

UDSTILLINGEN ER PRODUCERET AF ODENSE BYS MUSEER *Magasin*



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THE KINGDOM OF DENMARK
THE BIKUBEN FOUNDATION

H.C. ANDERSEN I VINGÅRDSSTRÆDE



I et år fra 1827 til 1828 boede den unge H.C. Andersen i et lille kammer på 3. etage i Vingårdsstræde 6. Skønt opholdet i kvistkammeret ikke strakte sig over lang tid, havde opholdet her en meget stor betydning for den unge digterspire. Da H.C. Andersen boede her, var han 22 år gammel, han var under uddannelse og havde omgang med de største kulturpersoner i den danske guldalder – blot otte år efter han som fattig skomagerson var kommet til København.

For one year, 1827 to 1828, the young Hans Christian Andersen lived in a small room on the 3rd floor of Vingårdsstræde 6. Although his stay in the attic room did not last for a long time, it was of great importance for the young aspiring writer. When living here he was 22 years old, still undergoing education and in social contact with the greatest cultural figures of the Danish Golden Age – only eight years after arriving in Copenhagen as a poor shoemaker's son.

H.C. Andersen fejrede livet igennem sin ankomst til København den 6. september 1819. Den 14-årige skomagerson havde forladt Odense i håbet om engagement ved Det Kongelige Teater. Det lykkedes også for den ambitiøse dreng i en periode på tre år at blive elev uden fast gage dér, indtil han i 1822 modtog sin afsked. Inden da havde den unge dreng skrevet sin første bog, og indleverede en tragedie fra denne til teatrets direktion. Direktionen afviste tragedien som et umodent arbejde, men tilbød H.C. Andersen en skoleuddannelse, fordi tragedien viste, at han havde et ualmindeligt talent. Den unge Andersen var lykkelig, hans „ungdomsforsøg“ havde båret frugt.

Throughout his life, Hans Christian Andersen celebrated his arrival in Copenhagen as his spiritual birthday. The 14-year-old shoemaker's son had left Odense in the hope of being taken on at The Royal Theatre. The ambitious lad also succeeded in becoming a pupil there without fixed wages for three years before being dismissed in 1822. By then he had written his first book, and sent a tragedy to the theatre management. The management dismissed the tragedy as an immature piece of work, but offered Andersen proper schooling, as the tragedy bore witness to a talent that was clearly out of the ordinary. Young Andersen was delighted - his 'youthful attempts' had borne fruit!

1819-1826

6. september 1819: København! Copenhagen!



H.C. Andersen's afrejse fra Odense, lørdag den 4. september 1819. Han havde sparet 13 rigsdaler sammen til rejsen. Biletten kostede de 3, og efter næsten 36 timers rejse ankom han omsider til sine drommes mål: København.
Niels Larsen Steens (1864-1940): Fresko i H.C. Andersen Hus 1931-32.
 Hans Christian Andersen's departure from Odense, Saturday, 4 September 1819. He had saved 13 Rix Dollars for the journey. The ticket cost three of them, and after a journey of almost 36 hours he finally arrived at his dream's destination: Copenhagen.
Fresco by Niels Larsen Steens (1864-1940), 1931-32. The Hans Christian Andersen Museum.



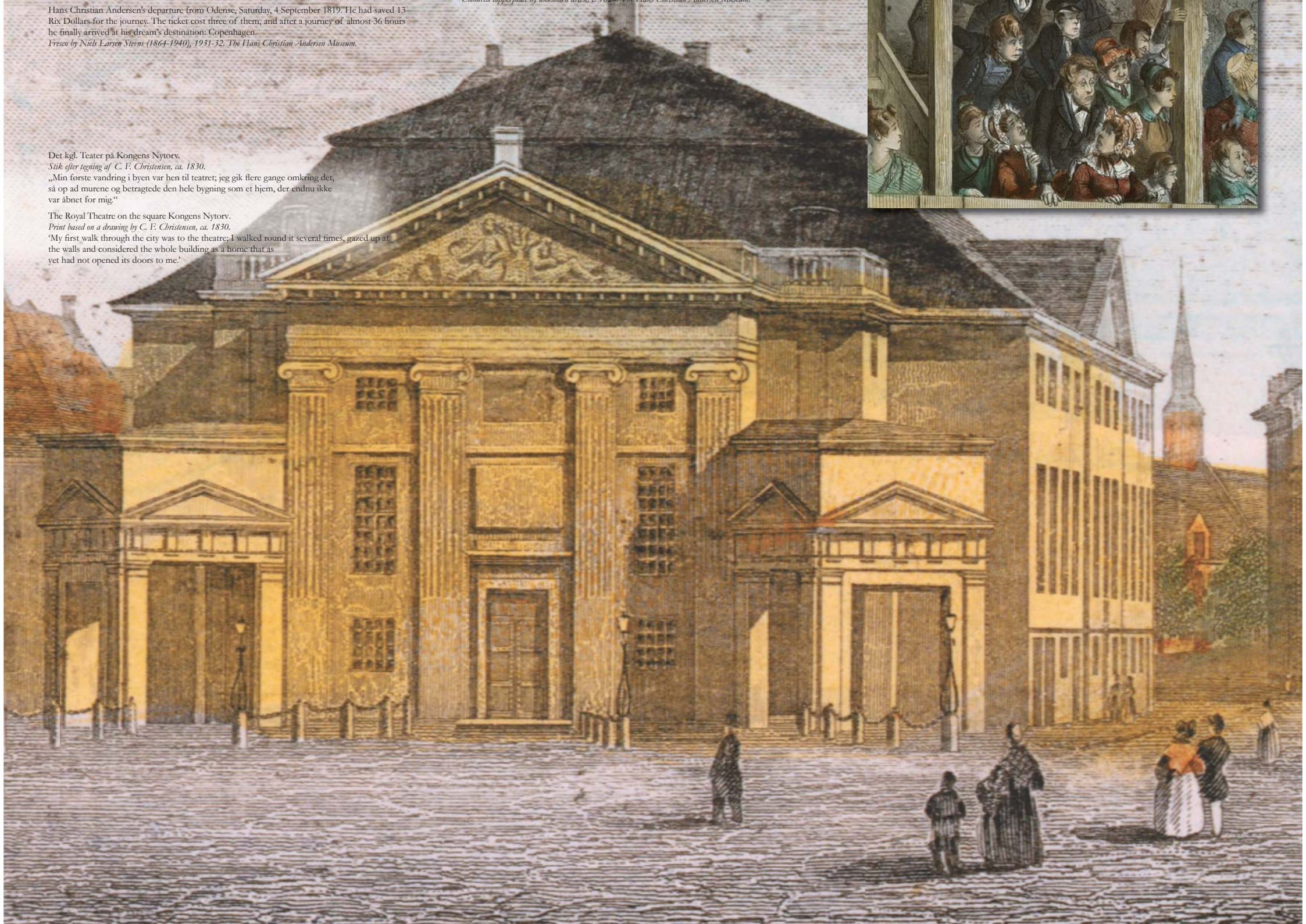
København set fra Frederiksberg Bakke.
Farvelagt kobberstik af ukendt kunstner, ca. 1820, H.C. Andersen's Hus.
 Copenhagen, seen from the hill Frederiksberg Bakke.
Coloured copperplate by unknown artist, c. 1820. The Hans Christian Andersen Museum.

Det kgl. Teaters billige „hokerloge“.
Akvarel af P.C. Klerstrup (1820-82), ca. 1870.
 Som danseelev havde den unge H.C. Andersen gratis adgang til balletkorpsets loge i 3. etage. Her var publikum livligt – undertiden livligere end teaterstykket.
 The Royal Theatre's cheap 'box-seats'.
Watercolour by P.C. Klerstrup (1820-82), c. 1870.
 As a dancing pupil, the young Hans Christian Andersen had free admission to the ballet corps' box on the third floor. Here there was a lively audience – sometimes livelier than the play being performed.



Det kgl. Teater på Kongens Nytorv.
Stik efter tegning af C. F. Christensen, ca. 1830.
 „Min første vandring i byen var hen til teatret; jeg gik flere gange omkring det, så op ad murene og betragtede den hele bygning som et hjem, der endnu ikke var åbnet for mig.“

The Royal Theatre on the square Kongens Nytorv.
Print based on a drawing by C. F. Christensen, ca. 1830.
 'My first walk through the city was to the theatre; I walked round it several times, gazed up at the walls and considered the whole building as a home that as yet had not opened its doors to me.'



Det kgl. Teaters økonomidirektør, Jonas Collin, administrerede det skolelegat, som H.C. Andersen modtog. Skolegangen foregik i Slagelse, hvor rektoren, Simon Meisling, nød stor anseelse. Det blev en ulykkelig tid for H.C. Andersen. Han var ældre end sine kammerater, og hans forhold til Meisling var meget anstrengt. Under sin uddannelse havde eleven forbud mod at digte, men H.C. Andersen havde svært ved at lægge digterdrømmene på hylden. I 1825 måtte H.C. Andersen indlogere sig hos rektoren og senere følge ham til latinskolen i Helsingør. Her blev forholdene mere og mere utålelige: H.C. Andersens mismod og Meislings vrede og strenghed kulminerede i 1827.

The financial manager of 'The Royal Theatre, Jonas Collin, administered the grant which Hans Christian Andersen received. His schooling took place in Slagelse, where the headmaster, Simon Meisling, enjoyed a high reputation. Hans Christian, however, had a hard time there. He was older than his schoolmates and his relationship to Meisling was very strained. Andersen was forbidden to write fiction during his time at school. In Slagelse, but that could not stop him from indulging in the occupation dearest to him. In 1825, he was even obliged to take lodgings at the headmaster's and later follow him to the grammar school in Elsinore. Here the conditions became increasingly intolerable, Andersen's dejection and Meisling's wrath and rigour culminating in 1827.

Skolegang Schooling



Jonas Collin (1776-1861), H.C. Andersens faderlige velgører. Collin var indbegrebet af 'enevældens loyale embedsmand og nød kongens udstrakte tillid'.
Portrait 1839 af J.V. Gertner (1818-71).
H.C. Andersens Hus

Jonas Collin (1776-1861), Hans Christian Andersen's fatherly-benefactor. Collin was the epitome of a loyal official of the absolutist regime and he enjoyed the king's utmost confidence.
Portrait 1839 by J.V. Gertner (1818-71).
The Hans Christian Andersen Museum



Simon Meisling (1787-1856) virkede ubehagelig på den folsomme H.C. Andersen. Men han var – i det mindste, mens H.C. Andersen læste hos ham – højt respekteret og havde flere væsentlige, filologiske arbejder bag sig. Bl.a. en rost oversættelse af Ovid.
Maleri af ukendt. H.C. Andersens Hus

Simon Meisling (1787-1856) seemed disagreeable to the sensitive young Andersen. Even so he was – at least during the time that Andersen studied at his school – highly respected and had already written a number of important philological works, including a highly praised translation of Ovid.
Painting by unknown artist. The Hans Christian Andersen Museum



Meisling i skolestuen i Helsingør.
Samtidig tegning af en latinskoleleer.
G.J. Quaade. H.C. Andersens Hus

Meisling in the schoolroom in Elsinore. Contemporary drawing by the grammar school pupil, G.J. Quaade. The Hans Christian Andersen Museum

Karakterblad 1826-27. H.C. Andersen var god i dansk stil: „ug“ = udmærket godt (bedste karakter), men knap så god i latin: tg (temmelig godt = under middel).
H.C. Andersens Hus

Mark book 1826-27. Hans Christian Andersen was good at Danish essay ('excellent well' = best mark), but hardly as good at Latin ('fairly well' = below average).
The Hans Christian Andersen Museum



H.C. Andersen havde forbud mod at digte under skoletiden i Slagelse, men det kunne ikke afholde ham fra hans bedste beskæftigelse. Dette digt, „Skialden til sin Harpe“, er fra H.C. Andersens skoletid, sandsynligvis 1824, og skildrer den unge digters splittelse mellem skolen og kunsten:

Andersen was forbidden to write fiction during his time at school in Slagelse, but that could not stop him from indulging in the occupation dearest to him. This poem 'The bard to his harp', is from Andersen's time at school, probably from 1824, and it describes the split in the poet between school and art:

Harpe suus med stærke Toner
Dov du Flammen i mit Bryst!
For Du mig fra disse Zoner
Til min kiære Dromme Kyst.

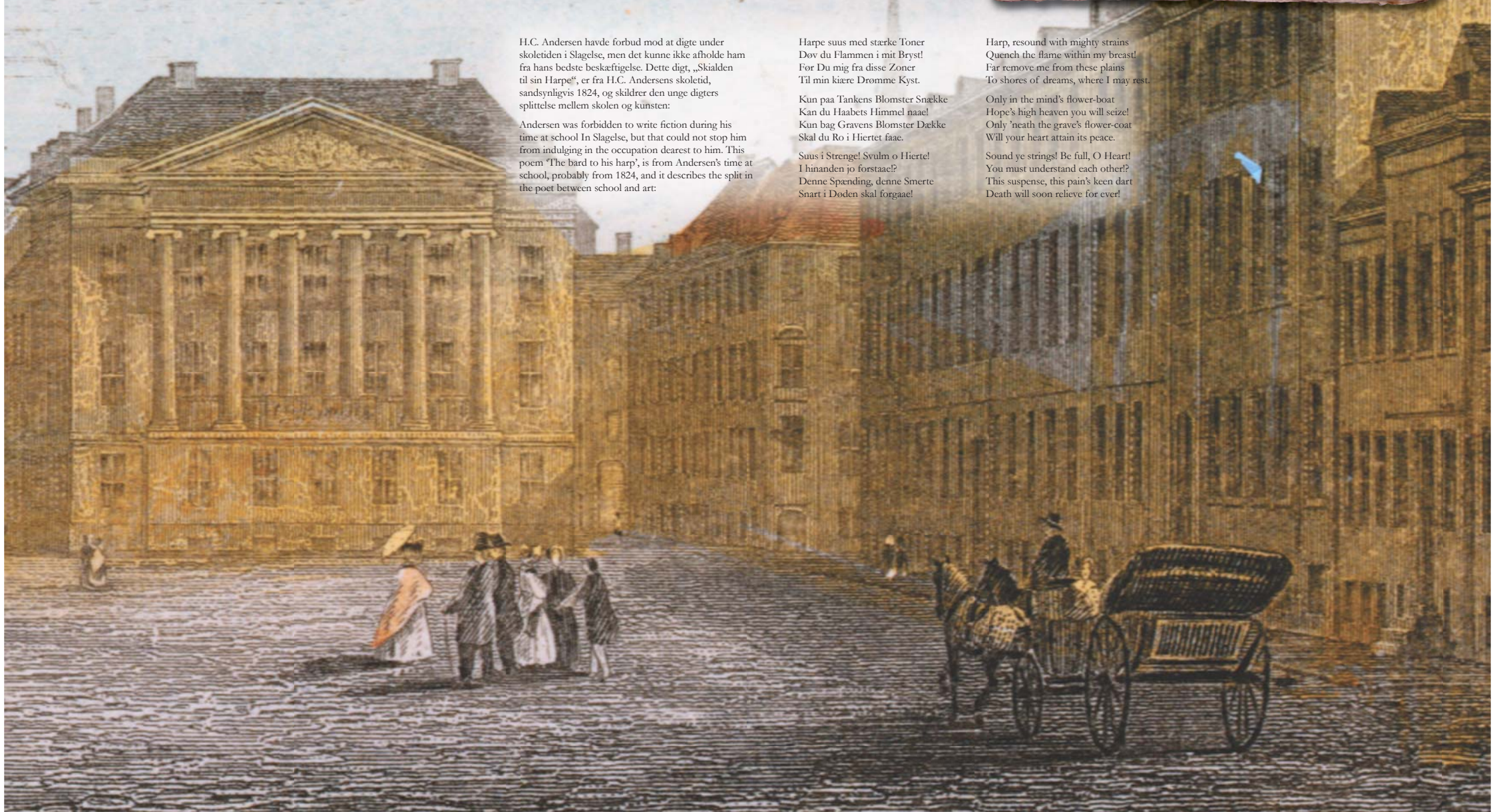
Kun paa Tankens Blomster Snække
Kan du Haabets Himmel naae!
Kun bag Gravens Blomster Dække
Skal du Ro i Hiertet faae.

Suus i Strengel Svulm o Hiert!
I hinanden jo forstaae!
Denne Spænding, denne Smerte
Snart i Doden skal forgaae!

Harp, resound with mighty strains
Quench the flame within my breast!
Far remove me from these plains
To shores of dreams, where I may rest.

Only in the mind's flower-boat
Hope's high heaven you will seize!
Only 'neath the grave's flower-coat
Will your heart attain its peace.

Sound ye strings! Be full, O Heart!
You must understand each other!
This suspense, this pain's keen dart
Death will soon relieve for ever!



H.C. Andersens nodr b og beklagelser over forholdene i Meislings hus tog velynderne ikke alvorligt. F rst i p sken 1827, da en lærer fra latinskolen ops gte Jonas Collin og beskrev Andersens tilv relse, skete der noget. Jonas Collin hentede straks H.C. Andersen til K ben-havn. „Rejs De ad Helvede til“, var Meislings sidste ord til sin elev. H.C. Andersen skulle nu l se til studentereksamen privat hos den j vnaldrende Ludvig Chr. M ller. Der var ogs  sorget for H.C. Andersens kost og logi: Fem rigsdaler til frokost og aftensmad og fire rigsdaler i husleje m nedligt for et kvistkammer hos Enkefru Schwartz i Ving rdsstr de nr. 6, tredje sal. „Som Fuglen i Luften var jeg nu i Sj l og Hjerte“, beskrev digteren sin gl de.

Hans Christian Andersen’s cry for help and complaints concerning the conditions in Meisling’s home were not taken seriously by his benefactors. It was not until Easter 1827 that a teacher from the grammar school visited Jonas Collin and described Andersen’s existence that something was done. Jonas Collin immediately fetched him to Copenhagen. ‘To hell with you!’ was Meisling’s parting shot to his pupil Andersen was now to read for his final exams with a private tutor of his own age, Ludvig Chr. M ller. Andersen’s board and lodging were also taken care of: 5 Rix Dollars for lunch and dinner and 4 Rix Dollars per month rent for an attic room at Widow Schwartz’s dwelling at Ving rdsstr de 6, third floor. ‘Like a bird in the sky I was now in both body and soul’ the writer joyfully wrote.

Adressarisen for den 10. april 1827 findes annonsen om lejemålet i Ving rdsstr de: „Et lidet, meubleret V relse, med Pulter-kammer, bedst tjenligt for en Studerende, er til 19de April til leie i Ving rdsstr det 131, 3die Sal.“

In Adressarisen for 10 April 1827 there is the following advertisement for the tenancy in Ving rdsstr de: ‘A small, furnished room with box room, best suited for a student, can be rented from 19 April at Ving rdsstr det 131, 3rd floor.’

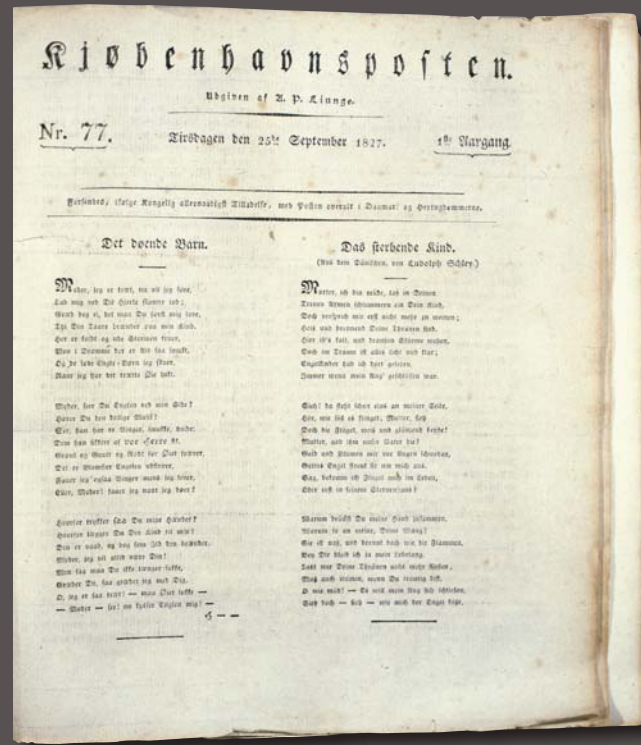
Et lidet, meubleret V relse A small, furnished room



Kvistkammeret
Akvarel af Tormer 1930. H.C. Andersens Hus
 „Det var smukt malet, men ikke større end at 3 a fire Mennesker nogenledes kunne v re der— V ggene vare under Taget skn e, og Vinduet her gik ud, som andre Tagvinduer, men med en hvid Udsigt; jeg saae over Husene til Holmensgade og Slagterboderne, og lige midt for laae Nicolai Taarn, som jeg kunne see lige nede fra Grunden af. — Om Sommeraftenerne gik Solen her saa delig ned. Skyerne stod mig som Bjerge, og jeg sank tidt her hen i delige Dr mme, mens Liremanden spillede neden for.—Jeg havde et lille Skab i Væggen, dette forsynede jeg nu med Br d, Sm r og P lse, havde saaledes min Frokost og Aftensmad selv...“
 H.C. Andersen: *L rnedebogen* [1832]

The attic room
Watercolour by Tormer 1930. The Hans Christian Andersen Museum
 ‘It was beautifully decorated, but no larger than three to four people could be there at one time. — The walls under the roof were sloping, and the window stuck out here, as other dormer-windows, but with a wide view — I could see out over the rooftops to Holmensgade and Slagterboderne, and straight ahead lay the tower Nicolai Taarn, which I could see from its very base. — In summer evenings the sun set so delightfully here, the clouds seemed to me to be like mountains, and I often sank here into wonderful dreams, while the organ grinder played down below. — I had a small cupboard in the wall, which I filled with bread, butter and sausage, and was thus able to provide my own lunch and dinner...’
 H.C. Andersen: *The Biography* [1832]

„Det doende Barn“ i *K benhavnsposten* den 25. september 1827.
 Det beromte digt, som den uheldige H.C. Andersen havde skrevet i Helsing r, og som digterens tyske ven Ludolph Schley oversatte til tysk, vakte stor opsigt, da det blev trykt p  forsiden af den k benhavnske avis.
 ‘The dying Child’ in *K benhavnsposten*, 25 September 1827.
 The famous poem, which the unhappy Hans Christian Andersen had written in Helsing r, and which the poet’s German friend Ludolph Schley translated into German, caused quite a stir when it was printed on the front page of the Copenhagen newspaper.





Kommandørinde Henriette Wulff (1784-1836)
Miniature af ukendt kunstner, uden år. Privateje
Henriette Wulff (1784-1836), wife of Commodore Wulff,
Miniature by an unknown artist. Undated. Private ownership

Den bog, som H.C. Andersen havde udgivet i 1822, kort før han kom i skole i Slagelse, blev forsøgt solgt igen i 1827. Den unge elev og digteraspirant ville nødtigt forbindes med dette uhjælpsomme ungdomsarbejde – men alligevel ville han gerne have et eksemplar af denne sin første bog. Fru kommandørinde Wulff skrev til Andersen, at det hele oplag ikke havde kunnet sælges og var sendt til makulatur, og tilføjede, at hendes børn forleden hos en kræmmer havde købt varer, som blev pakket ind i ark fra denne bog. Den sårende besked prægede H.C. Andersens digtersind. I eventyret „Nissen hos Spekhøkeren“ fra 1852 genfinder vi historien – og også studentens kvistkammer i Vingårdsstræde.

The book that Hans Christian Andersen had published in 1822, shortly before starting school in Slagelse was put on sale again in 1827. The young pupil and aspiring writer wanted to have little to do with this clumsy youthful work – even so, he wanted to have a copy of his first book. The wife of Commodore Wulff wrote to Andersen that the entire print run had not been sold and had been sent to be shredded, adding that her children had recently bought goods at a small shopkeeper's that had been packed in pages from the book. This wounding comment left its mark on Andersen's mind as a writer. In the fairytale "The Goblin and the Grocer" from 1852, we find the story once again – as well as the student's attic room in Vingårdsstræde.

Et minde fra fortiden A memory from the past

Vilhelm Pedersen's illustration til eventyret „Nissen hos Spekhøkeren“, ca. 1855.

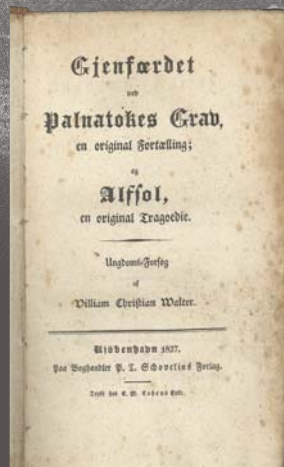
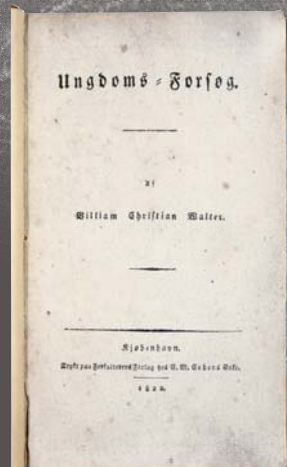
H.C. Andersens Hus

„... der blev nikket „god Aften“ ... og Studenten nikkede igjen og blev saa staaende midt i Læsningen af det Blad Papir, der var lagt om Osten. Det var et Blad, revet ud af en gammel Bog, der ikke burde rives istykker, en gammel Bog, fuld af Poesi. „Der ligger meer af den!“ sagde Spekhøkeren, „jeg gav en gammel Kone nogle Caffebønner for den; vil De give mig otte Skilling, skal De have Resten!“ „Tak,“ sagde Studenten, „lad mig faae den istedetfor Osten! jeg kan spise Smørrebrødet bart! syndigt var det, om den hele den Bog skulde rives i Stumper og Stykker.“
„Nissen hos Spekhøkeren“, [1852]

Vilhelm Pedersen's illustration for the fairytale 'The Goblin and the Grocer', c. 1855.

The Hans Christian Andersen Museum

'Good evening' ... The student nodded ... but while he was reading something on the piece of paper which was wrapped around his cheese, he suddenly stopped. It was a page torn out of an old book that ought never to have been put to this purpose, an old book full of poetry. 'There's more of it,' the grocer told him. 'I gave an old woman a few coffee beans for it. If you will give me eight pennies, you shall have the rest.' 'If you please,' said the student, 'let me have the book instead of the cheese. There's no harm in my having plain bread and butter for supper, but it would be sinful to tear the book to pieces.'
'The Goblin and the Grocer', [1852]



H.C. Andersens første bog *Ungdoms-Forsøg*, 1822 samt *Gjenfærdet ved Palnatokes Grav* ..., selv samme bog fra 1822 blot med nyt titelblad 1827. Bemærk forfatterpseudonymet William [Shakespeare] Christian [Hans Christian Andersen] Walter [Scott].

Andersen's first book *Youthful Attempts*, 1822 and *The Ghost of Palnatoke's Grave* ..., the very same book from 1822, only with a new title page from 1827. Note the writer's pseudonym William [Shakespeare] Christian [Hans Christian Andersen] Walter [Scott].



Teologen L. Chr. Müller (1806-51) øvede på mange måder stor indflydelse på H.C. Andersen. Müller udgav i 1831 et udvalg af danske salmer, hvori den dengang ukendte Brorsons salmer figurerer. Måske var det Müllers fortjeneste, at H.C. Andersen blev introduceret for salmedigteren, hvis digte flere steder er gengivet i eventyrdigterens forfatterskab.

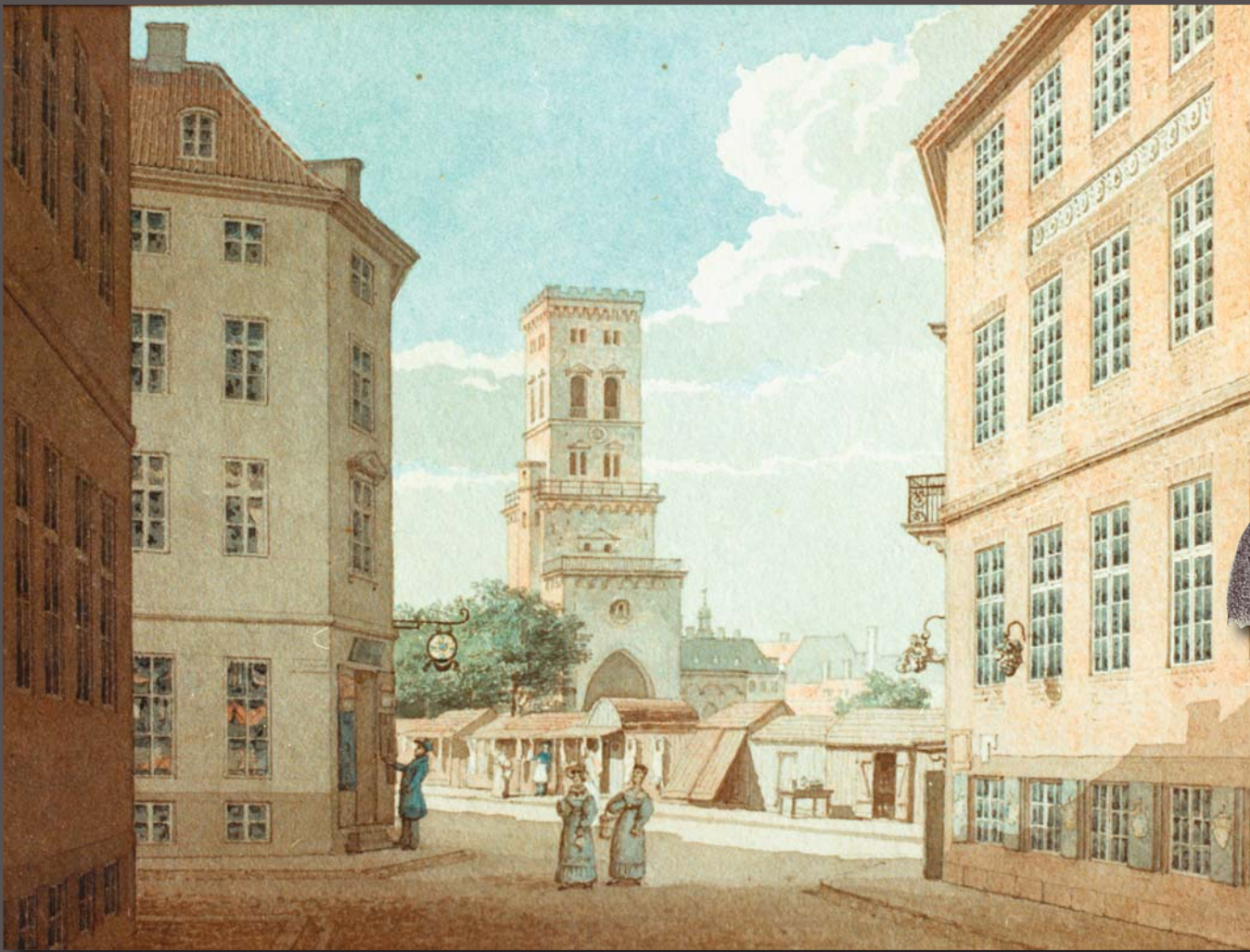
Silhouette af ukendt kunstner

The theologian L. Chr. Müller (1806-51) exerted in many ways a considerable influence over Hans Christian Andersen. In 1831, Müller published a selection of Danish hymns, featuring also hymns by Brorson, who was unknown at the time. Andersen had perhaps Müller to thank for being introduced to the hymn-writer, whose poems are reproduced on several occasions in Andersen's writings. *Silhouette by unknown artist*

I Vingårdsstræde læste H.C. Andersen flittigt til sin studentereksamen. Hver dag gik han over Knippels Bro til Christianshavn, hvor privat-læreren, teologen, Müller boede. Müller var en venlig og højt begavet person, og med ham førte H.C. Andersen spændende, livlige og interessante diskussioner. Inspireret vendte den unge elev hjem til sit kammer, hvor han læste til langt ud på natten. Da kom „rimedjævlen“ over ham, skole-sagerne blev lagt til side til fordel for digteriet. Flere af hans digte blev trykt i J.L. Heibergs *Kjøbenhavns Flyvende Post*. Andersen var dog forsigtig nok og gemte sig bag signaturen „H –“

In Vingårdsstræde, Andersen read diligently for his final school exams. Every day he went over the bridge Knippels Bro to Christianshavn, where his private tutor, the theologian Müller lived. Müller was a kind, highly intelligent person, with whom Andersen had exciting, lively and interesting discussions. Inspired by these, the young pupil would return to his room, where he read until late at night. Then the ‘rhyming devil’ came over him, his school tasks were lay aside for his poems. A number of these were published in J.L. Heiberg’s *Kjøbenhavns Flyvende Post*. Andersen was cautious, however, hiding behind the signature ‘H –’

Frihed og lykke Liberty and happiness



Nicolaj Tårn set fra Vingårdsstræde

Maleri af H.G.F. Holm, uden år, Thorvaldsens Museum.

„Saaledes var Christian placeret i Kjøbenhavn ... i en lille Qvist ud til Gaarden hos [en] Enke ... Udsigten strakte sig over Skorstene og Taget til det høie Kirketaarn, hvor Vægteren spadsereede. Havde de rigere Folk, som boede under ham paa Sal og i Stue, hele den muntre Gade for sig, da havde han den store Himmelstrækning, hvor Stjernerne tændtes i den klare Aften. Hvad hans Værelse angaaer, da var dette ... mindre ... det dannede egentlig med Loftet en Trekant, thi fra Døren, man kom ind af, gik Taget skraat ned med et eneste fremspringende Vindue; Sengen var et Slags Alkove, i Taget lige over den sad en Glasrude, gennem hvilken han om Natten see Maane og Stjerne.“

Kan en Spillemand [1837]

Nicolaj Tårn seen from Vingårdsstræde

Painting by H.G.F. Holm, Undated, The Thorvaldsen Museum.

‘This was Christian’s situation in Copenhagen ... in a tiny attic overlooking the courtyard in [a] widow’s house ... The view stretched over the chimneys and rooftops to the tall church tower, where the night watchman used to walk. If the richer people living under him in large chambers and rooms had the entire street for themselves, he in turn had the vast expanse of sky, where the stars were lit in the clear evening.

As far as his room was concerned, it was ... quite small ... along with the ceiling it actually formed a triangle, for from the door you entered by the ceiling fell obliquely with only a single window jutting out. The bed was a kind of alcove, in the ceiling above it was a pane of glass through which at night he could see the moon and the stars.’

Only a Fiddler [1837]



Digteren Johan Ludvig Heiberg (1791-1860)

Litografi af A. Kaufmann efter maleri af E. Børrentzen, o. 1840

Forfatteren Heiberg anmeldte H.C. Andersens første litterære arbejder med stor anerkendelse, siden hen blev han mere afvisende. Til sidst udviklede venskabet mellem de to forfatterkolleger sig til fjendskab.

The poet Johan Ludvig Heiberg (1791-1860)

Lithograph by A. Kaufmann based on a painting by E. Børrentzen, c. 1840

The writer Heiberg reviewed Andersen’s first literary works extremely favourably – later on he was less appreciative. The friendship between the two colleagues finally turned to enmity.

Brød og pølse var almindelig frokost og aftens-mad, men middagsmaden, som gerne blev spist kl. 16, fik H.C. Andersen hos sine venner. Fra mandag til lørdag var digteren fast kostgænger hos kommandør Wulff, etatsråd Collin, etatsråd Olsen, enkefru Müffelmann, etatsråd Ørsted og forvalter Balling. Søndagen stod fri for andre invitationer. Ved disse middage knyttedes båndene mellem H.C. Andersen og værtsfamilierne, samt deres øvrige gæster tættere og tættere. Andersen bidrog lystigt til middagsunderholdningen med at deklamere sine digte. Gæsterne morede sig både over hans fantasi og over hans væsen, men ingen tvivlede på, at det var digterbanen, han befandt sig på.

Bread and sausage were usual fare for lunch and supper, but for dinner – normally eaten around 4pm – Andersen liked to be with friends. From Monday to Saturday, the writer was a regular boarder at the home of Commodore Wulff, Titular Councillor of State Collin, Titular Councillor of State Olsen, Widow Müffelmann, Titular Councillor of State Ørsted and Warehouse Manager Balling. On Sunday, he was open to invitations. At these dinners ever-closer links were established between Hans Christian Andersen and the host families as well as the other guests. Andersen made a lively contribution to the dinnertime entertainment by declaiming his own poetry. The guests were diverted by both his imagination and his nature, though no one doubted that his path was that of a writer.

Dagens gang The course of the day



Kommandørkaptajn P.F. Wulff (1774-1842), oversætter af Shakespeare.
Maleri af Em. Barentzen, 1840. Privateje
Commodore P.F. Wulff (1774-1842), translator of Shakespeare.
Painting by Em. Barentzen, 1840. Private ownership



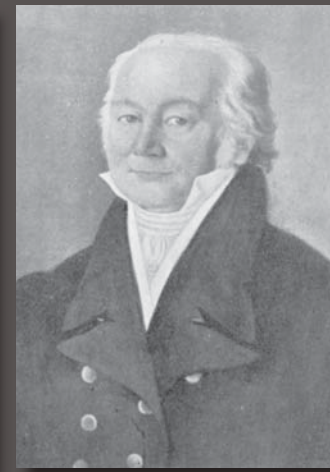
Etatsråd Jonas Collin (1776-1861), finansdeputeret, direktør for Det Kongelige Teater
Tegning af W. Bendz, 1830. Teatermuseet i Hofteatret
Titular Councillor of State Jonas Collin (1776-1861), director of The Royal Theatre
Drawing by W. Bendz, 1830. The Theatre Museum at the Court Museum



Etatsråd Gottsche Hans Olsen (1760-1829), direktør for Det Kongelige Teater
Foto af maleri af ukendt kunstner, uden år. H.C. Andersens Hus
Titular Councillor of State Gottsche Hans Olsen (1760-1829), director of The Royal Theatre
Photograph of a painting by an unknown artist, Undated. The Hans Christian Andersen Museum



H.C. Ørsted (1777-1851), fysiker og filosof
Litografi af A. Kaufmann efter maleri af C.A. Jensen, 1839(1832)
Hans Christian Ørsted (1777-1851), physicist and philosopher
Lithograph by A. Kaufmann after a painting by C.A. Jensen, 1839 (1832)



Warehouse Manager Jonathan Balling (1773-1829)
Klichétryk af portræt af ukendt kunstner, uden år. H.C. Andersens Hus
Warehouse Manager Jonathan Balling (1773-1829)
Copy of a portrait by an unknown artist. Undated. The Hans Christian Andersen Museum



Professor Adam Oehlenschläger (1779-1850), digter
Litografi af A. Kaufmann efter maleri af C.A. Jensen, 1834
Poet and professor Adam Oehlenschläger (1779-1850)
Lithograph by A. Kaufmann after a painting by C.A. Jensen, 1834

H.C. Andersen, tegning af Fritz Jürgensen ca. 1828
Det Kongelige Bibliotek, Kort- og billedafdelingen

Hans Christian Andersen, drawing by Fritz Jürgensen c. 1828
The Maps, Prints and Photographs Department of The Royal Danish Library



Tegning af Fritz Jürgensen i en Alder af c. 10 Aar

Studenten

Høit under Taget, hvor Svalen boer,
Har ogsaa Studenten sit Kammer;
Der sidder han nærmere Englenes Chor,
Trods Stuens og Salens Madamer.
Paa Væggen hænger hans hele Stads,
I Lommen er Skillinger fire,
Paa Bordet ligger Homer og Horats
Samt mange beskrevne Papire.

Et Tællelys brænder i Stagen smukt,
Selv skjærer han Aftensmaden.
Det er saa sild, hans Dor er lukket,
Kun Vægteren sværmer paa Gaden;
Lad ham kun sværme i blåa Talar,
Det rager Studenten jo ikke.
Han stirrer saa taus gennem Rudens Glar,
Seer Stjerneerne blinke og nikke.

Han tænker paa mangen en Barndoms-Drom,
Imedens han stopper sin Hose;
Da bliver om Hjertet han ganske om,
Hans Kinder see ud som en Rose.
Han yndes af Mange, har dog ingen Ven,
End sigte en lille Veninde;
Thi flagre hans Sukke i Natten hen,
Til Nar for de lystige vinde.

Men sukke og græde er ingen Plaiseer,
Undtagen for syge Poeter,
Seel Maanen sidder paa Taget og leer
Ad ham og ad Paul og Peter.
Studenten damper sin Pibe ud,
Og vender saa Lyset i Stagen;
Saa beder han barnligt en Bon til Gud,
Og trækker saa Dynen om Hagen.

The Student

Under the eaves, where the swallow retires,
The student's room he's at home in
Here he sits closer to angelic choirs
Than all the fine ladies below him.
His earthly goods all are hung on the wall,
His pocket contains but a penny,
Homer and Horace lie at beck and call,
And hand-written sheets there are many.

A tallow candle provides a warm light,
His supper he now starts preparing.
The hour is quite late, his door is shut tight,
Below the street-watchman is staring;
Let him dream on in his fine gown of blue,
The student cares not in the slightest:
The pane he's silently now looking through
Reveals stars that gleam at their brightest.

He thinks back to many a childhood dream,
While holes in his stocking he's darning.
His heart feels quite tender, and, it would seem
His cheeks turn rose-pink without warning.
He's liked by many, but hasn't a friend,
Let alone a sweetheart to cheer him;
So into the night he sighs without end,
Where winds love to taunt and to jeer him.

But sighing and weeping's no pleasure by half
Except for sick poet and bleater.
The moon's on the roof, look!, having a laugh
At him as at Paul and at Peter.
The student knocks out his pipe on the chair,
Reverses the stub of the candle;
Then murmurs to God his innocent prayer
And pulls up the coverlet's mantle.

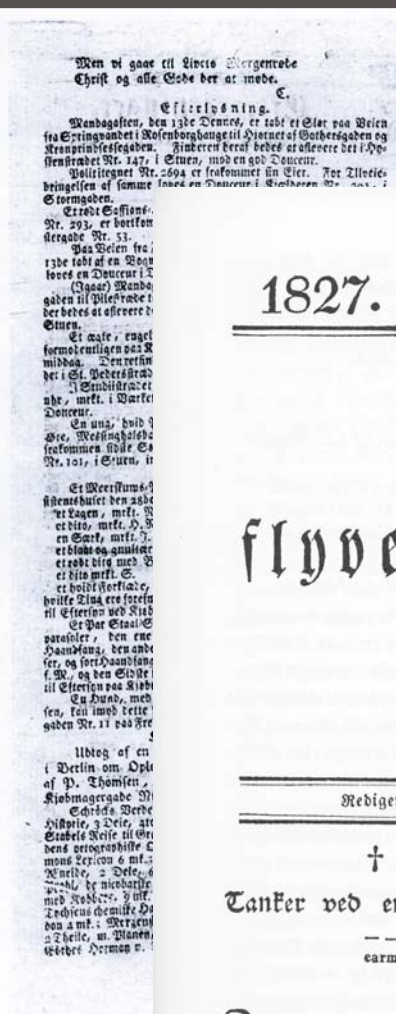
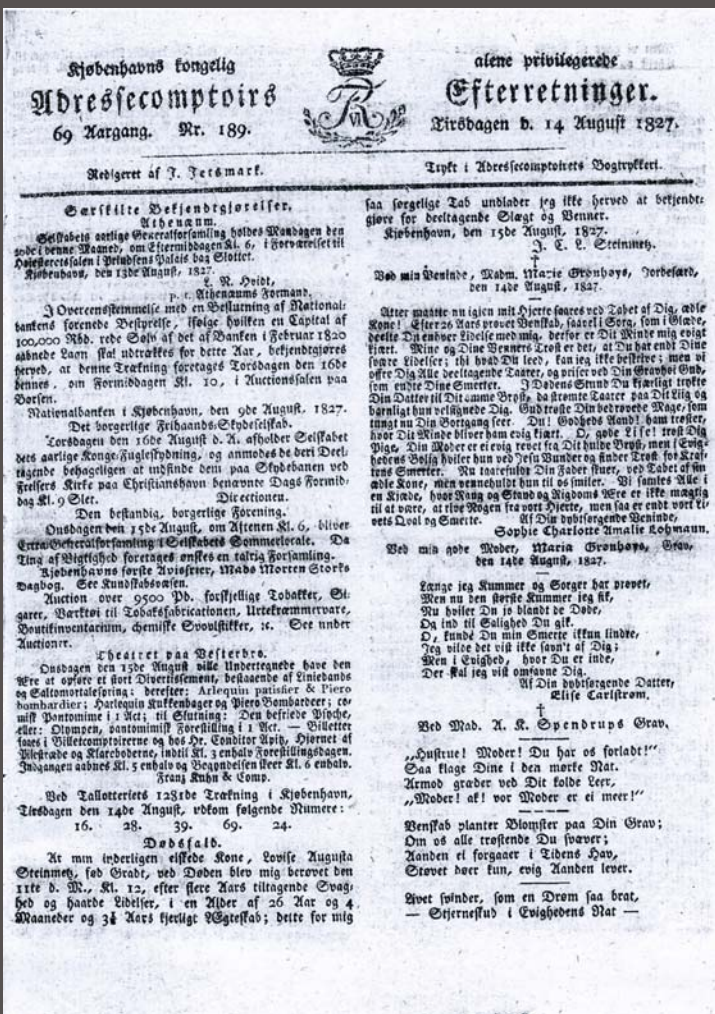


Husejer Peter Mathias Spendrup (1747-1828), brændevinsbrænder. Digteren Ewalds ungdomsven.
Landlord Peter Mathias Spendrup (1747-1828), distiller. Early friend of the poet Ewald.

Den 9. august 1827 døde husejerens kone, og H.C. Andersens værtinde bad sin poetiske klient om på hendes vegne at skrive et ligvers over veninden til *Adresseavisen*. Det blev et fint digt på tre vers, men da pigen kom hjem fra aviskontoret med regningen, udbrød værtinden: „Hvad? Syv Mark for det snavs?!“. Men H.C. Andersen fik sin løn: Kaffe og en tvebak hver søndag – og desuden stof til sit lattermilde digterlune. To måneder efter kunne man i flyveposten læse et ligvers over en „ituslagen Jydepotte“, der – som digteren tilføjede – gerne måtte optages i *Gravblomsterne*, - en samling af *Adresseavisens* ligvers. I 1828 døde husejeren Spendrup; H.C. Andersen fraflyttede sin lejlighed, tog sin eksamen og valgte digtervejen.

On 9 August 1827, the house owner's wife and Hans Christian Andersen's landlady asked her poetic lodger, on her behalf, to write a funeral poem for her friend to be placed in *Adresseavisen*. This resulted in a fine poem of three verses, but when the girl returned from the newspaper office with the bill, the hostess exclaimed: 'What? Seven marks for that rubbish?!' Andersen received his payment even so: coffee and a rusk every Sunday – as well as material for his genial poetic humour. Two months later, a funeral poem could be read in Flyvepost on a 'broken blackpot' which – as the poet added – might well be included in *The Grave Flowers* – a collection of funeral poems published in *Adresseavisen*. In 1828, the house owner, Spendrup, died; Andersen moved from his rented room, passed his exams and started his career as a writer.

Digterlune Poetic humour



H.C. Andersens ligvers over Ane Kirstine Spendrup i *Adresseavisen* den 14. august 1827 på vegne af værtinden. Bemærk signaturen „C.“. Digteren burde have skrevet „K.“, men måske signalerede Hans Christian Andersen hermed digtets rette ophavsmand i modsætning til Kirstine Schwartz.

Andersen's funeral poem for Ane Kirstine Spendrup in *Adresseavisen*, 14 August 1827 on behalf of his landlady. Note the signature 'C.'. The poet ought to have written 'K.', but perhaps he was indicating by doing so the true author as opposed to Kirstine Schwartz.

1827. No 82.

Kjøbenhavn

flyvende Post.

Fredagen den 12^{te} October.

Redigeret af J. L. Heiberg. Udgiven af Ferdinand Pringslau.

+ + +

Tanker ved en ituslagen Jydepotte *).

— — maiaurum atra carmine curat. Horat.

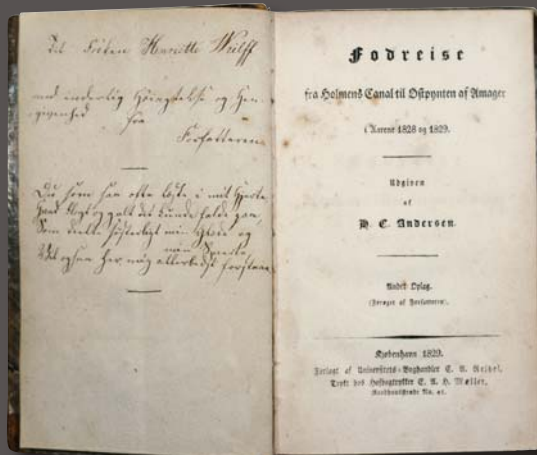
Du er ei meer!
 Din Digter græder ved Dit brudte Leer.
 Din Lod det blev at taale Røg og Flamme,
 Dog fod Du fast; Du var og blev den samme.
 Saa kjendte Dig paa denne store Jord,
 Dog i Din Død Du n-vneds skal i Nord;
 Jeg i Kvinden vil et Grav-Værs fatte,
 Saa Taarer skal de Skjønnes Kinder tvætte.
 Først var Du Leer, nu bliver Du det atter;
 Saa gaar det selv Naturens bedste Datter.
 Al! var Du falden i en Kunstners Haand,
 Du havde vundet ved hans Skaber-Haad;
 Som Vase skulde Du da Diet gotte;
 Men Skjæbnen fød, — Du blev en Jydepotte.
 Dit Liv kvaadt hen saa stille, indtaget;
 Som Alfepot Du sov i Skammelkrogen.
 Tidt saae jeg Dig imellem Røg og Ild,
 Naar Maanen skinnede saa bleg og mild.
 Jeg saae Din Damp, i den streg Kander frem,
 Og søgte gjennem Skorfæens-Piben hjem.
 Dig glemte de, naar de saae Stjerner tindre;
 Da hørte jeg det koge i Dit Indre.
 Ja Du har følt og lidt som en Heltinde, —
 Fred med Dit Minde!

En Digter hører helst sin egen Sang,
 Thi vil jeg lase min saa mangen Gang,
 Til Kisen kommer paa de hvide Binger,
 Og Trosten bringer.
 Om Børn og Linned drømte jeg i Nat,
 Da vidste jeg, det ei var rigtig fat.
 Et Strig fra Kjøkkenet jog mig af mine Drømme,
 Der saae jeg Dine Skaar i Suppe sømme.
 Alt var Forvirring, stult var Skorfæens-Flammen,
 Malene græd og samlede Dig sammen.
 I Gaarden skal nu Dine Stumper hvile,
 Smaa-Blomster snart vil fra Din Gravhøi smile.
 Lad Liden dække Alt med sine Binger,
 Maafæe i Døden den Dit Held Dig bringer:
 Hvor nu er Land, var forbums Tid et hat,
 En Bøge-Stov kan voxer om Din Grav;
 Et Sekel gaar;
 En Antiquar vil finde Dine Skaar;
 Dybt i hans Indre taler høit en Stemme,
 At Konge-Stov Du eengang monne gjemme.
 Til et Musæum skal Du Veien finde,
 Som Skaar og Stumper Livets Krands vinde.
 Og nu Farvel! jeg skal Din Grav besøge,
 Men lod mig, at Du aldrig her vil spøge. —
 Grav ei, Malene!
 Hun har det godt,
 Den salig Pot!
 Snart hvile ogsaa vore trætke Bene.

h — —

*) Maa gjerne optages i *Gravblomsterne*.

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Fodreise ... , 1829, med dedikation til datteren i det wulffske hjem Henriette (1804-58).
Journey on Foot ... , 1829, with Hans Christian Andersen's dedication to the daughter of Commodore P.F. Wulff, Henriette (1804-1858).

Vingårdsstræde gav H.C. Andersens livsglæden tilbage. Han havde - som Kay i „Sneedronningen“ - lyst til at lave satire over alt. Skønt den muntre parodiker kun efterlod sig ni publikationer fra sin tid i Vingårdsstræde, satte tiden der sit præg i H.C. Andersens litterære univers. I romanerne *O.T.* og *Kun en Spillemand* ligesom i *Billedbog uden Billeder* finder vi studenter-kammeret beskrevet; vaudevillen *Kjærlighed paa Nicolai Taarn*, romanen *Fodreise* (...) og utallige digte er udfaget i tagkammeret, og værtinden Kirstine Schwartz genfindes i komedien *Den nye Barselsstue*. Den 20. april 1863 var H.C. Andersen atter i Vingårdsstræde nr. 6. Denne gang dog ikke på kvisten, men derimod som gæst i Arbejderforeningen, hvor han læste op af sine værker.

Vingårdsstræde gave back Andersen his zest for life once more. Like Kay in 'The Snow Queen', he liked to satirise everything. Although the cheerful parodist only left behind nine publications from his time in Vingårdsstræde, it helped shape his literary universe. In the novels *O.T.* and *Only a Fiddler*, just as in *Picture Book without Pictures* we find a description of his student room; the vaudeville *Love at Nicholas' Tower*, the novel *Journey on Foot* (...) and innumerable poems were conceived in the attic room, and the landlady Kirstine Schwartz is to be found in the comedy *The New Lying-in Room*. On 20 April 1863, Hans Christian Andersen was back at Vingårdsstræde no. 6. Not, this time, up in the attic, but as a guest of the Workers' Association, where he read from his works.

På digterkurs On course as a writer

Torsdagen den 2den October 1845, Kl. 6,
opføres paa det kongelige Theater:
Den nye Barselsstue,
originalt Bystykke i 1 Act.

Personerne:

Jesperfen, Poet	Hr. Pätges.	Mindal, Particulier	Hr.
Fru Jespersen	Md. Larcher.	Frøkenen	Md
Christine, hans Søster	Fru Heiberg.	Secretairen	Hr
Doctor Wendel	Hr. Nielsen.	Momsen, Redacteur	—
En Frue	Fr. Rosenkilde.	Hertzmann, Maler	—
En Rebflager	Hr. Kragh.	Sørensen, Componist	—
Baronen	— Rosenkilde.		

Scenen er i Kjøbenhavn i vor Tid.

D g :
F a u s t ,
romantisk Ballet i 3 Acter af Hr. Balletmester Bournonville, Musikken komponeret og arrangeret af Hr. Capelmusicus Keck.

Md. Krehmer udfører Margarethas Rolle som Gæst.

Personerne:

Faust	Hr. Füsfel sen.	Uriel	Hr. Brodersen.
Johanna, en Enke	Md. Schouw.	Haabet	Md. Møller.
Valentin, Soldat, } hendes	Hr. Larcher.	En Zigeuner	Hr. Hoppe.
Margaretha, } Børn	Md. Krehmer.	En Zigeunerpige	Fr. Funck.
Dommeren	Hr. Fredstrup.	Landsbyefolk, Soldater, Bøhmere, Almue, Genier, Kander og Hære.	
Marthas	Fr. P. Fredstrup.		
Mephistopheles	Hr. Bournonville.		

Solodands:

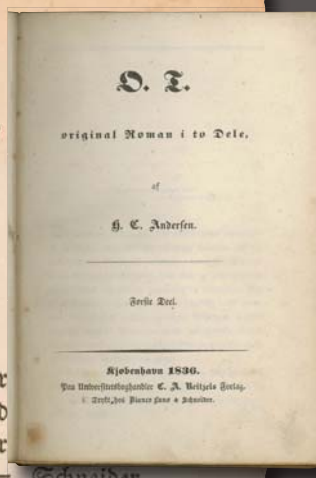
Pas de trois: Hr. Larcher, Fr. P. Fredstrup og Fr. Bruun.
Pas de deux: Hr. Hoppe og Md. Krehmer, komponeret af Hr. Hoppe.
Mazurka: Hr. Hoppe og Fr. Funck.

Handlingen foregaaer i og udenfor en tydsk Stad, i Middelalderen.

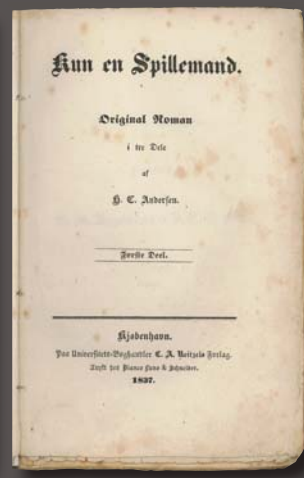
Indgangen aabnes Kl. 5. — Forestillingen er forbi omtrent Kl. 8½.

Upaselige ere: Fr. Sjøsted, Hr. Saaborg og Hr. Lefebvre.

NB. Placaten sælges ved Indgangen for 2 St.



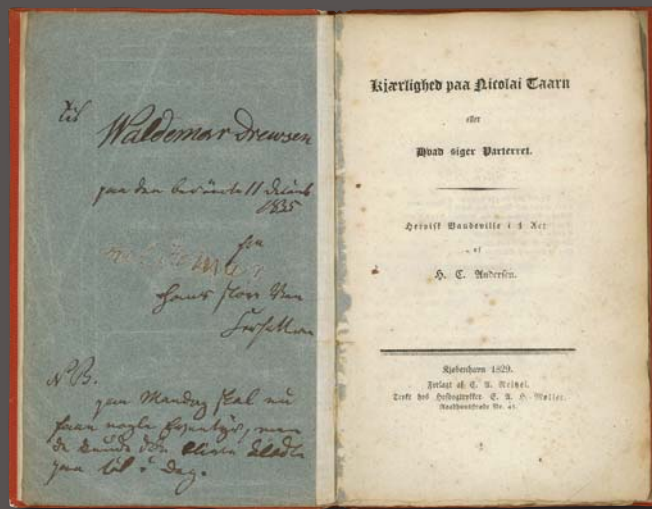
H.C. Andersens anden roman *O.T.*, 1836
Hans Christian Andersen's second novel *O.T.*, 1836



H.C. Andersens tredje roman *Kun en Spillemand*, 1837
Hans Christian Andersen's third novel *Only a Fiddler*, 1837



Billedbog uden Billeder, 1840, med dedikation til Bertel Thorvaldsen.
Picture book without Pictures, 1840, with Hans Christian Andersen's dedication to Thorvaldsen.



Kjærlighed paa Nicolai Taarn ... , 1829, med dedikation til Valdemar Drewsen (1828-92)
Love at Nicholas' Tower ... , 1829, with dedication to Valdemar Drewsen (1828-92)

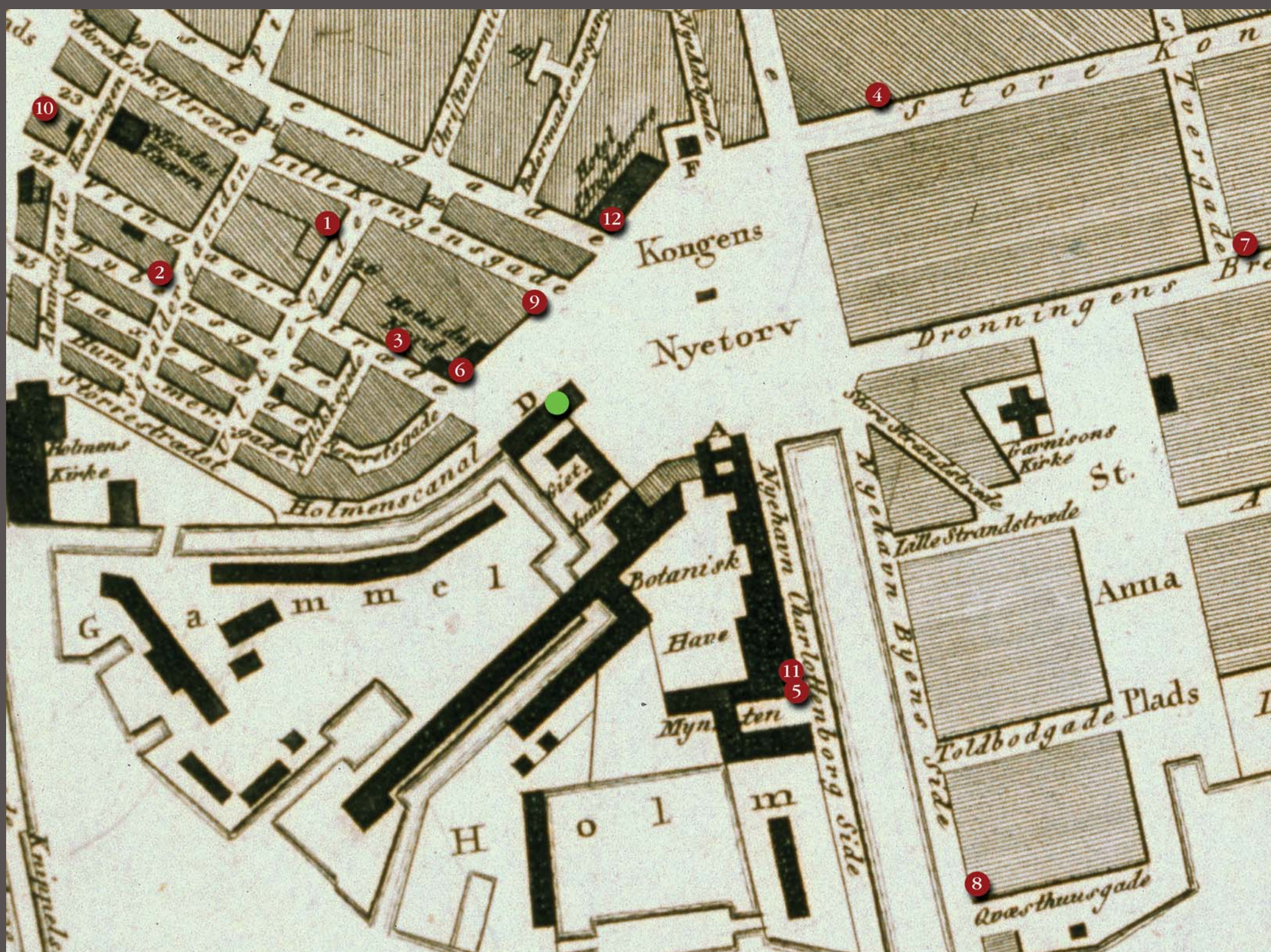
Theatreplakat til opførelsen af *Den nye Barselsstue*, 1845. H.C. Andersen indleverede stykket anonymt og afslørede først ni år efter, at han var forfatteren.
Theatre poster for the performance of *The New Lying-in Room*, 1845. The original comedy, which Andersen handed in anonymously, became a great success. Only 9 years later did the writer reveal himself as the author.

Ved festlige lejligheder i det collinske hjem kunne vennerne drille Andersen ved at synge lejlighedsdigte efter middagen. Da vidste de, at digteren sad på gløder for at nå at komme i teatret. Teatret var nemlig livet igennem omdrejningspunktet for digteren. Havde han mulighed for det, gik han i teatret hver dag – både i Danmark, og når han var på rejse i udlandet. Markerer man på et kort over København de steder, hvor H.C. Andersen boede fra 1819 til 1875, opdager man, at de alle ligger nær Det Kongelige Teater.

On festive occasions in the Collin household friends could often tease Andersen by singing occasional poems after dinner. For they knew that the writer was sitting on pins and needles then, wanting to be off to the theatre. If possible, he went to the theatre every day – both in Denmark and when he was travelling abroad.

If one looks at the places where Andersen lived in Copenhagen between 1819 and 1875, one will find that all of them lie close to The Royal Theatre.

Andersen og København Andersen and Copenhagen



H.C. Andersens bopale i København:

1	Ulkegade 108, 2. sal	1819
2	Dybensgade 167	1822
3	Vingårdsstræde 131	1827
4	Store Kongensgade 33, 3. sal	1828
5	Nyhavn 280	1834
6	Hotel du Nord, Kgs. Nytorv	1838
7	Store Kongensgade 49	1847
8	Nyhavn 67	1848
9	Kgs. Nytorv/Lille Kongensgade 1	1866
10	Højbro Plads 21,2	1870
11	Nyhavn 18	1871
12	Hotel d'Angleterre i kortere ophold	1860, 1865, 1866, 1869, 1871

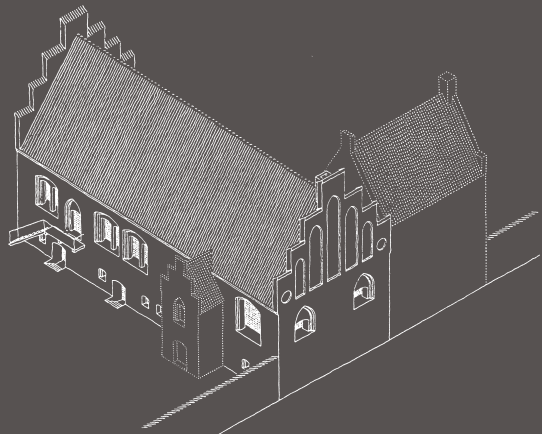
Hans Christian Andersen's addresses in Copenhagen:

1	Ulkegade 108, 2nd floor	1819
2	Dybensgade 167	1822
3	Vingårdsstræde 131	1827
4	Store Kongensgade 33, 3rd floor	1828
5	Nyhavn 280	1834
6	Hotel du Nord, Kgs. Nytorv	1838
7	Store Kongensgade 49	1847
8	Nyhavn 67	1848
9	Kgs. Nytorv/Lille Kongensgade 1	1866
10	Højbro Plads 21,2	1870
11	Nyhavn 18	1871
12	Hotel d'Angleterre (short stays)	1860, 1865, 1866, 1869, 1871

Vingårdsstræde 6

Som gæst i Vingårdsstræde 6 er De på spændende, historisk grund – og ikke alene på grund af H.C. Andersens tilknytning til huset. Bygningen daterer sig til omkring 1400 og er dermed én af Københavns ældste bygninger. Ca. 100 år senere overtog kong Hans gården og drev her bl.a. virkelig den vingård, som siden slutningen af 1500-tallet har givet gaden navn. I ejendommens kælder finder man restauranten „Kong Hans“, hvor man endnu kan se de middelalderlige hvælvinger, der har båret huset i henved 600 år.

As a visitor to Vingårdsstræde 6 you are on an exciting, historic site – and not only because of Andersen's connections with the house. The building dates back to around 1400 and is thus one of the oldest in Copenhagen. About a century later, King Hans took over the place and actually had a vineyard here, which gave the street the name it has had since the end of the 16th century. In the cellar of the premises you find the restaurant 'King Hans', where it is still possible to see the medieval vaults that have supported the house for almost 600 years.



Vingården omkring 1450. Rekonstruktion af Hans Henrik Engqvist fra „Kong Hans' Vingård“, udgivet af Magasin du Nord 1951

The vineyard around 1450. Reconstruction by Hans Henrik Engqvist from 'King Hans' Vineyard', published by Magasin du Nord, 1951



Ejendommen fik i 1770'erne sit nuværende præg, mens den var ejet af en driftig, skotsk købmand, John Brown. Lykken vendte imidlertid, og han måtte 1783 afhænde gården. Bemærk, at facaden vender mod gården og gavlen mod Vingårdsstræde. Den indre gård var kun skilt fra gaden af en mur, som lod facaden være synlig fra gaden. Først 1830-31 opførtes den bygning, der i dag „lukker hullet“.

Tegning af Hans Henrik Engqvist 1951

The premises gained its present-day appearance in the 1770s, while owned by an energetic Scottish tradesman, John Brown. Fortune ceased to smile on him, however, and in 1783 he was obliged to sell the property. Note that the facade faces the street and the gable Vingårdsstræde. The inner courtyard was only separated from the street by a wall, which meant that the facade was visible from the street. Only in 1830-31 was the building erected that now 'fills in the hole'.

Drawing by Hans Henrik Engqvist, 1951



Vingårdsstræde 6. 1900 - 2004

Gavlen af Vingårdsstræde 6. Til højre på begge billeder den ejendom, som opførtes 1830-31.

The gable of Vingårdsstræde 6. On the right in both illustrations, the property that was built in 1830-31.



Den store sal med de fornemme, klassicistiske søjler lige under H.C. Andersens værelse. Her begyndte i 1783 en epoke i dansk musikhistorie med „Det harmoniske Selskabs“ ugentlige symfonikoncerter – fra denne tid tillige med adgang for kvinder. I dag rummer salen Magasin's kundeservice.

The large room with the fine classicist columns right beneath Andersen's room. In 1783, a new era in the history of Danish music began here with the weekly symphony concerts of 'The Harmonious Society' – from that period also with women having access. Today, the room houses Magasin's customer service.



Restaurant „Kong Hans“

Tværsnit gennem Vingårdsstræde 6. Nederst vingårdens originale kælder fra ca. 1400 og øverst til venstre H.C. Andersens lille værelse 1827-28.

Cross-section of Vingårdsstræde 6. At the bottom, the vineyard's original cellar from c. 1400 and top left, Hans Christian Andersen's small room, 1827-28.



MÅL 1:100



Opmåling foretaget 1951 af Hans Henrik Engqvist. Til venstre på planen alkoven og det dobbelte skab. Inde i alkoven er markeret den tagsten af glas, som H.C. Andersen beskriver i *Kun en Spillemand* (1837). Værelsets to øvrige ovenlys er sandsynligvis etableret senere. Panelet på ydervæggen for enden af alkoven synes tidligere at have siddet på indervæggen mellem dør og skab. En bygningsvurdering fra 1830 viser, at værelsets indretning var uforandret siden 1796, bl.a. med kakkelovnspladsen med sin profilerede indfatning. Engqvists opmåling har med enkelte justeringer dannet grundlag for Odense Bys Museers rekonstruktion af indretningen.

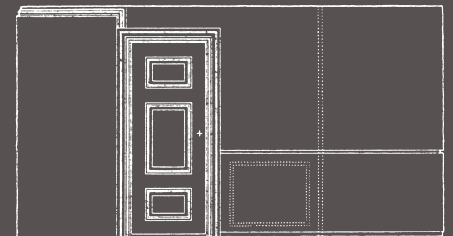
Measurements taken in 1951 by Hans Henrik Engqvist. On the left of the plan, the alcove and the double wardrobe. In the alcove the glass roofing tile is marked that Andersen describes in *Only A Fiddler* (1837). The two other sources of light from above in the room were probably established later. The panelling on the outer wall at the end of the alcove probably originally sat on the inner wall between door and wardrobe. A building valuation from 1830 reveals that the interior of the room had remained unaltered since 1796, including the stove place with its profiled edging. Engqvist's measurements, with a few adjustments, has formed the basis of Odense City Museums' reconstruction of the interior.

H.C. Andersens værelse Hans Christian Andersen's room



Odense Bys Musser har gencableret alkove, skab og det skab under vinduet, hvor H.C. Andersen opbevarede brød, smør og polse.

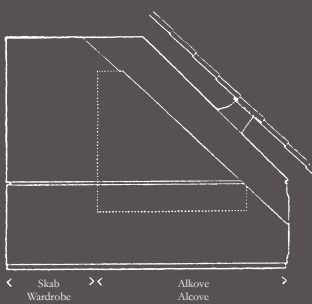
Odense Bys Musser has recreated the alcove, wardrobe and the cupboard under the window in which Andersen used to keep bread, butter and sausages.



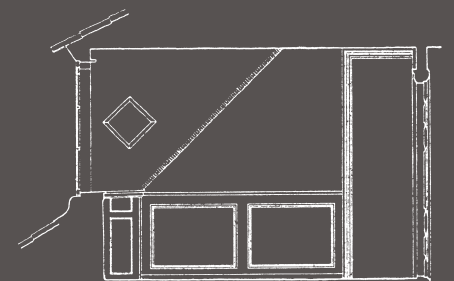
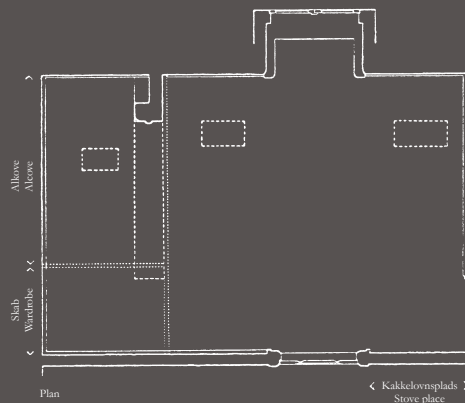
Indervæg
Inner wall



Ydervæg
Outer wall



Snit set mod syd
Cross-section towards the south



Snit i kvist, set mod nord
Cross-section of attic, towards the north

Omkring Vingårdsstræde Around Vingårdsstræde

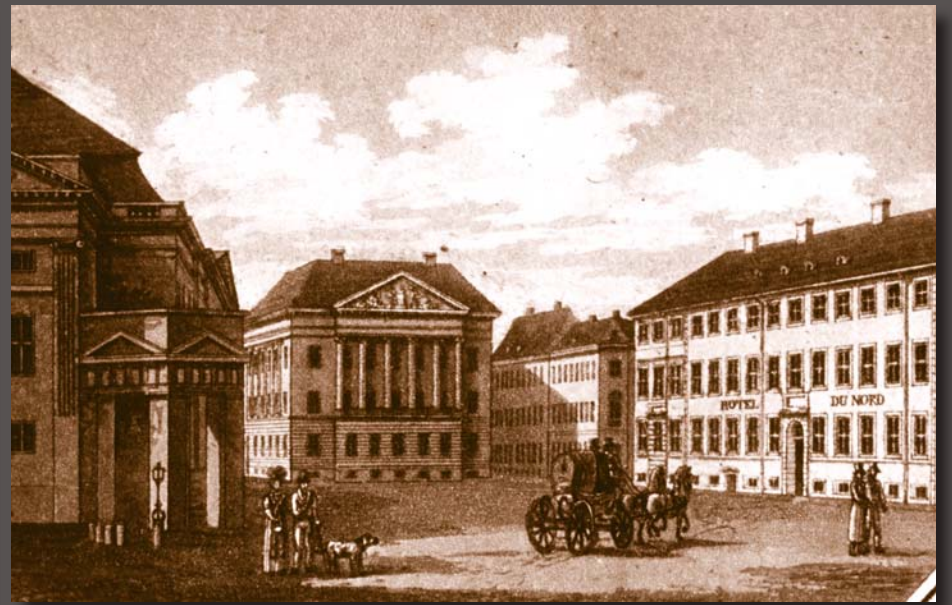


Vinterdag på Kongens Nytorv 1845. Fra 1749 til midten af 1860'erne var torvets beplantning af lindetræer - „Krinsen“ - fjernet. Fra 1827 gik H.C. Andersen stort set hver dag over pladsen, og det lunefulde danske vejr kunne undertiden gøre turen til en prøvelse. Indgangen til Vingårdsstræde anes bag statuen af Frederik V midt på pladsen.
Akvarrel af N. Koch, 1845.

A winter day on Kongens Nytorv 1845. From 1749 until the mid-1860s, there were

no trees in the square, the so-called 'Krinse'. From 1827, Andersen crossed the square practically every day, and the temperamental Danish weather could from time to time turn the walk into quite an ordeal. The entrance to Vingårdsstræde can just be made out behind the statue of King Frederik V on the middle of the square.
Watercolour by N. Koch, 1845.

Watercolour by N. Koch, 1845.



Magasin du Nord har sit franske navn efter Hotel du Nord, der 1797-1860 lå på Kongens Nytorv 13-15. Her boede H.C. Andersen 1838-47 i to værelser og noterer bl.a. den 13. marts 1845 i almanakken: „Ild i Roret paa min Kakkelovn. Hyrdinden og Skorstensfejeren.“ Fra Hotel du Nord's skorsten så hyrdinden altså den alt for store verden.

Magasin du Nord has its French name from the Hotel du Nord that lay at Kongens Nytorv 13-15 from 1797 to 1860. Here, Hans Christian Andersen rented two rooms in 1838-47. On 13 March 1845, he noted in his almanac: 'Fire in the pipe of my stove. The Shepherdess and the Chimney Sweep'. From the chimney of the Hotel du Nord the shepherdess, then, saw the world that was far too big.



Da H.C. Andersen flyttede til Vingårdsstræde flyttede han samtidig tilbage i nærheden af centrum for hans livs store teater-passion: Det kgl. Teater på Kongens Nytorv, som han kunne nå til føds på ca. 3 minutter.
Farvelagt tegning af Christian Bayer ca. 1860. Københavns Bymuseum.

When Hans Christian Andersen moved to Vingårdsstræde, he was also moving back close to the centre of his life's great theatrical passion - The Royal Theatre on the square Kongens Nytorv, which he could reach on foot in about three minutes.

Coloured drawing by Christian Bayer c. 1860. Museum of Copenhagen.



Købmændene Theodor Wessel og Emil Vett kunne 1893 indvie deres imponerende nye stormagasin. I huset på hjørnet drev Stephan á Porta sin café og ville ikke sælge huset til Wessel og Vett. Derfor ligger huset der stadig med en hyggelig café. 1866-69 boede H.C. Andersen på 3. sal.

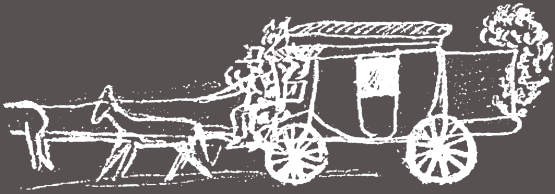
In 1893, the businessmen Theodor Wessel and Emil Vett opened their impressive large department store. In the house on the corner, Stephan á Porta ran his café and he refused to sell to Wessel and Vett. That is why the house still lies there with its cosy café. In 1866-69, Hans Christian Andersen lived on the third floor.



Den collinske gård, Bredgade 4.

På den modsatte side af Kongens Nytorv boede H.C. Andersen velynder, Jonas Collin, sammen med store dele af sin familie. Collin flyttede 1838 til Amaliegade 9, og den smukke, gamle gård blev revet ned 1853.

From the very beginning of Hans Christian Andersen's stay in Vingårdsstræde, the young writer frequently crossed Kongens Nytorv to the home of his benefactor, Jonas Collin. He lived there with most of his family. Collin moved in 1838 to Amaliegade 9, and the lovely old house was demolished in 1853.



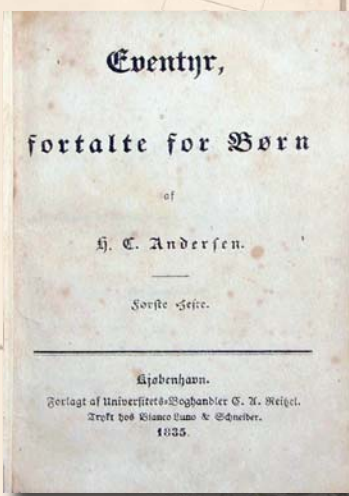
Fra H.C. Andersens dagbog 1831 Hans Christin Andersen's diary 1831

1828-1875

H.C. Andersen var 30 år, da han udgav sine første eventyr, og han havde allerede en omfattende produktion bag sig. Kort tid efter hans første roman *Improvvisatoren*, udtalte hans nære ven, den ældre fysiker H.C. Ørsted: „Når *Improvvisatoren* gør Dem berømt, gør eventyrene Dem udødelig.“ Med eventyret havde H.C. Andersen ramt en genre, som han udviklede til en langtidsholdbar verdenssucces. Efter gennembruddet i Tyskland omkring 1840 gjorde eventyrene H.C. Andersens navn til samtidens bedst kendte. I hans egen levetid udkom eventyrene på ca. 30 sprog – et indtil da helt uhørt antal – og i vor tid er H.C. Andersen fortsat den mest oversatte forfatter i verden.

Hans Christian Andersen was 30 years old, when he wrote his first fairy tales, and he had already many writings behind him. Shortly after the first novel, *The Improvisatore*, his close friend, the highly respected scientist, Hans Christian Ørsted, said: „When *The Improvisatore* makes you famous, the fairytales will make you immortal.“ In the fairy tale, Andersen had found a literary form, which he developed into a lasting world hit. After the break-through in Germany around 1840, the fairy tales made Andersen a house-hold name in Europe. In his own life-time, the fairy tales were published in c. 30 languages – a hitherto unknown number – and even today, Hans Christian Andersen is the most translated author in the world.

Verdensdigteren Poet of the world



1. 1872

H.C. Andersens første eventyr udkom 8. maj 1835 og indeholdt bla. *Lyreren* og *Prinsessen på ærten*. Hæftet udkom som en billigbog og kostede 24 skilling. De sidste eventyr blev skrevet i 1872, og produktionen omfatter ialt ca. 170.

Fairy tales told to children. 1835. Hans Christian Andersen's first fairy tales were published 8 May 1835 and included a.o. *The Tinder-Box* and *The Princess on the Pea*. It was a paper-back at a price of 24 shillings (today approx. € 10). He wrote his last fairy tale in 1872 – a total number of approx. 170.



ENGLAND 1847

På sine rejser mødte H.C. Andersen stort set alle betydelige kulturpersoner, bla. Charles Dickens både i 1847 og i 1857, hvor H.C. Andersen tilbragte 5 uger i Dickens' hjem, Gad's Hill.

On his journeys, Hans Christian Andersen met with practically all the leading, cultural figures of Europe, including Dickens in 1847 as well as in 1857, when Andersen spent five weeks at Dickens' home, Gad's Hill.



HOLLAND 1847

På sine 30 internationale rejser tilbragte H.C. Andersen i alt mere end 9 år borte fra Danmark. De første rejser betød inspiration, mens han senere foretog egentlige PR-rejser for at fremme sit forfatterskab. Arstallene på kortet angiver et udvalg af rejsemål.

Andersen's 30 international journeys meant more than 9 years away from Denmark. The early journeys meant inspiration, while, in fact, he later travelled to promote his writings. The years on the map indicate some destinations.

FRANKRIG 1833

Manuskript til *Den lille Havfrue* (1837). Allerede fra det andet og tredje eventyrhæfte (begge 1837) varslede H.C. Andersens eventyr om litterære og indholdsmæssige ambitioner på genres vegne: i *Den lille Havfrue* gennemføres tematik om menneskets søgen mod identitet og udødelighed. Eventyrene blev med digterens ord „fortalt for børn, men de voksne må man give lidt for tanken!“

The Little Mermaid. Manuscript. In the second and third set of fairy tales (1839), Andersen opened up for literary and philosophical ambitions within the genre: in *The Little Mermaid*, the theme of human identity and immortality is developed. In his own words, the fairy tales „were told to children, but the adults must be given something to think about!“

ITALIEN 1833

PORTUGAL 1866

SPANIEN 1862



C.A. Jensen: H.C. Andersen 1836. H.C. Andersens Hus

H.C. Andersens litterære produktion blev særdeles omfattende: Foruden eventyrene 6 romaner, 5 store rejsekildringer, ca. 40 værker for scenen, 3 selvbiografier og næsten 1000 digte. Hertil den særdeles omfattende dagbog og flere tusinde breve samt de mange klip, collager, billedbøger og tegninger. Han levede hele sit voksne liv alene, men realiserede sin personlighed gennem forfatterskabet. Hans berømmelse betød, at samtid og eftertid har identificeret sig omtrent ligeså meget med hans eventyrlige livshistorie som med forfatterskabet – delvis dog forårsaget af ham selv, bl.a. i kraft af hans smukke motto: „*Livet selv er det dejligste eventyr!*“

Hans Christian Andersen's literary production was very comprehensive: besides the fairy tales, 6 novels, 5 big travel accounts, approx. 40 dramatic works, 3 autobiographies, and almost 1000 poems. Add to this his diary in 10 volumes, thousands of letters as well as numerous paper cuttings, collages, picture books and drawings. He lived all his adult life alone, but fulfilled his personality through his writings. His world fame meant that his own time and the past equally has identified itself with his fantastic life-story and with his writing – however, partly caused by himself, e.g. in one of his beautiful mottos: *Life itself is the most wonderful fairy tale!*

Et liv – et eventyr A life – a fairy tale



Herregården Glorup på Fyn
Fra sin ungdom var H.C. Andersen en velkommen gæst på mange danske herregårde, hvor man først nød hans vittige selskab og senere måske i højere grad hans berømmelse. Blandt de mest besøgte herregårde var Glorup, hvor han i 30 år med hyppige mellemrum fandt arbejdsro.

Glorup in Funen
From his youth, Hans Christian Andersen was a dear visitor to many Danish manor houses. The hosts enjoyed in the beginning his witty company, and later perhaps even more his fame. Among his favourite places was Glorup, where he in 30 years often found peace and time to work.



Papirklip af H.C. Andersen 1864

*Den Klipping her er noget dyt
Den er sat til en halv Rigsdaler
Men det er et heelt klippat Eventyr
Og Dit Hjertelag betaler.*

Under begge Danmarks krige med Tyskland, 1848-50 og 1864, bekendte H.C. Andersen sig til Danmarks sag og blev på grund af sin enorme berømmelse et ultrægt nationalt symbol. I 1864 klippede H.C. Andersen dette klip til en basar til fordel for danske krigsfanger i Tyskland.

*This papercut's a trifle dear,
A half Rix-dollar, say,
Though a whole tale's depicted here,
And your kind heart will pay.*

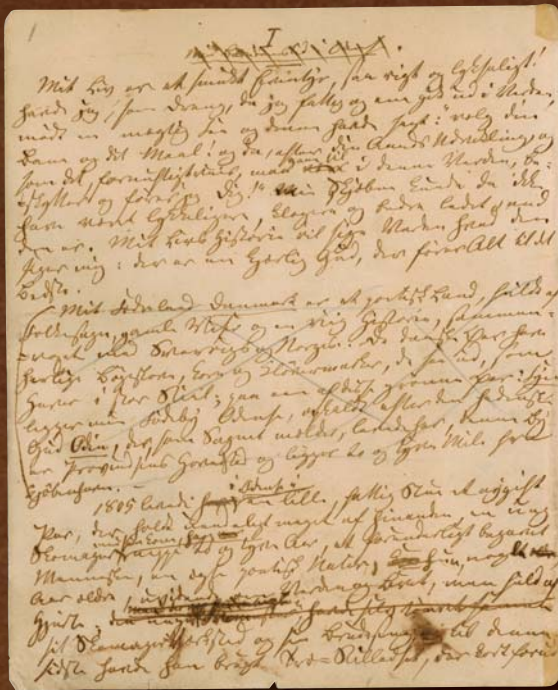
During both Denmark's wars against Germany, 1848-50 and 1864, Andersen declared himself to the Danish cause, and because of his great fame, he became a needed national symbol. During the 1864 war, he made this large papercut for a bazaar in aid of Danish soldiers in captivity in Germany.



Skaermbraet 1874

Mod slutningen af sit liv fremstillede H.C. Andersen en sengeskærm, der bestod af otte store collager med motiver fra hele hans verdensbillede. Her temaet „Teatret“, hvor en mængde historiske og samtidige personer – bl.a. ham selv – er indlagt i et prospekt af det nye, kongelige teater.

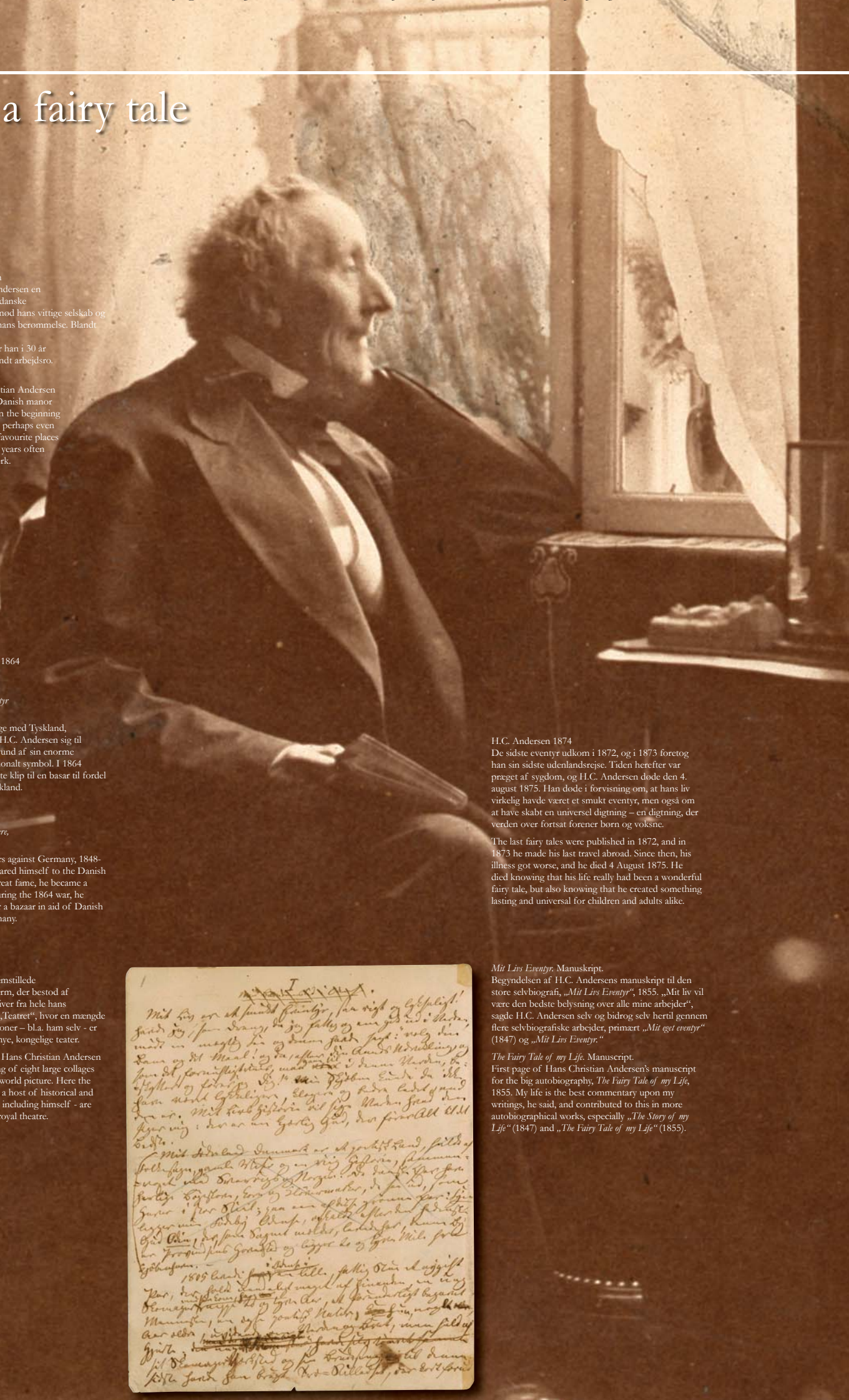
Towards the end of his life, Hans Christian Andersen made a bed-screen consisting of eight large collages with motifs from his entire world picture. Here the theme 'The Theatre', where a host of historical and contemporary personages – including himself – are inlaid in a view of the new royal theatre.



Mit Livs Eventyr. Manuskript.

Begyndelsen af H.C. Andersens manuskript til den store selvbiografi, „*Mit Livs Eventyr*“, 1855. „Mit liv vil være den bedste belysning over alle mine arbejder“, sagde H.C. Andersen selv og bidrog selv hertil gennem flere selvbiografiske arbejder, primært „*Mit eget eventyr*“ (1847) og „*Mit Livs Eventyr*“.

The Fairy Tale of my Life. Manuscript.
First page of Hans Christian Andersen's manuscript for the big autobiography, *The Fairy Tale of my Life*, 1855. My life is the best commentary upon my writings, he said, and contributed to this in more autobiographical works, especially *The Story of my Life* (1847) and *The Fairy Tale of my Life* (1855).



Odense er H.C. Andersens by, skønt han kun tilbragte 14 af sine 70 år her. Men herfra gik hans verden. Hans selvbiografier, romaner og en række eventyr giver os desuden detaljerede billeder af en lille dansk provinsby (ca. 6.000 indb.) i begyndelsen af 1800-tallet – jf. romanen *Kun en Spillemand* og eventyrene ”Det gamle Huus“, „Hun duede ikke“ og „Stormen flytter Skilt“. Det meste af sit liv søgte han at fortrænge barndommens ydmygende fattigdom, men han var alligevel stærkt afhængig af sine erindringer herfra – og måske især erindringen om de historier, han hørte af sin far og af de gamle koner i Gråbrodre Hospital. Disse fortællinger blev udgangspunktet for hans egen fortællekunst.

Odense is Hans Christian Andersen’s town, even though he only spent 14 of his 70 years here. But his world started from here. His autobiographies, novels and a number of his fairytales also provide us with detailed pictures of a small Danish provincial town (approx. 6,000 inhabitants) at the beginning of the 19th century – cf. the novel *Only a Fiddler* and the fairytales ‘The Old House’, ‘She was Good for Nothing’ and ‘The Storm shifts the Signboards’. Most of his life, he tried to repress the humiliating poverty of his childhood, but he was highly dependent on memories from this period even so – and perhaps, in particular, the memory of the stories he heard from his father and from the old women at the Greyfriars Infirmary. These tales were the point of departure for his own story-telling.

H.C. Andersen og Odense

Hans Christian Andersen and Odense



„En eneste lille stue, der næsten var opfyldt med skomagerværkstedet, sengen og den slagbænk, hvori jeg sov, var barndoms-hjemmet, men væggene vare behængte med billeder, på dragkisten stod smukke kopper, glas og nipsenier og henne over værkstedet, ved vinduet, var en hylde med bøger og viser. I det lille køkken hang over madskabet tinrækken fuldt af tallerkener, det lille rum syntes mig stort og rigt, doren selv, der i fyldingen stod malet med landskab, var mig dengang lige så betydende som nu et helt billedgalleri!“

Fresko af Niels Larsen Sterns (1864-1940), 1931-32. H.C. Andersens Hus

A single little room that was almost filled up with the shoemaker's workshop, bed and wall bench I

used to sleep in was my childhood home, though the walls were covered with pictures, beautiful cups, glasses and knick-knacks stood on the chest of drawers, and across the workshop, over by the window, there was a shelf with books and songs. In the small kitchen, above the food cupboard, there hung a tin range full of plates – the small room seemed big and rich to me, the door, which had a landscape painted in the panel, was just as important to me as a whole picture gallery is now!

Niels Larsen Sterns (1864-1940): Hans Christian Andersen's Childhood Home.



Moderens vaskerplads ved Odense Å er i dag forsvundet. Fotografi ca. 1905.

The mother's washing place down by Odense River no longer exists. Photograph c. 1905.

Her løb jeg om med træsko på og gik i fattigskole. Men hele verden for mig lå, som bar jeg grevekjole! Nej, jeg var ingen fattig fyr, og fader ikke heller, han læste for mig eventyr, så jeg blev selv fortæller. Fra „Mit Barndomshjem“, Illustreret Tidende 21. februar 1875

In wooden clogs I ran around The poor boys' school attended. Yet at my feet the world I found As from a duke descended. No, I was no „poor little thing“ in father's humble dwelling. He fairy-tales to me would bring, Thus I learned story-telling.



Det gule hus på hjørnet af Hans Jensens Stræde og Bangs Boder blev i 1868 udpeget som H.C. Andersens fødested. Forældrene havde ved Øregøns fødsel endnu ikke selvstændig bolig. Moderen, Anne Marie, valgte derfor at føde hos en slægtning, der boede i et enkelt, lejet værelse i dette hus. Foto fra 1868.

The yellow house on the corner of Hans Jensens Stræde and Bangs Boder was indicated in 1868 as being the birthplace of Hans Christian Andersen. His parents did not have a fixed address at the time of the boy's birth. His mother, Anne Marie, therefore decided to give birth at the home of a relation who lived in a single rented room in this house. Photo from 1868.

H.C. Andersen og Odense Hans Christian Andersen and Odense



Der krævedes pas for at sejle fra Fyn til Sjælland. Odenses politimester udstedte dette til den 14-årige H.C. Andersen forud for hans afrejse fra Odense, lørdag den 4. september 1819.

Det kongl. Bibliotek, Håndskriftafdelingen

A passport was needed to sail from Funen to Zealand. The Chief Constable of Odense made out such a passport for the 14-year-old Hans Christian Andersen before he left Odense on Saturday, 4 September 1819.

The Royal Danish Library, Manuscript Department

„Mit livs skønneste fest“: Fakkeltog i anledning af H.C. Andersens udnævnelse til æresborger i Odense, den 6. december 1867. Digteren var for længst kendt af børn og voksne i hele Danmark, og efter krigsnederlaget i 1864 blev han et nationalt symbol. Ved æresborgerskabet blev Odense og proletardrengen for altid forbundne, og for H.C. Andersen betød det en vis forsoning med sin fattige barndom.

Fresko af Niels Larsen Steens (1864-1940) i H.C. Andersens Hus 1931-32.

„The loveliest festive occasion of my life“: Torchlight procession on the occasion of Hans Christian Andersen being made an honorary citizen of Odense on 6 December 1867. The writer was long since known by children and adults throughout Denmark, and after the defeat of Denmark in the 1864 war, he became a national symbol. Being made an honorary citizen bound Odense and the working-class boy together for ever. For Andersen it meant a certain degree of reconciliation with his poor childhood.

Odenses „Eventyrhave“: Louis Hasselriis' H.C. Andersen-statue (1888) foran Set. Knuds Kirke.

Odense's 'Fairytale Gardens': Louis Hasselriis' Andersen statue (1888) in front of the cathedral church Set. Knuds Kirke.

H.C. Andersens sidste lejlighed i Nyhavn 18 er rekonstrueret med det originale inventar i H.C. Andersens Hus.

Hans Christian Andersen's last flat at Nyhavn 18 has been reconstructed with the original furnishings at The Hans Christian Andersen Museum.

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Den fynske landsby
The Funen Village



Carl Nielsen Museet
Carl Nielsen Museum



Carl Nielsens Barndomshjem
Carl Nielsen Childhood Home



Bymuseet Montegaarden
City Museum Montegaarden



Fyns Kunstmuseum
Funen Art Museum



H.C. Andersens Barndomshjem
Hans Christian Andersen
Childhoodhome



H.C. Andersens Hus
(det gule hjemhus)
Hans Christian Andersen Museum

