

Little Eyolf

342 (English Classics342 Little Eyolf by Henrik Ibsen)Little EyolfLittle
Eyolf;Little Eyolf (Henrik Ibsen) Pit Theatre Henrik Ibsen Heidi M. Schultz
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little eyolf was written in christiana 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 proroz
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 christiana 12 11

rat wife

pied piper of hamelin

skien

this idea ibsen continued to count proroz 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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