

Andersen and the community of tellers

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Abstract

With the publication of the Brothers Grimm's "Kinder- und Hausmärchen", folkloristics emerged as a new discipline, and a European community of tellers was born and was soon to become a global community. Readers and editors have considered, and still often consider, Hans Christian Andersen to be representative of this genre of tales, together with the Grimms and Perrault. But while Andersen could be seen to take his place in this folk tale trend with his first tale, "Dødningen," published in 1830, he arguably remained an outsider in the community of tellers by using tales in a different manner in his literary work. Choosing to tell stories in his own voice rather than using the people's voice, Andersen's real interest was to be part of a literary community. This paper examines the question of community to better understand the specificity of Andersen's tales, and shows how the author chose to take his own path rather than to follow the broader trend of 19th century tale-writers.

Introduction

In the 19th century, the tale, as a genre, experienced a new turn. Following the publication of the Brothers Grimm's "Kinder- und Hausmärchen" ("Children's and Household Tales", hereinafter *KHM*), folkloristics emerged as a discipline, and a European community of tellers was born and was soon to become a global community. Readers and editors have considered, and still consider, Andersen to be representative of the same genre of tales as the Grimms' and Perrault's, as testified by these few titles: "Tales of Grimm and Andersen" (1952); "Andersen's Fairy Tales and Grimm's Fairy Tales" (1965); "My world of fairy tales: stories from Grimm, Perrault, and Andersen" (1976); and "Favorite Tales from Grimm and Andersen by Brothers Grimm" (1986). In these collections, their work has become difficult to dissociate, since the tales are not individually attributed to an author and the style is homogenized in the translation.

The project on folk-literature initiated by the Grimms was followed by many in Europe, and elsewhere. Andersen could be seen to take his place in this folk tale trend with his first tale,

“Dødningen” (“The Dead Man”), published in 1830, but he arguably remained an outsider in the community of tellers by using tales in a different manner in his literary work. As such, the question of community is an important one to understand the specificity of Andersen’s tales, as the author chose to follow his own path rather than to be part of a broader trend of 19th century-tale-writers. Taking a closer look at this argument, this paper will first describe the development of the tale as a genre in the 19th century in more detail. The focus will then turn to the reception of the Grimms’ project in Denmark, before discussing Andersen’s place in the community of tellers more specifically, based on a textual analysis.

Tales in the 19th century: a new turn

The tale as we know it today – especially the fairy tale – was broadly speaking born in 17th century France and popularised by authors such as Charles Perrault or Marie-Catherine d’Aulnoy. They were inspired by Italian writers like Straparola and Basile, but France saw numerous books with tales in the last decade of the 17th century, which is considered the golden age of fairy tales. This initiated a trend culminating in Europe with the publication of “Le Cabinet des fees” (“The Fairies’ Cabinet”), a compilation of French tales in 41 volumes, published by Charles-Joseph de Mayer in Amsterdam between 1785 and 1789. Even though new tales were written in the 18th century (by Jeanne-Marie Leprince de Beaumont among others) it was not until the 19th century that the genre took a new and important turn, with the Grimms.

At the end of the 18th century, Johann Gottfried Herder was one of the instigators of the “Sturm und Drang” (“Storm and urge”) movement in Germany, a reaction against the literature of the Enlightenment, smothered by many rules and models. Looking for a fresh impetus, he turned to folk poetry, arguing that it was a more natural form of poetry. Soon to be followed by Goethe and the Heidelberg Romantics (Achim von Arnim, Clemens Brentano), he opened the way for the folkloristics developed by the Grimms. However, at this time, folk poetry and tales were considered an inspiration for authors to use in their own work, as Ludwig Tieck did with his rewriting of some of Perrault’s tales for example, or Clemens Brentano and Achim von Arnim with their collection of folk songs and poems: “Des Knaben Wunderhorn. Alte deutsche Lieder” (“The boy’s magic horn: old German songs”; 3 vols from 1805 to 1808). The Grimms differed in that they wished to publish the tales for their own sake, as a testimony of the folk poetry, not to use them in a literary

work. They criticised their contemporaries' use of tales, making a distinction between *Volkspoesie* and *Kunstpoesie*, between *Volksmärchen* and *Kunstmärchen*,¹ i.e. folk tale and literary fairy tale.

The aim of the Grimms' *KHM* was to collect and transcribe folk tales faithfully. The description of their method in the foreword laid the basis for folkloristics. Nonetheless, it is now known that the Grimms did not collect their tales amongst the people, but had bourgeois informants, and that they also rewrote the tales significantly. As such, their *KHM* are not folk tales *per se*, but the intention behind the work differed from that of their contemporaries: the Grimms' goal was to save folk tales from disappearing.

The *KHM* set a milestone in the history of the tale-genre by initiating a movement in Europe. Following in the Grimms' footsteps, many collectors began assembling tales, using the methodology described by the German authors in their foreword. It is possible to talk of a community of folklorists, as the Grimms forged contacts with librarians and researchers in many countries, and even published a circular in 1815 calling for the collection of all sorts of folk poetry, rigorously observing their initial form (Grimm 1884, 593). It was not a question of a community in the sense of a group of people living together, or even necessarily having contacts with one another, but rather of a community of interest as defined in the Oxford English Dictionary: "A group of people who share the same interests, pursuits, or occupation, esp. when distinct from those of the society in which they live." (Oxford English Dictionary, n.d.) The Grimms defined both an object and a method that other collectors were to observe, paying tribute to the German authors in their own forewords. The link between Denmark and Germany was strong at the time. On the one hand, the Grimms showed an interest in Scandinavia. Wilhelm Grimm had translated Danish legends in 1811 and the brothers had contacts with scholars like linguist Rasmus Rask or literary history professor Rasmus Nyerup (Dollerup, 1999). At the same time, German literature was important in Denmark, with many educated men and women being able to read in German. This meant that the *KHM* travelled quickly across the border to Denmark, and many of the Grimms' Danish contemporaries referred to their project, and openly attempted to carry out the same kind of work in the Danish setting. In this light, the development of the tales at that time is more than a question of intertextuality or influence: a group of collectors shared the same interests, pursuits and occupations as a community.

In Denmark, this began with translations of the *KHM*. The first partial translation was published in 1816 by Adam Oehlenschläger ("Eventyr af forskiellige Digtere" – "Tales by different

authors”). The involvement of this great Danish poet gave legitimacy to the *KHM*. The book, in two volumes, was a collection of texts translated from the German, and written by authors such as Ludwig Tieck, Friedrich de la Motte Fouqué, Heinrich von Kleist, Johann Karl August Musäus, and the Grimms. Oehlenschläger hence combined *Volksmärchen* (Grimm) and *Kunstmärchen* (Musäus-Tieck) in the same book. Oehlenschläger’s edition was soon to be followed by other translations, and in 1821 the first complete Danish translation of the *KHM* was published, including the translation of the Grimms’ foreword and their text “About the nature of fairy tales” (“Ueber das Wesen der Märchen”), both of which were essential to convey the Grimms’ ideas in Denmark.

Seduced by their project, some people felt called upon by their circular and tried to apply the method described by the Grimms and to collect tales in Denmark as the German authors enjoined them to. Arguably, these authors in fact did what the Grimms only pretended to do, i.e. to meet the people and collect tales verbatim among folk tellers. Hence, Rasmus Nyerup played an important role in the diffusion of the Grimms’ project in Denmark (Dollerup, 1999). As one of the first readers of the *KHM*, he called upon friends to collect folk poetry in Denmark, like librarian Just Mathias Thiele, who between 1818 and 1823 published “Danske folkesagn” (“Danish legends”). One of Thiele’s collaborators, Mathias Winther, published “Danske folkeeventyr” (“Danish folk tales”) in 1823. Winther was clearly inspired by the Grimms – not only did he pay tribute to them in his foreword, but his book also contained remarks about the tales and other versions of the stories, following the model of the German authors.

Both translations and imitations have contributed to developing a conception of the tale as a genre, directly based on the Grimms’. The Danish “*eventyr*” is associated to the Grimms’ *Märchen*. For example, Christian Molbech, in the introduction to his “Udvalgte Eventyr og Fortællinger. En Læsebog for Folket og for den barnlige Verden” (“Selected tales and narratives. A reader for the people and for the youth”), argued that tales belong to the people, not to an author, nor a poet (Molbech, 1843, p. V). He also used the distinction between *Volksmärchen* and *Kunstmärchen*, saying that real tales should be called *Folke-eventyr* whereas *Eventyr* created by authors are artificial (Molbech, 1843, p. VI). Molbech hence followed the definition of the Grimms, and considered them a model. The Grimms’ legacy can also be seen in the style in which the tales were told. Molbech underlined the “epic prose form” of the *KHM*:

A tale may be told in its essentials alone, in the strictest epic prose form; this is the old naive narrative which condenses everything, excludes all embellishment, omits any kind of personal engagement on the narrator's part, and limits itself to the pure epic kernel: one may cite numerous Grimm tales as examples...ⁱⁱ (Molbech, 1843, pp. XIV-XV; quoted in Dollerup 1999, 156).

People expected tales to look like those of the Grimms', and this is exactly what Mathias Winther did, as shown by Karin Pulmer, in a study about the *KHM* in Denmark: "That the tales [...] seemed familiar at first sight becomes clear through their unmistakable similarities with the grimmian tale-tone" (Pulmer 1988, 189; my translationⁱⁱⁱ). What place, then, can Andersen be seen to have in regard to the development of a community of tellers based on the conception established in the *KHM*?

Andersen's use of tales

When Andersen started publishing tales in 1830, and especially after 1835, the community of tellers who followed the Grimms was already in place, and it was to remain active in Denmark well into the second half of the century, thanks to authors such as Svend Grundtvig and Evald Tang Kristensen. Andersen personally knew Just Mathias Thiele, who may very well have introduced him to Mathias Winther, whose tales he is known to have read, as will be discussed below.

At first glance, Andersen appears to have adhered to the trend of the community as well. His first tale, "Dødningen" ("the Dead Man"), published in 1830, was subtitled "et fyensk folke-eventyr" ("a folk tale from Funen"). Furthermore, in the foreword he used a phrasing referring to the Grimms and Winther, in planning to deliver one day a "cycle of Danish folk tales" ("engang levere en Cyclus af danske Folke-Eventyr"; Andersen 1830, 106). At closer inspection however, "Dødningen" is clearly not a folk tale, and Andersen never did deliver such a cycle of Danish folk tales, but rather followed his own path in parallel to that led by the Grimms.

"Dødningen" may very well be a story inspired by folk tales, and indeed, Andersen might even have heard it in his youth, but it is far from what people expected a folk tale to look like based on the Grimms' conception. Published in a collection of poems, "Dødningen" is an intertextual work in the mood of the German romantic short stories that Andersen was fond of. He quotes Harlequin (Andersen 1830, 109), Turandot (124), Werther (126), Siegwarth (126), Heinrich Clauren (131) and evokes "*Silvio* King of Diamonds, who is known well enough from *Carlo Gozzi's* theatrical tale *The Love for Three Oranges*" (123, my translation).^{iv} As a writer, Andersen

referred to Goethe, Chamisso and, in particular, Musäus (see Andersen 1963-1990, vol. VI, 3), and clearly situated himself in the trend of the *Kunstmärchen* criticized by the Grimms, rather than in that of the *Volksmärchen* (see François 2017). His text also recalls the gothic novel with the motif of the cold hand:

The day shone into the cabin and found *Johannes* sleeping by the father's deathbed; he still held the dead's cold hand firmly in his, and lovely, colorful pictures flew through his soul in dreams. He saw his father healthy and sound; everything was bright and beautiful in the surroundings, and a lovely, but pale girl dressed in a shroud put a wreath on his head; his old father laid the girl's hand in his; – he woke up, and now only felt the father's cold dead hand, and saw the broken gaze of the dead, who stared at him without ability to see (Andersen 1830, 108-109).^v

The same motif appears two more times in the text, on pages 125 and 135, when the king puts the hero's hand in that of his daughter, echoing the dream quoted above. This recalls Melmoth and Isidora's wedding in Charles Robert Maturin's *Melmoth, the Wanderer*, where their hands are joined by a recently deceased hermit's hand, as *cold as that of death* (Maturin 1835, 132).

In another passage, the description of the princess reflects the models of the romantic novel more than that of the tale:

[...] on the head she carried a crown of sparkling gems, and the brown locks flowed in large, bulging rings over her bosom and the thin white robe that revealed the beautiful shape of her body. Her forehead was tall and noble, and under the delicately drawn eyebrows sparkled two big black eyes that likely could shoot arrows through the toughest of hearts; the mouth, the cheeks, the neck... (Andersen 1830, 125).^{vi}

Considering the development of tales in the 19th century, Andersen arguably went against the tide of the *Volksmärchen*, back to an older conception of the *Kunstmärchen*. This led authors such as Molbech to criticize him “ruin[ing] the tales in a tasteless and incomprehensive manner” (Molbech 1843, XIV-XV). But folkloristics was of no interest to Andersen; he did not intend to collect tales amongst the people, nor to transcribe them faithfully. His one and only desire was to create a literary work, and to be recognised as a great poet. As he explained himself in his 1837 introduction:

In my childhood, I liked to hear tales and stories, many of these are still well alive in my mind; some appeared to me as originally Danish, completely stemming from the people, I haven't found the same among foreigners. I have told them in my own way, authorising myself every change I thought appropriate, letting the fantasy refresh the faded colours of the images.^{vii} (Andersen 1963-1990 vol. 1, 19-20; my translation).

Andersen did not pretend to collect tales with the methodology described by the Grimms, and used by Winther. He talked about childhood memory and told the story from what he had left in his mind some twenty years later. Furthermore, he had no intention to faithfully transcribe the voice of the people; he wanted to tell the tales in his “own way”, using his own voice. As de Mylius reminds us (de Mylius n.d., 12), the words Andersen uses echo with Oehlenschläger's epilogue to *Aladdin* (1805): “Now he has refreshed the colours” (“*Nu har han [...] Opfrisket Farverne*”, 435). He saw tales as a new literary experimentation after having dealt with plays, poems, and novels.^{viii}

Moreover, Andersen saw himself as an author, whereas the Grimms merely considered themselves as collectors (in spite of playing an auctorial role in the publication of the *KHM*, rewriting each tale to make them fit their vision). Andersen distinguished his work from that of the Grimms in his journal, where he noted that the German authors never composed a tale, but only collected them (Andersen 1971-1977, vol. 10: 93).^{ix} He also complained that the Grimms stole his “Prindsessen paa Ærten” (“The Princess on the pea”) when they published a tale called “Die Erbsenprobe” (“The Pea test”). He was adamant that this was his tale, even if he had heard it in his youth, and that it did not only belong to the Danes, implying that his authorial work made the tale his own.^x This shows a difference in understanding of what a tale is and should be. The Grimms developed a conception in which the tales do not belong to an author, but to the people. Collectors only have to gather them and transcribe them. For Andersen however, folk tales are merely a collection of stories that an author can use to produce his own work. What makes him the author is the way in which he tells the tales. Consequently, Andersen did not fit in the community of tellers, like the Grimms, Winther, or Asbjørnesen & Moe, among others, who transcribed tales with remarks and variants.

As Andersen is one of the only tale-writers who really come from the people, and not from a bourgeois milieu, this finding is somewhat ironic. Unlike folklorists who were essentially literate men taking interest in the people, Andersen was a man of the people who endeavoured to be accepted in Copenhagen as a literary man. But this is one of the reasons he chose to tell stories in

his own voice. As a result, it is noteworthy that only a few tales by Andersen could be named folk tales (seven or nine, out of 156, according to the specialists – see Christensen, 1906; Bredsdorff, 1982; Kofod, 1989; Holbek, 2003). For the bulk of his production, Andersen rather invented new stories, finding inspiration in literary works. Even the tales supposedly of folk origin are told in a very different way than the Grimms' or Winther's.

A comparison of Andersen's "De vilde Svaner" ("The wild Swans") with Winther's "De elleve Svaner" ("The eleven Swans") reveals many such differences. Not only had Andersen read Winther's tale, but he also intended to retell it, as he wrote to B. S. Ingemann: "Read among Mathias Winther's tales that of 'the wild swans' and say if it is well or badly retold by me." (Andersen 1963-1990 vol. 7, 44; my translation).^{xi} The verb Andersen uses, "*omdigte*", is actually stronger than "retell" and it is linked to the process of creation: "*en digter*" is a poet/writer. Andersen's use of tales for a literary purpose differs in many ways from that of his contemporary who shares the pursuit of collecting folk tales (see Tveden 2004 for a comparison between Andersen's tales and Danish folk tales).

First, the extreme conciseness of Winther's tale contrasts strongly with the much longer text he inspired Andersen to write: A similar formatting of the texts in a Word document reveals that Winther's story is less than one page, whereas Andersen's is more than 6 pages long. Developing the unspoken part of Winther's tale, Andersen built on "De elleve Svaner"'s rough canvas by adding several scenes and dialogues, as well as numerous descriptions. When the heroine goes in search for her brothers, for example, Winther's text remains short with an action-oriented narration as was common for folk tales published at that time:

When she had wandered many days, she finally came to a large, thick forest. There, she walked around for a long time, and then came to a cabin where an old witch sat and spun. She asked her if she had not seen eleven boys [...] (Winther 1823, 8).^{xii}

Successive short actions are told with few words, with a high percentage of verbs, which are appropriate to portray actions. In Andersen's tale, Elisa's journey rather becomes an adventure, where the heroine has to sleep two nights in the woods. This is a pretext to show how Elisa lives in symbiosis with nature. For example, one of the seven paragraphs of her journey before she even meets the old woman reads:

When she awoke, the sun was already high. She could not see it plainly, for the tall trees spread their tangled branches above her, but the rays played above like a shimmering golden gauze. There was a delightful fragrance of green foliage, and the birds came near enough to have perched on her shoulder. She heard the water splashing from many large springs, which all flowed into a pool with the most beautiful sandy bottom. Although it was hemmed in by a wall of thick bushes, there was one place where the deer had made a path wide enough for Elisa to reach the water. The pool was so clear that, if the wind had not stirred the limbs and bushes, she might have supposed they were painted on the bottom of the pool. For each leaf was clearly reflected, whether the sun shone upon it or whether it grew in the shade. (Andersen 1949)^{xiii}

The narrator presents the heroine in an empathic way, making her virtue and character known through a portrayal of her total harmony with nature. These descriptions are in fact more important to the narration than Elisa's actions. According to Lundholt and Hansen,

“the ‘narrative[s]’ of Andersen’s tales are not a matter of the protagonists gaining experience which in the end will lead them to insights about themselves”, but the outcome comes naturally “in the sense that it obeys the (metaphysical) logic Andersen in general follows – that man will be led to happiness by God, if only he stays pure at heart” (Hansen and Lundholt, 2005, p. 14).

This partly explains why Andersen's text is less action-oriented than Winther's, and that it further develops details whose aim is none other than to confirm the virtue of the heroine (for example, the description of the bewitched toads that do not affect her, the flowers on the stake, the animals that help her in her cell, the statues, the canticle collection, the bells, the trees, etc.). Elisa is less active than the heroine in “De elleve Svaner”, because Andersen's characters are judged by their virtues rather than by their actions; she does not leave on her own to rescue her brothers but is driven out of the house by her father (who does not recognise her, following a bad trick by the mother-in-law). Also, she does not catch swans with nets, but is on the contrary transported by the latter in a net after having agreed to follow them.^{xiv}

Andersen has also developed dialogues wherever he could, adding life and rhythm to the narration. Even when Elisa is not allowed to speak, direct speech represents her thoughts. One can also add that even inanimate objects are given a voice:

When the wind stirred the hedge roses outside the hut, it whispered to them, “who could be prettier than you?” But the roses shook their heads and answered, “Elisa!” And on Sunday, when the old woman sat in the doorway reading the psalms, the wind fluttered through the pages and said to the book, “Who could be more saintly than you?” “Elisa,” the book testified. What it and the roses said was perfectly true. (Andersen 1949)^{xv}

The narrator not only depicts the actions of the story, but he also fills in the blanks to create an atmosphere allowing the reader to get closer to the protagonists. In the quote above, nothing happens in terms of action that could help us understand the course of the story, but these dialogues are nonetheless important to the tale, as they highlight Elisa’s virtues and the way in which they are acknowledged by nature and religion. Moreover, the end of the quote is an example of how the overt narrator intervenes and comments on the story as he tells it, as opposed to Winther or the Grimms’ tales, which tend to be action-oriented, with no overt narrator commenting on the story.

Andersen’s additions contributed to inscribing his text in a genre which can often be seen as closer to the short story than to the tale in the manner of the Grimms’ *KHM*. As a result, the structure of the text is also very different. If the paragraphs of “De elleve Svaner” correspond to larger episodes (the transformation of the brothers; the heroine’s journey; the sewing and the king; the conviction and the dénouement), those of “De vilde Svaner” often contain very few sentences (sometimes only one) and do not correspond to episodes, but rather to smaller entities: 79 paragraphs of 72 words (on average) in Andersen’s text and 4 paragraphs of 213 words in Winther’s. On the other hand, Andersen’s sentences are longer than Winther’s (37 words as opposed to 21) and more segmented (four commas per sentence on average, as opposed to 1.9, and 147 semi-colons in the whole text as opposed to 2). The unit of Andersen’s tale is not a grammatical sentence, but a periodic sentence, with semi-colons, commas, and conjunctions, where different elements work towards the same goal, as shown in the quote above (see the Danish text in note 17 for a better comprehension of Andersen’s punctuation). Andersen played with the Danish language, building expansive sentences with many details, whereas folk tales by Winther or the Grimms have a narrative logic built on a paratactic construction of action-oriented clauses.

Arguably, Andersen did not oppose the *Volksmärchen* in favour of a classic *Kunstmärchen* either, but rather invented a new literary way of writing tales. He created an oralised literary language, unlike the ideal prose of his time, which clearly distinguished itself from oral language. “Dødningen” is a good example of how Andersen proceeded, since he rewrote the tale some years

later under the title “Reisekammeraten” (“The Travelling Companion”). The first tale, which was heavily influenced by German novels, made way for the new form of tale typical for Andersen. It can be noted that the language has been changed to mirror the simplicity of child language (see Skautrup 1953). For example, *elske* (to love) and *knælede ned* (to kneel) have been replaced by *holde af* (to be fond of) and *lagde sig ned paa Knæ* (to lay down on knees); *indlogere sig* (to find accommodation) by *lægge sig at sove* (to lay down to sleep). Furthermore, Andersen developed his use of the conjunction “*for*” (for) instead of the more literary “*thi*” (since), and of the intensive “*saa*” (so). This creates a more oral and childlike form of telling. In this regard, de Mylius speaks of a “revolution of the Danish written language” (de Mylius 1988, 37). To this should be added that Andersen does not only proceed to a revolution of the Danish written language, but also to a revolution of the fairy-tale language, following a path different to that of the “folk tale community”: expanded sentences rather than action-oriented paratactic clauses; development of descriptions, personalisation of the protagonists and introspection, etc.

Conclusion

When the tale-genre took a new turn in the 19th century, the movement initiated by the Grimms gave birth to a community of tellers that should more aptly be called a community of tale-collectors. Andersen did not identify himself with this community, since his interest in the tales could be found precisely in the telling itself. The community in which Andersen wanted to find a place was indeed one of poets. It is known from Andersen’s journal and his correspondence that he even rejected, to a certain extent, the community of tale-collectors (“they never wrote a tale, they were only collectors”) to emphasise his own creation. In his portrait of Andersen, French poet Xavier Marmier talked about poetry as a “freemasonry”: “Poetry is also a freemasonry; those who like it are interconnected from one end of the world to the other: they speak a word, they make a sign, and they know that they are brothers.”^{xvi} (Marmier 1837, 251). Andersen took over this metaphor in his autobiography “Mit Livs Eventyr” (“The Fairy Tale of my Life”), when he described his meeting with Swedish writer Atterbom:

“I met here for the first time Atterbom, the Skald of ‘The Flowers’, he who sang of ‘The Island of Beatitude’; there is, Marmier says, a kind of freemasonry among poets; they know and understand each other. I felt and acknowledged its truth at the home of that amiable old Skald. (Andersen 1871, 352).

The community in which he felt he had a place does not need guidance, nor rules: one barely needs to speak, and the members of the community recognise and understand each other. All in all, it appears plausible that Andersen did not wish to be part of a community of people connected by their work, but rather of one where they are connected by their talent.

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ⁱ The terminology is the same in Danish: *kunsteventyr – folkeeventyr*. The Grimms' position is to be found in the foreword to their *Kinder- und Hausmärchen*.

ⁱⁱ "Men et Eventyr kan [...] fortælles allene i sit væsentlige Stof, i den strengeste episke Prosaform; det er den gamle, naive Sagnfortælling, der sammentrænger Alt, udelukker enhver Udmaling, bortkaster enhver personligt deeltagende Indblanding af Fortælleren, og indskrænker sig til den rene episke Kiærne. (Som Exempler kunne nævnes en stor Deel af de Grimmske Eventyr, [...])."

ⁱⁱⁱ "Dass die Märchen [...] auf den ersten Blick vertraut anmuten, erklärt sich durch ihre unverkennbaren Anklänge an den Grimmschen Märchenton."

^{iv} "Silvio Ruderkongen, der er noksom bekjendt af Carlo Gozzi's dramatiske Eventyr *de tre Pommeranzer*"

^v "Dagen skinnede alt ind i Hytten og fandt Johannes sovende foran Faderens Dødsleie; han holdt endnu den Dødes kolde Haand fast i sin, og deilige, brogede Billeder fløi i Drømme forbi hans Sjæl. Han saae sin Fader frisk og sund; alt var lyst og smukt rundt omkring, og en deilig, men bleg og liigklædt Pige satte ham en Krands paa Hovedet; hans

gamle Fader lagde Pigens Haand i hans; - han vaagnede, og følte nu kun Faderens kolde Dødninghaand, og saae den Dødes brystne Blikke, der uden Seekraft stirrede paa ham.”

^{vi} “[...] paa Hovedet bar hun en Krone af funkende Ædelstene, og de brune Lokker fløde i store, fyldige Ringe ned over hendes Barm og den tynde, hvide Kjortel der forraadte Legemets yndige Former. Hendes Pande var høi og ædel, og under de fiint tegnede Øienbryen funkede to store, sorte Øine, der maatte kunde skyde Pile gennem det haardeste Hjerte ; Munden, Kinderne, Halsen...”

^{vii} “I min Barndom hørte jeg gjerne Eventyr og Historier, flere af disse staae endnu ret levende i min Erindring; enkelte synes mig at være oprindelige danske, ganske udsprungne af Folket, jeg har hos ingen Fremmed fundet de samme. Paa min Maade har jeg fortalt dem, tilladt mig enhver Forandring, jeg fandt passende, ladet Phantasien opfriske de i Billederne afblegede Farver.”

^{viii} One may also stress that Andersen did not use folk literature only to write tales, but also for theater works, like *Agnete og Havmanden*, written after a well-known folk-song (letter to Edvard Collin, 11. July 1832, <http://andersen.sdu.dk/brevbase/brev.html?bid=456>).

^{ix} About the question of authorship of tales, see Hafstein 2014.

^x “naragtigt er det imidlertid, da han i sin nye Samling af ægte Folke-Eventyr, skal have optaget eet af mine originale, rigtig nok i den Tro at det tilhørte kun de Danske” (Letter to Jonas Collin, 26. July 1844, <http://www.andersen.sdu.dk/brevbase/brev.html?bid=3316>)

^{xi} “Læs i Mathias Winters Eventyr det om ‘de vilde Svaner’, og siig, om det er godt eller slet omdigtet hos mig.”

^{xii} “Da hun havde vandret mange Dage, kom hun omsider ind i en stor, tyk Skov. Der gik hun længe omkring, og kom da til en Hytte hvor der sad en gammel Trolldex og spandt. Hende spurgte hun, om hun ikke havde seet elleve Drenge [...]”

^{xiii} “Da hun vaagnede, var Solen allerede høit ope; hun kunde rigtignok ikke see den, de høie Træer bredte deres Grene tæt og fast ud, men Straalerne spillede derude ligesom et viftende Guldflor; der var en Duft af det Grønne, og Fuglene vare nær ved at sætte sig paa hendes Skuldre. Hun hørte Vandet pladske, det var mange store Kildevæld, som alle faldt ud i en Dam hvor der var den deiligste Sandbund; rigtignok voxte her tætte Buske rundt om, men paa eet Sted havde Hjortene gravet en stor Aabning og her gik Elisa hen til Vandet, der var saa klart, at havde Vinden ikke rørt Grene og Buske saaledes, at de bevægede sig, da maatte hun have troet, at de vare maledede af nede paa Bunden, saa tydeligt speilede sig der hvert Blad, baade det Solen skinnede igjennem og det der ganske var i Skygge.” (Andersen 1963-1990, vol. 1: 127-128)

^{xiv} Andersen was marked by a scene from Carl Maria von Weber’s *Oberon* (a booklet by James Robinson Planché based on a poem by Christoph Martin Wieland) which is reminiscent of this journey. After a performance in Berlin on June 12, 1831, he wrote in his diary: “Oberon sailed on a shell pulled by swans” (“*Oberon seilede paa en Musling trukket af Svaner*”; Andersen 1971-1977, 107). It is noteworthy that the booklet was translated into Danish by Oehlenschläger, who was a friend of Weber.

^{xv} “Blæste Vinden gennem de store Rosenhækker udenfor Huset, da hvidskede den til Roserne: »hvo kan være smukkere, end I?« men Roserne rystede med Hovedet og sagde: »Det er Elisa.« Og sad den gamle Kone om Søndagen i Døren og læste i sin Psalmebog, da vendte Vinden Bladene, og sagde til Bogen: »Hvo kan være frommere end Du?« - »Det er Elisa!« sagde Psalmebogen, og det var den rene Sandhed, hvad Roserne og Psalmebogen sagde.” (Andersen 1963-1990, vol. 1: 126)

^{xvi} “La poésie est aussi une franc-maçonnerie ; ceux qui l’aiment sont liés entre eux d’un bout du monde à l’autre : ils prononcent un mot, ils font un signe, et ils savent qu’ils sont frères.”