

Hans Christian Andersen and his Social Reception in Austria

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Abstract

This article documents Hans Christian Andersen's gradual development from being a young unknown Danish writer to becoming socially accepted and acknowledged as an integral part of Austrian social and artistic life. The point of departure is his second novel *Kun en Spillemand* (Andersen, 1837/1988; Only a Fiddler) of which two chapters are set in Vienna.

This process of so-called acculturation, i.e. the appropriation of various social, psychological and cultural elements of the country visited, begins with Andersen's first stay in Austria in 1834 – the first of altogether six visits – and finds its climax in 1846, when he is invited to give a reading of his fairy tales at the imperial castle in Vienna. It is noteworthy that this process to a large degree was the result of a planned strategy on Andersen's behalf. Before arriving in Vienna, he procured letters of recommendation and upon arrival he systematically made friends with the city's most important artistic and intellectual personalities. Another strategic move, of course, was to choose Vienna as a partial setting for his most successful novel in the German-speaking world.

Introduction: Only a Fiddler

In Hans Christian Andersen's second novel, *Kun en Spillemand* (Andersen, 1837/1988; Only a Fiddler), a Bildungsroman like his other five novels, one of the characters, a Danish physician living in the Austrian capital Vienna, compares Austria with Denmark and arrives at this conclusion:

The inhabitants of Vienna possess so much, both that which is good and that which is petty-minded, they have this in common with the inhabitants of Copenhagen, the difference being that the Viennese possess more liveliness. Prater with its swings and rides became our Dyrehavsbakke. The Schönbrunn Castle was exactly like our Frederiksberg Slot. Saint Stephen's Cathedral with its tall tower was indeed somewhat unique, but then he thought of the tower of Vor Frelsers Kirke. This was a special building as well, he thought. There, one could walk outside the spire on the spiral staircase with its gilded banister and reach the highest point, where the figure made of copper is standing with his flying banner, and if – from the top of Saint Stephen's you could see the Hungarian mountains, then the view was

no less magnificent from the spire of Vor Frelser's Kirke, where you could see the Swedish coast across Øresund. Of all the foreign cities he knew, he liked Vienna the best, here he felt so much at home. (p. 223)ⁱ

The last line of the above quote is an obvious indication that a process of acculturation is taking place. Undoubtedly, it is Andersen's voice we hear – somewhat neutral (in spite of the above statement that “the Viennese possess more liveliness”) – as the love for Vienna and for Copenhagen is kept in balance, the same Andersen, who also wrote what is called the unofficial Danish national anthem, “Danmark, mit Fædreland” (1850; Denmark, My Native Land). The poem is better known through its opening line “In Denmark I was Born” followed by “It is there my home is” and concluding with “It is you I love – Denmark, my native land!” Obviously – and definitely in this poem – there can be no doubt about Andersen's patriotism.

Nevertheless, in the same novel, *Only a Fiddler*, another character, the circus rider Josephine, when enjoying the view from Kahlenberg, one of the hills of the Vienna Woods surrounding the Austrian capital, enthusiastically exclaims: “Indeed, Austria is much prettier than Denmark” (Andersen, 1837/1988, p. 215). Here, Andersen has chosen differently – and thus changed his view – and it is the following question: Why has this change taken place, why Austria above Denmark, which will be the topic of this article.

That this issue haunted Andersen all his life becomes clear when reading the following sentence in a letter to his close friend Henriette Collin from May 30, 1871: “Yes, if I should win 1000 rix-dollars in the lottery, I would take a friend with me and fly (notice this verb) for some weeks to Tyrol” (Andersen, 1936, p. 176) – in other words not to Paris, Dresden, Rome or Weimar which probably were his favourite cities but to Austria. And, indeed, even though Andersen did not win the lottery, he did go abroad again, travelling south, leaving Copenhagen on April 7, 1872, on his second-last foreign journey. And he did go to Tyrol and other parts of Austria with Venice as his ultimate goal.

Only a Fiddler was written three years after Andersen had visited Vienna and Austria for the first time in 1834, Austria being a country which was actually located away from the traditional route, which Danes, in particular Danish artists of this period of Romanticism, chose when setting out on their Bildungsreise abroad – mainly to Italy. A few Danes such as the writers Knud Lyne Rahbek (1760-1830), A.W. Schack von Staffeldt (1769-1826), Adam Oehlenschläger (1779-1850) and Henrik Hertz (1797-1870) had – prior to Andersen – visited Vienna, but without paying much attention to the Austrian countryside (Rossen, 2007, p. 137-

70). Oehlenschläger returned once, but it was only Andersen who returned several times –in all he visited Austria six times between 1834 and 1871.

Yet, the previous quote: “Indeed, Austria is much prettier than Denmark!” is still quite remarkable, in particular if we take Andersen’s generally known attitude when being abroad, i.e. away from Denmark, into consideration. Living in Copenhagen he would tend to complain about the city’s provincialism and Danish pettiness, nepotism and envy all of which would bring him to go abroad. However, once he is abroad, his homesickness becomes palpable – his yearning for receiving mail from his friends at home is well-known. Nevertheless, when approaching Denmark again, fear of returning would torment him day and night.

These ambiguous moods actually constituted the reason why Andersen, on his second journey abroad to Italy 1833-34, when arriving in Munich on his way back, decided to make a detour via Salzburg, Linz and Vienna in order to delay his return to Denmark.

Andersen’s knowledge of Austria and its capital, as it is reflected in *Only a Fiddler*, is solely based on this journey, which, therefore, must be regarded as the basis and point of departure for the author’s integration into Austrian society, which again is partly brought about by or at least accompanied by the social acceptance of him by his host country. These two processes, acceptance and integration, must be regarded as quite unique and are abundantly documented not only in the novel, but also in Andersen’s copious diaries, his travelogue *En Digters Bazar* (Andersen, 1842; A Poet’s Basar), the autobiography *Mit Livs Eventyr* (Andersen, 1855 and later; The Story of My Life) and last but not least in his enormous correspondence. Therefore, it seems appropriate to focus precisely on Andersen’s *first* stay with a few supplementary features from his later journeys to Austria.

My point of departure shall once more be the artistic reworking of Andersen’s first impressions and experiences of Austria and Vienna in *Only a Fiddler*, since it is precisely this reworking which indicates Andersen’s fascination with his experiences here and convincingly documents the early stages of the author’s fascination with his new environment. Not only does a part of the novel’s plot take place in Vienna (3. part, chapter 1-3), but as an enthusiastic tourist guide Andersen takes his readers both on a walk through the city, through the well-known shopping streets, Kohlmarkt, Graben and Kärntner Straße, and on a tour to the surrounding areas of the capital. We admire with him Antonio Canova’s statue of the Greek hero Theseus in the Volksgarten, Canova’s sepulchral monument over Archduchess Maria Christina, the daughter of Empress Maria Theresia, in the Augustiner Church, the castles Belvedere and Schönbrunn and, of course St. Stephen’s Cathedral; we drive to the suburbs of Hietzing and Hütteldorf and see in the distance “the mountains of Hungary” – in fact the so-

called Leitha-mountains southeast of Vienna – we even go on a tour to the town of Klosterneuburg north of Vienna with its famous baroque church and monastery.

Furthermore, we also get to know Andersen's friends – and here of course the novel's narrator exceeds his role as a tourist guide. We meet, among others, the actress at the Burgtheater – the most renowned theatre in the German-speaking world – Johanna Franul von Weißenthurn (1773-1847) and the writers Joseph Sonnleithner (1766-1835), Franz Grillparzer (1791-1872) and Ignaz Franz Castelli (1781-1862). In his portrait of Castelli Andersen also provides his readers with the following characterization of the typical Viennese: "The honest people of Vienna speak enthusiastically about their good emperor" (Andersen, 1837/1988, p. 208) and lets them read about the typical Viennese food "Würstl" (sausage) and "Händl" (fried chicken) (ibid.). Andersen even lets one of his characters sing a stanza from a popular song by the contemporary poet Johann Gabriel Seidl (1804-75) in an Austrian dialect – in fact in 1846 Andersen was introduced to Seidl himself by Castelli. The stanza goes like this:

A Trâmbiachl kaffa?
I wisst nid: Zwegn we;
I hå nur dan oanzing Tram:
Dan woas i eh (ibid., p. 198).

and on the same page Andersen in footnote to his novel adds a Danish translation: "Kjøbe en Drømmebog? Jeg veed ikke hvorfor. Jeg har kun en eneste Drøm, den veed jeg hvad er" (Buying a dream book? I don't know why. I only have one dream, which I know what is.) Obviously, by now we are in Austria proper and it is furthermore quite significant that Andersen mentions names and sights which certainly almost none of his Danish readers would know about though, somehow, that was not an issue for him – *he* knew them!

The First Visit to Austria in 1834

Let us now take a look at the entries in Andersen's diaries from April 26-30, 1834 (covering Tyrol with Innsbruck after having left Italy and crossed the Brenner Pass) and from June 1-July 8 (covering Salzburg, Linz and Vienna) in order to see and understand the importance of his first stay in Austria with regard to the process of his acculturation.

Characteristic of Andersen's first entries is his preoccupation with his health – tooth- and stomach-ache – and his complaining about leaving his beloved Italy. On his way to Innsbruck by coach all of these issues did not leave him much time to register and reflect on

his arrival in Austria proper (one must not forget that southern Tyrol (today Alto Adige) was part of Austria until 1919). However, in our context Andersen's encounter with Innsbruck is of interest. As part of his sightseeing activities – he stayed a full day in Innsbruck – he visited the Hofkirche with its statue of the Tyrolean freedom fighter Andreas Hofer (1767-1810) during the Napoleonic Wars. Hofer, who was executed by French soldiers, became one of Andersen's absolute heroes – which is remarkable, considering that Hofer's mortal enemy, Napoleon, was another of his heroes. Andersen's interest in Hofer becomes intensified, when a few weeks later during his stay in Munich he reads Karl Immermanns (1796-1840) Hofer-drama, *Das Trauerspiel in Tirol* (1828; *The Tragedy in Tyrol*). Afterwards he writes in his diary: "It is an excellent play, I would love to translate it, but I am afraid that they won't like it at home" (Andersen, 1971-76, vol. 1, p. 427) – and this is not the last time that Andreas Hofer appears on Andersen's horizon.

Altogether, Innsbruck seems to have been a pleasant experience and thus a positive introduction to Austria – partly for the following rather curious reason: "The maid [in the hotel] kissed our hands when we tipped her, and so did the outdoor-servant. The good-natured Tyrolians do not know anything about gratuity; what a difference when arriving from Italy, where everybody is out to cheat you" (Andersen, 1971-76, vol. 1, p. 413). In this quote one clearly senses a sudden shift in Andersen's hitherto positive view of Italy in favour of Austria.

Nevertheless, when he arrives in Salzburg after crossing the border from Bavaria on June 1, 1834, Andersen right away observes that the surroundings to him look Italian – which, of course, is a positive observation – and, in spite of a severe toothache, he spends the following day seeking out some of Salzburg's numerous tourist attractions. Thus, he admires the baroque church of St. Peter, "where [Michael] Haydn is buried, i.e. the brother of the composer [Joseph Haydn] and very well known, Mozart's sister [Nannerl] is buried next to him and St. Rupert [the local saint of Salzburg]" (Andersen, 1971-76, vol. 1, p. 441). Strangely enough, Andersen does not visit Wolfgang Amadeus Mozart's birthplace – after all the Austrian was Andersen's favourite composer and *Don Giovanni* his favourite opera. However, during later stays in Salzburg in 1869 and 1872 the author makes up for this oversight.

On June 4 Andersen is en route again with a stopover in Linz, a town to which he liked to return both because of the cheaper hotel rates compared with Vienna and because here he had the following experience: "In Linz I saw the Danube and the railroads for the first time" (Andersen, 1945, vol. 1, p. 115) he writes in a letter to his benefactor and fatherly friend Jonas Collin,ⁱⁱ mentioning in another letter to his friend Christian Voigt that the beautiful

Danube was not as blue as the Rhône but then again not as dirty as the Tiber but rather as greyish-yellow as the Elbe or the Po River.ⁱⁱⁱ

Then, finally, five days later, Andersen arrives in Vienna and right away – after having found his quarters in the city centre – he goes for a walk visiting St. Stephen’s Cathedral. The next day, on June 10, he systematically looks up the cultural and intellectual Austrian elite, provided with letters of recommendations he had secured in Munich, obviously an attempt at making himself known to these influential personalities and, not least, to be accepted by them– one should not forget that at this point Andersen was still at the beginning of his career!

And his attempt turns out to be successful. First he visits Privy Councillor Joseph Sonnleithner (see above) in his downtown office, Sonnleithner being rather insignificant as a writer but highly influential in Austrian intellectual circles. Sonnleithner was married to a Danish woman, Wilhelmine née Mariboe (1780-?), and spoke Danish. Andersen receives a dinner invitation for the same evening – the first of several invitations – and visits on his way to the couple’s residence, which was a popular meeting place for visiting Danes, in the suburb of Hietzing the nearby Schönbrunn Castle – he certainly is not wasting his time. After meeting Sonnleithner Andersen looks up the playwright and likewise privy councillor Johann Ludwig Deinhardstein (1794-1859, who, by the way, was also the manager of the Burgtheater. The letter of recommendation must have worked wonders. According to Andersen’s diaries Deinhardstein not only embraces him, addresses him employing the title “professor” but also – and this is a major event during Andersen’s stay in Vienna – offers him free tickets to the theatre:¹ “Thus, in Vienna I have received what my dear fatherland has not wished to give me as a poet, even though I am very much entitled to it! Now, I go to the theatre every night and that makes me very happy” (Andersen, 1878, vol. 1, p. 239), he writes triumphantly to his friend Henriette Wulff. And finally, Andersen manages on the very same day to visit the cathedral a second time.

The free tickets to the Burgtheater becomes the overture to Andersen’s infatuation with the Viennese theatrical scene. It is supplemented by an increasing fondness for the opera, the Kärntnertortheater, and the other local theatres with their more popular repertoire. Thus, during the 28 days of his first stay in Vienna Andersen goes to the theatre or the opera 21 times of which 15 evenings are spent at the Burgtheater. During his second visit to Vienna in 1842 which lasted 19 days he saw five operas and 10 plays. In fact, Andersen made it a habit

almost every time he visited Vienna to look up the theatre's various managers in order to ask for his free tickets – and he received them.

During the day, Andersen has time to look up other important Austrian writers. Thus, at Sonnleithner's, on June 15, he meets Austria's national poet, Franz Grillparzer (see above) for the first time. Andersen visits him in his apartment twelve days later and Grillparzer, according to Andersen's diaries, "was quite amiable. (...) lived under rather wealthy circumstances. (...) strange non-German sentences" (Andersen, 1971-76, vol. 1, p. 469). Towards Andersen, Grillparzer expresses his wish to learn Danish and the two gentlemen discuss Danish literature, in particular the romantic poet and playwright Adam Oehlenschläger, which, of course, pleases Andersen immensely. On July 2, he again visits Grillparzer to get from him a poem for his album. This poem is quoted in Andersen's autobiography (Andersen, 1876, vol. 1, p. 173) the focus of it being that both poets, one being a Dane, the other an Austrian, nevertheless are next of kin – Andersen obviously feeling rather flattered!

On June 20, after having visited the Belvedere Castle, then Vienna's art museum, Andersen meets the today rather forgotten poet and civil servant Franz Ignaz Castelli (see above), whom he had looked up in his office in the Herrengasse already on June 16 and, in contrast to his relationship with Grillparzer, a close friendship developed between them – Castelli, too, together with Grillparzer, turns up in *Only a Fiddler* – and Andersen visits him two more times and also from Castelli he receives a poem for his album likewise – as had been the case with Grillparzer's poem – stressing the closeness between them: "I spoke German" – Castelli writes – "and you spoke Danish/and yet we understood each other right away" (Andersen, 1876, p. 214) – an obvious indication that among Austrians Andersen was an accepted friend and colleague and had taken another step in his acculturation process. Andersen met Castelli, who passed away in 1862, again in 1846. To him the Austrian poet was the prototype of a Viennese as he describes it in his autobiography: "*Castelli* I saw most frequently. He is undeniably the prototype of a true Viennese, all the splendid, characteristic qualities of the Viennese come together in him: good-heartedness, a happy mood, fidelity and love for his emperor" (Andersen, 1876, p. 173), a description which could hardly be more positive. Andersen simply had an urge to make new friends, wherever he went, and he also tried to keep up these friendships. And Vienna was definitely the European city, where he had most such friends and whenever he revisited the city he made eager attempts at seeing them again.

Andersen, the theatre-goer also loved to watch more popular, unassuming Austrian plays, primarily comedies, of which the most important were written by Ferdinand Raimund (1790-1836) and Johann Nestroy (1802-62), both also recognized as outstanding actors. On May 16, 1834, before continuing to Salzburg, Andersen in Munich had already seen a comedy by Nestroy entitled *Der böse Geist Lumbacivagabundus* (1833; The Evil Spirit Lumbacivagabundus), a great success, performed in Danish translation at the Casino Theatre in Copenhagen 169 times and which Andersen enjoyed three more times. Now, in Vienna, on June 2, he enjoyed seeing Nestroy acting in a comedy by another but less significant Austrian playwright Karl Meisl (1775-1853), *Das Gespenst auf der Bastey* (1819; The Ghost on the Bastion) in which, as Andersen writes in his diary, “Nestroy, probably the author of Lumbacivagabundus, played the ghost who in a funny way walks around on the bastion. (...) The episode was quite hilarious” (Andersen, 1971-76, vol. 1, p. 477). During his journey home from Vienna in 1842 Andersen saw Nestroy again performing on the stage in Prague on June 25 in Nestroy’s own comedy *Das Haus der Temperamente* (1837; The House of Temperaments) and then one more time on July 9 in Hamburg in his *Der Talisman* (1840; The Talisman) – also a comedy. When this play was performed in Copenhagen in 1848 Andersen was present on the opening night at the Casino Theatre – he was a true fan of Nestroy; at the Casino Theatre *Der Talisman* was performed 64 times until 1899.

Later Visits

Andersen, who had so desperately wanted to become an actor himself, loved the theatre and made friends with a large number of playwrights, actors and actresses, thus also in Vienna, in particular in later years, among them with the actors Ernst Hartmann (1844-1911), August Förster (1828-89) and Josef Lewinsky (1835-1907) and the actresses Helene Hartmann (1843-98) and Amalie Haizinger (1800-84), all of them employed at the Burgtheater. Thus, on October 18, 1869, during his fifth visit to Vienna Andersen visited Ernst Hartmann in his home in Bräunerstraße. Proudly he writes in his diary: “He [Hartmann] recognized me right away when I entered the room, he was extremely friendly and offered me a seat for to-night in his box in the theatre” (Andersen, 1971-76, vol. 8, p. 276); indeed, Andersen was well-known and appreciated in the city.

During his fourth stay here in 1854 he saw at the theatre on May 27 a production of a melodramatic play by the now forgotten Austrian writer Salomon Mosenthal (1821-77) entitled *Der Sonnenwendhof* (publ. 1857; The Solstice Farm). Andersen was so carried away that after his return to Denmark he translated and reworked it with the new title *En*

Landsbyhistorie (A Village Story) and had the translation published as a book in 1855. Thus, the play was published in a Danish translation before it was published in Austria which is quite remarkable. The first performance took place on January 17, 1855, at the Casino Theatre and the following day Andersen sent Mosenthal a long letter informing him about the performance: “The play was followed by everybody with great interest and was throughout and after its conclusion received with extraordinary applause. (...) [In the newspapers] the play is being presented as one of the most important and very best which in Germany[sic] has been produced lately. Thus, the name Mosenthal is recognized here in Copenhagen” (Andersen, 1878, vol. 2, p. 316).

Thus, Andersen, who was known to act as a kind of agent for his Danish composer-friends, e.g. Johan Peter Emilius Hartmann (1805-1900), when abroad, trying to promote their music, in this instance functioned as an agent for an *Austrian* writer – and even with some success. Altogether, *En Landsbyhistorie* was performed 31 times in Copenhagen – not bad for a Mosenthal. As late as during his stay in Vienna in 1869 Andersen in all likelihood met Mosenthal again. At any rate, on October 22 he saw at the Burgtheater the opening performance of Mosenthal’s new drama *Isabella Orsini* (1869) – it was for this performance that he had been invited by the Actor Ernst Hartmann (see above). Nowhere does Andersen comment on the play which probably indicates a lack of enthusiasm on his behalf and after the third act of the next performance four days later he just left the theatre – he got easily bored as is well-known.

A much closer friendship developed between Andersen and the Austrian-Hungarian piano virtuoso and composer Franz Liszt (1811-86), whom he had seen for the first time at a concert in Hamburg on November 6, 1840, on his second major journey abroad, and after his return, on July 24, 1841, Andersen attends another concert by Liszt, this time in Copenhagen. The following evening they both meet at a dinner arrangement at the above-mentioned Danish composer J.P.E. Hartmann which is followed by yet another dinner invitation – with Liszt as host! In a letter to his friend Henriette Hanck Andersen describes this evening as follows: “Liszt seems to like me and here – just as in Germany – people talk about a resemblance in our personalities. (...) Next year he is coming back, then you can hear him; he is quite excellent” (Andersen, 1878, vol. 2, pp. 48-49).

The mutual sympathy develops further during the next years into a deep-rooted friendship. During Andersen’s third stay in Vienna in 1846 they meet several times and also in 1852 Andersen, during his three week long stay in Weimar, where Liszt was conductor of the court orchestra, extensively enjoys the composer’s company. They meet again in Weimar

in 1857 and Andersen now attends a concert with orchestral music by Liszt. Andersen writes the following critical comment in his diary: “(...) it was wild, melodious and muddled. Occasionally cymbals were struck; when I first heard this, I thought a plate had fallen down. I went home tired; the music was devilish” (Andersen, 1971-76, vol. 4, p. 287). Thus, perhaps one should not wonder that the friendship tapered off and was discontinued after Liszt in 1861, nevertheless, through a third party had sent greetings to Andersen in Copenhagen.

But long before this happened Andersen had introduced his chapter, “Donau-Fart” (A Journey on the Danube), in his travelogue *En Digtters Bazar* with the following dedication: “I present and dedicate this ‘Danube-theme with coastal variations’ to the princes of the piano, to my friends the Austrian Thalberg and the Hungarian Liszt” (Andersen, 1842, p. 463). Andersen had heard Sigismund Thalberg (1812-71), another famous piano virtuoso and composer, now rather forgotten, performing in Munich on November 21, 1840 and he writes in his diary comparing him with Liszt: “Thalberg plays with amazing skill, he seems very quiet and does not seem to get carried away, he is not as original as Liszt, none of them have appealed to my emotions; Thalberg appeals to the intellect, Liszt to the fantasy” (Andersen, 1971-76, vol. 2, p. 62).

Two years later, during his second stay in Vienna in 1842, Andersen meets Thalberg in person. The pianist and composer, who lived, as Andersen writes in his diary, “(...) with his father, Prince [Moritz von] Diedrichstein [1775-1864], everything was princely, Thalberg very friendly, knew me and played for me” (Andersen, 1971-76, vol. 2, p. 249) – obviously Andersen was proud of the fact that the famous Austrian recognized him! They meet several times and Andersen visits Thalberg on June 19 shortly before his departure from Vienna. Thalberg “was in his morning gown, we chatted together for over an hour, he promised to visit me in Copenhagen, perhaps next winter” (ibid., p. 253). However, Thalberg did not visit Copenhagen until 1847, performed here at the Royal Theatre three times – and Andersen did *not* attend any of the concerts. However, a few months later, on July 7, 1847 they meet at a dinner arrangement in London: “(...) we became very close friends; he told me that he had burst into tears, when the little abbess in [Andersen’s novel from 1835] *The Improvisor* entered a convent” (Andersen, 1971-76, vol. 3, p. 237). That Andersen’s admiration for his Austrian friend was heartfelt becomes obvious from one of the so-called “Skyggerids” (Shadow Pictures) in *En Digtters Bazar* and again we find here a comparison with Franz Liszt: “The music we hear, is brought to life by one of the heroes of the piano. Liszt does not play like this! – He and this one [i.e. Thalberg] are equally powerful and equally different. *Liszt* amazes, you are carried away by the whirling bacchantes; here [with Thalberg] you stand high

up on the mountain in God's radiant sunshine, you are filled with grandeur, you are refreshed by calmness and grace. (...) Who is this master of the piano? (...) *Sigismund Thalberg*" (Andersen, 1842, p. 353). This reads like a triumphant fanfare!

There can be no doubt that Andersen enjoyed the friendship of these two Austrian virtuosi and composers. And they certainly treasured him as their equal. This becomes obvious when reading the relevant parts of his travelogue, which tell of his stay in Vienna displaying to which degree Andersen was familiar with the city itself and Austrian cultural life in general.

Invitation to the Imperial Castle

This feeling of mutual acceptance reaches its climax in 1846, when Andersen on his downward journey to Austria in Dresden from Queen Marie of Saxony (1805-77) receives a letter which he was asked to hand over to her sister, Archduchess Sophie of Austria (1805-72). On March 7, 1846 Andersen delivers this letter at the imperial castle, the Hofburg, in Vienna whereupon he receives an invitation to meet the Archduchess two days later. About this exciting event he writes triumphantly in his diary: "Archduchess Sophie received me most kindly, then the Empress mother [Caroline], the wife of Franz the First, arrived. Present were also Count Bombello [the teacher of Crown Prince Franz Joseph], Prince [Gustaf] Vasa and his wife, Prince [Ludwig] of Hesse-Darmstadt, an old Archduke . . .; numerous young princes" (Andersen, 1971-76, vol. 3, p. 74). To this Andersen with a lot of pride in his autobiography adds the following: "(...) one of these [princes], who most kindly conversed with me, the oldest son of Archduchess Sophie, was the present emperor [Franz Joseph]" (Andersen, 1876, p. 349). After having tea Andersen then proceeds to read the following tales: "Grantræet" (The Fir Tree), "Den grimme Ælling" (The Ugly Duckling), "De røde Skoe" (The Red Shoes), "Kjærestefolkene" (The Sweethearts) and "Holger Danske".

That this event, indeed, is the climax of Andersen's acculturation process becomes obvious both on a personal and a more outwardly level. He even describes it in a letter from March 12 to none other than King Christian VIII (1786-1848) of Denmark (Andersen, 1878, vol. 2, p. 139). A few days later Andersen is presented with a gift from the Archduchess, an elegant tie-pin – a snake's head made of cut diamonds now exhibited in the Hans Christian Andersen-Museum in Odense. Here you may also admire the Grand Cross of the Order of Guadeloupe which Emperor Maximilian of Mexico awarded Andersen in 1866; Maximilian (1832-67) had been one of the young princes present, when Andersen read his tales in 1846 and apparently had never forgotten the event.

The invitation to read in front of the imperial court at the Hofburg obviously had an almost magic effect and forcibly demonstrates the process of acculturation on a social level. Now, the few doors of the Austrian aristocracy, which still had remained closed to Andersen, opened up. His diary entry from March 10, which is just one day after he had been at the Hofburg, speaks for itself: “Had coffee with Castenskiold [secretary at the Danish Embassy], visits, Liszt extraordinarily free and easy; said I was a politician. (...) Took a walk on the rampart. With [Franz von] Holbein [manager of the Burgtheater] in his box [at the theatre] and seen two acts of Mrs. Weisenthurns *Die Fremde*; then went to Count [Franz von] Crenneville where I met Count [Robert Anton] Salm and [Edmund] Prince Clary, I read aloud and was celebrated” (Andersen, 1971-76, vol. 3, p. 74).

Obviously, at this point in time, in 1846, *all* doors had opened up to Andersen – and he loved it! To become recognized not only by the Austrian artistic world, writers, musicians and actors, but also by the imperial family and the aristocracy is a convincing indication that the process of Andersen’s acculturation had been successful. Thus, it is quite characteristic that Andersen during his later visits to Austria, when he was accompanied by young Danes, in 1854 with Einar Drewsen (1833-73), a grandchild of Jonas Collin (see above), and in 1872 with the writer and stage director William Bloch (1845-1926), could act as a knowledgeable, even expert tourist guide.^{iv} One almost senses that it is the *Austrian* Andersen, who proudly almost makes a show of *his* new country and, in particular, *his* city, Vienna to a couple of ignorant foreigners.

Thus, this article has demonstrated the fairy tale of a Danish ugly duckling, who became an Austrian white swan, precisely that process of acculturation which began with Andersen’s first stay in Vienna in 1834 and continued throughout his following five visits to Austria.

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ⁱ All translations from Andersen's works are done by the author of this article. The translations have been made from *Kun en Spillemand* (Copenhagen: Det Danske Sprog- og Litteraturselskab/Borgen, 1988).

ⁱⁱ In fact, what Andersen saw was the first horse-drawn railroad moving along on iron rails, the first of its kind on the continent established 1832 between Linz and the Czech town of Budweis (České Budějovice).

ⁱⁱⁱ *Riborgs Broder*, 1947, 162-63.

^{iv} See William Blochs diary, *Paa Reise med H.C. Andersen. Dagbogsoptegnelser*, which also demonstrates to which extent Andersen's views and opinions have come off on his travelling companion