

A SWAN IN A DUCK YARD
or
HOW HANS CHRISTIAN ANDERSEN REVEALED
THE TRUE STORY OF HIS LIFE IN HIS FAIRY TALES

Thesis

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FOREWORD

I wish at this time to express my sincere thanks to those friends who have helped to make this study possible.

First, I wish to express my appreciation to the three members of my advisory committee: Miss Sue Taylor, Dr. Edward Orlando Wiley, and Mr. Gates Thomas. To Miss Taylor, Instructor of English at the Southwest Texas State Teachers College in San Marcos, I owe the origin of this thesis topic. It was while I was a member of her Children's Literature Class in the summer of 1936 that she suggested the writing of a thesis on how Hans Christian Andersen revealed his life in his fairy tales. Because of her first suggestions for this thesis, I have depended upon Miss Taylor's wise judgment and guidance.

To Dr. Wiley, head of the Education Department of the same College, I owe the novel way in which the subject was treated. As a member of my advisory committee, he suggested that I depart from the formal procedure and treat the subject in a fantastic manner. From this suggestion, I originated the idea of having a Genie to unravel the invisible thread, in order that I might see how Andersen revealed his life in his fairy tales.

To the third member of my committee, Mr. Gates Thomas, head of the English Department of the Southwest Texas State Teachers College, I wish to extend my thanks, for it was

he who read the first draft of this thesis and offered valuable criticism for its improvement.

I wish also to express my appreciation to Dr. J. Lloyd Rogers, Dean of the Graduate School, for his leniency in permitting me to change the topic from the field of Education to the field of English. His encouraging remarks and the friendly interest he has manifested in my behalf are gratefully acknowledged.

To those many others to whom I am sure I am indebted, I wish to extend my gratitude in an all-inclusive manner as Hans Christian Andersen concluded The True Story of My Life when he said, "To God and men my thanks, my love!"

Kenneth Dillard McCollum

August, 1938

"In Rome, by the bay of Naples and amid the Pyrenees, I put on paper the story of my life...the history of my life will be the best commentary to all my works."¹

1. Andersen, Hans Christian. The True Story of My Life, pp. 292: 312.

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Chapter I

Introduction

"Look you now we're going to begin. When we are at the end of the story we shall know more than we do now..."¹

Once upon a time there was a famous fairy tale writer by the name of Hans Christian Andersen, who read the following article before the Mechanics' Association of Copenhagen:

Among the instructive readings which are given at the Mechanics' Association there is one that it has been thought should not be omitted, and that is one from the poetic, the art that opens our eyes and our hearts to the beautiful, the true and the good.

In England in the royal navy, through all the rigging, small and great ropes, there runs a red thread, signifying that it belongs to the crown; through all men's lives there runs also a thread, invisible indeed, that shows we belong to God.

To find this thread in small and great, in our own life and in all about us, the poet's art helps us, and it comes in many shapes. Holberg let it come in his comedies, showing us the men of his time with their weaknesses, and their amusing qualities, and we can read much of these.

In the earliest times the poet's art dealt most with what are called Wonder Stories; the Bible itself has enclosed truth and wisdom in what we call parables and allegories. Now we know all of us that the allegory is not to be taken literally by the words, but according to the signification that lies in them, by the invisible

¹ 1. Craigie, Fairy Tales and Other Stories by Hans Christian Andersen, p. 228.

thread that runs through them.

We know that when we hear the echo from the wall, from the rock, or the heights, it is not the wall, the rock and the heights that speak but a resounding from ourselves,--find the meaning, the wisdom, and the happiness we can get out of them.

So the poet's art places itself by the side of Science and opens our eyes for the beautiful, the true, and the good.²

Oh, how happy I would be, thought I, if I could only find the invisible thread that ran through the life of one who had originated a passage as superb as that. It would be great sport to unravel this thread and see from what source Hans Christian Andersen secured his poetic art.

The desire for doing such a thing was no sooner expressed than what do you think happened? Why, the mysterious little Genie of Research appeared before me.

This Genie of Research soon let it be known to me that he would be glad to lead me through the Realms of Mystery and Fantasy, thus helping me unravel the invisible thread that was woven into the works of my favorite writer of fairy tales. He explained that the process would be long and tedious, and that we would unwind only the thread running through his fairy tales for we would not have time to take Andersen's complete works.

I assured the Genie that I would be delighted to follow him on this intellectual undertaking, but I did not know where

2. Andersen, The Story of My Life, p. 429-430.

to start looking for the invisible thread. The Genie looked surprised and said, "Don't you recall in The True Story of My Life, which you have just read, that he started his autobiography like this:

My life is a lovely story, happy and full of incident. If, when I was a boy and went forth in the world, poor and friendless, a good fairy had met me and said,

'Choose now thy own course through life, and the object for which thou wilt strive, and then according to the development of the mind and as reason requires, I will guide and defend thee in its attainment.'³

I then realized that the invisible thread could be found in Andersen's fairy tales, but I could not quite see, I explained to the Genie, how Andersen's own life was a fairy tale.

The Genie next related to me a short resumé¹ of Andersen's life, in order that I might see how he rose from the depths of poverty, later to be feted by the royalty throughout Europe. The resumé¹ was as follows:

Hans Christian Andersen was born April 2, 1805, in the Provincial town of Odense, Denmark.⁴ His mother was a poor ignorant, none-too-sober woman⁵ and his father was a gifted poetical-minded shoemaker, who suffered with occasional spells of

3. Andersen, The True Story of My Life, p. 1.

4. Ibid., p. 2.

5. Reumert, Hans Andersen, The Man, pref., p. vii.

melancholia.⁶

His paternal grandfather was insane and his visit to his grandson was often announced by the jeers of the neighboring children.⁷

The bright spot in Hans' life was his father's mother. She made her visits to the poverty-stricken home brighter by bringing flowers from the hospital garden of the insane asylum where she worked⁸ and by relating stories to her grandson.

The Andersen home consisted of one room and a kitchen. The little house opened out upon the street, and the gutters of the two neighboring houses touched each other. On the roof between the gutters of the two houses, Hans' mother had a chest of dirt, in which she grew a few vegetables and flowers.⁹

The furniture of the little house consisted of a shoemaker's bench, a bottle neck, where the shoemaker kept his shoe laces, a crib, and a bed. The bedstead was made from a wooden frame which had borne the coffin of a deceased count,¹⁰ as he lay in state, and the remnant of the black on the woodwork was never removed.

6. Ibid., pref., p. vii.

7. Ibid., pref., p. vii.

8. Andersen, The True Story of My Life, p. 7.

9. Ibid., p. 3.

10. Ibid., p. 2.

This environment of poverty, superstition, insanity and loneliness had its effect upon the sensitive nervous system of this youth. It caused him to want to live to himself and to look within for his pleasure.¹¹ Therefore, he spent many hours reading, making paper cut-outs, and sewing clothes for his dolls which belonged to the toy theater that his father had made for him. When Andersen was nine years old, his father died and this caused him to be left alone more than before for his mother had to leave him at home while she went to wash for a living.¹²

Three episodes of his early life in Odense were foremost in his memory. The first was the humiliation he suffered when he was employed in a factory and the boys there, thinking he was a girl because of his unusual high soprano voice, decided to remove his clothes.¹³ The second episode was the occasion of his confirmation when his new boots and clothes distracted his worship.¹⁴ The third episode was the time he announced his intention to leave Odense and go to Copenhagen to become famous. At this time his mother sought the aid of the so-called wise woman, who in reading his future in the coffee-grounds and cards said, "Your son will become a great

11. Reumert, op. cit., pref., p. vii.

12. Andersen, The True Story of My Life, p. 19.

13. Ibid., pp. 22-23.

14. Ibid., p. 30.

man and, in honor of him, Odense will one day be illuminated."¹⁵

After leaving Odense at the age of fourteen, Andersen, carried on by his insatiable ambition, first became a protege of Siboni, the famous Italian voice teacher.¹⁶ When Andersen's voice failed, he was forced to live in disreputable boarding houses and to half-starve until he found patronage in Gulberg and other celebrities in the Danish capital.¹⁷ These new friends arranged opportunities for him to study and to train in a local singing and dancing school.

Also during these three years in Copenhagen, Andersen had given some evidence of being a writer and it was this spark of genius that caused his friends to suggest that he go to see Councillor Collin. It was this man who arranged for Andersen to receive governmental aid for an education.¹⁸

At the age of seventeen Andersen started his formal education at Slagelse¹⁹ and in the next seven years he studied at Slagelse, Helsingør and then in Copenhagen; and it was in Copenhagen that he received his degree in 1829.²⁰

15. Ibid., p. 31.

16. Ibid., p. 42.

17. Ibid., p. 45.

18. Ibid., p. 60-62.

19. Ibid., p. 66.

20. Ibid., p. 88.

From then until his death on August 4, 1875, Andersen, in spite of the condemning pens of his critics,²¹ rose from an obscure Danish writer to become the most feted writer of that age. In 1833 he received his first governmental stipend for travel.²² Later on in his life he was relieved of the burden to support himself solely by his writings, when he was given a government pension.²³ Before his death, Andersen had had the opportunity to be entertained by most of the crown heads of Europe and he became the personal friend of many of the celebrities of that age.²⁴

In true fairy tale fashion the so-called wise woman's prophecy did come true, for in 1867, Odense was illuminated²⁵ to celebrate the return of her most illustrious son, who had departed some forty years before to go out into the world to "become famous."²⁶

After this resumé of Andersen's life, it became plain to me how his life might be referred to as a fairy tale. The Genie then went on to explain that he would unwind the fairy tales while I looked for the revelation of Andersen's life in these fairy tales.

21. Ibid., p. 120-121.

22. Ibid., p. 106.

23. Ibid., p. 140.

24. Ibid., p. 88.

25. Andersen, The Story of My Life, p. 555.

26. Andersen, The True Story of My Life, p. 31.

Chapter II

Childhood in Odense

"He is a strange child, my Hans Christian."¹

The Genie stated in advance that Andersen had unusual ways of describing emotional and artistic truths that were inversely about himself.² Sometimes certain people, places, and things were depicted in some of his fairy tales just as they actually were and again, in other stories they would be depicted in a fantastic way that was hard to recognize. In some instances he might symbolize himself or a friend as a fairy being, and again, he might picture himself or a friend as some awkward creation such as a duck, a frog, or even a darning needle.

The first unraveling, the Genie then stated, would be the story, The Ugly Duckling,³ for he was sure this story was by far the most familiar story of all of Andersen's fairy tales.

I immediately recalled that I had read this story many times in my life and, oh, how my sympathy had gone out to the poor misfitted duckling, and what a pleasure it was for me to know that in the end the duckling had become recognized as a lovely swan! Even in my youth I had recognized the

1. Andersen, The True Story of My Life, p. 13.

2. Stillman, Clara Gruening, "The Life of Hans Christian Andersen by Signe Toksvig" (Review), The Nation, Vol. 138, No. 3582 (February 28, 1934), pp. 254-255.

3. Craigie, op. cit., pp. 208-219.

duckling as being more than an ordinary swan and as portraying certain human characteristics.

The Genie explained further that in this one story Andersen had tried to give a complete picture of his life and that now it was for me to try, if I could, to find the portrayal of Andersen's own life.

As I made a survey of what I had read concerning his life, I readily could see how the long-legged, small-headed, homely and ungainly creature⁴ could well have suited a description of Andersen himself. Then I visualized the temperament of the duckling. Didn't he show signs of melancholia, sensitiveness, humor, martyrdom, vanity, and triumph,--all of which we attribute to Andersen's own disposition?⁵ I could see how the barnyard could be Copenhagen with its critics of tom-cats and hens, while Denmark could be represented as the hut. As I made a closer analysis of the story, I thought perhaps the old woman, in whose hut the duckling found a haven of rest, could have been symbolic of Councillor Collin. It was he who was instrumental in getting governmental aid for Andersen's education and it was he also who opened his home to him.⁶ The younger generation of the Collins could have

4. Rosenfeld, Paul, "The Ugly Duckling", The Saturday Review of Literature, Vol. 18, No. 3, (May 14, 1938), pp. 10-11.

5. Brandes, Georg., "Hans Christian Andersen and His Tales", The Bookman, Vol. 36, No. 4 (December 1912), pp. 404-409.

6. Andersen, The True Story of My Life, p. 137.

easily been perpetuated in the cat and the hen, since they loved Andersen very much but, nevertheless, were very critical of him.⁷

My little friend, Research, explained that he took The Ugly Duckling first because he thought that since I was most familiar with it, I could more readily see how the revelation could be made. Next, we would unravel those threads which were woven around or alluded to Andersen's early life in his native town of Odense, Denmark.

The first story to which he called my attention was a story entitled The Bell-Deep.⁸ This was a story in which Andersen revealed his home town. It was based upon a legend with which he had been acquainted since early childhood. Then the Genie revealed Andersen's father's occupation in the fairy tale, The Tinder Box.⁹ In it, Andersen identified himself as the shoemaker's son,¹⁰ who delivered the tinder box to the imprisoned soldier.

The next two stories, revealed by the Genie, painted a sordid picture of Andersen's mother. The first story, She Was Good For Nothing,¹¹ concerned a poor washerwoman, who was

7. Reumert, op. cit., pref., p. xi.

8. Andersen, Hans Christian, Fairy Tales, Porter & Coates, Philadelphia, p. 3.

9. Craigie, op. cit., pp. 1-8.

10. Ibid., p. 7.

11. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, pp. 345-353.

given to drink. This story told how she was pulled from the river and sobered up by a well-known local character called Lame Martha.

I hated to think of it but I recalled from articles I had read that Andersen's mother had been a drunkard¹² and had in her maiden days given birth to an illegitimate child.¹³ After the first husband's death, she was forced to make her living by washing. In after years the thoughts of his mother's dissipated life caused Andersen much pain and humiliation.¹⁴ Andersen, out of respect to her, did not mention her weakness for alcoholic drinks in The True Story of My Life, but said of her that she was "ignorant of life and of the world but [she] possessed a heart full of love."¹⁵

From these sordid pictures the Genie turned to what Andersen himself called the brightest.¹⁶ These were stories concerning his paternal grandmother. The Genie pointed out how Andersen had painted her as the kind old lady in the story, Grandmother,¹⁷ and as the Angel of Mercy in the story,

12. Reumert, op. cit., pref., p. vii.

13. Ibid., p. 147.

14. Andersen, The True Story of My Life, p. x.

15. Ibid., p. 2.

16. Ibid., p. 6.

17. Andersen, Fairy Tales, Hurst & Company, New York, p. 67.

The Little Match Girl.¹⁸

I recalled that in the story of his life, he related that his grandmother came daily to visit him and that on every Sunday she brought some flowers from the garden of "a lunatic asylum", where she was employed.¹⁹ He further described her as being "a quiet and most amiable old woman, with mild blue eyes and a fine figure," and said that she loved him with her whole soul.²⁰ No doubt his love for flowers and his ability to tell stories were inherited from his grandmother.

The Genie reminded me that Andersen revealed his grandmother's story-telling ability in several instances, the most noted being found in The Garden of Paradise²¹ and in The Snow Queen.²² Also, in the story of The Snow Queen he gave a rather vivid description of a little flower garden that was located on the roof between two houses.²³ I knew this reference must be the identical garden on the roof where he used to spend many hours day-dreaming when he was a child, for in his autobiography he said, "In my story of The Snow Queen,

18. Craigie, op. cit., p. 278.

19. Andersen, The True Story of My Life, pp. 6-7

20. Ibid., pp. 6-7

21. Craigie, op. cit., pp. 142-156.

22. Ibid., pp. 228-262.

23. Ibid., p. 230.

the garden still blooms."²⁴

According to the Genie's unraveling, the tale of The Stork²⁵ was next in line. It told about some bad children, who would tease the baby storks. When the storks complained to their mother, she only consoled them by saying, "You're not to care for that! Don't listen to it and then it won't matter."²⁶

However, in the end, when it came time to distribute the babies, the bad children were given dead ones. This seemed to me to reveal the many times when Andersen, as a boy, was the object of much teasing and ridicule. His mother always seemed to pass the matter off just in the manner in which the stork mother did. I recalled the episode when he was forced to leave the factory, and the humiliation he suffered at that time. Still another humiliating incident mentioned in his autobiography was caused by his literary turn of mind and his enjoyment in visiting elderly people, to whom he read his latest creations. Andersen was looked upon by the "rowdies" of his neighborhood as being very peculiar, and once, upon returning from one of these visits, a wild crowd pursued him and shouted, "There runs the play-writer!"²⁷

24. Andersen, The True Story of My Life, p. 3.

25. Craigie, op. cit., pp. 162-168.

26. Ibid., p. 164.

27. Andersen, The True Story of My Life, p. 28.

I knew that one of the pastimes of our interesting friend was paper-cutting. Now, according to the Genie, in the next three stories he would unravel, there would be references to paper cut-outs. In the story Little Ida's Flowers,²⁸ the student spoke of his paper-cutting ability. Then, in a story called The Rag,²⁹ Andersen brought out the idea whereby rags formerly were used for paper cut-outs but now were used for paper which would be written upon. In Godfather's Picture Book³⁰ Andersen related the story of a godfather who could cut out entertaining paper figures.

After the Genie revealed Andersen's paper-cutting hobby, I recalled that he had stated in his autobiography that on occasions when he was left alone, he spent his time in making paper cut-outs³¹ and playing with his toy theatre.³² I recalled also that he was a godfather to Edward Collin's little daughter, Mimi, and that he often entertained her with his stories and his illustrative paper cut-outs.³³

Following the unraveling of these stories, the Genie

28. Craigie, op. cit., pp. 22-30.

29. Reumert, op. cit., p. 166.

30. Craigie, op. cit., p. 538-560.

31. Reumert, op. cit., p. 166.

32. Andersen, The True Story of My Life, p. 19.

33. Reumert, op. cit., p. 85.

called my attention to a fairy tale called The Puppet-Show Man.³⁴ It told what happened when life was breathed into some puppets and it showed the reaction of the puppet show man.

This story brought to my mind the fact that Andersen loved his toy actors and, no doubt, through them he got the inspiration to become a great actor. He spent many hours rehearsing plays with them and sewing clothes for them. He developed such a knack for cutting out clothes that his mother thought his talent lay in the tailoring craft.³⁵ Andersen also stated in his autobiography that, on leaving Odense to go to Copenhagen, he carried his toy show with him,³⁶ and he told what a comfort it was to him during those trying years.³⁷

The last story, which the Genie revealed concerning Hans' childhood in Odense, was brought to light when he unwound the story of The Red Shoes.³⁸ This was a story of a disobedient little girl, whose red shoes disturbed her confirmation service. The Genie turned to a certain place in

34. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, pp. 388-392.

35. Andersen, The True Story of My Life, p. 28.

36. Proudfit, The Ugly Duckling (Hans Christian Andersen), p. 61.

37. Andersen, The True Story of My Life, p. 48.

38. Craigie, op. cit., pp. 266-272.

the story of The Red Shoes and started reading:

Everyone was looking at her shoes. And when she went up the floor of the church, towards the door of the choir, it seemed to her as if the old figures on the tombstones, the portraits of the clergymen and the clergymen's wives, in their stiff collars and long black garments, fixed their eyes upon her red shoes. And she thought of her shoes only, when the priest laid his hand upon her head and spoke holy words. And the organ pealed solemnly, the children sang with their fresh sweet voices, and the old precentor sang too; but Karen thought only of her red shoes.³⁹

Surely, thought I, after having listened to the Genie read the passage from the fairy tale, this almost paralleled an incident that was related in Andersen's, The True Story of My Life. I then reached over on my desk for my copy and turned the pages slowly until my eyes found the following passage:

I had also for the first time in my life a pair of boots. My delight was extremely great; my only fear was that everybody would not see them, and therefore I drew them up over my trousers and thus marched through the church. The boots creaked, and that inwardly pleased me, for thus the congregation would hear that they were new. My whole devotion was disturbed; I was aware of it, and it caused me a horrible pang of conscience that my thought should be as much with my new boots as with God. I prayed Him earnestly from my heart to forgive me, and then again I thought about my new boots.⁴⁰

After reading this passage, I was sure the story The Red Shoes was a revelation of his own confirmation experience.

39. Ibid., p. 267.

40. Andersen, The True Story of My Life, p. 30.

With this story, ended the most important episode of his childhood in Odense, for a few months after that, he left his native city to go to Copenhagen to "become famous".⁴¹

And there, it is said, begins in reality, the fairy tale of his life.

41. Ibid., p. 31.

Chapter III

Early Life in Copenhagen and Education

"People have", said I, "at first an immense deal of adversity to go through and then they will be famous."¹

The Genie explained that for years Hans had harbored the idea of going to Copenhagen and becoming a famous singer or actor. When Andersen explained to his mother that the way to fame was "at first an immense deal of adversity", he surely did not realize the significance of his expression, for the next few years were certainly ones of bodily and spiritual suffering.

After this brief explanation, the Genie proceeded to unwind the stories concerning Andersen's early life in Copenhagen and the period dealing with his education. The first story the Genie exposed was the story of The Hardy Tin Soldier.² This, he explained, told of the adventures of a one-legged tin soldier, who was the admirer of a little paper dancer. From her, however, he did not get any encouragement. His chances of attracting her attention were blocked by the goblin of fate, who lived in a snuff box. This goblin caused the tin soldier to suffer many hardships.

The brief summary given by the Genie, immediately brought to my mind an incident in Hans' life. When he left Copenhagen he had obtained a letter of introduction from the printer,

1. Andersen, The True Story of My Life, p. 31.

2. Craigie, op. cit., pp. 120-125.

Iversen.³ Iversen did not even know the famous solo-dancer, Madame Schall, but to please the persistent Hans, he wrote a letter for him. The second morning Hans was in Copenhagen he paid Madame Schall a visit, at which time he gave a demonstration of his dramatic ability. His strange actions caused her to think Andersen insane and she lost no time in ordering him out.⁴ I could readily see how Andersen had symbolized himself as the one-legged soldier. Was he not different from the average run-of-people with whom he was associated? Did not Madame Schall ignore his attentions after the episode in her presence when he was ordered out? Did not his life seem to be jinxed by the "goblin of fate", because he met one hardship after another? But, in the end, was his life not perpetuated in the hearts of the people of Denmark, while the memory of Madame Schall was just as "black as a coal"?⁵

My intellectual guide then unwound two stories, The Portuguese Duck⁶ and Lucky Peter,⁷ which seemed to fit in nicely with Andersen's early experiences in Copenhagen. The first story mentioned was about the Portuguese duck who spoke

3. Andersen, The True Story of My Life, p. 33.

4. Ibid., pp. 37-39.

5. Craigie, op. cit., p. 125.

6. Paull, Hans Andersen's Fairy Tales, M. A. Donohue & Company, Chicago, p. 157-162.

7. Lessner, Ernest, "Hans Christian Andersen", The Living Age, Vol. 327, (December, 1925), pp. 542-546.

"Portulak". This Portuguese duck was a foreign duck who seemed to be able to recognize good music whenever she heard it. When a poor broken-winged singing-bird, who seemed to have an unusually fine voice, was forced into the duck-yard by a villainous cat, the Portuguese duck immediately took him under her wing. In this story we also see two Chinese cochins who gave the singing-bird the low-down on all of the other fowls in the barnyard. The Portuguese duck became impatient in the end and crushed the poor bird to death.

I could readily see how this story was a picture of Andersen's early life in Copenhagen. After he failed in his efforts to gain patronage from Madame Schall and his money was about to give out, he was forced by the "cat of poverty" into the musical duckyard of Copenhagen. Here he found patronage with the Italian musician, Siboni. After several months, Siboni crushed Andersen's spirits when he told him that his voice had failed and advised him to return to Odense.⁸ In the old Chinese cochins, I could see symbolized the queer old woman with whom Andersen lived. It was she who gave him the low-down on all the society in Copenhagen.⁹

The other story, Lucky Peter, which the Genie related to me, was about a child of poor parents, who through patronage had risen to fame as an opera singer. At the proudest moment

8. Andersen, The True Story of My Life, p. 40-44.

9. Ibid., p. 46.

of his life, when he was bowing before the applause of an overwhelmed audience, he suddenly died.

This story caused me to visualize Andersen's early trials, when he struggled to become an opera singer, and also his efforts in the theater school. At first he thought that these opportunities, given him by various artists, would surely lead to fame, for in a letter to his mother he often mentioned his good fortunes.¹⁰ But, with all the assistance necessary to help make him famous, his idiosyncrasies seemed to block his progress. Each time in what he thought was his proudest moment, Death seemed to come upon his spirit. I recalled how it seemed to crush him when Siboni dismissed him. Again, at the end of the theatrical season in May, 1823, when he received a letter of dismissal, he seemed to be crushed, for he said, "I felt myself again, as it were, cast out into the wide world without help and without support."¹¹

The Genie explained that after three years in the city, Andersen's career as an actor and singer had failed, and all hopes seemed to vanish for the ambitious youth. His friends had detected, however, that he showed some sparks of literary ability¹² and, in true story-book fashion, an opportunity opened up for Hans to go to school. He revealed this incident

10. Ibid., p. 44.

11. Ibid., p. 59.

12. Ibid., p. 56.

in his beautiful story of The Garden of Paradise.¹³

According to the Genie, this story told of a prince who became lost in a forest and then came to "the cavern of the Winds." It was here he met an old woman who introduced him to her four sons, the four winds of the earth. The prince asked the East Wind to take him on a trip to the Garden of Paradise. Here he hoped to view the Tree of Knowledge, in order that he might find the answers to many perplexing problems which had always bothered him. The Genie went on, then, to read one clue from this fairy tale:

That he said then, and he still said it when he was seventeen years old. The Garden of Paradise filled all his thoughts.¹⁴

This clue caused me to realize that Andersen was revealing his opportunity to go to school at Slagelse, when he was seventeen years old. This opportunity came through the kindness of Councillor Collin, who arranged for Andersen to receive an education by governmental aid. Collin did this only when he saw in the tragedy Alfsol, which Andersen had written,

.....so many grains of corn scattered in it, that it was hoped, that perhaps, by earnest study, after going to school and the previous knowledge of all that is requisite I [Andersen] might, some time, be able to write a work which should be worthy of being acted on the Danish stage.¹⁵

The prince was symbolic of Andersen himself, who was

13. Craigie, op. cit., pp. 142-156.

14. Ibid., p. 142.

15. Andersen, The True Story of My Life, pp. 59-65.

lost in the forest of ignorance and by chance, (which was the government stipend), was brought to the Academy at Slagelse, (which was symbolized in the story as the illuminated "Cavern of the Winds"). While at Slagelse he met the four winds, which opened up the many fields of knowledge to him. Upon the back of one of them, he traveled to the "Garden of Paradise", wherein he viewed the Tree of Knowledge. To me the East Wind, on whose back the prince traveled, was symbolic of the literary direction which Andersen wished to use in traveling to fame.

The next story which my little friend introduced had its setting in the school at Slagelse, and was called The Puppet-Show Man.¹⁶ In it Andersen attempted to explain the source of his literary genius. He quoted the words of a Polytechnic lecturer, who had delivered a lecture at Slagelse, saying,

It is the same with people in the world; they are rubbed about on this spherical globe till the electric spark comes upon them, and then we have a Napoleon, or a Luther, or some one of the kind.¹⁷

I thought how very nicely this remark of the lecturer in the story, fit in with Andersen's life. When he first landed in Copenhagen, he was rubbed about first in one field and then in another; but, the electric spark that came upon

16. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, pp. 388-392.

17. Ibid., p. 390.

him was in the literary field. It was this spark of literary genius which later caused the illumination of which the so-called wise woman of Odense spoke, when she said, "Your son will become a great man, and in honor of him, Odense will one day be illuminated."¹⁸

The Genie next unwound the story of The Daisy,¹⁹ which seemed also to be associated with the time Andersen spent in Slagelse. This was the story of a wild daisy growing in the garden of cultivated flowers, and this daisy was greatly admired by a young wild lark. The next day, however, we saw the lark in a cage where it was starving for want of water. Some children came by, but, instead of giving the lark some water, they placed some turf in the cage. With this turf was the wild daisy. The lark immediately forgot its physical wants and welcomed the modest daisy.

This story seemed to me to be a portrayal of Andersen's first few months of struggling at Slagelse. He symbolized himself as "actually like a wild bird which was confined in a cage."²⁰ He soon forgot the physical side of his life when he was given the opportunity to feast upon education, represented in the story by the daisy, one flower Andersen always admired. I recalled that Andersen's stay at Slagelse

18. Andersen, The True Story of My Life, p. 31

19. Andersen's Fairy Tales, McLoughlin Brothers, Inc., Springfield, Mass., pp. 23-27.

20. Andersen, The True Story of My Life, p. 67.

was not one of all flowers, for his sensitiveness to criticism and the tyrannical rule of the rector caused him much grief.²¹ When the rector grew tired of his residence in Slagelse and moved to Helsingør to take charge of the grammar school there, he insisted that Andersen get permission from Councillor Collin to follow him there. This permission was granted and Andersen moved to Helsingør.²² Here Andersen must have spent some of the darkest hours of his life for he said, "I was almost overcome by it, and my prayer to God every evening was, that He would remove this cup from me and let me die."²³

One of the masters in the school at Helsingør went to Copenhagen and told Andersen's benefactor of the hardships that Andersen was enduring. Councillor Collin had Andersen moved to Copenhagen, where a teacher was employed and Andersen took up his abode in a "little garret".²⁴

The very next two stories that the Genie unraveled were stories concerning the time in which Andersen lived in the little garret. The first tale was called The Goblin and the Huckster,²⁵ and it described the struggles of a young student-

21. Ibid., p. 69.

22. Ibid., p. 74.

23. Ibid., p. 75.

24. Ibid., p. 80.

25. Craigie, op. cit., pp. 338-342.

writer. This story was based on a superstition that all households had a little goblin, who lived on "porridge with butter floating in the middle."²⁶ Since the goblin depended on the huckster downstairs for his material food, and the student had only poetical or spiritual food to offer, the goblin divided his time between the two. Once there was a fire and all the occupants of the house ran to save their most precious belongings. The goblin ran to the garret and saved the book of poems. After the fire was extinguished, the goblin was found thinking the following:

I must divide myself between the two; I can't quite give up the huckster because of the porridge.²⁷

Having listened to this story, I realized it was a revelation of a dream that Andersen had when he was living in the garret. A fire in a nearby residence caused a light to glow into his room and this, no doubt, produced such a dream.²⁸ He inculcated into this dream, the financial struggles that were often common among struggling young writers, when they were frequently in need of "cupboard lore". During this time Andersen was often forced to swing back and forth between the "love of porridge" and the love of an art which one could not eat.²⁹

26. Ibid., p. 338.

27. Ibid., p. 342.

28. Proudfit, op. cit., p. 129.

29. Andersen, The True Story of My Life, p. 80.

The other tale which the Genie unraveled was called What the Moon Saw³⁰ and consisted, in reality, of several stories which were related to a poor boy, who lived at the top of a house in one of the narrowest streets of a great town. In the introduction to the series the boy spoke of how lonely and dispirited he was and how he missed the green wood around his home and how he had now only smoky chimneys for his horizon.

I saw immediately that the poor boy spoken of certainly must represent Andersen, because, when he left Helsingør to go to school in Copenhagen, he secured, as has been mentioned, an abode in a garret. I know he did miss the beautiful scenery of Helsingør for in his autobiography, Andersen said that Helsingør was "one of the loveliest places in Denmark" and that "the scenery made a lively impression upon" him.³¹ I also realized that it was there in the garret in Copenhagen that Andersen was living when he completed his formal education in September, 1829. His true genius as a writer was being recognized, for in his senior year Andersen had a play produced upon the Danish stage.³² Upon his graduation

30. Craigie, op. cit., pp. 628-663.

31. Andersen, The True Story of My Life, p. 75.

32. Ibid., p. 87.

he brought out the first collected edition of his poems.³³
At this particular time "life lay bright with sunshine"³⁴as
he took his place among his contemporaries in Denmark.

33. Ibid., p. 88.

34. Ibid., p. 88.

Chapter IV

Literary Recognition

"It is with me and the critics as it is with wine--the more years pass before it is drunk the better is its flavor."¹

The Genie of Research pointed out that Andersen's adult life was just as stormy and eventful as that of his youth. The problem that faced him after his graduation in Copenhagen in 1829 was the ordeal of getting literary recognition; and, Andersen paralleled this struggle in many of his stories that the Genie unraveled for me. The next group was composed of stories in which Andersen gave intimation of his story-telling ability.

The first story exposed was labeled Ole Luk-Oie.² It was the story of the sandman who came each evening to tell bedtime stories to a little boy named Hjalmar. The story was introduced in the following manner: "There's nobody in the whole world who knows so many stories as Ole Luk-Oie."³

I thought to myself that Andersen must have been referring to himself when he made this statement for no one seemed to know more stories than Hans Christian Andersen himself. From his autobiography I recalled the many references he made to his relating stories to friends and in various other

1. Andersen, The True Story of My Life, p. 129.

2. Craigie, op. cit., pp. 181-191.

3. Ibid., p. 181.

social gatherings.⁴ He told of one particular incident when he was visiting in the home of his devoted friend, Bertel Thorvaldsen, the famous Danish sculptor. He explained the occasion of his writing this particular fairy tale of Ole Luk-Oie, in the following manner:

In his company I wrote several of my tales for children--for example, Ole Luk-Oie (Ole Shut Eye), to which he listened with pleasure and interest. Often in the twilight, when the family circle sat in the open garden parlour, Thorvaldsen would come softly behind me, and clapping me on the shoulder, would ask, "Shall we little ones hear any tales tonight?"⁵

The second story of the group which the Genie was exposing was Thumbelina,⁶ the story of the little fairy-like creature who was carried out into the world by an ugly toad. The Genie told me of Thumbelina's experiences in the home of the Field Mouse, where the only requirement for her board and keep was to tidy up the mouse's room and tell stories to her. He related her courtship with the blind mole and told of her escape on the back of the Swallow, after the one terrible dismal winter spent in the underground home of the Field Mouse. The Swallow carried little Thumbelina to Rome where she met a prince. The story finished up by having the Swallow fly back to Denmark where "the Swallow built a little nest over the window of the man who can tell fairy tales."⁷

4. Andersen, The True Story of My Life, p. 261.

5. Ibid., p. 180.

6. Craigie, op. cit., pp. 30-41.

7. Ibid., p. 41.

After listening to this explanation, I realized how typically the little fairy creature's experiences were like Andersen's. He often found a welcome in many homes throughout Denmark because of his story-telling ability. He was invited to many places just to come and tell stories. I recalled also how he entertained the Collins children with his stories, and even the King and the Queen of Denmark sent for him to tell some of his stories to them.⁸ The experiences of little Thumbelina in the dark home of the Field Mouse seemed to me to symbolize Andersen's reaction to the terrible winters of restlessness he spent in Denmark. When any sad experience or great disappointment came to him, he resorted to travel to throw it off. I recalled once when he fled to Rome after hearing of the engagement of Louise Collin on New Year's Day, 1833.⁹ No doubt he was thinking of this incident when he let little Thumbelina escape to Rome.

The last of this particular group, which the Genie unrolled concerning Andersen's story-telling ability, was the story, Godfather's Picture Book.¹⁰ He called my attention to the introduction: "Godfather could tell stories, ever so many and ever so long; he could cut out paper figures and draw pictures."¹¹

8. Andersen, The Story of My Life, p. 469.

9. Reumert, op. cit., p. 53.

10. Craigie, op. cit., pp. 538-560.

11. Ibid., p. 538.

Surely Andersen was making reference to himself when he spoke of the godfather's ability to tell ever so many stories and such long ones, too, for I have mentioned before that he was the godfather to little Mimi Collin, and some of the stories he would tell her were in serial form and were continued from night to night.

After the Genie of Research revealed stories concerning Andersen's identification as a story-teller, he unwound a story, wherein Mr. Andersen revealed the source of his inspiration for his stories. This story was entitled The Elder-Tree Mother.¹² In this particular story the Genie explained that there was an old man who lived alone at the "top of the house", and that he had "neither wife nor child" but was able to turn everything that he touched or looked at into a story. He explained that the stories knocked at his forehead and announced, "Here we are!"¹³ I readily recognized my literary friend, Mr. Andersen, as the old bachelor who lived upstairs in the garret; for the first few years of his career Andersen lived in a garret in the city of Copenhagen, and he was known for the ingenious way in which he could invent all sorts of creations. I had read that he used everything from a darning needle¹⁴ and an inkstand¹⁵ on up the

12. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, pp. 98-105.

13. Ibid., pp. 98-99.

14. Craigie, op. cit., pp. 262-265.

15. Paull, Hans Andersen's Fairy Tales, M. A. Donohue & Company, Chicago, p. 169.

scale to the Atlantic Cable¹⁶ and steam flying machines.¹⁷

Following the story of The Elder-Tree Mother, the Genie unwound the story of The Swineherd.¹⁸ This was the story of a poor Prince who tried to win a Princess by offering her a rose and a nightingale. When they were sent to her, she turned them down because they were not artificial. The Prince, determined not to be out-done, disguised himself as a swineherd. By designing unusual playthings he made the Princess bargain for them. The only way the Princess could obtain these coveted playthings was by bestowing a given number of kisses upon the Prince. The Princess always hesitated to give the kisses but eventually, after much bargaining, she surrendered. When this promiscuous conduct was investigated by the Emperor, he found that his daughter's chances of marrying the Prince were gone, for the Prince answered the Princess in this manner:

I have come to this, that I despise you. You would not have an honest Prince; you did not value the rose and the nightingale, but for a plaything you¹⁹ kissed the swineherd and now you have your reward.

At first the significance of this story seemed to be vague, but after searching a few moments for the similarity, I realized that the story, from the standpoint of the recog-

16. Craigie, op. cit., pp. 605-614.

17. Ibid., pp. 343-344.

18. Ibid., pp. 194-199.

19. Ibid., p. 199.

dition of his fairy stories, did fit in nicely with Andersen's literary career. The Princess could have been symbolic of the Danish people and the critics, to whom Andersen first offered his novels, operas, and poetry. These were refused as not representing real art and when his fairy tales, or playthings, came out in 1835, they turned down the natural for the artificial. I recalled, in biographies which I had read, that Andersen thought his other literary works were far superior to his fairy tales.²⁰ In other words, the very things he discredited, the world praised. I remembered in referring to his fairy tales in his autobiography he said, "I will now turn to those little stories which in Denmark have been placed by everyone without any hesitation higher than anything else I had hitherto written."²¹

The Genie explained that as Andersen's literary recognition became established, it gained for him many friends from all circles of society and that he attempted to perpetuate the memory of his friends in many of his stories. He then pulled the invisible thread and thereby unwound several stories in which I might find the names and stories concerning various friends. The stories were Little Ida's Flowers,²² The Shadow,²³ The Neighboring Families,²⁴ Children's

20. Proudfit, op. cit., p. 176.

21. Andersen, The True Story of My Life, p. 202.

22. Craigie, op. cit., pp. 22-30.

23. Ibid., pp. 297-310.

24. Ibid., pp. 288-297.

Prattle,²⁵ The Spinning Wheel,²⁶ and The Bell.²⁷

The first two stories that he told me about seemed to hinge around the family circle of his most devoted friend and benefactor, Jonas Collin. In the story of Little Ida's Flowers, I discovered the Privy Councillor was none other than his old friend, for Andersen had told us in his autobiography that Councillor Collin's official capacity was that of a Privy Councillor²⁸ and that he often became irritated with Andersen. Therefore, I readily understood this remark as soon as I found it: "The councillor said, 'How can any one put such notions into a child's head? Those are stupid fancies!'"²⁹

There was also in this story a child named Jonas,³⁰ which was certainly a family name among the Collins for Councillor Collin himself was named Jonas, as was also the youngest son of the Councillor.³¹ The next story The Shadow, as I recalled, was the story of how a man depended so much

25. Andersen's Fairy Tales, Hurst & Company, New York, pp. 157-158.

26. Ibid., pp. 114.

27. Reumert, op. cit., p. 130.

28. Ibid., p. 188.

29. Craigie, op. cit., p. 25.

30. Ibid., p. 29.

31. Reumert, op. cit., p. 188.

upon his shadow, that the shadow soon developed a personality. The story brought to mind that Andersen's purpose in this story was to reveal his dependency upon Edward Collin, a son of Councillor Collin. In his autobiography Andersen gave evidence for such a supposition by stating:

Another character of great importance to me was Collin's son Edward. Brought up under fortunate circumstances of life, he was possessed of that courage and determination which I wanted.....I often mistook him at the very moment when he felt for me most deeply, and when he would gladly have infused into me a portion of his own character,--to me who was a reed shaken by the wind.³²

From the artistic circles Andersen perpetuated the memory of his most intimate friend, the world-famed sculptor, Bertel Thorvaldsen. In the story of The Neighboring Families, we saw that the sparrow, in trying to define "the beautiful", mentioned one of the sculptor's works of art.³³ The story of Children's Prattle and The Spinning Wheel were revelations of Thorvaldsen's childhood.

Andersen not only moved in the royal circle in Denmark but in other court circles throughout Europe.³⁴ One friend, whose memory I found Andersen had perpetuated in the story of The Bell, was his most intimate friend of royal lineage, Grand Duke Carl Alexander of Saxe-Weimar. In this story the Duke was pictured as the King's son, who with the poor boy

32. Andersen, The True Story of My Life, pp. 107-108.

33. Craigie, op. cit., p. 296.

34. Reumert, op. cit., pp. 125-134.

had wandered into wonderful nature to find the Bell, the alluring tones of which floated over the town at sunset. In this same story Andersen seemed to substantiate the theory, which he had presented in the article read at the Mechanics' Association in 1858, that the poet's art placed itself by the side of Science and opened our eyes for the beautiful, the true and the good, for in the end the two above-mentioned youths joined hands. This seemed to show that Science, represented by the King's son, was joined with poetic art, as represented by the poor boy.

Following the exposure of these four stories concerning Andersen's circle of friendship, the Genie jerked the invisible thread and let fly before me a series of fairy tales in which were mentioned the names of various characters, prominent at that time in Danish history. These stories were: A Thousand Years,³⁵ Poultry Meg's Family,³⁶ The Goloshes of Fortune,³⁷ and Godfather's Picture Book.³⁸

In the story of A Thousand Years, I recalled that Andersen mentioned H. C. Oersted, the great Danish scientist of Andersen's time;³⁹ in Poultry Meg's Family, the name of Hoberg,

35. Craigie, op. cit., pp. 343-344.

36. Ibid., pp. 581-593.

37. Ibid., pp. 93-120.

38. Ibid., pp. 538-560.

39. Reumert, op. cit., p. 192.

the famous historian⁴⁰ was alluded to; in The Goloshes of Fortune, he mentioned Heiberg,⁴¹ a distinguished Danish poet, and Godfrey von Gehmer,⁴² Denmark's first printer and publisher under King Hans. In the last story, Godfather's Picture Book, Andersen mentioned most of the outstanding men of Denmark for the past several decades, for it was a history of Copenhagen.

After revealing the stories which showed the instances of how Andersen perpetuated his friends and the important people who made up Danish history, the Genie next unwound a story labeled The Old Street Lamp.⁴³ This story, according to the Genie, was about an old Street Lamp which was going to be replaced by a more modern method of lighting. The elements, realizing that it was the Street Lamp's last night of usefulness, decided to endow it with certain powers or faculties. The wind bestowed upon it the power to remember everything it saw and heard, and also gave it such power within as would enable it to see all that was read or spoken of in its presence; the moon gave it the faculty to turn to rust in one night and then crumble into dust, if it so wished; the stars endowed it by giving it the faculty that all it

40. Craigie, op. cit., p. 587.

41. Craigie, op. cit., p. 98.

42. Ibid., p. 98.

43. Ibid., pp. 281-287.

remembered and saw would also be seen by those whom it loved, "for joy that we cannot share with others is only half enjoyed."⁴⁴

The Lamp, on the next day, was given by the city council to the Old watchman, who of course, took the Lamp to his home. The Lamp lay idle in this home for months; it looked as if its many new talents would have to rust away. Finally, upon the old watchman's birthday, the old man's wife decided to surprise him by refueling the old Lamp and letting it come shining forth again. The story ended with the Street Lamp saying, "'I am like a child to them; they have cleaned me and have given me oil. I am as well off now as the whole Congress.' And from that time it enjoyed more inward peace; and the honest old Street Lamp had well deserved to enjoy it."⁴⁵

At first I could not just see how this story could be applied to Andersen's life, but finally it came to me that the Street Lamp was symbolic of Andersen, and the endowments of the wind, the moon and the stars were symbolic of his natural ability as a writer. The time spent in the old watchman's house represented the loss of Andersen's talents to the literary world had the old woman, who symbolized the Danish government, not decided to refuel Andersen, the Lamp. The fuel represented the government pension that Andersen

44. Ibid., pp. 284-285.

45. Ibid., p. 287.

was given in 1839. I recalled that in his autobiography he said that for the first ten years he supported himself by his earnings from his writings, and then in 1839, the burden of writing strictly for self-preservation was lifted. From then on he wrote more for love of the art. He told of this compensation from the government as follows:

Frederick VI granted me two hundred six dollars banco yearly. I was filled with gratitude and joy. I was no longer forced to write in order to live; I had a sure support in the possible event of sickness; I was less dependent upon the people about me. A new chapter in my life began.⁴⁶

The Genie followed this story of The Old Street Lamp, showing how Andersen had received governmental recognition and the freedom that comes with it, by unwinding a story called The Shirt Collar.⁴⁷ It was a story of a vain shirt collar that took delight in telling of his most intimate affairs. This story ended with the collar being made into paper upon which was printed those intimate relations he had so boldly boasted about.

After hearing this story related, I thought how much Andersen was like the shirt collar. Did he not, in some of his stories, reveal his most intimate relationships in life? Could not the freedom for doing such have easily been given him because of the security he received from

46. Andersen, The True Story of My Life, pp. 140-141.

47. Craigie, op. cit., pp. 318-320.

his governmental pension? I discovered that in his stories he alluded to his love affairs while in his autobiography he showed some hesitancy in mentioning them.

The unusual way Andersen had of treating his love life in his fairy tales gave rise to the next chapter in this reflective study.

Chapter V

Love

"But Love cheats them, for he is so sly and cunning."¹

The Genie then whispered softly that he would next very carefully unwind the invisible thread from around the chapter in Andersen's life which gave some light on some of the women who played a part in Andersen's life. In a story labeled The Neighboring Families,² the Genie pointed out a scene between some roses and a nightingale. The scene about which he spoke was as follows:

When the evening came, and the snats danced in the warm air and the red clouds, the Nightingale came and sang to the Roses, saying that the beautiful was like sunshine to the world, and that the beautiful lived forever. But the roses thought the Nightingale was singing of itself and indeed one might easily have thought so.³

After hearing this beautiful passage read, I realized it must have been Riborg Voigt to whom Andersen made reference, for in 1830, when he made his first journey on foot to Jutland, he told of staying with a rich family in a small town called Faaborg.⁴ While there, a new world opened to him and this caused him to write the following lines:

A pair of dark eyes fixed my sight
They were my world; my home, my delight
The soul beamed in them and childlike peace,⁵
And never on earth will their memory cease.

1. Andersen's Fairy Tales, Hurst & Co., N. Y., p. 93.

2. Craigie, op. cit., pp. 288-297.

3. Ibid., p. 290.

4. Reumert, op. cit., pp. 43-57.

5. Andersen, The True Story of My Life, p. 90.

He further stated in his autobiography: "I had only one thought, and that was she. But it was self-delusion: She loved another; she married him."⁶

The Genie followed the nightingale episode by unwinding the story, The Shepherdess and the Chimney-Sweeper.⁷ He called my attention to a certain remark made by the shepherdess to the Chimney-Sweeper, "Besides I know that the old Chinaman and the pot-pourri vase were once engaged to each other, and a kind of liking always remains when people have stood in such a relation to each other."⁸

I now realized that the above quotation revealed Andersen's sentiment toward several women who played a part in his life, but Andersen, in his autobiography, does not reveal how he loved and lost. For information concerning his love affairs I had to depend on biographies⁹ to find out who some of the women crossing his path were. I recalled that his second love was Louise Collin, a daughter of his great benefactor. No doubt he was referring to her when he had the Shepherdess to speak those words. I recalled also how he suffered when he learned of Louise's engagement and how he left a few weeks later for a tour of Europe.

6. Ibid., p. 91.

7. Craigie, op. cit., pp. 273-278.

8. Ibid., p. 275.

9. Reumert, op. cit., pp. 43-81.

The next story from which the Genie removed the coating of the invisible thread was called The Two Lovers.¹⁰ This was a story of a humming top that proposed to the ball with a morrocco cover, but the ball "would never listen to such a thing."¹¹

This story of The Two Lovers made me think of a fact recorded in a book that I had recently read. It stated that in the Andersen Museum in Odense there could be seen a small leather bag with a note by Jonas Collin. which read: "This leather bag was found on Hans Christian Andersen's breast after his death. It contained a long letter from the love of his youth, Riborg Voigt. I burnt the letter without reading it."¹²

After my close study of Andersen's technique, I had reason to believe that the leather bag, in which he carried the letter, gave rise to this story.

The Mischievous Boy¹³ was the next story from which the Genie pulled the invisible thread. It concerned the roguery of the little messenger of Love, called Cupid, and described a visit of the little fellow to a poet's room, where he shot the poet in the heart. The poet, in his distress uttered: "Alas! what a mischievous youngster this Love is! I shall

10. Andersen's Fairy Tales, Hurst & Co., N. Y., pp. 142-143.

11. Ibid., p. 142.

12. Reumert, op. cit., p. 50.

13. Andersen's Fairy Tales, Hurst & Co., N. Y., pp. 92-93.

tell all the children, both boys and girls, never to associate with him, for he is sure to play them some tricks."¹⁴

No doubt, thought I, the little messenger certainly did play a trick on Hans Andersen. The occasion for writing this story seemed to be inspired by his admiration for Sophie Oersted, the young daughter of H. C. Oersted, the celebrated Danish scientist. The reason for such a supposition was based on a letter, written to her, in which the description of the room fits the time and all where he lived when he was desperately in love with her.¹⁵

The Genie reminded me that there were many women who played a part in Andersen's life but his last great love was revealed in the next story. Then my friend, Research, went on to expose the enchanting story of The Nightingale.¹⁶ It was the story of a lovely nightingale "which sang so splendidly that even the poor fisherman, who had many other things to do, stopped still and listened."¹⁷ From all over the world came praises that the bird's song was the best of all, even of the many wonders found in China. The Emperor, upon hearing these praises, was surprised to think that he had **not** heard the bird sing. He immediately sent messengers out to

14. Ibid., pp. 92-93.

15. Reumert, op. cit., p. 58.

16. Craigie, op. cit., pp. 199-208.

17. Ibid., p. 199.

hunt for the Nightingale and to bring her before him. This bird, at first, was highly favored by the Imperial Court, but after some time its favor was usurped by a mechanical nightingale. When Death, after a period of five years, was closing in upon the Emperor, he called for his artificial bird to sing, but it could not do so since there was no one to wind up the toy. At that particular time the real nightingale, perched outside the Emperor's window, began to sing. The bird with its enchanting tones so enraptured Death that he soon forgot his mission and left the Emperor to spend many more years upon this earth.

From descriptions I had read I could easily see how this modest little nightingale could have been a portrayal of the life of the "Swedish Nightingale", Jenny Lind. She came from an humble origin just like the little modest, gray nightingale and had sung her way to world fame, too. I recalled that certain biographies had stated that Jenny Lind herself was the inspiration for this lovely little story.¹⁸ In his diary, Andersen intimates that his feeling for Jenny Lind at first was more than that of a friend, for in 1843 when she was visiting in the home of the ballet-master, Bournonville, at Copenhagen, he recorded: "Her health and mine were drunk. In love."¹⁹

I also recalled that Andersen in his autobiography apolo-

18. Proudfit., op. cit., p. 197.

19. Reumert, op. cit., p. 64.

gized for devoting so much space to her memory, for he said, "No books, no men have had a better or a more ennobling influence on me as the poet, than Jenny Lind, and I therefore have spoken of her so long and so warmly here."²⁰

No doubt, thought I, the amount of space that he devoted to her memory had more significance than just friendship for he also stated that it was "she, through whom I, at the same time, was enabled to forget my own individual self, to feel that which is holy in art, and to become acquainted with the command which God has given to genius."²¹ I recalled the many happy days they had spent together upon her several visits in Copenhagen and also the Christmas they spent together in Berlin.²² In her company Andersen seemed to be so enraptured by her charms that the despondency of his nature was driven away just as the Nightingale of the story enraptured and drove away Death. But their courtship seemed to fade into a brotherly and sisterly relationship rather than a marital one, for he expressed this thought: "She loves art with her whole soul, and feels her vocation in it."²³ Andersen later on expressed their relationship by stating: "I value her with the whole feeling of a brother."²⁴ Again

20. Andersen, The True Story of My Life, p. 214.

21. Ibid., p. 206.

22. Ibid., p. 264.

23. Ibid., p. 213.

24. Ibid., p. 214.

I found, "She rejoiced with the feeling of a sister in my good fortune in Berlin."²⁵

This sentiment of a brotherly and sisterly relationship was revealed in the next story, Under the Willow Tree,²⁶ which the Genie now unwound. It was a story of a childhood romance between a little boy, Knud, and a little girl, Joanna, who both lived in the small town of Kjøge. After several years Joanna moved to Copenhagen, where she became famous as a concert singer, while Knud remained at home to become a shoe-maker. When Knud earned enough money he made a trip to Copenhagen to see his childhood love. On one of his visits to see her,

He told her how truly he loved her, and that she must be his wife. Joanna turned pale. She let his hand fall, and said that could never be. She would love him as a brother; she could never marry him. She was very kind and smoothed his heated forehead with her hand.²⁷

After this Knud "was very sad. Finally, a longing came over him to travel out into the world."²⁸ While in Milan, he visited the Opera and, to his surprise, the prima donna that night was none other than his first love, Joanna. Later that same evening he learned of her engagement to be married. This news so hurt him that he again drifted out into the world,

25. Ibid., p. 264.

26. Andersen's Fairy Tales, Porter & Coates, Philadelphia, pp. 174-186.

27. Ibid., pp. 180-181.

28. Ibid., p. 181.

where one night he went to sleep under a willow tree and later was found frozen to death.

This story brought to mind many incidents in Andersen's love life. The love scene between the opera singer, Joanna and Knud, wherein she explained that their relationship must be that of a brother and a sister, seemed to me a revelation of Andersen's relationship with his own Jenny Lind, the famous opera singer of his generation. The effect on Knud of Joanna's refusal was the same as the effect that a refusal had on Andersen, for after such an occurrence, when he was depressed, Andersen took to travel. The name of Joanna, which was given to the little opera singer, also brought to my mind another love light of Andersen's, and that was his infatuation for Joanna Drewson, the granddaughter of his benefactor and friend, Councillor Collin.²⁹ In a biography I found an excerpt of a letter, written to her by Andersen, in which he stated: "I must tell you that your grandmother yesterday gave me a good talking to and declared that I made too much of you. 'You are in love with her', she said."³⁰

Andersen's fairy tale of love ended just as Knud's did for he was left out in the cold to freeze to death when, in Vienna in 1853, he was introduced to M. Goldschmidt, the pianist, who was the husband of Jenny Lind, the Swedish

29. Reumert, op. cit., p. 61.

30. Ibid., p. 62.

Nightingale.³¹

My most devoted little guide explained to me that after Mr. Andersen had given up all hopes of marrying, he was often pursued by various women admirers, who felt that to be seen in the company of Mr. Andersen, the world famous writer of fairy tales, added to their social prestige.³² The Genie, after giving me the explanation above, unraveled a story called Beauty of Form and Beauty of Mind.³³ This happened to be a humorous story, pertaining to a young sculptor, named Mr. Alfred, who had become very famous. Upon returning to his home town he became the center of attraction among the women of the local social group. One officious and ignorant mother, the widow of a naval officer, by her flattery and loquaciousness, succeeded in marrying her beautiful but dumb daughter, Kaela, to the much pursued Mr. Alfred.

This story brought to mind the thought some biographies had advanced that Andersen's international fame caused him to look with abomination upon a certain group of the feminine sex. In a letter to Henriette Collin, Andersen once wrote:

There are many authoresses here and one of them is very much inclined to assault me with kisses, but she is old, fat, and warm. If only I knew when these attacks were coming I could get out of the way but the other day I

31. Ibid., p. 69.

32. Ibid., p. 78.

33. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, pp. 403-411.

received one of these sudden embraces at the table.³⁴

I also recalled that once he was showered with love letters from one Mlle. Bodenhoff. This action caused a visit from her father, who asked Andersen to overlook his daughter's indiscretion for she was suffering from an attack of "unrequited love."³⁵

34. Reumert, op. cit., p. 78.

35. Ibid. p. 79.

Chapter VI

Travels

"Traveling expands the mind very much. The world is not so bad after all, if you know how to take things as they come."¹

After the last series of stories, revealing the reflection of Andersen's love life in his fairy tales, the Genie next introduced the stories which showed how Andersen's travels were revealed in his fairy tales. The Genie further explained that there was nothing which had more influence on Andersen's writings than his travels. It seemed, in Andersen's life, that when he needed the Good Fairy, it was always on hand.

After this explanation the Genie unraveled the story of The Flying Trunk.² It was the story of a merchant's penniless son, who upon being given a trunk by a friend, was told, "Pack up!"³

As the Good Fairy would have it, this was a wonderful trunk for, if the lock were pressed, it would immediately go flying through the world. Of course the penniless son took advantage of being able to fly and went flying to foreign countries. In the end the trunk was destroyed and the merchant's son was left to wander "through the world telling

1. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, p. 191.

2. Craigie, op. cit., pp. 156-162.

3. Ibid., p. 156.

fairy tales."⁴

It soon dawned on me that the penniless son of the merchant was symbolic of Andersen; the friend, who gave the trunk and the command to pack up, was the Danish government, which gave Andersen a royal stipend to travel in 1833;⁵ and, surely since then, Andersen had wandered through the world telling fairy tales.

The next story, which was in line for unraveling, was The Fir Tree.⁶ According to the Genie, this was the story of an ambitious little fir tree, that aspired to grow tall and get on up into the world. At last it was cut down and carried into the city, where it was bought as a Christmas tree. As such, it glistened for one night only, for on the very next day it was stripped of all its trimmings except a golden star and then was placed in a garret. Here it spent its time telling its one story to the attentive mice and the critical rats. When the tree was withered away, it was brought to the courtyard. There it was burned up except for the golden star that was found and then pinned on the breast of one of the children of the household.

This untwining brought to light how the story could be typical of Andersen's life. What a tragedy it would have been

4. Ibid., p. 162.

5. Andersen, The True Story of My Life, p. 106.

6. Craigie, op. cit., pp. 219-228.

had he not received a governmental stipend for travel! Was not he, out in the forest of Odense, like the ambitious fir tree? Was he not carried into the city of Copenhagen, where he was given the trimmings of an education for his illuminating career? Would his talents not have been limited had he been compelled to stay within the confining boundaries of Denmark? Andersen surely would have withered and died with only one story to tell, just as the tree did, if he had not been brought to light in the courtyard of Denmark and given a royal stipend for travel. Through travel, his life was rekindled with many new materials, which arose in puffs of fantastic stories. And, was not Andersen's memory, as a story teller, perpetuated in the breasts of all youths just as the golden star was pinned on the breast of the child, whose memory was perpetuated in the story of The Fir Tree?

The Genie followed this story with one entitled The Beetle Who Went On His Travels.⁷ This was the story of a beetle who, upon becoming dissatisfied with his lot in the royal stable, left to go out into the world. After encountering a series of thrilling adventures, he returned with the following philosophy: "Traveling expands the mind very much. The world is not so bad after all, if you know how to take things as they come."⁸

7. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, pp. 183-191.

8. Ibid., p. 191.

This story, thought I, was, no doubt, a revelation of Andersen's life of travel. When anything disconcerting happened in Denmark, or if Andersen became dissatisfied with his lot, he, like the beetle, always took to travel,⁹ in order to restore his appreciation of his own Denmark, or, as the case might be, his confidence in himself. The experiences of the beetle were similar to the many trials and tribulations Andersen came in contact with on his journeys. The sentiment of the beetle toward traveling seemed to me a reflection of Andersen's own views for in his autobiography, he revealed, "I was therefore full of the passion for travel, and of the endeavour to acquire more knowledge of nature and of human life."¹⁰

Now the Genie explained that Andersen manifested his love for travel in many of his fairy tales. Then my little Genie of Research hurriedly unraveled several stories, whereby I could see the many ways Andersen used for transporting his various creations in his stories; in The Goloshes of Fortune,¹¹ I saw the effect one pair of boots, used for traveling, had upon people in different spheres of society; in The Metal Pig,¹² I saw a boy riding a pig on a trip through

9. Proudfit, op. cit., p. 146.

10. Andersen, The True Story of My Life, p. 153.

11. Craigie, op. cit., pp. 93-120.

12. Ibid., pp. 169-180.

the Art Galleries of Florence; in Thumbelina,¹³ I found a fairy-like creature carried on the back of a Swallow; in The Garden of Paradise,¹⁴ a boy was carried on the back of the East Wind; in the story of The Wild Swans,¹⁵ I recognized a princess transported by eleven brothers, disguised as Swans; The Tinder Box,¹⁶ brought me the picture of a soldier who traveled on a dog's back; the soldier in The Hardy Tin Soldier¹⁷ was transported in a paper boat; in Ole Luk-Oie,¹⁸ I found Death riding on a horse; little Gerda, in The Snow Queen,¹⁹ rode on a reindeer's back; a darning needle went sailing in an egg-shell in The Darning Needle; ²⁰ in Jack the Dullard,²¹ I observed the dullard riding a goat; in the story, Soup on a Sausage-Peg,²² I observed a mouse riding on a modern boat; a stork, in The Marsh King's Daughter²³ was transporting a baby;

13. Ibid., pp. 30-41.

14. Ibid., pp. 142-156.

15. Ibid., pp. 125-141.

16. Ibid., pp. 1-8.

17. Ibid., pp. 120-125.

18. Ibid., pp. 181-193.

19. Ibid., pp. 228-262.

20. Ibid., pp. 262-265.

21. Ibid., pp. 363-367.

22. Ibid., pp. 392-405.

23. Ibid., pp. 411-448.

in the story, The Girl Who Trod on a Loaf,²⁴ I saw little Inger carried down into the swamp on a loaf of bread; The Ice Maiden²⁵ portrayed Babette riding on a modern steamer; while, in the story of The Angel,²⁶ I found an angel carrying a child to Heaven.

As these stories flickered before my mind, I realized that the many ways of traveling that our fairy tale writer had invented for his stories must have been a revelation of his own love for traveling.

The Genie then unraveled, rather hurriedly, several stories wherein Andersen revealed various settings with which he had come in contact during his diversified travels. These stories included: The Ice Maiden, The Shadow, The Metal Pig, The Dryad, A Picture-Book Without Pictures, The Girl Who Trod on a Loaf, The Marsh King's Daughter, Ib and Christine, The Snow Queen, The Bond of Friendship, and A Rose from the Grave of Homer.

As the Genie unspun the invisible thread from these travel stories, the local color found in these stories, flashed before my eyes. The Ice Maiden²⁷ was based on a Swiss legend of a youth who was drowned on the eve of his marriage. Andersen gathered this information on one of his trips to Switzer-

24. Ibid., pp. 449-457.

25. Ibid., pp. 458-510.

26. Andersen's Fairy Tales, Hurst & Co., New York, pp. 52-53.

27. Craigie, op. cit., pp. 458-510.

land. The Shadow²⁸ and The Metal Pig²⁹ had an Italian background. The Dryad³⁰ was inspired by his visit to the Paris Exposition in 1867. In A Picture-Book Without Pictures,³¹ he inculcated, or revealed various travel influences gathered while traveling through Germany, Italy, and Switzerland. The Marsh King's Daughter,³² Ib and Christine,³³ The Girl Who Trod on a Loaf,³⁴ and The Snow Queen³⁵ revealed his travels into the Viking country, east and north of Denmark. The Bond of Friendship³⁶ and A Rose from the Grave of Homer³⁷ were reflections of his extended trip to Italy and countries of southeastern Europe and into Asia Minor in 1840.³⁸

As Andersen traveled about, he heard many tales and received many ideas for his stories, according to the Genie, who again pulled the thread from several more tales. These

28. Ibid., pp. 297-310.

29. Ibid., pp. 169-180.

30. Ibid., pp. 561-581.

31. Ibid., pp. 628-663.

32. Ibid., pp. 411-448.

33. Ibid., pp. 350-362.

34. Ibid., pp. 449-457.

35. Ibid., pp. 228-262.

36. Andersen's Fairy Tales, Hurst & Company, N. Y., pp. 60-61.

37. Andersen's Fairy Tales, McLoughlin & Company, Springfield, Mass., pp. 41-42.

38. Andersen, The True Story of My Life, p. 153; p. 161.

included The Traveling Companion, The Old House, The Jumpers, and There Is A Difference.

From various sources I had read, I recalled that he conceived the idea for his stories in The Traveling Companion³⁹ after visiting certain caves in Germany;⁴⁰ The Old House⁴¹ had its inspiration when he was visiting in the home of Mosen, the poet, whose little boy gave Andersen a soldier to take with him wherever he went so he would never be lonesome.⁴² The Jumpers⁴³ was a revelation of the little girl who asked him if he could make up a story about a "hupfauf," a Danish toy.⁴⁴ There Is A Difference⁴⁵ or The Conceited Apple Blossom originated from an incident which occurred when Andersen was visiting in the home of Countess Jonna Stampe at Christinelund, one day in the summer of 1851.⁴⁶ The Countess presented Andersen with a lovely bouquet of wild flowers and, from this presentation, he wove this story. In it he honored the Countess by mentioning her as the young Countess who gathered the

39. Craigie, op. cit., pp. 42-62.

40. Proudfit, op. cit., p. 168.

41. Craigie, op. cit., pp. 310-318.

42. Reumert, op. cit., p. 86-87. (Also, Andersen, The True Story of My Life, pp. 254-255.)

43. Andersen's Fairy Tales, Hurst & Co., N. Y., p. 81.

44. Brandes, Georg., "Hans Andersen", The Contemporary Review, Vol. 87, (May, 1905), pp. 640-656.

45. Craigie, op. cit., pp. 325-328.

46. Andersen, The Story of My Life, p. 383.

branch of apple blossoms.

As Andersen traveled he also gathered up much folklore, so the Genie announced. It seemed that Andersen very cunningly identified in his stories those which were folklore. The Genie then unraveled for me these several stories, based on folklore: The Girl Who Trod on a Loaf, What the Old Man Does Is Always Right, Soup on a Sausage-Peg, The Old Bachelor's Nightcap, and The Marsh King's Daughter. After a panoramic view of this folklore series, the Genie then read certain passages to me to show how Andersen revealed that his stories were folklore. In the tale of The Girl Who Trod on a Loaf,⁴⁷ I was shown this introduction:

The story of the girl who trod on a loaf to avoid soiling her shoes, and of the misfortune that befell this girl⁴⁸ is well-known. It has been written and even printed.

From The Marsh King's Daughter,⁴⁹ he read the following:

The second is not known yet, perhaps because it is quite an inland story. It has been handed down from storkmama to storkmama, for thousands of years, and each of them has told it better and better; and now we'll tell it best of all.⁵⁰

From The Old Bachelor's Nightcap⁵¹ the Genie quoted:

To every one who afterwards put this cap on his head,

47. Craigie, op. cit., pp. 449-457.

48. Ibid., p. 449.

49. Ibid., pp. 411-448.

50. Ibid., pp. 411-412.

51. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, pp. 476-489.

came visions and dreams which agitated him not a little. His own history was changed into that of Anthony till it became quite a story, and many stories might be made by others.⁵²

In the story of What The Old Man Does Is Always Right,⁵³ he found,

I will tell you a story that was told to me when I was a little boy. Every time I thought of this story, it seemed to me more charming; for it is with stories as it is with many people,--they become better as they grow older.⁵⁴

Then the Genie read the last paragraph from the story, Soup on a Sausage-Peg,⁵⁵

And this story went round the world; and opinions varied concerning it, but the story remained as it was.⁵⁶

Since Andersen depended upon folklore for so many of his stories, I readily saw why travel was necessary for him in order to collect his information. However, I wondered if, after all his travels, he still had a love for his adopted home city of Copenhagen.

The Genie in a very accommodating manner, seemed to read my thoughts, for in the next series of stories, he unraveled several, wherein I might see how Andersen revealed in his stories, the love he felt for his adopted home town.

52. Ibid., pp. 488-489.

53. Ibid., pp. 365-370.

54. Ibid., p. 365.

55. Craigie, op. cit., pp. 392-405.

56. Ibid., p. 405.

The first was labeled The Godfather's Picture Book.⁵⁷

The Genie explained that in it the writer gave a history of the city of Copenhagen. The Old Bachelor's Nightcap⁵⁸ had its origin on Hysken Street in Copenhagen. In The Goloshes of Fortune⁵⁹ I found that Andersen had mentioned several interesting places in his home city. Then, in the story of The Tinder Box, the author drew a comparison of the dog's eyes and the Round Tower of Copenhagen.⁶⁰ I recalled in the tragedy of Ib and Christine that a scene from the tenement district of the city⁶¹ was given, while, in the story, The Puppet-Show Man, I had read of a lecture from the Polytechnic Institution in Copenhagen.⁶²

As these many stories were revealed to me I could not understand how the critics of Andersen's time, could ever have accused him of being disloyal,⁶³ for in several of his fairy tales which had been revealed to me, I found much evidence whereby he glorified his own country of Denmark and especially the city in which he chose to "become famous."

57. Craigie, op. cit., pp. 538-560.

58. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, p. 476.

59. Craigie, op. cit., pp. 93-120.

60. Ibid., p. 2.

61. Ibid., p. 361.

62. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, p. 389.

63. Reumert, op. cit., p. 118.

Chapter VII

Personality

"I am like water in which everything is mirrored.
Often it gives me joy but at times it is my torment.
What a strange being I am!"¹

The Genie explained that from the variety of stories that had already been unwound, by now I should have realized that Andersen must have been a person of many moods and temperaments. I had found in his stories a radiation from the sublime narrative type to the most ridiculous type of story imaginable.² After the above explanation the Genie removed the invisible thread from around a group of stories in order that I might classify them according to the mood each seemed to express. This group consisted of the following assortment: The Bell, The Shadow, The Swineherd, The Shirt Collar, The Hardy Tin Soldier, She Was Good-for-Nothing, The Red Shoes, The Snow Queen, Jack the Dullard, The Ugly Duckling, and The Old Street Lamp. From the exposure of this heterogeneous group of stories I found the story of The Bell representative of the sublime narrative type;³ The Shadow⁴ could be considered as a rather wise story; The Swineherd⁵ displayed a merry na-

1. King, Clement, "Himself Unhappy He Brought Happiness to Millions", The Mentor, Vol. 16, (December, 1928), pp. 33-35.

2. Brandes, op. cit., pp. 41-44.

3. Ibid., p. 41

4. Craigie, op. cit., pp. 297-310.

5. Ibid., pp. 194-199.

ture; The Shirt Collar⁶ showed a touch of humor; The Hardy Tin Soldier⁷ was tinted with melancholia; She Was Good-for-Nothing⁸ was interwoven with pathos; The Red Shoes⁹ was of a dismal and gruesome nature; The Snow Queen¹⁰ was flecked with dignity and playfulness; Jack the Dullard¹¹ leaned toward stupidity; The Ugly Duckling,¹² as mentioned before, was of an autobiographical type; and, The Old Street Lamp¹³ gave an insight to Andersen's lot in the world.

After having classified these stories according to their moods, I realized that the Genie could have listed many others which could have widened his scope of radiation; however, from this limited list, I could readily see that Andersen was a person of many moods and temperaments. I also observed from this list that Andersen revealed his own environment in order to produce such a heterogeneous group of stories. He drew his sources of material from the realms of things that were around him. These realms of creation could be divided into

6. Ibid., pp. 318-320.

7. Ibid., pp. 120-125.

8. Paull, Fans Andersen's Fairy Tales, The American News Company, New York, pp. 345-353.

9. Craigie, op. cit., pp. 266-272.

10. Ibid., pp. 228-262.

11. Ibid., pp. 363-367.

12. Ibid., pp. 208-219.

13. Ibid., pp. 281-287.

five classifications, namely: human beings, animals, birds, inanimate objects, which would include the elements of the earth, and plant life. He bestowed upon these creations certain human characteristics, which portrayed various character traits that were common to both sexes, instead of special.¹⁴

Since these creations were endowed with traits that were common to both sexes, they became more or less impersonal beings, because of this undefined sexuality. This impersonal element seemed to remove them far enough away from the realities of life to make them fanciful enough to adhere to fables and fairy tales. Andersen, in his life, did not possess the strong masculine qualities, such as a strong personality, an even temperament, or a mental equilibrium, which are admired in most men.¹⁵ His personality revealed a more feminine nature and such other qualities as one would find belonging to a poet, for it had been said that "a poet is a man who at the same time is a woman."¹⁶ This poetic quality seemed to be revealed in Andersen's creations. I recalled several instances when his femininity caused him much grief and humiliation. Two of the most outstanding occasions were, first, the experience in the factory when the boys undertook

14. Brown, Edith Helen, "A is for Andersen," The Catholic World, Vol. 131, (April, 1930), pp. 65-70.

15. Brandes, op. cit., p. 35.

16. Ibid., p. 36.

to remove his clothes,¹⁷ and second, when Andersen said that Edward Collin was antagonistic to the most girlish nature in him.¹⁸ I now realized that the impersonal nature of his creations was just a revelation of Andersen's own personality.

After this list of classifications, the Genie next unwound a few stories wherein I might study the various realms of creations that Andersen drew on for his source of fantastic speculations. In the first display were a few stories, The Snow Queen, The Little Match Girl, The Old Street Lamp, The Princess on the Pea, The Emperor's New Clothes, She Was Good-for-Nothing, and Little Tuk.

In these stories my attention was first drawn to the children who were found in Andersen's stories. They seemed to be colorless, well-behaved and impersonal little beings, and were of the age when they were unconscious of sex.¹⁹ No doubt, thought I, this was another example where Andersen's impersonal nature was revealed in his fairy tales.

Another quality I observed in his youthful creations was their idyllic nature.²⁰ Andersen seemed to place a halo around the Little Match Girl²¹ while Little Kay and Gerda²²

17. Andersen, The True Story of My Life, p. 23.

18. Reumert, op. cit., pp. 75.

19. Brandes, op. cit., p. 36.

20. Ibid., pp. 25-26.

21. Craigie, op. cit., pp. 278-281.

22. Ibid., pp. 228-262.

possessed the idealistic glamor that gave them a perfect childhood. This seemed to me just another revelation of Andersen's personality; from a close study of his life I found that he revealed an idyllic temperament himself.²³ He hated anything that was grotesque or coarse, and when in his stories anything of an unpleasant nature was alluded to, he resorted to such expressions as, "We cannot bear to think of it";²⁴ again, I found this: "There were evil words between father and daughter, and that there should never be."²⁵ Another example I found was, "There was not one who was jealous--and that the most incredible thing of all!"²⁶

I recalled in his life how the sharp tongues of the critics caused him much suffering. This idyllic nature of his caused him to be opposed to the art of criticism and he did much to destroy it. As evidence of that, I found that one authority, in condemning him for his activities along that line, wrote the following letter:

You are the writer who has done more wrong to criticism than any other, who has supported all popular prejudices against this art and brought upon it contempt and scorn.²⁷

When Andersen struggled above the critics' condemning

23. Brandes, op. cit., pp. 34-35.

24. Ibid., p. 26.

25. Craigie, op. cit., p. 585.

26. Ibid., p. 605.

27. Brandes, Georg., "Two Unpublished Tales of Hans Christian Andersen", The Nation, Vol. 123, (July, 1926), pp. 57-58.

pens, and gained universal recognition, his idyllic nature caused him to live in constant fear, for he was afraid of losing one laurel that had been or might still be bestowed upon him.²⁸

Many of his adult characters were more or less of an idyllic nature, too. They included angels of Mercy, or kind, loving, unselfish, poor people, such as the washerwoman in Little Tuk,²⁹ lame Martha in She Was Good-for-Nothing,³⁰ or the watchman in The Old Street Lamp.³¹ Others showed the sparks of glamor and idealism that the unprivileged wove around royalty, such as the refining nature of the Princess in the story of The Princess on the Pea,³² or the majestic dignity of the Emperor in The Emperor's New Clothes.³³

Most of his human creations were "shorn lambs of poverty,"³⁴ and, no doubt, the impression that poverty had made upon Andersen's sensitive nature in his youth caused him to portray this side of his life, for it is said that the earliest impressions are the deepest.

28. Brandes, Georg., "Hans Andersen and His Tales", The Bookman, Vol. 36, (December, 1912), pp. 57-58.

29. Paull, op. cit., pp. 75-79.

30. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, pp. 345-353.

31. Craigie, op. cit., pp. 281-287.

32. Ibid., pp. 21-22.

33. Ibid., pp. 86-92.

34. Brown, Edith Helen, "A Is for Andersen", The Catholic World, Vol. 131, (April, 1930), pp. 65-70.

The Genie followed these stories from the realm of human creations with those pertaining to the animal creations. Some of these stories were: The Ugly Duckling, The Snow Queen, Thumbelina, The Beetle Who Went on His Travels, The Metal Pig, and The Racers.

From this realm I found that most of the animals mentioned were domestic animals, or animals which were found in and around every home in Denmark. They were animals with which Andersen was closely associated, for he would not have been able to find the human characteristics that they displayed, if he had not known them. These animals displayed the impersonal human traits that were common to both sexes. Since Andersen was of an impersonal nature, I could readily see certain revelations of his own temperament in his animals. True to his nature, the animals were always gentle and they never showed any inclination toward being brutish or ferocious.³⁵ Their faults seemed to be those which were common to both sexes and included such faults as egotism, stupidity, shallowness, forlornness, and restlessness. In this same realm I found a tom-cat which "thought he was half the world and the better half at that";³⁶ a reindeer which "told Gerda's whole history but related its own first, for this seemed to the reindeer the most important of the two";³⁷

35. Ibid., pp. 65-70.

36. Craigie, op. cit., p. 215.

37. Ibid., p. 255.

a toad that was a conniving mother-in-law;³⁸ a Field Mouse which showed sympathy for the underprivileged;³⁹ a sedate and forlorn mole;⁴⁰ and, a beetle that suffered with the wanderlust.⁴¹ All of these might be considered a revelation of Andersen's own character traits.

The Genie followed the stories which revealed animal creations with stories on the bird realm. In this group he related such stories as The Ugly Duckling, The Nightingale, The Stork, The Portuguese Duck, The Snow Queen, and The Neighboring Families. These birds also showed the same human characteristics, common to both sexes, as I revealed above in the animal creations. I had read that Andersen felt closer to the birds because, being creatures of passage, they seemed to have that same passion for travel which he had always shown. There also seemed to be less rivalry among the birds than the animals and therefore, they possessed a more idyllic nature. Andersen expressed his sentiments toward three of the most outstanding of these birds in the following manner: the nightingale he claimed for his emblem, the swan for his ideal and the stork as his declared favorite.⁴² In his stories I saw that the swan displayed

38. Ibid., p. 31.

39. Ibid., p. 34.

40. Ibid., p. 35.

41. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, pp. 183-191.

42. Brown, op. cit., pp. 65-70; also, Brandes, Creative Spirits of the Nineteenth Century, p. 28.

character traits identical to his own, for, in The Ugly Duckling, he was personified as the swan. In the story of The Nightingale I found embodied his idea of a perfectly-balanced being, in whom he could find no fault in life. Andersen found these same qualities embodied in the character of his fondest love, Jenny Lind, the Swedish Nightingale'. There seemed no doubt that his favorite was the stork, because the stork brought into the world the children who brought glory to Andersen through his fairy tales. I also found in the stork certain characteristics that made me think of Andersen. Was it not the droll, long-legged, wanderer like Andersen? Was Andersen not welcomed back to Denmark from his travels just as the stork was after its sojourn into the warmer climates? Was not Andersen an idol of the Danish people just as the stork was?

I also found many other birds in Andersen's fairy tales; they included a hen, that "was a stickler for higher education";⁴³ a temperamental duck, who recognized good music when it heard it;⁴⁴ a crow, who had a sweetheart;⁴⁵ and some sparrows which went in search of the thing beautiful.⁴⁶ Within the bird realm, I observed many revelations of Andersen's impersonal nature, for many of the characteristics mentioned could have been

43. Brown, op. cit., pp. 65.

44. Paull, Fans Andersen's Fairy Tales, M. A. Donohue and Company, Chicago, pp. 157-162.

45. Craigie, op. cit., p. 244.

46. Ibid., p. 288.

traits applicable to both men and women.

The Genie next unraveled stories concerning the inanimate objects and the elements of the air. Included among these stories were: The Flying Trunk, The Shirt Collar, The Pen and the Inkstand, The Darning Needle, The Money-Pig, The Old Street Lamp, and The Shepherdess and the Chimney-Sweeper.

In the realm of these inanimate objects, I found all kinds of imaginable articles that existed from time memorable, such as a ball, and on down to more modern things of Andersen's own age, such as a tinder box, a steamship, and the Atlantic Cable.⁴⁷ I noticed examples of things, such as a teapot,⁴⁸ a pin,⁴⁹ a pair of scissors,⁵⁰ a haircomb and a bootjack,⁵¹ a garter,⁵² a carpet broom,⁵³ a water pot,⁵⁴ some fire tongs,⁵⁵ a bottle neck,⁵⁶ and finally an inkstand and

47. Lessner, Ernest, "Hans Christian Andersen", The Living Age, Vol. 327, (December 5, 1925), pp. 542-546.

48. Andersen's Fairy Tales, Porter and Coates, p. 229.

49. Craigie, op. cit., p. 597.

50. Ibid., p. 319.

51. Ibid., p. 318.

52. Ibid., p. 318.

53. Ibid., p. 160.

54. Ibid., p. 160.

55. Ibid., p. 160.

56. Ibid., p. 367.

pen,⁵⁷ all which were to be found in Andersen's very household. True to form, Andersen had bestowed these articles with human characteristics and techniques. Common to both sexes, I found a braggadocious shirt collar,⁵⁸ a vain darning needle,⁵⁹ a hot-tempered pair of scissors, a prudish garter, a purse-proud money-pig,⁶⁰ a jealous moon,⁶¹ some restless winds,⁶² and a self-conscious shepherdess.⁶³ These inanimate articles, which became animated, no doubt, were revelations of Andersen's home environment and travel for they were the very articles with which he had met or come in contact or perhaps heard of in his travels.

The last realm from which the Genie pulled the invisible thread was the realm concerned with stories dealing with plant life. These stories were: The Flax, There Is A Difference, The Neighboring Families, The Fir Tree, The Daisy, and A Rose from the Grave of Homer.

The plant realm was Andersen's favorite realm,⁶⁴ for in

57. Paull, Hans Andersen's Fairy Tales, M. A. Donohue and Company, Chicago, p. 167.

58. Craigie, op. cit., p. 320.

59. Ibid., p. 262.

60. Ibid., p. 348.

61. Ibid., p. 284.

62. Ibid., p. 143.

63. Ibid., p. 276.

64. Brandes, Creative Spirits of the Nineteenth Century, pp. 28-29.

flowers there apparently seemed to be less strife. Andersen used the flowers for a different purpose than he did his other creations, for he used the flowers to reveal sentiment rather than any personal traits. He considered the "flowers as pensioners of sentiment rather than doers of deeds."⁶⁵ In order to reveal sentimentality, Andersen bestowed human emotions upon the flowers. In the story of The Flax, I saw the flax rejoicing at the thoughts of becoming a fine piece of linen;⁶⁶ in There Is a Difference, I found the apple blossom blushing upon being kissed by the sunbeam;⁶⁷ in The Neighboring Families, I observed the rose appreciative of life beautiful;⁶⁸ I also saw a fir tree sighing,⁶⁹ a daisy so overjoyed that it could scarcely collect its thoughts,⁷⁰ and a rose that "faded with grief" and "trembled in the wind".⁷¹

At his time the Genie called my attention to the fact that Andersen himself demonstrated much sentimentality in

65. Brown, op. cit., pp. 65-70.

66. Craigie, op. cit., p. 322.

67. Ibid., p. 328.

68. Ibid., p. 288.

69. Ibid., p. 228.

70. Andersen's Fairy Tales, McLoughlin Bros., Inc., p. 27.

71. Ibid., p. 42.

his lifetime. For an example of the above, I recalled the mention of the leather bag, containing a letter from Riborg Voigt, which was found upon Andersen after his death.

Another time, when he was visiting in the Melchior home, and little Charlotte Melchior broke two buds from a red carnation plant, he told her gravely, "It is a sin against the carnation-mother to tear her children from her."

Andersen further stated to her that in the night Ole Luk-Oie would come to her bed and say, "What have you done with my Children?"⁷²

Andersen's sentiments toward flowers were also revealed in his life, in that he often sent pressed flowers in his letters to his friends.⁷³ Wherever he was visiting, he relieved his hostess of the duties of arranging her flowers, for that was one hobby he always enjoyed and it was said that he was known for his artistic arrangement of flowers.⁷⁴ I also remembered in the story of The Old Street Lamp, which the Genie had told me, that Andersen had the Wind to say, "That sentiment does honour to your heart."⁷⁵

72. Reumert, op. cit., p. 110.

73. Ibid., p. 110.

74. Ibid., p. 166.

75. Craigie, op. cit., p. 285.

Chapter VIII

Philosophy and Religion

"The history of my life will say to the world what it does to me--There is a loving God, who directs all things for the best."¹

After I had spent a long time in studying Andersen's personality as revealed in his stories, the Genie next introduced stories concerning Andersen's philosophy and religion. The first story mentioned was one which the Genie had unwound many times before, namely, The Goloshes of Fortune; however, this time my attention was called to the introductory paragraphs.² This story opened with a discussion between two fairies, one, the Ambassadors of the fairy Happiness, who did not come herself, and the other, the fairy, Care, who never let anyone else perform her duties, because she wanted them done well.

I immediately saw that this discussion between the two fairies revealed Andersen's philosophy on happiness. He believed that on this earth an individual could not find absolute happiness and that the closest he was able to obtain happiness was to have friendship with her ambassador. Care, however, administered for herself and each individual in the world always received personal attention from Care.³

1. Andersen, The True Story of My Life, p. 1.

2. Craigie, op. cit., pp. 93-94.

3. Brandes, Georg., "Hans Christian Andersen," The Contemporary Review, Vol. 87, (May, 1905), pp. 640-656.

The next two stories that were unraveled by the Genie were: The Hardy Tin Soldier⁴ and The Beetle Who Went on His Travels.⁵ In these two stories Andersen seemed to point out the idea that it did not matter what happened in this world except the manner in which an individual accepted his lot in life. This was revealed in the attitude of the constant tin soldier and also in the philosophical reasoning of the beetle, which stated, "The world is not so bad after all, if you know how to take things as they come."⁶

This quality of being able to take things as they came did not seem to be consistent with Andersen's attitude toward disappointment; however, his idyllic nature, which was certainly evident in his life, caused me to see how Andersen would be an exponent of such a philosophy, for an idealist would consider the ability to take life as it comes, as the ideal attitude toward life.

The Genie next stated that Andersen believed that God, through His justice, would some day see that genius got its proper reward. With this brief explanation the Genie undertook to unwind four stories which showed how true genius was rewarded. In the first story, Everything In Its Right Place, I found the wind recognizing true nobility of soul by demot-

4. Craigie, op. cit., pp. 120-125.

5. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, pp. 183-191.

6. Ibid, p. 191.

ing and promoting people to the stations of society they actually belonged in, according to their real value. The story ended with this statement: "Everything in the right place. It all came to that at last; and so we shall find our right places in eternity, whatever they may be now; as related in this story."⁷

The second story was labeled The Silver Shilling⁸ and was the story of a silver shilling, thought to be counterfeit. However, after a great many horrifying adventures and hardships, it at last reached home, where it was discovered that it had the proper stamp.

In the third story, There Is A Difference, the Genie called my attention to the statement, made by the Sunbeam when he "spoke of the boundless love of the Creator, as manifested in the creation and of the just distribution of things in time and in eternity."⁹

The last of this series of stories, showing how true genius would be rewarded, was the story, Good Luck Can Lie In A Pin. The Genie quoted the following statement to me:

Every one does not know, however, but it is true all the same, that God, when He brings the child, brings also a lucky gift for it: but it is not laid openly by its side; it is laid in some place in the world where one

7. Ibid., p. 361.

8. Andersen's Fairy Tales, McLoughlin Brothers, Inc., pp. 137-141.

9. Craigie, op. cit., p. 328.

would least expect to find it, and yet it always is found: that is the best of it.¹⁰

After listening to the brief resumes of these stories, I could readily see how Andersen could have such a philosophy, for the stories were just a revelation of how he was placed in his proper category by God, or the Wind of Justice, and also how his life revealed similar experiences to that of the silver shilling. Was not he kicked about in the exchange of poverty and critics in Denmark? And, in the end, was not he recognized as having the proper stamp of true nobility of soul? Could not the story, Good Luck Can Lie In A Pin be applied to his own life? Andersen himself was like the old man who, by chance, discovered that a pear seed made a good fastener for an umbrella handle, for, was it not by luck that Andersen discovered the talent that lay hidden in him, and which brought to light his good luck in his fairy tales?

The Genie followed these stories with a group that revealed Andersen's religious philosophy. The first two stories that the Genie unwound were: The Philosopher's Stone¹¹ and The Loveliest Rose in the World.¹² In both these

10. Ibid., p. 597.

11. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, pp. 411-425.

12. Andersen's Fairy Tales, McLoughlin Brothers, Inc., pp. 117-120.

stories I found expressed the idea that the way to Eternal Life was through Belief and this Belief must be in Christ. In The Loveliest Rose in the World, Andersen magnified Christ's saving power through the rose when he identified "the rose, that sprang from the blood Christ shed on the cross."¹³ He further stated, "Who beholds this the loveliest rose on earth, shall never die."¹⁴

These stories, thought I, must reveal Andersen's early religious training, for in his autobiography he spoke of his instructive training and his confirmation.¹⁵ I knew that one of the requirements for confirmation was a belief in Christ and I found also that in the first paragraph of The True Story of My Life that Andersen depended upon Divine Guidance for he stated that "the history of my life will say to the world what it says to me,--There is a loving God who directs all things for the best." I recalled also that many times in his autobiography that he referred to his prayer life.¹⁶

Andersen, I recalled, although a confirmed believer in a particular church, did not accept all the doctrines. He was unorthodox to the extent that he did not believe in an

13. Ibid., p. 120.

14. Ibid., p. 120.

15. Andersen, The True Story of My Life, pp. 28-30.

16. Ibid., p. 52.

eternal place of punishment, for at one particular time he stated:

I received gladly, both with feeling and understanding, the doctrine, that God is love: everything which opposed this--a burning hell, therefore, whose fire endured forever--I could not recognize.¹⁷

The next unwinding by the Genie was the story called The Jewish Maiden.¹⁸ This little story revealed how a Jewish maiden believed in the Christian doctrine but was forbidden by her parents to join a Christian church. When this little maiden died, a Christian burial in the so-called Christian cemetery was refused because she had not become a member of that particular church. The story concluded with the following quotation: "John baptized you with water, but I baptize you with the Holy Ghost."¹⁹

This story seemed to substantiate the fact, which Andersen believed, that even if the Jewish maiden did not become a confirmed believer, God, in His love, would not permit her to suffer eternal perdition. In a biography I found recorded that Andersen believed that God was "an all-loving God" and that He sustained and governed the world with that aim in view.²⁰ Andersen showed a respect for all religions and when he was on his tours, he always visited the churches with a

17. Ibid., pp. 80-81.

18. Andersen's Fairy Tales, Hurst & Company, p. 82.

19. Ibid., p. 82.

20. Reumert, op. cit., p. 93.

respectable and worshipful attitude. While he was visiting St. Peter's in Rome, some of the women in the group "gossipped and laughed during the ceremonies". Andersen reprimanded them by telling them that they must remember they were in a church. He went on to say that these people looked surprised and evidently did not think he was a Protestant.²¹

Following the story of The Jewish Maiden the Genie proceeded with the unwinding of The Last Dream of the Old Oak Tree.²² This concerned an old oak tree that had stood as a landmark for sailors during many hundreds of years and many short-life creatures had found refuge among the towering branches of the old tree. One Christmas night a storm passed over the forest and the old oak tree was blown down. The sailors expressed their loss by lamenting: "The tree is down--the old Oak Tree, our landmark on the Coast!...It fell in the storm of last night. Who can replace it? No one can."²³

The sentiments expressed by the sailors, thought I, expressed, no doubt, Andersen's own sentiments in what he believed the love of Christ to be. He depended upon Christ to guide him just as the sailors depended upon the old tree, and he felt that nothing could take the place of Christ just

21. Ibid., p. 94.

22. Craigie, op. cit., pp. 405-411.

23. Ibid., p. 411.

as the sailors felt that nothing could take the place of the old oak tree. The short-life creatures, which took refuge, for the one day of their life, in the old oak tree, were symbolic, for me, of the three score years and ten that Man was allotted to spend on earth, while Christ's everlasting love was symbolized by the hundreds of years which the oak tree had lived. The towering branches of the old oak tree, seen from miles around, were symbolic of Andersen's belief that Christ was for everybody and all that a person had to do was to look toward Christ and He would be seen towering above all others.

My most accommodating little friend next unwound two stories both concerning God's treatment of man on earth. These two stories, were entitled, The Ice Maiden and A Great Sorrow. The Genie finished his revelation of the former by reading the concluding lines: "'God lets that happen which is best for us!' But the cause is not always revealed to us, as it was revealed to Babette in her dream."²⁴

The story of A Great Sorrow, according to the Genie, told of a man looking, from an upper window of an inn, at some children playing in the courtyard below. These children were charging a button as admission for the other children of the neighborhood to view the grave of a pet dog, which had recently died. The observer from above noticed

24. Ibid., p. 510.

one little girl, standing outside the yard, crying because she did not have the required button for admission. To the child, thought the observer, this was a tragedy, but to one looking from above it was a humorous situation. From this incident, the observer drew the following conclusion: "How many a grief of our own and others can make us smile if looked at from above?"²⁵

As I mulled over these two stories I realized they were revelations of Andersen's absolute dependence on God, and his belief that God did everything for the best,--for I had already mentioned that Andersen believed "in a loving God who directs all things."²⁶ This same sentiment in the story, A Great Sorrow, was expressed in Andersen's autobiography, when in reviewing the political situation in Denmark, he stated, "Things look very different when contemplated from the top of the tree, to what they did when seen from its roots."²⁷

The Genie next introduced the story of The Toad, in which, according to his explanation, Andersen enlarged upon the belief of the immortality of the spirit. The jewel, which the frog possessed in his forehead, "symbolized the longing for the highest and when the toad dies a luminous

25. Paull, Hans Andersen's Fairy Tales, The American News Company, New York, p. 80.

26. Andersen, The True Story of My Life, p. 1.

27. Ibid., p. 168.

spark shines from its eyes."²⁸ This story ended with the following:

We have not yet got the eyes to look in all the glories which God has created, but some day we shall get them, and that will be the loveliest story, for we shall be in it ourselves!²⁹

Naturally, thought I, anyone who was so deeply rooted religiously would be expected to ponder over any unanswered questions concerning the hereafter, as Andersen had done in the story of The Toad and some of his other stories.

The Genie next unwound several stories in which Andersen had described Death. In The Little Match Girl, I saw the grandmother coming as the Angel of Mercy, to carry the little girl to a haven of rest, "up there was neither cold, nor hunger, nor care,--they were with God!"³⁰ In the Story of A Mother, Andersen depicted Death as an old man;³¹ in the story of The Last Pearl, I saw Death represented as the fairy, Sorrow;³² in The Ice Maiden, Death was revealed as the colorless ice maiden.³³ In Ole Luk-Oie, Andersen stated that Death is a brother to Sleep for he said,

28. Reumert, op. cit., p. 91.

29. Craigie, op. cit., p. 538.

30. Ibid., p. 281.

31. Andersen's Fairy Tales, McLoughlin Bros., Inc., p. 157.

32. Andersen's Fairy Tales, Hurst & Co., p. 106.

33. Craigie, op. cit., p. 507.

There you will see my brother, the other Ole Luk-Oie. They also call him Death! Do you see, he does not look so terrible as they make him in the picture book where he is only a skeleton. No, that is silver embroidery that he has on his coat; that is a splendid hussar's uniform; a mantle of black velvet flies behind him over the horse.³⁴

In the story of The Child in the Grave, I found Death "wrapped in a heavy black cloak, and with a hood over his head, but she (the Mother) could see his face under the hood, and though stern, that face inspired confidence, and his eyes, though grave, sparkled with the fire of youth."³⁵

I observed that in the various ways of describing Death, not one time was Death pictured as a horrible monster or as a something to be afraid of. This was easily understood for in his autobiography, Andersen made several allusions wherein he would welcome Death in order to escape some of the trials and tribulations of the world. I recalled when he was at Helsingor under the thumb of the tyrannical dean, he often wished for death;³⁶ always when his chances in love seemed to be waning, he wished for death, for instance, in the Riborg Voigt case when she had made her choice, he wrote, "I feel as if this is the last birthday I shall see. Oh, how gladly I would die, then I

34. Ibid., pp. 192-193.

35. Andersen's Fairy Tales, Hurst & Company, p. 112

36. Andersen, The True Story of My Life, p. 75

should not live to her wedding-day."³⁷

Sometimes on his travels, loneliness would overtake him and when his frail body was wrecked with pain, he often expressed his wish for Ole Luk-Oie's brother. Once in October, 1860, when he was traveling in Switzerland he wrote:

I am sometimes overcome by a diabolical weariness of life. I felt in Geneva as if something compelled me to throw myself into the Rhone, and I hurried away, feeling something devilish in me, and praying in anxious fear of God, who has overwhelmed me with mercy which I do not at all deserve.³⁸

When "the ice maiden" did beckon on August 4, 1875, his restless spirit, which had caused him to make plans for new travels upon his recovery,³⁹ carried him on up to the high road toward heaven, where his many questions concerning immortality would be answered.

After a brief contemplation over Andersen's philosophy on Death, I could see why he did not mind dying, for in his stories, Death was always pictured as a kind and gentle being, who transported a person's soul to Heaven for "the glory and brightness yonder outshines everything that is known on earth."⁴⁰

After the stories dealing with Andersen's philosophy

37. Reumert, op. cit., p. 49.

38. Ibid., p. 99.

39. Reumert, op. cit., p. 106

40. Craigie, op. cit., p. 447.

on Death, my untiring little friend explained that at last our intellectual undertaking had come to an end. He hoped that, by now, he had pulled the invisible thread from enough stories to convince me that Andersen's life was revealed in his fairy tales. I assured the Genie that I certainly knew more about the "once-upon-a-time man" now than I did in the beginning. After my expression of my deepest appreciation to my beloved Genie of Research for the use of his enlightening powers, he seemed to fade from my sight just as mysteriously as he had at first appeared.

"But that was the beginning--and with that we will make an end."⁴¹

41. Ibid., p. 350.

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There Is a Difference
Thumbelina
Tinder Box, The
Top and Ball, The

Traveling Companion, The

Ugly Duckling, The

Under the Willow Tree

Wild Swans, The

What Father Does Is Always Right