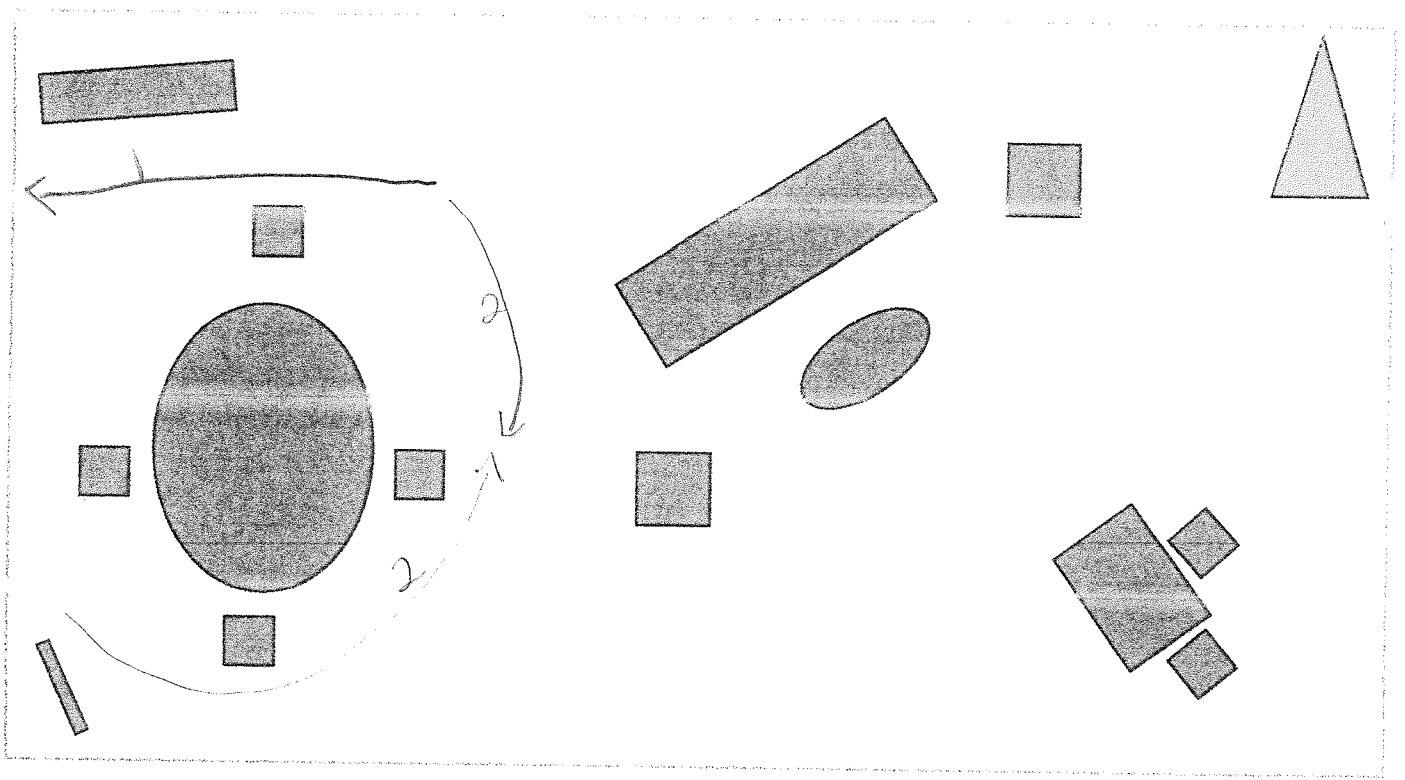
MRS. LINDE: Do. You can walk me to my lodgings. *Joy Finally*

2 KROGSTAD: I am the happiest man in the whole wide world. *(He exits through the front door. The door between the room and the hall remains open.)*

MRS. LINDE: It's happened. *(She tidies up a little and gets her outdoor clothes.)* It's actually happened. Someone to work for, some- *The Grand Exit*
3 one to live for. A home to bring joy to. I'll make it so comfortable. *(She listens, then puts on her hat and coat. Helmer and Nora's voices are heard in the hall. A key is turned and Helmer leads Nora into the hall, almost by force. She is dressed in the Italian costume, with a big, black shawl draped over her shoulders. He is wearing a dinner jacket with a big, black cloak. Still in the doorway, Nora resists him.)*

NORA: No, please, not yet, not in here, no. I want to go back upstairs. It's too early, I don't want to leave.

HELMER: My precious Nora, please —



1. T exits
2. Kri + N meet C

NORA: I'm begging you, Torvald, I'm begging you please — one hour more, please.

HELMER: Not one minute more, my sweet Nora. We had an agreement, you know that. Now get into that drawing room or you will catch a chill. *(He leads her gently into the room, despite her resistance.)*

MRS. LINDE: Good evening.

NORA: Kristine?

HELMER: Mrs. Linde? Are you here so late? Why?

MRS. LINDE: Forgive me, yes. I so wanted to see Nora all dressed up.

NORA: You've been here waiting for me?

MRS. LINDE: I have. *(Helmer takes off Nora's shawl.)*

HELMER: Take a good look at her. She's worth looking at.

MRS. LINDE: Yes, I'd admit —

HELMER: Isn't she absolutely adorable? The entire party agreed. But she is a Miss Stubbornshoes. Imagine, I nearly had to drag her out of the room.

NORA: Torvald, you'll be sorry you didn't let me stay another half an hour.

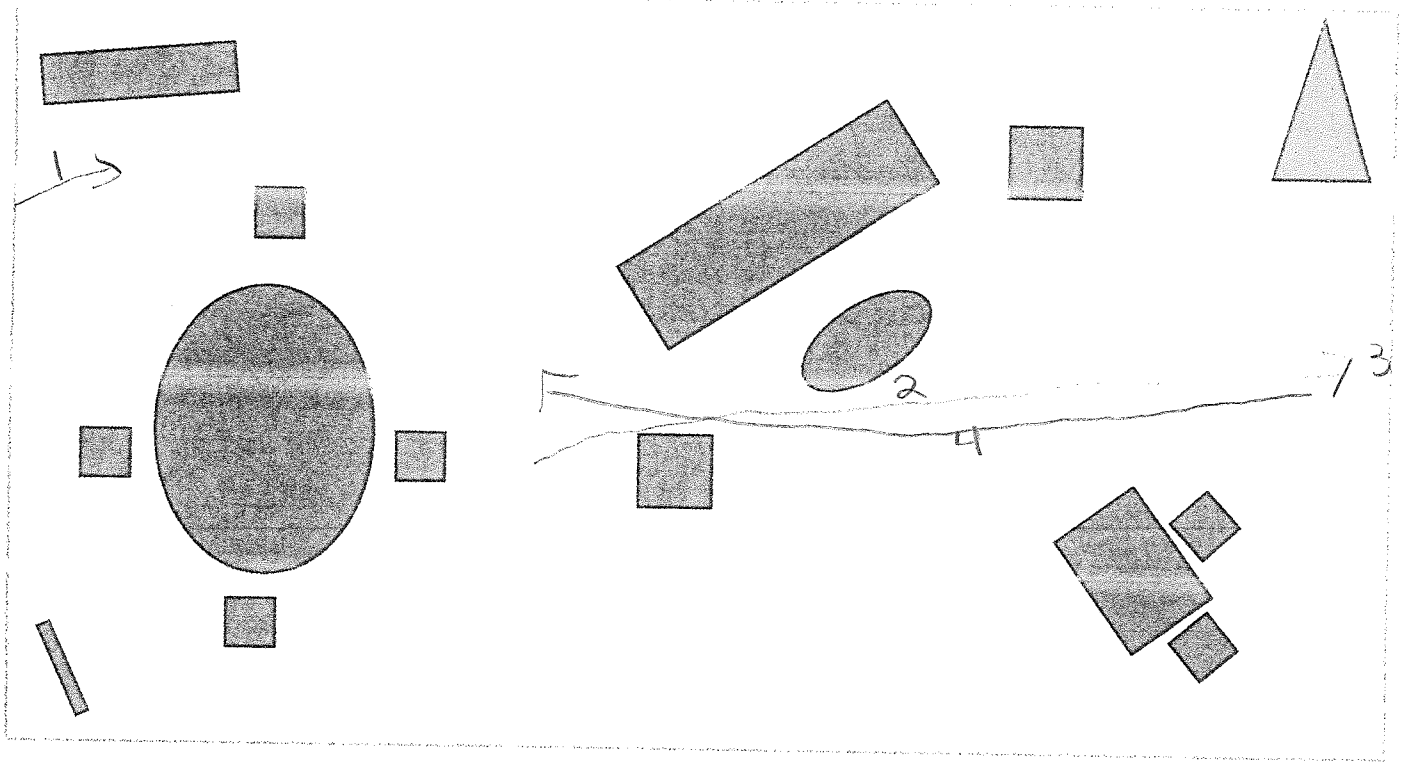
HELMER: Do you hear her, Mrs. Linde? She dances her tarantella — she brings the house down — and she should have, she should have — though the performance was too much. Too reckless. I mean strictly speaking it went beyond the demands of art. Let that pass. She really did bring the house down. So should I have let her stay after that? Ruin the whole effect? Thank you, no. I took the arm of my lovely little girl from Capri — I should say my capricious little girl from Capri, and we moved through the room so swiftly, and as they say in novels, the beautiful vision was no more. An exit should really be an exit, Mrs. Linde, but I couldn't make Nora realize that. What's that noise? It's people leaving. Dear me, it's so hot in here. Please excuse me. *(He throws the cloak on a chair and opens the door to his study. He goes in and lights a few candles. Nora whispers quickly and breathlessly.)* The Resolution

2 NORA: Well? *(Mrs. Linde answers quietly.)*

MRS. LINDE: I spoke to him.

NORA: And —

MRS. LINDE: Nora, tell your husband everything, you have to. *(Nora replies dully.)*



1. T enters
2. Kri Xs to door, T follows
3. Kri exits
4. T Xs to N.

NORA: I knew.

MRS. LINDE: You have nothing to fear where Krogstad's concerned, but you must tell your husband. It's time you were honest.

NORA: I won't tell him.

MRS. LINDE: Then the letter will.

NORA: Thank you, Kristine. I know what needs to be done.

(*Helmer returns.*)

1 HELMER: Now then, Mrs. Linde, have you had time to admire her.

MRS. LINDE: Yes. Now I must be leaving.

HELMER: So soon? Really? Is that your knitting?

MRS. LINDE: It is, thank you. I nearly forgot it. (*She takes it.*)

HELMER: So, you knit.

MRS. LINDE: I do.

HELMER: May I tell you something? Do embroidery instead.

MRS. LINDE: Why is that?

HELMER: Because it is much more attractive. You hold the embroidery in the left, and you move the needle with the right — like this — isn't that so?

MRS. LINDE: I suppose it is.

HELMER: But knitting — it's really quite ugly, isn't it? Look at me. Arms all squashed, knitting needles up and down — up and down — there is something Chinese about it. Excellent champagne tonight, they did themselves proud.

MRS. LINDE: Good night, Nora, and don't be stubborn any more.

HELMER: Hear hear, Mrs. Linde.

2 MRS. LINDE: Good night, Mr. Helmer. (*He accompanies her to the door.*)

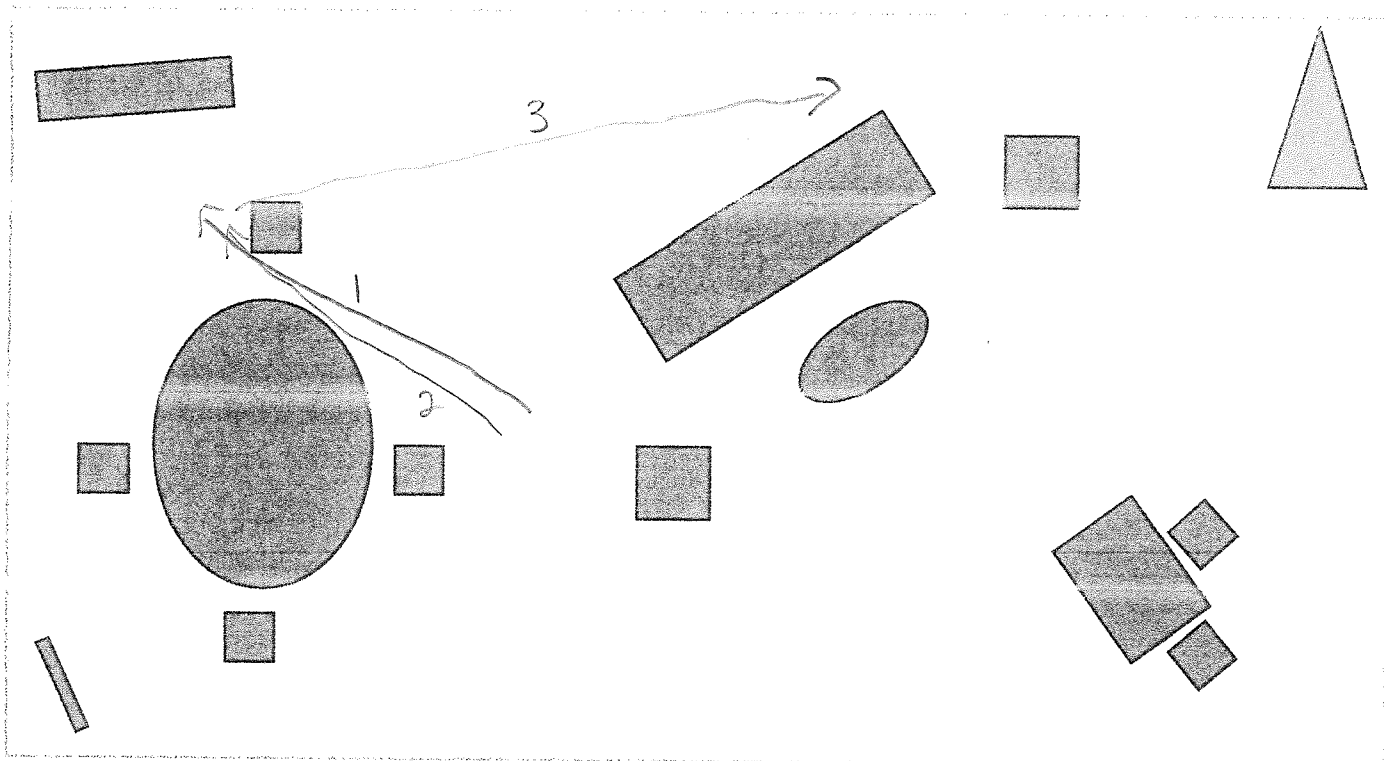
HELMER: Good night, good night. You will get home safely, yes? I would be more than willing to go — but you don't have far to go. Good night, good night. (*She exits, he closes the door after her and returns.*) Dear God, we've got rid of her at last. That woman is extraordinarily boring.

NORA: Are you worn out, Torvald?

HELMER: I'm not — no, not at all.

NORA: Not sleepy even?

4 HELMER: I am not. I am wide awake. What about you? Yes, you



1. Nora xs away from T
2. T xs to Nora
3. Nora xs away from T

do look a little sleepy.

NORA: I'm worn out, yes. I will sleep soon.

HELMER: Well, you see I was right not to let you stay any longer.

NORA: Everything you do is right. *(He kisses Nora's forehead.)*

HELMER: That's my little skylark. Did you see how cheerful Rank was this evening?

NORA: Was he? I didn't say a word to him.

HELMER: I said a few. But I've not seen him in such good form for a long time. *(He looks at her and moves a little closer.)* It's wonderful to be back at home. To be alone with you. Alone, together. I adore you, you beautiful girl.

NORA: Don't watch me like that, Torvald.

HELMER: You're my prize possession, why can't I watch you? Watch the lovely girl who is mine, mine entirely? You're mine. *(Nora goes to the other side of the table.)*

NORA: Don't speak to me like that tonight. *(He follows her.)*

HELMER: Your blood is still dancing the tarantella, I feel it. You are more and more desirable. Do you hear? The guests are starting to leave. Soon the whole house will be quiet. *(He lowers his voice.)*

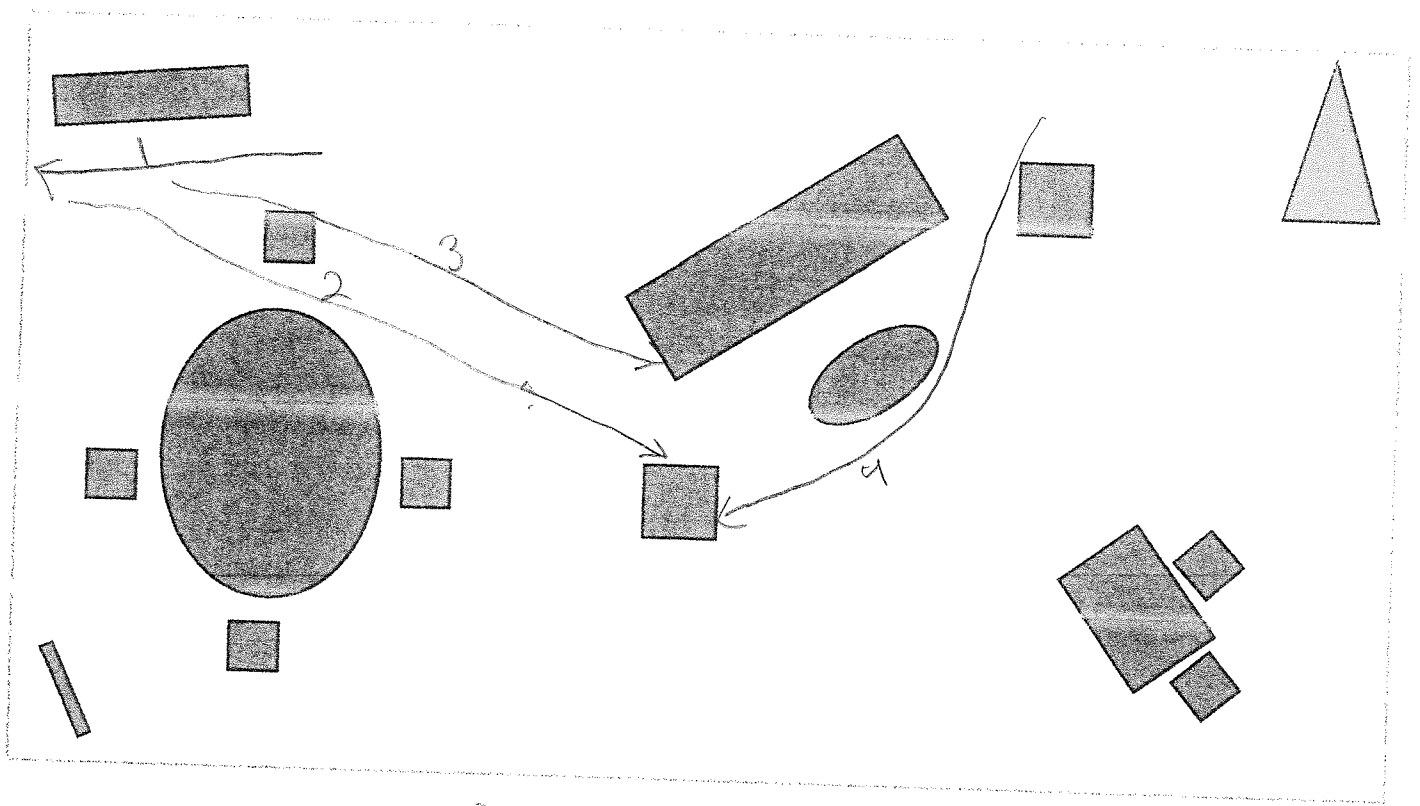
NORA: I hope so.

HELMER: Yes, my beloved, my own Nora. Do you know, when I am at a party with you, do you know why I barely breathe a word to you, why I keep my distance? I'm pretending that you're my secret lover, that you're my young, secret fiancée — and no one knows there is anything between us.

NORA: Yes, I do, I do know. I know all your thoughts are about me.

HELMER: Then when we leave, and I take the shawl to wrap around your shoulders, around the wonderful curve of your neck, I imagine you're my bride so young, young, we have just been married, I'm taking you to my home, I am alone with you for the first time — alone together, you're trembling, beautiful, young. When I saw you sway and tempt me in the tarantella, my blood was on fire. I could not stand it. That's why I took you with me so early —

NORA: Go away Torvald. Leave me. I don't want this. Not tonight.



1. T Xs to let R in
2. R wanders about the room, landing in C chair
3. T Xs + sits on couch arm
4. N Xs to R

HELMER: What? Are you teasing me, Nora? Want — want. I'm your husband. (*A knock is heard on the front door. Nora starts. Helmer calls towards the hall.*) Who is that? (*Rank answers from outside.*)

RANK: It's me. Dare I come in? (*Helmer is quietly annoyed.*)

HELMER: One moment. (*He goes to open the door.*) How thoughtful of you not to pass by our door.

RANK: I thought I heard your voice, and I decided to look in. (*He glances around quickly.*) Yes, these loved, familiar rooms. It's so warm and cozy here with you.

HELMER: I thought you were very cozy upstairs as well.

RANK: Very much so. Why shouldn't I be? Why shouldn't one try everything in this life, yes? Try as much as you can, as long as you can. The wine was splendid.

HELMER: Especially the champagne.

RANK: You noticed that too? I can barely believe how much I managed to wash down.

NORA: Torvald drank his fair share of champagne tonight as well.

RANK: Did he?

NORA: Yes. And afterwards he is always in such a good mood.

RANK: Well, why shouldn't a man enjoy himself after a hard working day?

HELMER: Hard work? Sadly I can't claim that. (*Rank slaps Helmer's shoulders.*)

RANK: But I can, you see.

NORA: Dr. Rank, I think you carried out some scientific tests today.

RANK: Spot on. Yes.

HELMER: Little Nora speaking about scientific tests.

NORA: It went well?

RANK: The best possible result for both doctor and patient — certainty. (*Nora asks quickly and searchingly.*)

NORA: Certainty?

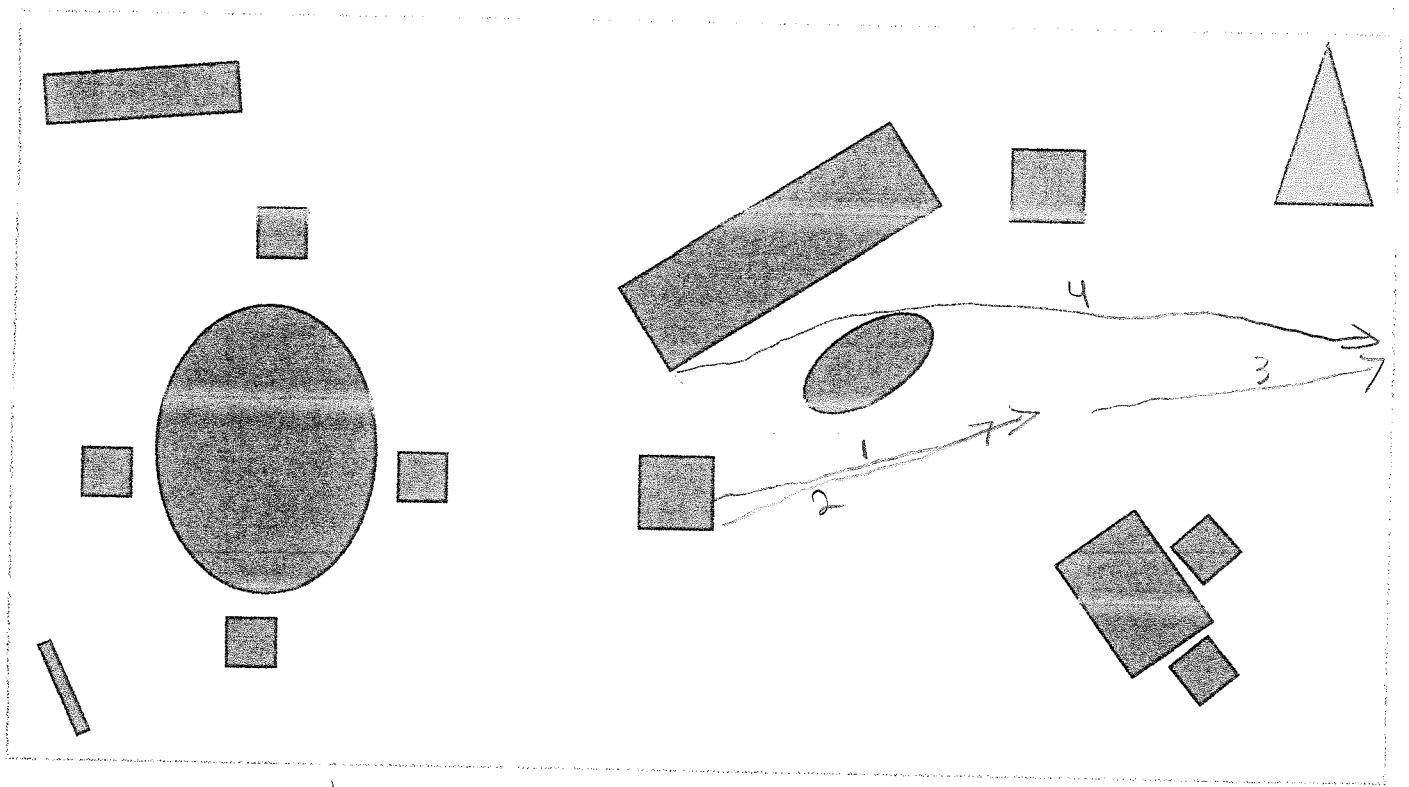
RANK: Absolute certainty. So shouldn't I allow myself a good evening after that?

HELMER: But don't end up suffering the morning after.

RANK: You get nothing for nothing in this life.

NORA: Dr. Rank, you do like fancy dress parties?

RANK: I do, as long as there are lots of exotic costumes — *teasing*



1. R xs L to leave
2. N runs to him + clasps his hands
3. R exits
4. T xs to exit

NORA: Tell me, what shall we two next dress up as?

HELMER: You little silly — are you already thinking of the next ball?

RANK: We two? All right, I'll tell you, you shall be the Spirit of Joy —

HELMER: But what costume would convey that?

RANK: Your wife should appear in her everyday clothes —

HELMER: Well put. But what do you want to be?

RANK: My good friend, yes, I've no doubt about that.

HELMER: Well?

RANK: At the next fancy dress, I shall be invisible.

HELMER: What a strange thought.

RANK: There is a big black hat, and it makes you invisible. Didn't you know that story? You put it on and then no one can see you.
(Helmer suppresses a smile.)

HELMER: Yes, you are right.

RANK: But I'm quite forgetting why I came. Helmer, give me a cigar, one of the black Havanas.

HELMER: With pleasure. *(He offers him the box. Rank takes one and cuts off the end.)*

RANK: Thank you. *(Nora strikes a match.)*

NORA: Let me light it.

RANK: Thank you. *(She holds up the match and he lights the cigar.)*

| And so — good-bye.

HELMER: Good-bye, old friend, good-bye.

NORA: Sleep well, Dr. Rank.

RANK: Thank you for your wish.

2 NORA: Wish me the same.

3 RANK: You? If you insist — sleep well. And thank you for the light. *(He nods to both and leaves. Helmer speaks quietly.)*

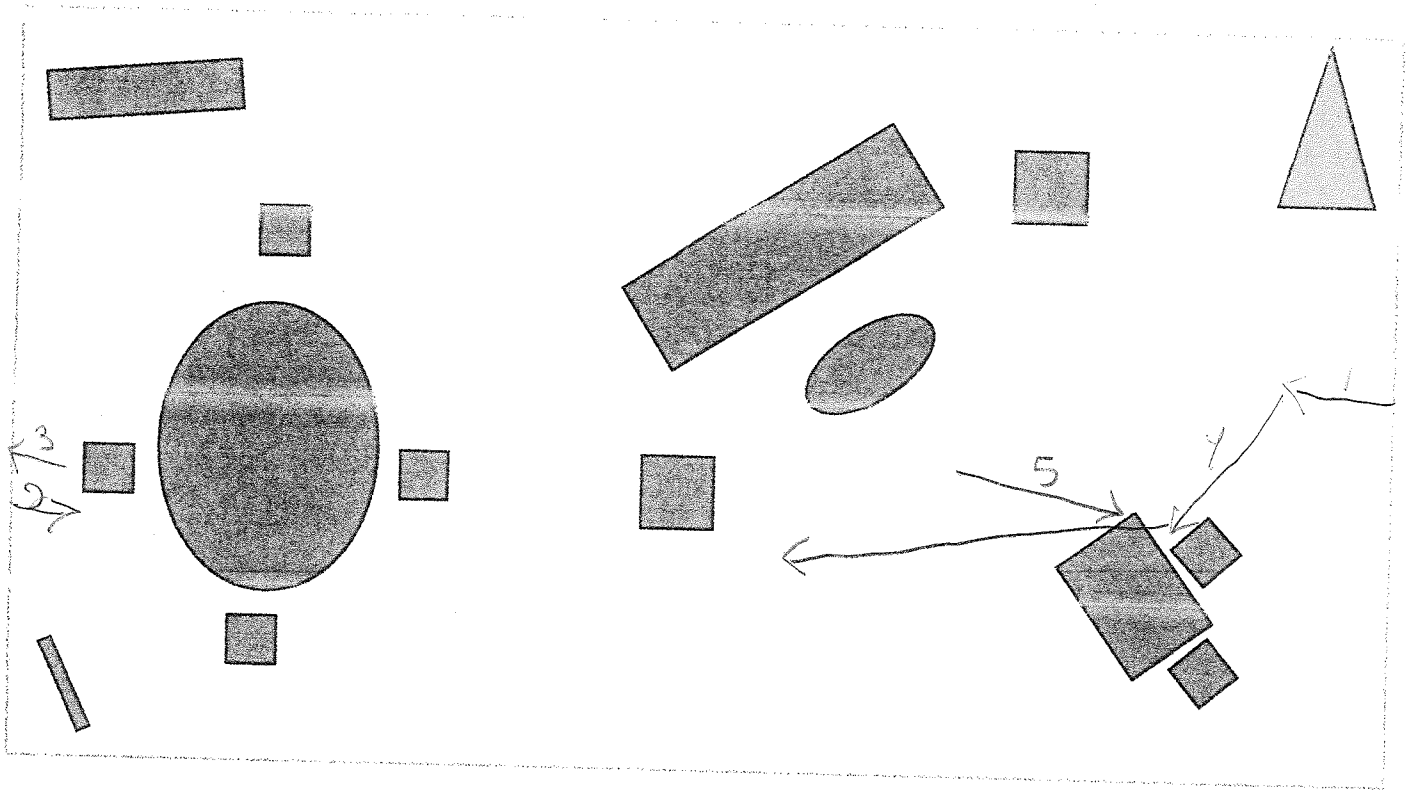
HELMER: He's downed a fair amount of drink. *(Nora answers absentmindedly.)*

NORA: He may have. *(Helmer takes out his keys and goes to the hall.)*
Torvald, what are you doing?

HELMER: I have to empty the post box. It's nearly full. There won't be room for tomorrow's papers —

NORA: Do you want to work tonight?

offstage HELMER: You know very well I don't. What's this? Someone's



1. T enters L
2. H enters R
3. H exits R
4. T Xs to desk
5. N xs to desk
6. T paces towards C, N follows

been at the lock.

NORA: The lock?

1 HELMER: Yes. I wouldn't have thought the maids — here's a broken hair pin. It's one of yours, Nora — *(Nora answers quickly.)*

NORA: It must have been the children —

HELMER: You'll have to tell them never to do that. Anyway, I've managed to open it. *(He takes out the contents and shouts to the kitchen.)* Helene.

2 HELENE: Yes sir.

HELMER: Put out the lamp in the hall. Good night.

3 HELENE: Good night, sir. *(He enters the living room and closes the door to the hall. He stands with the letters in his hand.)*

4 HELMER: Do you see how they've piled up? *(He leafs through the pile.)* What is this? *(Nora is by the window.)*

NORA: The letter. No, Torvald, no.

HELMER: Two visiting cards from Rank.

5 NORA: Do they say anything?

HELMER: A black cross above his name — look. What an appalling idea. It's as if he's announcing his own death.

NORA: He is.

HELMER: Do you know something? Has he told you something?

NORA: When the cards come, he is saying good-bye to us. He wants to go and die by himself.

HELMER: My poor friend.

6 NORA: I didn't think it would be so soon. *(Torvald paces the room.)*

HELMER: Perhaps, it is for the best like this. For him at any rate.

(He stops.) For us too, perhaps, Nora. Now we've only got each other. *(Helmer throws his arms around Nora.)* Darling, how can I hold

you tightly enough? Nora, do you know that I've often wished you were facing some terrible dangers that I could risk life and limb, risk everything for your sake? *(Nora tears herself away and speaks in a strong, determined voice.)*

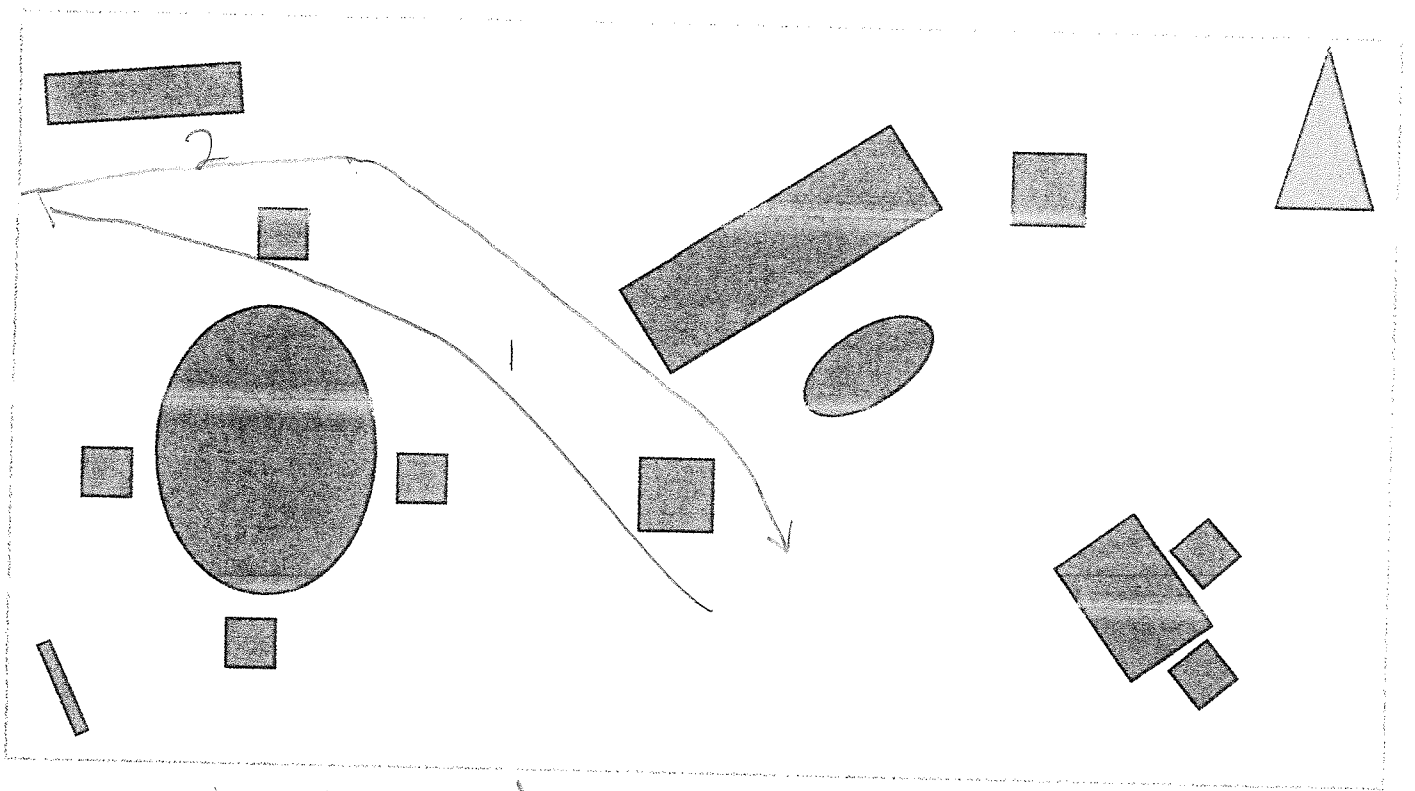
NORA: Read your letters. Now, Torvald.

HELMER: Not tonight. No. I want to be with you, my darling wife.

NORA: Your friend's dying — think of him —

HELMER: Yes, you're right. This has upset the two of us. This ugly thing has come between us. Death and decay. We should

Leaving
Hints
+ Letter



1. T exits UR to study
2. T enters UR + XS to N

clear our minds of that. Until then, we will go to our own rooms.
(*Nora is around his neck.*)

NORA: Torvald, good night. (*Helmer kisses her on the forehead.*)

HELMER: Good night, my little singing bird. Sleep well, Nora.
I'm going to read all these letters from beginning to end. (*He goes with the bundle in his hand into his study and closes the door behind him. With despair in her eyes, Nora fumbles about, gets hold of Helmer's cloak, throws it about herself, whispering quickly, brokenly, hoarsely.*)

NORA: I will never see him again. Never. Never. Never. (*She throws her shawl over her head.*) Children, never see them again. Not them either. Never. The black, cold, icy water. Down and down, without end — if it would only end. Now he's got it. Now he's reading it. No. Not yet. Torvald, good-bye and, children — (*She is about to rush through the hall. At the same time Helmer throws open his door and stands with an opened letter in his hand.*) Panic

2 HELMER: Nora. (*She screams loudly.*) What is this? Do you know what's written in this letter?

NORA: I know. Let me go. Let me leave. (*He holds her back.*)

HELMER: Where are you going?

NORA: Torvald, don't save me. (*He staggers back.*)

HELMER: Is what he writes true? It's horrible. It can't possibly be true.

NORA: It's all true. I've loved you more than anything else in this whole world —

HELMER: Don't give me your pathetic excuses. (*She takes a step towards him.*)

NORA: Torvald —

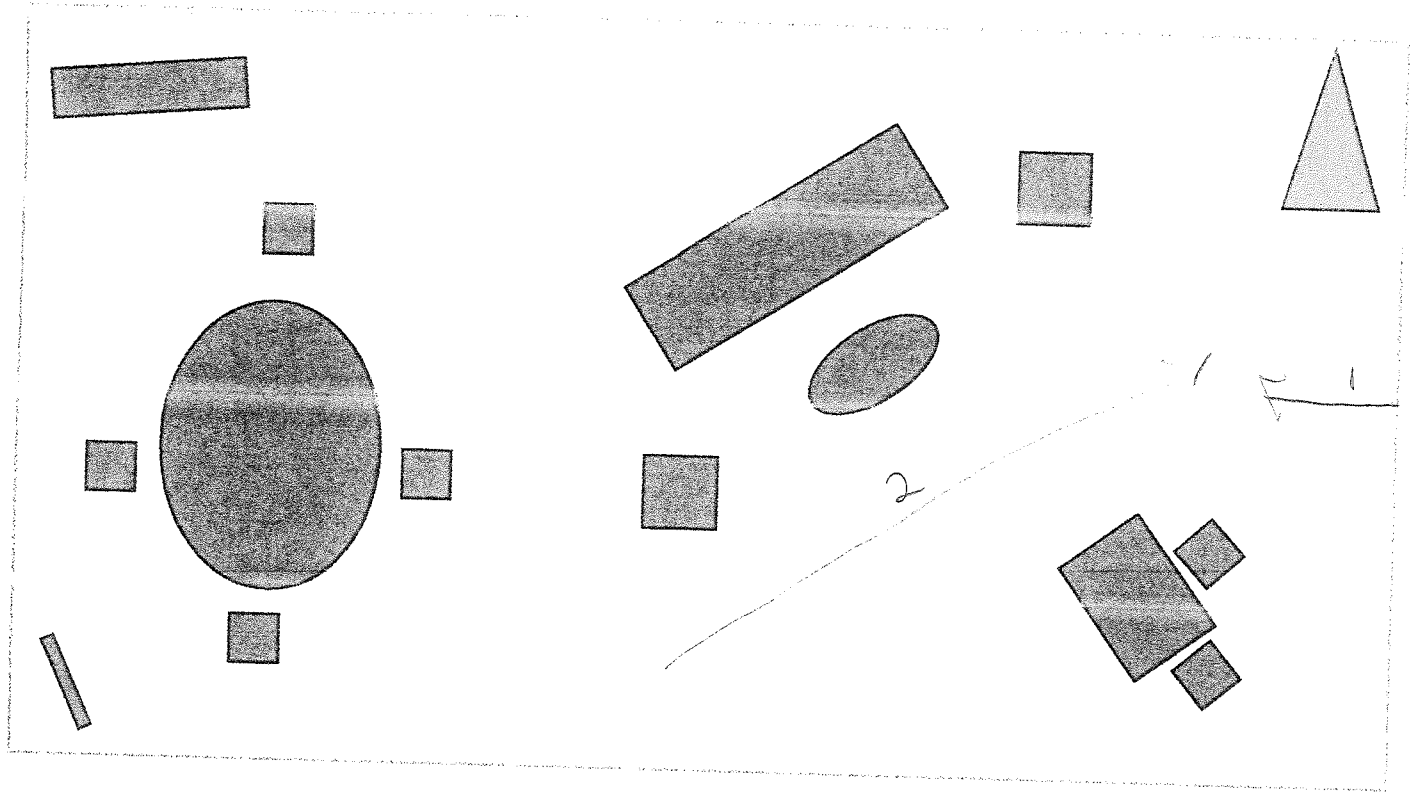
HELMER: You pathetic fool, do you know what you've done?

NORA: Let me leave. You're not going to suffer for my sake. You're not going to take the blame.

HELMER: Stop playacting. (*He locks the door.*) You will explain here and now. Do you understand what you've done? Answer me. Do you understand what you've done? (*Nora looks at him steadily and answers with a frozen expression.*) Torvald's tirade

NORA: Yes. Now I'm beginning to understand. (*Helmer paces the floor.*)

HELMER: I've really had my eyes opened. In all these years. You who were my pride and joy, a hypocrite! A liar! Worse! A criminal!



1. H enters
2. + xs to H + grabs letter

The ugliness of it all. *(Nora is silent. She stares at him without blinking. Helmer stops in front of her.)* I should have known something like this would happen. Your father was a reckless man, and you are his reckless daughter — don't interrupt. No religion, no morals, no sense of duty. I'm being punished for closing my eyes to his faults. I did it for your sake. This is how you repay me.

NORA: Yes, this is how.

HELMER: Now you've wrecked my happiness. You've thrown away my whole future. I am at the mercy of a man with no conscience. He can do as he likes with me, demand what he wants from me, he can bully and command me as he pleases. I daren't complain. I will have to sink, I'm going under because of you, woman.

NORA: When I'm out of the way, you'll be free.

HELMER: Spare me your dramatic gestures. Your father was always ready with that kind of talk. You, out of the way? How ~~in the hell~~ would that help me? He can let this whole business be known anyway. People might think that I was behind it — that I encouraged you. And it's you I can thank for all of this. You that I carried with my two hands throughout our entire marriage. Do you understand what you've done to me? *(Nora is calmly cold.)*

NORA: I do.

HELMER: That's what is so unbelievable. That I can't take in. Still we must deal with it. Take off your shawl. Take it off, I say. I must try to satisfy him in some way. This has to be kept quiet at any price. And as far as we're concerned, we must look as if nothing has changed. But only in public. From now on you will stay in the house. But you won't be allowed to bring up the children. I daren't trust you with them. To have to say this to the woman I loved and still — But that's behind us now — in the past. From now on, forget happiness. Now it's just about saving the remains, the wreckage, the appearance. *(The front door bell rings. Helmer starts.)* What is it? It's late. Nora, hide, say you're sick! *(She stands without moving as Helmer goes to open the door to the hall. The Maid, half dressed, appears in the doorway.)* The Salvation

MAID: A letter. Addressed to you, Mrs. Helmer.

HELMER: Give me it. *(He grasps the letter and closes the door.)* It's from him, yes. You won't get it. I'll read it myself.

(NORA: You read it. *(Helmer is by the lamp.)*)

HELMER: We may be ruined, you and me. *(He tears open the letter in a hurry, reads it, looks at an enclosed paper and gives a cry of joy.)*

Nora. *(Nora looks at him inquisitively.)* Nora. I must read it again. Yes. Yes. It's true. I'm saved. Nora, I'm saved. I am.

NORA: And me?

HELMER: You too, naturally. We're both saved, you and me. Look. Your contract, he's returning it. He regrets, he repents, he says. His life has taken a turn for the better — who cares what he says? Nora, we're saved. No one can harm you. Nora. Nora, let's get rid of this hideous thing. *(He glances at the paper.)* I won't look at it. A bad dream, that's all it's been. *(He tears the contract, both letters into pieces. He throws every thing into the stove, and watches it burn.)* There. They don't exist any more. He says that since Christmas Eve, you — they must have been three dreadful days for you, Nora.

NORA: I fought a hard battle these past three days.

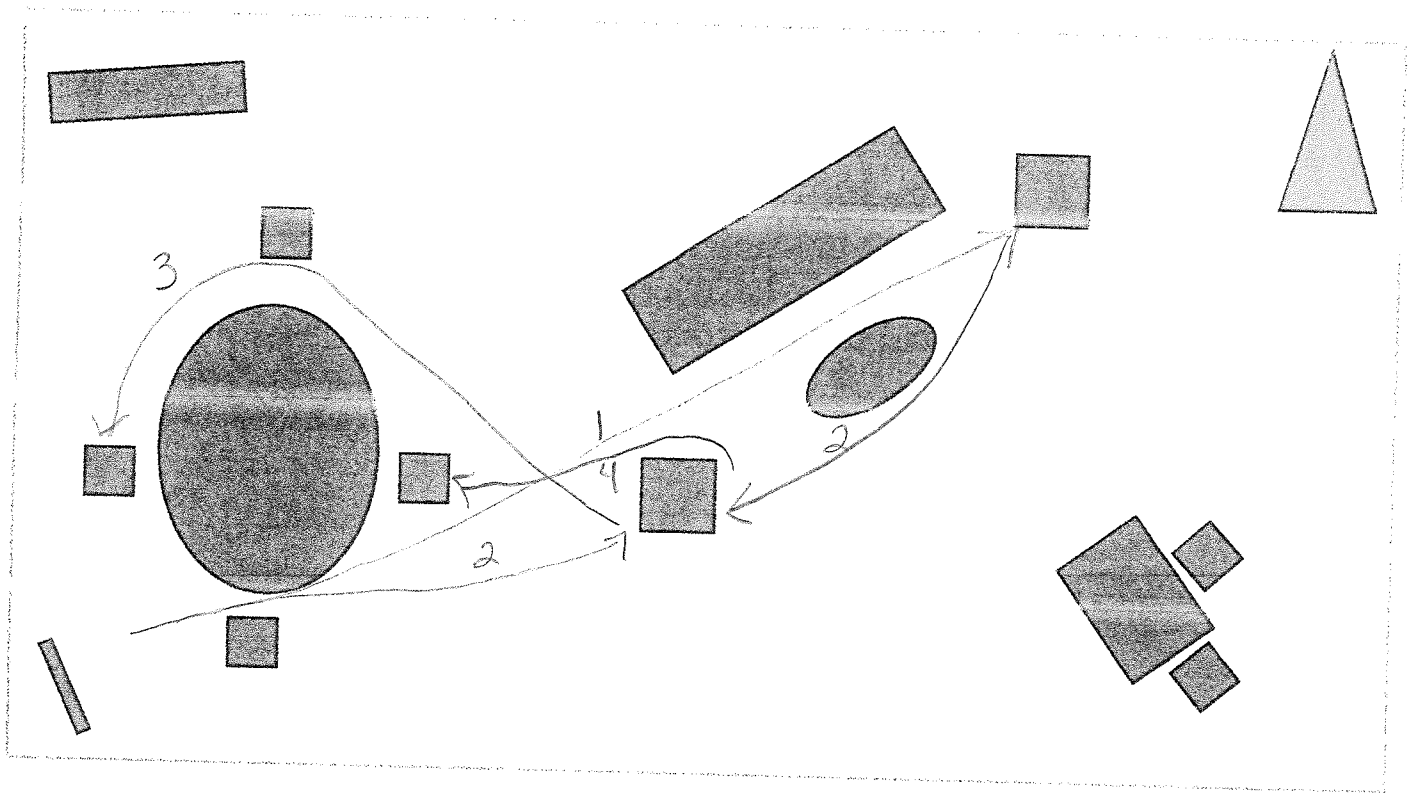
HELMER: And you tortured yourself, you could see no way out but to — No, we won't remember ugliness. We'll be happy and we'll keep saying, it's finished, it's finished. Listen to me, Nora, you don't seem to understand. It's finished. Now what's this — this cold expression? Dear little Nora, I do know. You just can't believe that I've forgiven you everything. I do know that what you did you did out of love for me.

NORA: Yes, I did.

HELMER: A wife should love her husband, and that's how you love me. But the ends didn't justify the means in this case, and you didn't have the knowledge to realize that. Do you think I love you less because you don't know how to act on your own? No. Lean on me. I'll advise you. I'll teach you. I wouldn't be much of a man if your being helpless didn't make you doubly attractive. Don't pay any heed to my harsh words earlier. I was frightened then. I thought everything would collapse on top of me. I've forgiven you, Nora. I swear to you I've forgiven you.

3 NORA: Thank you for your forgiveness. *(She exits through the door stage R.)*

HELMER: Don't go — *(He looks in.)* What are you up to, in your room? *(Nora speaks offstage.)*



1. T Xs to US chair + sits
2. N Xs to DS chair, T stands + Xs to her
3. N Xs to table + sits in R chair
4. T Xs to L chair + sits

NORA: Taking off my fancy dress. (*He is by the open door.*)

HELMER: Do, that, yes. Then calm down and collect your thoughts, my frightened singing bird. You can rest now. I have big wings to cover you. (*He paces close to the door.*) Our home is so cozy, so lovely, Nora. There's shelter for you here. I'll watch over you. I've saved you from the hawk's claws, and they've hunted you, you poor dove. Your heart's beating, I'll calm it. It will happen bit by bit. Nora, believe me — tomorrow everything will look quite different to you. Everything will soon be like it was before. I'll have no need to tell you I forgive you. You'll feel yourself that it's certain I have. How could you even think I could dismiss you and even blame you for anything? You don't know what a real heart — a man's heart is, Nora. How can I describe it? There is something so sweet, so satisfying for a man to know in himself that he has forgiven his wife. He's forgiven her from the bottom of his heart. It's as if he's twice made her his own. It's like he's given her a new life. In a way she has become his wife and his child. From now on that's what you'll be for me. You bewildered, helpless, little creature. Nora, don't be frightened of anything, whatever you need tell me. 2 I will be your strength and your conscience. What's this? I thought you had gone to bed. Have you changed? (*Nora is in her day clothes.*)

NORA: Yes, Torvald, I've changed now.

HELMER: But it's so late why?

NORA: I won't sleep tonight.

HELMER: But Nora, my dear — (*She looks at her watch.*)

3 NORA: It's not very late yet. Torvald, sit down. We have to talk to each other. (*She sits down on one side of the table.*) Let's Get Serious

HELMER: What is this, Nora? You're looking so coldly at me —

NORA: Sit down. I have to talk to you. (*He sits at the other side of the table.*)

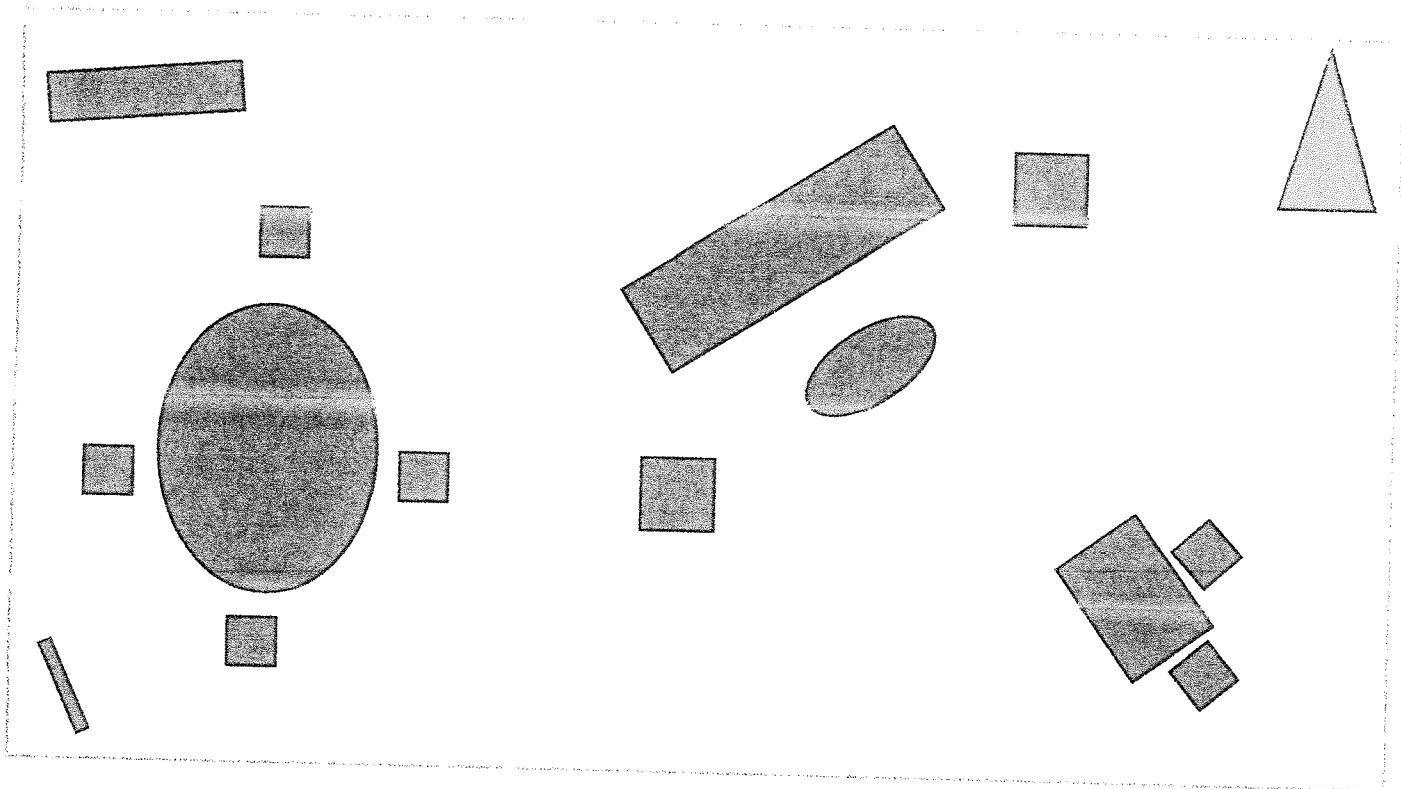
4 HELMER: You worry me, Nora. I don't understand you.

NORA: No. That's just it. You do not understand me. I have never understood you either. Until tonight. Do not interrupt me. Listen to me. Torvald, it is time to be honest.

HELMER: What do you mean? (*There is a short pause.*)

NORA: Does anything strike you about the way we're sitting here?

HELMER: What?



NORA: We've been married now for eight years. This is the first time the two of us, man and wife are having a serious conversation.

HELMER: What do you mean serious?

NORA: For eight whole years — longer even — from the first day we met, we have never sat down and exchanged one serious word about serious things.

HELMER: So I should have shared worries that you could never have helped me with anyway?

NORA: I'm not talking about worries. I'm saying that we have never sat down and seriously tried to get to the heart of anything.

HELMER: But Nora what good would that have been to you?

NORA: That's the point. You've never understood me. I've been wronged, Torvald, and badly so. First by Papa, and then by you.

HELMER: What? Us? The two who have loved you more than anyone else? *(Nora shakes her head.)*

NORA: You never loved me. You just thought it was fun to be in love with me.

HELMER: What are you saying, Nora?

NORA: The truth, Torvald. When I lived with Papa he told me his opinions about everything, and I had the same opinions. If I thought differently, I hid it. Because he wouldn't have liked it. He called me his little doll, and he played with me the same way I played with my dolls. Then I came to your house —

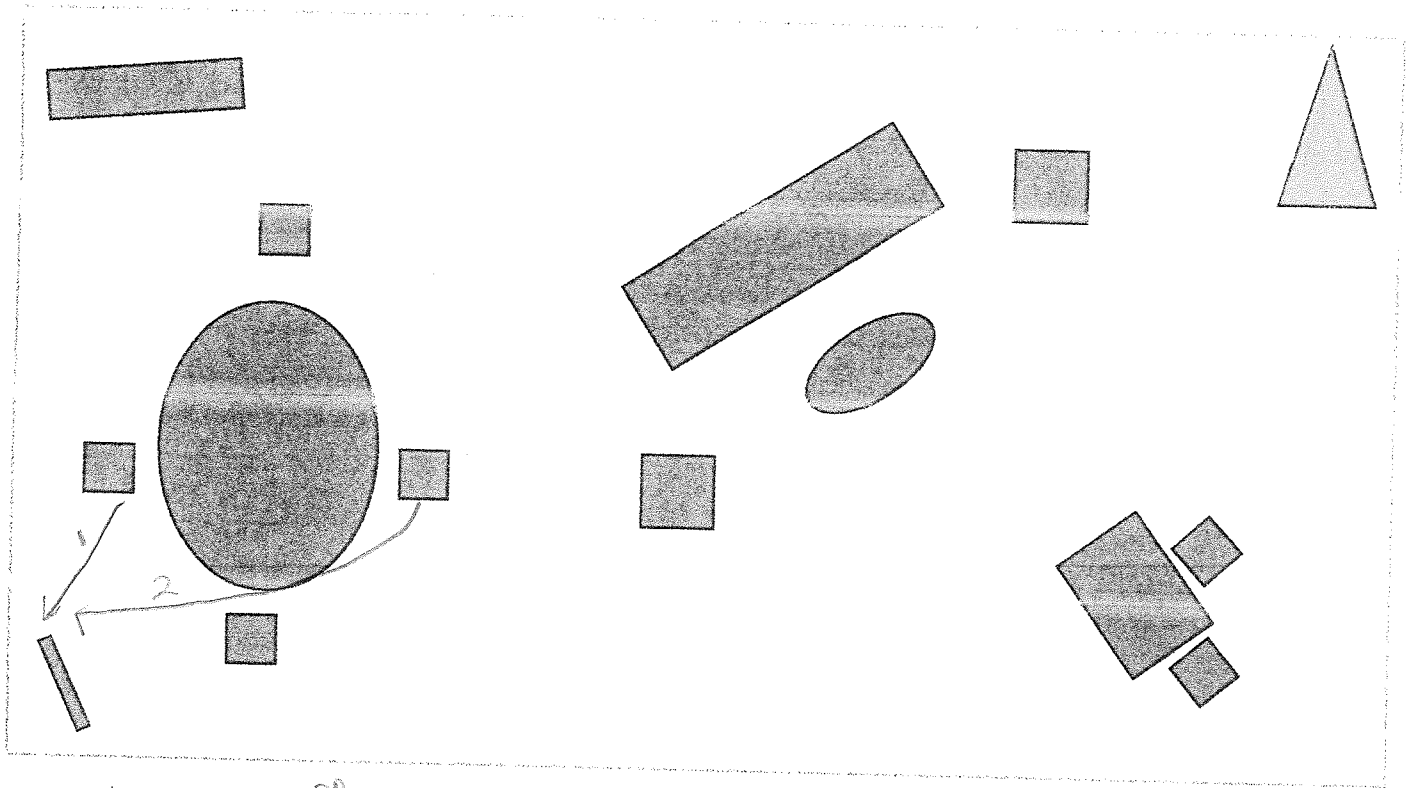
HELMER: What kind of expression is that? This is our marriage you're talking about. *(She is undisturbed.)*

NORA: I was handed from Papa to you. You organized everything according to your taste, and I picked up the same taste as you. Or I just pretended to. I don't really know. I think I did both. First one, then the other. When I look back at it now, it seems to me that I have been living like a beggar, from hand to mouth. I have been performing tricks for you, Torvald. That's how I've survived. You wanted it like that. You and Papa have done me a great harm. It's because of you I've made nothing of myself.

HELMER: That's not rational, Nora, and it's not grateful. Have you not been happy here in this house?

NORA: No, I have never been happy here. I thought I was, but I never was.

HELMER: Not happy? Never —



1. N XS to ^{DR} corner to get bag
2. T XS to N

NORA: No. Just cheerful. And you were always kind to me. But our home was just a playroom. Here, where I've been your doll-wife, the way I was Papa's doll-child. The children, they became my dolls. I thought it was fun when you played with me Torvald, the same way they thought it fun when I played with them. Our marriage, Torvald, that is what it's been.

HELMER: There is some truth in what you say, even if it is exaggerated and hysterical. But that time is over now. Playtime is over. It's time for teaching.

NORA: Who will be taught? Me or the children?

HELMER: Both you and the children, Nora my love.

NORA: Torvald, you are not the man to teach me how to be the proper wife for you.

HELMER: How can you say that?

NORA: And me — how am I equipped to teach the children?

HELMER: Nora.

NORA: Didn't you say that to me just now? You didn't dare trust me with them.

HELMER: In a moment of anger. Why take any notice of that?

NORA: Because what you said was true. I'm not equipped for it. I must do something else first. I must educate myself. You are not the man to help me with that. I have to do it on my own. That's why I'm leaving you now. *(He jumps up.)*

HELMER: What did you say?

NORA: I must stand on my own if I'm to make sense of myself and everything around me. That's why I can't live with you any longer.

HELMER: Nora, Nora.

NORA: I'll leave now. Kristine will put me up for tonight.

HELMER: You are mad. I won't allow you. I forbid you.

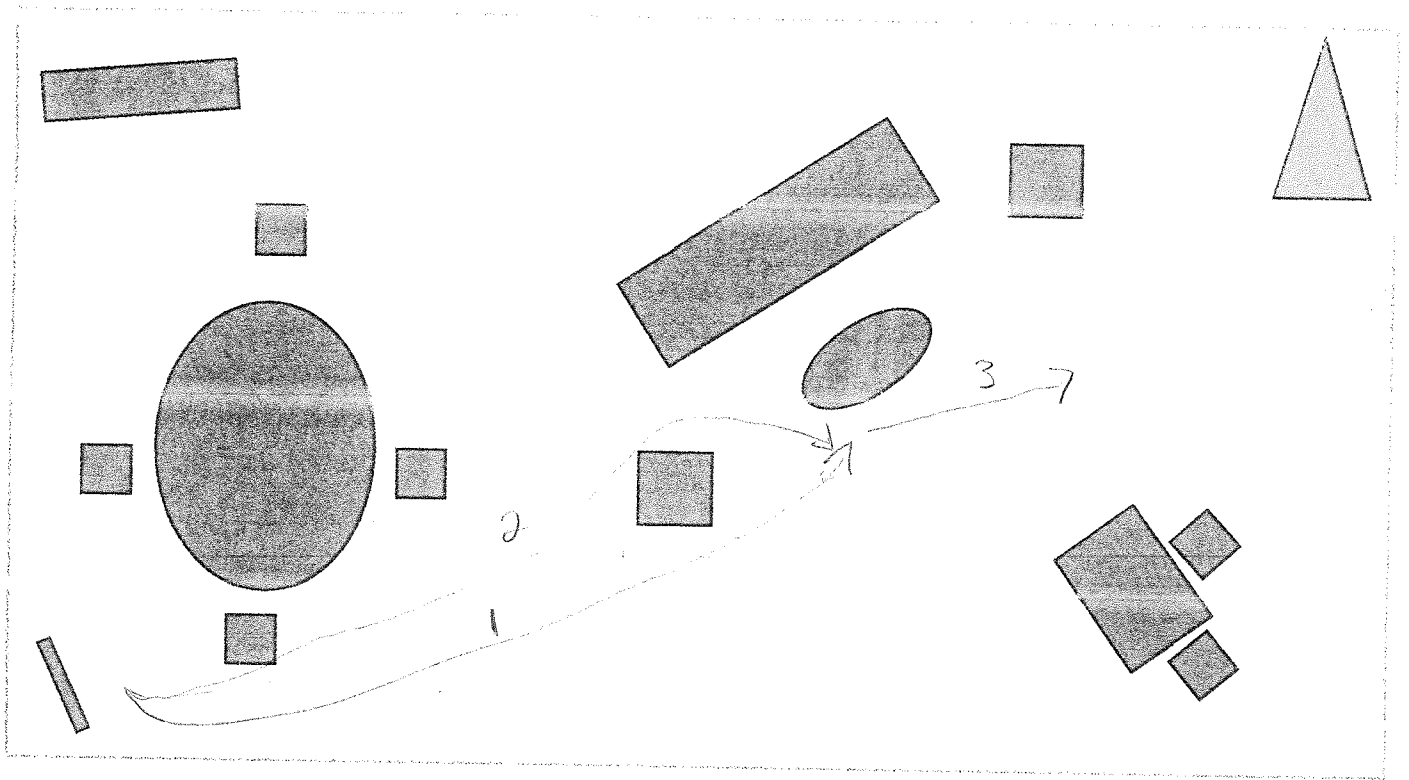
NORA: It's no use forbidding me anything any more. I'll take what is mine with me. I want nothing from you now or ever again.

HELMER: What kind of lunacy is this?

NORA: I'm going home tomorrow, to my old home, I mean. It will be easier for me to find something to do there.

HELMER: You can't see what you're doing, you have no experience.

NORA: Then I must get experience, Torvald.



1. N xs to C table + picks up photo
2. T xs Nora
3. Nora xs L as if to exit, T's Question stops her

HELMER: Abandon your home, abandon your husband, abandon your children? What do you think people will say?

1 NORA: I can't take any notice of that. I just know what I must do.

Sacred Duties to Self

2 HELMER: This is monstrous. Can you abandon your most sacred duties like this?

NORA: What do you think my most sacred duties are?

HELMER: Do I need to tell you that? You have a duty to your husband and your children, don't you?

NORA: I have other duties that are just as sacred.

HELMER: No, you haven't. Tell me them.

NORA: My duties to myself.

HELMER: You are a wife and a mother before everything else.

NORA: I don't believe that any more. I believe that I am a human being, just as much as you are — or at least I will try to become one. I know most people would agree with you, Torvald. And books say things like that. I can't listen to that any more. I can't live like that any more. I just can't. I have to find out these

3 things for myself and find out about them.

HELMER: Don't you understand your place in your own home? Don't you have an infallible guide? Haven't you got religion?

NORA: Torvald, I don't even know what religion is.

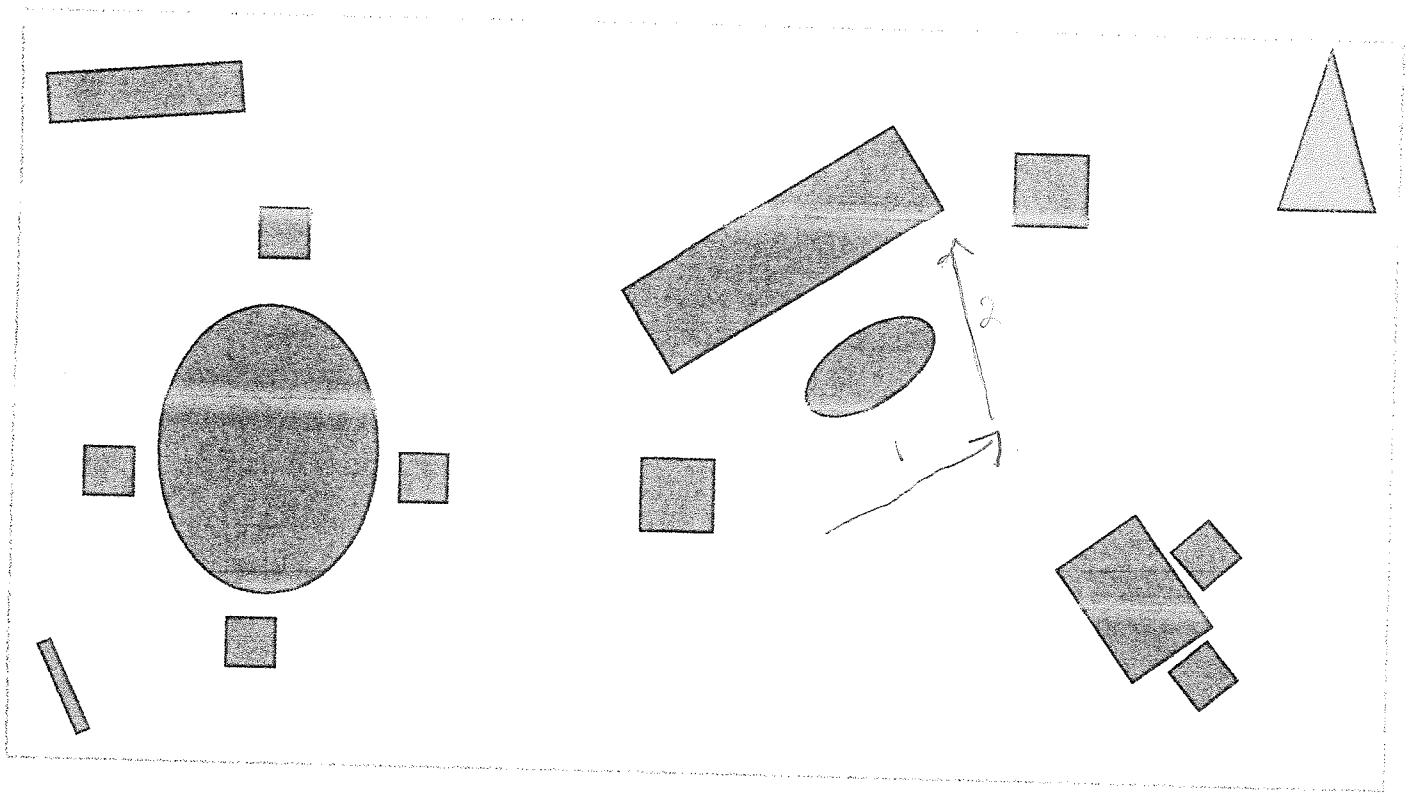
HELMER: What are you saying?

NORA: I only know what Pastor Hansen told me when I was confirmed. He said religion meant this and that. When I am away from all of this, when I'm on my own, I'll think over this too. I want to see if what Pastor Hansen told me was right, or at least if it's right for me.

HELMER: This is unheard of coming from a young woman. But if you reject religion, what about your conscience? Are you still in touch with any morality? Or maybe you have none. Answer me.

NORA: It's not easy to answer that, Torvald. I don't know really. I'm very confused about those things. But I do know I think differently from you. I now find out the law differs from what I'd imagined. I simply can't believe that the law should be right. A woman is not allowed to spare her old, dying father, or to save her husband's life — I don't believe that.

HELMER: You're speaking like a child. You don't understand



1. T Xs to N
2. T Xs US

the society you live in.

NORA: I don't, no. But now I'm about to find out. I must find out who's right — society or me.

HELMER: You're ill, Nora. You're feverish. I almost think you've taken leave of your senses.

NORA: I've never felt so clear and certain, as tonight.

HELMER: So clear and certain that you abandon your husband and abandon your children?

NORA: I do, yes.

HELMER: There's only one way to explain this.

NORA: What?

HELMER: You don't love me any more.

NORA: No, I don't.

HELMER: Nora, how can you say that?

NORA: It hurts me very much, Torvald, because you have always been so generous to me. But I can't help it. I do not love you any more. (*Helmer forces his self-control.*)

HELMER: And are you clear and certain on that too?

NORA: Yes, absolutely clear, absolutely certain. That's why I don't want to stay here any more.

HELMER: Can you tell me how I lost your love?

NORA: Yes, I can. It was tonight, when something glorious didn't happen, because then I saw you were not the man I thought you were.

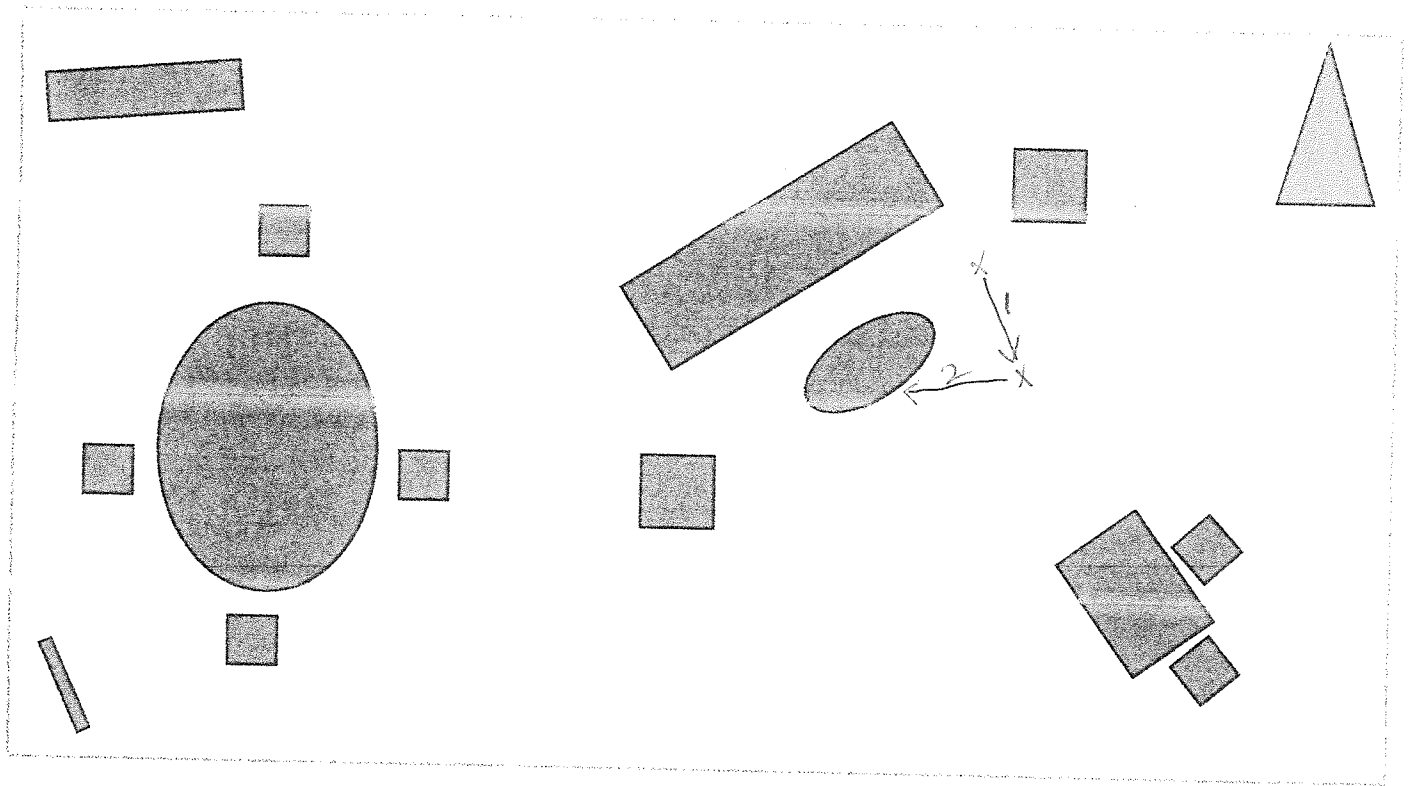
HELMER: Explain yourself. I don't understand you.

NORA: I've been patiently waiting for eight years, because God knows I do realize that glorious things don't happen every day. Then this dreadful blow hit me, and I was utterly certain that now something glorious would happen. When Krogstad's letter lay out there, I never thought you would accept that man's conditions. I was so utterly certain of what you would say to him. Tell the truth to the whole world. And when that happened —

HELMER: What then? When I'd exposed my wife to shame and humiliation —

NORA: When that had happened, I believed with absolute certainty that you would step forward, you would take the blame, you would say, "I am the guilty one."

HELMER: Nora —



1. T xs to N, takes her hand
2. N xs + picks up bag

NORA: You believe I would never have allowed such a huge sacrifice from you. No, of course not. But what would what I have to say count against what you had to say. That was the glorious thing I hoped for and feared. And to stop that happening, I was prepared to give my life.

HELMER: Nora, for you I would have worked day and night. For your sake I would have suffered any sorrow or hardship. But no man sacrifices his integrity for the person he loves.

NORA: Hundreds of thousands of women have.

HELMER: You're thinking and speaking like an ignorant child.

NORA: Be that as it may, but you don't think, or speak like a man I can share my life with. When you stopped being frightened, it was not of what was threatening me: you were frightened of what you had to face. When you stopped being frightened, it was as if nothing had happened. I was your little singing bird just like before. Your doll, that you would carry now with twice the care, since it was so weak and fragile. *(She gets up.)* Torvald, at that moment, I realized I'd spent the last eight years of my life married to a total stranger and that I'd borne him three children ... I can't bear to think of it. It tears me to pieces. *(Helmer speaks sadly.)* *Say Goodbye to Your Doll!*

HELMER: I see now. I see. There's an abyss between us. Yes. Nora, can we not reach across it?

NORA: The way I am now, I am no wife to you.

HELMER: I have the strength to be another man.

NORA: Perhaps — if your doll is taken from you: *release hand*

HELMER: Separated — separated from you? No, Nora, I can't bear that thought. *(She goes to the room stage R.)*

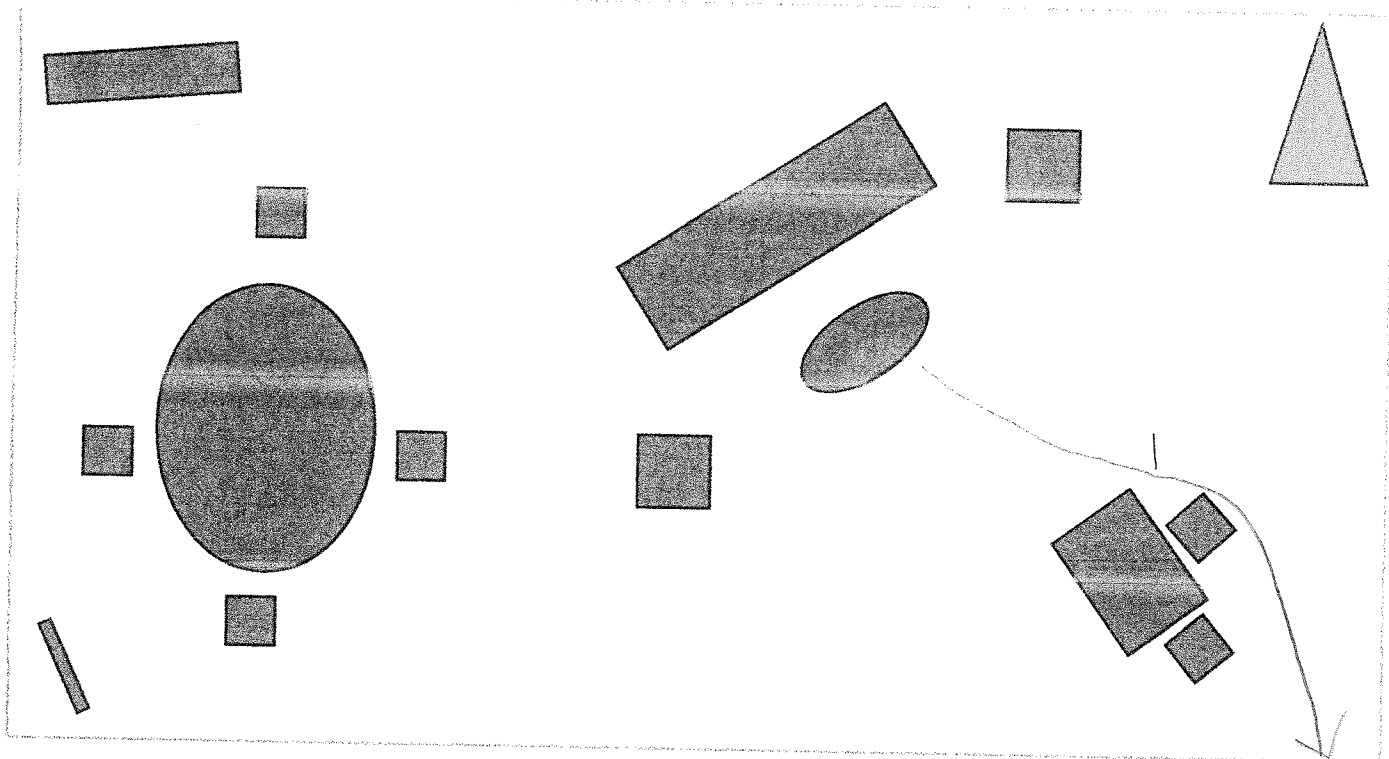
NORA: That makes it all the more necessary that it has to happen. It has to. *(She returns with her coat and a small bag which she puts on the chair by the table.)*

HELMER: Nora, not now. Wait till tomorrow, Nora. *(She puts on her coat.)*

NORA: I can't spend the night in a stranger's house.

HELMER: Can we not live here as brother and sister —

NORA: You know very well that wouldn't last long. *(She wraps the shawl around herself.)* Good-bye, Torvald. I don't want to see the children. They're in better hands than mine, I'm sure. I can be of no use to them, the way I am now.



1. N exits stage

HELMER: But some day, Nora, some day —

NORA: How do I know? I don't even know what will happen to me.

HELMER: But you're my wife, you are now, you always will be my wife.

NORA: Listen, Torvald, when a wife walks out of her husband's house, as I'm walking out now, to the best of my knowledge the law frees him completely from her. In any case, I'm freeing you completely. Don't feel you're tied in any way, no more than I will be. We both must be completely free. Look, here's your ring. Give me mine.

HELMER: That as well?

NORA: That as well.

HELMER: Here it is.

NORA: Yes, now it is finished. I will put my keys here. The maids know everything about the house — better than I do. Tomorrow, when I've gone, Kristine will come here and pack the things that I brought from home. I will have them sent on to me.

HELMER: Finished, finished. Will you ever think of me, Nora?

NORA: I'll think of you often and of the children and the house here.

HELMER: Nora, can I write to you?

NORA: No — never. I won't allow you that.

HELMER: At least can I send you —

NORA: Nothing. Nothing.

HELMER: Let me help you, if you need it.

NORA: No. I'm telling you I take nothing from strangers.

HELMER: Can I never be anything but a stranger to you, Nora?

(Nora takes her bag.)

NORA: Torvald, then something really glorious would have to happen —

HELMER: What is this glorious thing?

NORA: You and I would both have to change so much that — Torvald, I don't believe in glorious things any more.

HELMER: But I want to believe in them. Say it. Change so much that — ?

NORA: That our marriage could become a life together. Good-bye. *(She exits through the hall. He sinks down in a chair by the door)*

A Glorious Exit

and buries his face in his hands.)

HELMER: Nora, Nora. *(He looks around and gets up.)* Empty. She is not here any more. *(A hope rises in him.)* Something glorious — *(Downstairs the street door slams shut.)*