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Posted on 02 August 2017 By Hans Christian Andersen

Book Review4 out of 5 stars to The Complete Fairy Tales, written in 1835 by Hans Christian Andersen Many people are familiar with the fairy tales written by the Grimm brothers, but sometimes don't realize there were several different versions or collections by different authors Another popular one is the series written by Hans Christian Anderson The two I was the most familiar with were The Ugly Duckling and The Emperor's New Clothes In both, you see some of the horror that you see from other classic fairy tales, but these are about reality and real life situations that could occur Also, they don't always end up a positive note A few movies have been made from them, and countless cartoons and TV shows I enjoyed some of them, but not all of them I do think they are worth a read, as they provide some insight into the goings on of a working mind nearly 200 years ago It's true to form stories that have a basis in moral lessons versus coming of age sentiments Both are valuable, but they are a bit different Not quite for young children, probably better for pre-teens or teenagers About Me For those new to me or my reviews here's the scoop I read A LOT I write A LOT And now I blog A LOT First the book review goes on Goodreads, and then I send it on over to my WordPress blog at where you'll also find TV Film reviews, the revealing and introspective 365 Daily Challenge and lots of blogging about places I've visited all over the world And you can find all my social media profiles to get the details on the who what when where and my pictures Leave a comment and let me know what you think Vote in the poll and ratings Thanks

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for stopping by. If you want to read the real stories that inspired the lion's share of Disney films, definitely read Mr Andersen's collection of fairy tales. Do not expect happy endings however leave those to WaltCo. Instead imagine families trying to scare their kids into behaving in order to survive the many dangers in this world represented fantastically by witches and wolves and other beasties and meanies. A wonderful collection. Not a fan of Hans Christian Anderson at all. Most of his stories were short and pointless and the ones with morals made me feel like I was being preached to. I just can't get with the religious tone of his stories or the weird way women are treated like the little mermaid sacrificing herself off the boat, or the prince who tries to court the emperor's daughter but she rejects him so he pretends to be a swine herder and tricks her into getting disowned with him for kissing him and then basically leaves her homeless because that's what she deserves for rejecting an honest prince, or when the guy who journeys with the other guy beats the princess while following her and she thinks it's a hail storm. I could go on and on. I literally did not get anything constructive from reading any of the stories and only finished reading the book because I have this compulsive need to finish a book once I start it. A powerful and beautiful book that I will undoubtedly keep at hand and that made me want to better know Andersen by his autobiography and plunge also in the Tales of Grimm. Hans Christian Andersen once said, Life itself is the most wonderful fairy tale. And his life certainly was an extraordinary rags to riches story. In all Hans Christian Andersen wrote 156 fairy tales, of which forty are in this luxury, large format edition, to represent the cream of the crop. It is a beautiful, sumptuous book, the semi-matt purple cover slightly textured and embossed, giving almost a padded feel. It has a feature reminiscent of medallions in old books in this case an inset glossy illustration of a mermaid. The paper throughout is glossy, and most pages are bordered with patterns and old gold surrounds. Three gold colours are used: the spine is a slightly brighter gold, and the page edges are shiny and gilt-edged, plus there is a gold ribbon bookmark attached. There is an interesting introduction by the translator, Neil Philip, plus copious, carefully drawn illustrations by Isabelle Brent. These are mostly in gouache, and the illustrator makes much use of jewel colours, patterning and many magnificent gold highlights.

Delta of Venus

Metamorphoses

Lady Chatterley's Lover

Kushiel's Dart

Sappho's Leap

Claudius the God and  
His Wife Messalina

A Princess of Mars

The English Patient

Robert Mapplethorpe  
and the Classical  
Tradition

Tropic of Cancer

The Piano Teacher

I, Claudius

Sex and the City

The Nude: A Study in  
Ideal Form

Thy Neighbor's Wife

It is a book which simply begs to be picked up. The choice of purple and gold is perhaps significant, since it is clear that Hans Christian Andersen believed himself to be a member of the royal family. Not only that, but he tortured himself with the belief that he was unacknowledged royalty, who had been cast out, and this conviction plagued him all his life. Interestingly, although there will probably never be any proof of Hans Christian Andersen's true birth, it is not simply an idle dream, but a genuine possibility. Hans Christian Andersen may have been the illegitimate son of Crown Prince Christian Frederik, later Christian VIII, and the teenage countess Elise Ahlefeldt Laurvig. He was born in 1805 at Broholm Castle near Odense. Both Hans Christian Andersen's official parents worked at the castle, his mother as a nursemaid, and his father, a cobbler for the family. There had also been a precedent for an illegitimate daughter Fanny to have been adopted by another servant of the Royal family a year earlier. Hans Christian Andersen seems to have had a privileged position with this family. Rather than play with the other poor children, he was allowed to play with Prince Christian Frederik's son, Prince Fritz, who was three years younger than him. When this prince later died, Hans Christian Andersen was the only person, not in the family, who was allowed to view the body privately. When he was seven years of age, Hans Christian Andersen's official father was paid to serve in the Napoleonic wars, in place of a local landowner. He returned four years later, a broken man, and died in the Spring. Hans's mother was now destitute, with few choices as she was illiterate, so she took in washing, standing waist deep for hours in the icy river, trying to stay warm by taking nips of schnapps. Two years later she married another shoemaker, who took no interest in the young Hans. Hence Hans Christian Andersen grew up in heartbreaking poverty, and all his life remained self-conscious about his lower class background, despite his success. Perhaps it is because he was born poor that he was obsessed with social class, and always trying to claw his way to the top. He seemed to both worship the nobility but also resent them for holding him at arm's length. He was of course dependent on the patronage of the wealthy to create his art. Whatever the cause, Hans Christian Andersen's stories portray everyone from invented royalty, to the truly destitute. He believed, Every man's life is a fairy tale written by

Atomised

Les Liaisons  
dangereuses

The Naked Woman: A  
Study of the Female  
Body

Atlas Shrugged

Justine, Philosophy in  
the Bedroom, and Other  
Writings

God's fingers Hans Christian Andersen was awkward and earnest gawky, ill at ease, and always feeling he was picked on by all and sundry Many of his protagonists are obvious depictions of himself caring a lot what other people thought of them and worried about fitting in The Emperor's New Clothes and The Ugly Duckling are clear examples Yet even battling all his worries, Hans Christian Andersen managed to find his voice and write his stories In many of his stories he seems to explore ideas about wealth, self worth, and the meaning of life Many other aspects of the author's life feed into his stories, which were quite an eye opener to read If you think that he wrote nice stories for children, then perhaps think again Some of them are very dark in tone, and most are quite depressing He has been called a poet of human suffering Story after story ends in rejection, humiliation or disappointment Many of the stories feature a downtrodden protagonist Sometimes the main character will work hard, and then have a wonderful fairytale ending Perhaps they are lucky, becoming rich, or famous, or falling in love, or a combination of these Sometimes our downtrodden protagonist works hard, and is just about to achieve fulfilment in one of these ways but then suddenly dies for no particular reason Sometimes there is no change at all, and the downtrodden protagonist remains downtrodden And then probably dies The downtrodden protagonist is not always he Sometimes it is she Or equally often it may be a household object, or a flower, a tree, or an animal Hans Christian Andersen's stories are fantasies, like dreams or visions The object or creature will have a personality of its own, often showing a boastful or arrogant side it will talk to other creatures or objects and then die Sometimes the story does not even seem to be a moral fable perhaps the object does not seem to have a bad side but it will probably die nonetheless His stories often feature children usually a perfect vision of children who are like miniature adults doing various good things Sometimes they die too Sometimes the protagonists do not themselves die, but lose a loved one, and must accept that God is in charge of everything even when they do not understand the reason And in this way, through every single story, there seems to be a common thread Hans Christian Andersen's tales are full of ideas about God, angels, faith, the Bible, the afterlife, and sin He constantly reflects on

what it takes to get into heaven, the various wicked things people do, and the nature of God, love, and forgiveness. Considering that the author himself said the stories were for children, it seems remarkable that they are so preoccupied with the darker side of being human. People sin, he says, and darkness often lives in our hearts and souls. He clearly thinks that all humans are sinners and should live in fear of God, but he also keeps reinforcing the redemptive power of love and faith. Many of Hans Christian Andersen's stories end up with the characters in heaven. Although not exactly a Catholic, his views and expressed beliefs certainly inclined that way.

Hans Christian Andersen did not start out by writing fairy tales, although that is what we remember him for. Even as a child he had artistic leanings, becoming swept up by the Tales from the Arabian Nights which his father told him, and the toy theatre his father had made. The young Hans played with this, and made clothes for his dolls, dreaming of becoming an actor, a singer or a dancer. After his father died he left home to seek his fortune in Copenhagen, committed to an artistic life. He attached himself to various well-to-do families, successfully courted the attention of wealthy and influential people, one after another, and even had his fees at the Ballet School of the Royal Theatre paid. However, this attendance was a short-lived experience. His teachers there crushed him by saying that he lacked both the appearance and the talent necessary for the stage. Hans Christian Andersen was incredibly sensitive to slights all his life. Every cruel remark, or casual, careless comment would be taken to heart and never forgotten. So his wealthy patrons transferred their money to educating him at a private school for gentlemen. But he found this experience a torment too, saying, it will destroy my soul. It led to him writing a sentimental, maudlin poem called *The Dying Child*. But with a stroke of luck, the poem was published in the newspaper *The Copenhagen Post* in 1827, and the young man's future was assured. Hans Christian Andersen's first writing projects included a play, a book of poetry and a travelogue. The promising young author then won a grant from the king, and this enabled him to travel across Europe and work on being an author. He wrote a novel about his time in Italy, which was published in 1835, the same year as he began writing his stories called *eventyr*, or fairy tales and often based on ideas

from folk tales that he had heard or read as a child. Another of his preoccupations was to try out new places. He had a wanderlust, and an urge to flee from what he considered to be provincial life. There are echoes of this in his works. In *Five Peas in the Same Pod*, the peas are happy until one needs to explore the world outside. In *The Shepherdess and the Chimney Sweep*, the couple brave all kinds of adventures, in search of something better. There are many instances of someone trying out their wings. Hans Christian Andersen himself travelled relentlessly, but had a morbid fear of death. Wherever he laid his head, there next to him was a coil of rope which he took everywhere with him, and a handwritten notice, saying, 'I only seem dead'. He was obsessed with the thought that he might lapse into a coma, and be buried before he could come round. In fact he kept this strange morbid dread of being buried alive through to the very day he died. Over the next few decades, until his death in 1875, he continued to write for both children and adults. He wrote several autobiographies, and also travel narratives and poetry about the Scandinavian people. In 1845, English translations of Hans Christian Andersen's fairy tales and stories began to gain the attention of foreign audiences. He became a friend of Charles Dickens, who was already enormously popular, although this friendship ended in failure after Hans Christian Andersen had overstayed his welcome at the great author's home. Charles Dickens rather spitefully put up a notice on the wall of his bedroom, after Hans Christian Andersen had left. It read, 'Hans Christian Andersen slept in this room for five weeks which seemed to the family AGES'. It was in England that Hans Christian Andersen's stories first became classics, despite originally being written in Danish. They had a strong influence on subsequent British children's authors, including George MacDonald, Oscar Wilde, A.A. Milne and Beatrix Potter. Over time, Scandinavian audiences then discovered his stories, and now of course they are known world wide. Hans Christian Andersen's tales seem to have universal appeal, no matter what language they are read in. His stories express themes that transcend age and nationality often presenting lessons of virtue and resilience in the face of adversity. They are written in a very chatty intimate style, which won him no favours from his original literary critics, who considered this tone inappropriate. But once he found his voice,

he found he could not stop writing them, saying, They forced themselves from me. A friend once expostulated, You're capable of writing about anything even a darned needle. And sure enough, the author rose to the challenge, in his story entitled *The Darning Needle*. The stories are clearly cathartic, but also full of beauty, tragedy, nature, religion, artfulness, deception, betrayal, love, death, judgement and penance. And very occasionally one has a happy ending. The author called his autobiography *The Fairy Tale of my Life*, and indeed his life reads like a traditional fairy tale. Think what the blurb might be: The son of an illiterate washerwoman and a poor cobbler, who may secretly be a royal prince, who, through sheer persistence and influential help from an unlikely source, becomes a world famous author, in a privileged position, hobnobbing with royalty. Perhaps ironically, at the age of fourteen, when he left home, he had predicted this outcome. First you go through terrible suffering and then you become famous. Charles Perrault had collected fairy tales from many cultural traditions in 1697, and a couple of centuries later in 1808 Jacob and Wilhelm Grimm collected German folk and fairy tales. Later still, Hans Christian Andersen's first fairy tales followed this template of rewriting a traditional story, but in fact only eight out of a total of 156 are direct retellings of Danish folk tales. He quickly moved on to writing his own and you can certainly tell. Every single one seems to be about an aspect of himself, and he freely admitted, I was always the chief person, the gawky ugly duckling who didn't quite fit in. His friend H.C. Orsted had said to him, Your novel will make you famous, but the fairy tales will make you immortal. I have rarely felt such ambivalence towards an author. These fairy stories are probably by the only author for whom my personal rating of works varies between one and five stars. He is an extraordinary writer, but I cannot say that I have enjoyed very many of his tales. Many of them I have had to steal myself to read. It will certainly be a while before I read another big book of fairy stories, after ploughing through two collections of *Tales from the Arabian Nights* and now this one. The stories vary in standard and taste so much, that I have given this volume my default rating of three stars. And because of this, I have felt it necessary to review nearly all in fact thirty five of the stories in this collection separately, whenever they have been published.

as individual books Please see my shelves for links, if you wish to read my review of a particular story. The 40 stories in this volume are The Princess and the Pea Thumbelina The Swineherd The Buckwheat The Wild Swans The Darning Needle The Nightingale The Teapot The Ugly Duckling The Snow Queen The Shepherdess and the Chimney Sweep The Last Dream of the Old Oak Tree The Shadow It s Perfectly True Grief Father s Always Right The Snowman The Snail and the Rose Tree Something The Fir Tree The Tinderbox Little Ida s Flowers The Little Mermaid The Emperor s New Clothes The Steadfast Tin Soldier The Flying Trunk The Sweethearts She Was No Good The Bell The Little Match Girl The Collar The Goblin at the Grocer s In a Thousand Years Time Five Peas from the Same Pod The Beetle The Toad Dance, Dance, Dolly Mine The Flax The Gardener and his Master The Book of Fairy Tales Although some of the tales are really disturbing, the fantasy and imagination behind them is indisputable I grew up reading this book and I m sure it ll be valuable for all future generations. Strangely, despite four decades on Earth, I have almost no familiarity with this gentleman Hans If I can live another 4 decades, I doubt I ll forget about him from here on out What is most generally striking perplexing to me is how these stories came to be known as children tales, came to be widely accepted and popular rather than scorned I don t think it s just my glasses that view Hans Christian Andersen as a soul that senses darkness than light Yes, every year the trees have new, fresh leaves, but that is not true of the human heart From a Window in Vartov HCA desperately wants and loves beauty, yearns for music and poetry and life and innocence, and so we get this at the center of so many of his tales, but at the same time it is mostly apparent that these ideals are but dreams that we must continually reach for, work for, cherish when they sparingly come, because what this world is really filled with is darkness He seems to say, feel both beauty and evil, know them both, accept them both, but my heart pains that the former will never have the upper hand Throughout his tales I find his dreamy poetics are amazingly served with a shimmering personal touch they are not distant, community built folktales There are also wonderful juxtapositions, magical paradoxes, and a communicative simplicity that can travel, like a drop in the lake, as deeply as the reader wishes to take

things At the same time, there are many stories of a different breed which will never make it to Disney Stories like Two Virgins Two Maidens, In the Duck Yard, and The Cock and the Weathercock dish out satire as sharp as any I've ever encountered Sharp not only in its depth of understanding, but also in both heavy handedness and bitterness Word play, symbolism, and connections in these stories are as far from innocence and naivete as you will find. Other not so well known stories such as A Drop of Water and The Shadow are probably my favorites so far Both are extremely intense and particularly revelatory regarding how HCA views human behavior and human nature Very direct, dark and twisted, but done in unique and colorful ways, they continue to show that HCA was not a simple children's man or the one trick pony that permeates much of his recognition. And at some point, I don't recall exactly when, I began to think a lot of Kafka while reading HCA What are the connections In a time when the construction of myths and fairy tales is practically extinct, when even the originals are mostly watered down and considered antiquated, Mr Andersen delivered his most pleasant winds not so long ago and they stretch back to not only the earliest of human experience, but also connect just as strongly to us sensitives amongst moderns This is a tome to keep bedside, never finishing, never repeating. Popular E Book, Fairy Tales By Hans Christian Andersen This Is Very Good And Becomes The Main Topic To Read, The Readers Are Very Takjup And Always Take Inspiration From The Contents Of The Book Fairy Tales, Essay By Hans Christian Andersen Is Now On Our Website And You Can Download It By Register What Are You Waiting For Please Read And Make A Refission For You The good and the beautiful is not forgotten it lives in legend and in song 5 2015 168 You should call things by their true names, and even if you don't do so usually, you ought to in a fairy tale. HCA, The Rose Tree Regiment I enjoyed most the first section, from The Sandman, a series of pleasant dreams for good children I'll have to read it in full some time. As for the rest, they were mostly better known Andersen tales, all of which I had read before, some even previously illustrated by Zwerger as stand alone picture books So, nice illustrations, big text blocks, familiar stories Nothing to write home about unless you've not read them before. My favorite was from Thumbelina, because

doesn't the flower fairy prince totally look like a douche trying to make it with some innocent teen

