

Little Eyolf

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little eyolf was written in christiania during 1894 and published in copenhagen on december 11 in that year by this time ibsen s correspondence has become so scanty as to afford us no clue to what may be called the biographical antecedents of the play even of anecdotic history very little attaches to it for only one of the characters has a definite model been suggested ibsen himself told his french translator count prozor that the original of the rat wife was a little old woman who came to kill rats at the school where he was educated she carried a little dog in a bag and it was said that children had been drowned through following her this means that ibsen did not himself adapt to his uses the legend so familiar to us in browning s pied piper of hamelin but found it ready adapted by the popular imagination of his native place skien little eyolf 1894 christiania 12 11

rat wife

pied piper of hamelin skien

this idea ibsen continued to count prozor was just what i wanted for bringing about the disappearance of little eyolf in whom the infatuation and the feebleness of his father reproduced but concentrated exaggerated as one often sees them in the son of such a father dr elias tells us that a well known lady artist who in middle life suggested to him the figure of lona hessel was in later years the model for the rat wife there is no inconsistency between these two accounts of the matter the idea was doubtless suggested by his recollection of the rat catcher of skien while traits of manner and physiognomy might be borrowed from the lady in question

little eyolf rat wife

the rat catcher of skien

george brandes writing of this play has rightly observed that a kind of dualism has always been perceptible in ibsen he pleads the cause of nature and he castigates nature with mystic morality only sometimes nature is allowed the first voice sometimes morality in the master builder and in ghosts the lover of nature in ibsen was predominant here as in brand and the wild duck the castigator is in the ascendant so

clearly is this the case in little eyolf that ibsen seems almost to fall into line with mr thomas hardy to say nothing of analogies of detail between little eyolf and jude the obscure there is this radical analogy that they are both utterances of a profound pessimism both indictments of nature

the master builder ghosts

little eyolf

little eyolf he is gone there

was so little to bind him to life that he made not even a moment s struggle against the allurement of the long sweet sleep then for the first time the depth of the egoism which had created and conditioned his little life bursts upon his parents horror stricken gaze like accomplices in crime they turn upon and accuse each other sorrow makes them wicked and hateful

so i read this terrible and beautiful work of art this i think is a meaning inherent in it not perhaps the meaning and still less all the meanings indeed its peculiar fascination for me among all ibsen s works lies in the fact that it seems to touch life at so many different points but i must not be understood as implying that ibsen constructed the play with any such definitely allegoric design as is here set forth i do not believe that this creator of men and women ever started from an abstract conception he did not first compose his philosophic tune and then set his puppets dancing to it the germ in his mind was dramatic not ethical it was only as the drama developed that its meanings dawned upon him and he left them implicit and fragmentary like the symbolism of life itself seldom formulated never worked out with schematic precision he simply took a cutting from the tree of life and planting it in the rich soil of his imagination let it ramify and burgeon as it would

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