

Christiania; and photographs of his study in [Christiania confirm my scepticism.

Almost every afternoon he sallied forth from his flat and walked slowly by the Via Capo le Case and the Via della Mercede, to the Caffè Nazionale, where he would spend an hour or so, sometimes in looking over the German and Italian papers, more often gazing into vacancy, and lost in thought. The dim blue eyes, at such times, saw nothing of the cosmopolitan crowd in the glittering café, but were fixed, or I am much mistaken, upon far-off Norway and its grey "provincial" life — saw the mob breaking Stockmann's windows, or little Hedvig slipping, pistol in hand, into the garret where the Wild Duck lived. Six years earlier, in an address to the Norwegian students, he had said: "A poet is by nature long-sighted. I have never seen my homeland and its life so clearly, so closely, or in such relief as when I have been farthest sundered from it in space."

My friends and I used to frequent the Caffè Nazionale almost as regularly as did Ibsen; but, of course, I did not often intrude upon his cogitations. I find only one other note of a talk with him in Rome, from which the following passage may be quoted:

I spoke to him about Kierkegaard,¹ and he declares it is all nonsense to say that Brand has anything to do with Kierkegaard. He says he always draws from models to some degree, and that a man who formed a sort of model for Brand was a certain Pastor Lammers. This man went out of the State Church, taking any number of people with him; then saw he was on the wrong track, but neither could nor would take his followers back into the fold, and so left them in the wilderness and came abroad. Ibsen knew him in Dresden. However, he can't have been by any means an exact prototype of Brand, for Ibsen says he was full of the joy of life, went to the theatre, and was something of a painter and musician. Brand played the organ, but that was his only accomplishment, that I ever heard of. We spoke of Turgueneff, whom Ibsen praised highly; and as I happened to have *Une Page d'Amour* with me, we discussed Zola. Ibsen hasn't read anything of his, he says, and is inclined to undervalue him, from what he has read about him. I was rather

¹ A Danish theologian who is commonly said to have been the original of Ibsen's Brand. See the *Revue de Paris*, July 1901.