

Anderseniana in Soviet and Post-Soviet Russia

An Overview

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Despite fundamental changes in Russia's political, social, and cultural life, literary critics' and educators' interest in Andersen's work never disappeared, but would merely be interrupted for a time, only to reemerge with new vigor. To date, works on Andersen's life and oeuvre published in the Soviet and post-Soviet periods, from 1918 to 2017, number over 300; and the modern era of the Internet has turned Russian Anderseniana into a torrent of articles and pieces that defies calculation.

The materials listed in the bibliography to this article enable us to trace how the corpus of Russian critics' and educators' works on Andersen took shape, and what factors influenced its development.

To briefly describe the history of Russian Anderseniana over the last hundred years: the most meager period was from the 1920s to the latter half of the 1950s. In these years, some works on Andersen's oeuvre did appear in print, but mainly to convey considerations as to whether Andersen's fairy tales were an appropriate ideological match for Soviet children's reading material (Stanchinskaia 1924; Gorbov 1927; Deich 1935; and Lopyreva 1937).

Critics differed on this score. Some saw Andersen's tales as hopelessly outdated, and having no place on any Soviet children's reading list. "If we take the most beloved children's writer Andersen, and recall his whole voluminous repertoire, it becomes clear how suffused his works are with love and devotion to kings. And this is such a common theme, running through most of his works, that it eclipses all their other, positive qualities," writes the educator Esfir Stanchinskaia (1924, 129). Others, such as the well-known literary critic Dmitrii Gorbov, believed that reading Andersen's books would do Soviet children, the future builders of communism, no harm, insofar as the dreams of social justice that Andersen expressed in his tales had already begun to be implemented in the young Soviet land.

In the 1930s, those who had fought for a radical purge of children's reading—to rid it of "old-regime literature," in particular, of the fai-

rytale/fantasy genre as a whole¹—were themselves condemned by official criticism, and Andersen became one of the classic children’s authors to meet with the approval of the Soviet ideological censorship. “In the harsh period of the ‘RAPPian frost,’² baleful critics subjected the fairy tale genre to a fearsome attack,” wrote the well-known literary critic Aleksandr Deich³ in 1937; “they tried to get Andersen’s tales removed from children’s reading But now that children’s literature is successfully developing under the Stalinist slogan of socialist realism, we draw abundantly from the treasury of world literature all the best and noblest works that promote the victory of socialism” (Deich 1937, 13). In another article, developing Gorbov’s idea of the Soviet system as embodying Andersen’s aspirations, Deich says of Andersen’s work: “[T]he Soviet Union brings this fairy tale to life every day The children of the Soviet land are accustomed to the fact that many members of the Soviet government, many pilots, engineers, scientists, and researchers, were once poor people, shepherds, farm laborers, and porters, and were able to achieve their aspirations thanks to the Great October Revolution” (Deich 1937, 14). From the 1930s through the first half of the 1950s, critics took note of Andersen’s problematizing of social issues in his tales, and emphasized his democratic spirit, the “closeness in class terms” (*klassovo blizkoe*) of his background, etc. Still, as the prominent Soviet researcher Liudmila Braude observed (1970, 317), “until the Andersen jubilee, articles about him were a rather rare phenomenon.” It thus seems appropriate to include several prefaces to editions of Andersen’s fairy tales in this survey (Gorbov 1927; Lopyreva 1937; and Gorbatov 1947).

The World Peace Council⁴ declared 1955 the Year of Andersen. In response, the Soviet press published a number of publications to mark the 150th anniversary of Andersen’s birth and celebrate his oeuvre. The appendix includes seventeen works published in 1955; but in fact there were many more. These jubilee publications vary in form and content: some are short notes, limited to a brief account of the main facts of Andersen’s biography, emphasizing the significance of his work for world

1 On the “war on fairy tales,” see Olich, *Competing Ideologies and Children’s Literature in Russia, 1918-1935*, 201-32.

2 RAPP (the Russian acronym for the Russian Association of Proletarian Writers) was a literary organization that existed in the USSR from 1925 to 1932. Its representatives were distinguished by their radical views on the literary heritage, and took a firm stand against writers who were, in their view, “insufficiently Soviet.”

3 In 1935, Deich oversaw the preparation of an edition of Andersen’s tales for children as a supplement to the popular illustrated literary magazine *Spark (Ogonek)* (Andersen, *Skazki*).

4 The World Peace Council is an international NGO meant to unite supporters of peace in different countries. It was founded in 1950. During the Soviet period, the council was financed and directed primarily by the USSR.

literature (Narkevich 1955; Vertsman 1955; Chernevich 1955; Krymova 1955; Nikolich 1955; and Lukicheva 1955); while others constitute detailed essays describing Andersen's creative manner, discussing his influence on the genre of the literary fairy tale, and analyzing individual works (see the articles by well-known Soviet children's writers: Marshak 1955; Shvarts 1955; Paustovskii 1955; and Inber 1955; and the works by the literary critic Viktor Vazhdaev). In honor of the jubilee, the first Soviet book about Andersen was published—a brief monograph by the Soviet literary critic Aleksandr Pogodin titled *Hans Christian Andersen: A Classic of Danish Literature* (*Gans-Khristian Andersen: Klassik datskoi literatury*).

Every jubilee publication emphasizes, first and foremost, Andersen's democratic spirit, the people (*narod*)-oriented nature of his oeuvre, his confrontation with representatives of the bourgeois classes, and the denunciatory and satirical nature of his tales. "Having come up from the grassroots, the son of a simple craftsman, he learned from the people.... Andersen's life was the courageous struggle of a commoner.... With all his amazing talent, Andersen served his people; he hymned the working man, glorified his honesty, steadfastness, and diligence" (Vazhdaev 1955, 162, 168). "In Andersen's tales, it is usually the people from the cellars and garrets who come out on top" (Shvarts 1955, 168); "Andersen is the hymner of the simple working man" (Rozental' 1955, 11); "Andersen fought against the cult of violence and selfishness prevalent among the reactionary circles of noble-bourgeois society; Andersen's tales are suffused with a love for the working man" (Vertsman 1955, 17). It is characteristic that most of these works refer to Andersen as a "fighter for peace," a frame set by the ideological vector of a jubilee organized in the USSR, after all, on the initiative of the World Peace Council: "Andersen's fairytale world... has already joined the struggle for world peace. Thus are progressive people the world over so warmly celebrating the 150th anniversary of the great storyteller's birth" (Shvarts 1955, 168).

From this time on, articles and pieces on Andersen have regularly appeared in Russian literary and educational periodicals, with publications peaking in jubilee years: 1980 (the 175th anniversary of Andersen's birth), 1995 (the 190th anniversary), and 2005 (Andersen's bicentennial).

The latter half of the Soviet period, from the late 1950s to the late 1980s, saw a broadening in the thematic range of publications on Andersen: there were studies of the illustrations to his books (Zavarova 1969; Rakitin 1970; Tauber 1975), and of the history of the publication of Andersen's tales in tsarist Russia (Blum 1971); pieces on the writer's homes and haunts—Denmark, Copenhagen, Odense (Gankina

1972; Surova 1973); essays on Andersen aimed at child readers (Tsyferov 1968; Razgon 1972); etc. The first Soviet book-length biography of Andersen (Murav'eva 1959) came out in 1959 as part of the popular *Lives of Remarkable People* (*Zhizn' zamechatel'nykh liudei*) series, books of which were particularly beloved and trusted by the mass Soviet reader.

It was a commonplace in publications of this period to speak of Andersen as a recognized classic of children's literature. Aside from that, his oeuvre was evaluated and interpreted in accordance with the officially prescribed ideological vector, the current "social order" (*sotsialnyi zakaz*), and changing cultural orientations and public attitudes.

For example, the period of the Thaw⁵ gave rise in the 1960s to a demand for lyricism, romanticism, and fable, and so critics began to emphasize this aspect of Andersen's works, drawing particular attention to the "poeticism" of his style: "Andersen was possessed of a rare poetic gift; a slight, at times unexpected push was enough to get him to unfold a fabulous narrative fabric The brilliant genius did not cotton to the gloomy world of religious fanaticism" (Zhernevskaiia 1965, 79). Crucial to the formation of the Soviet "Andersen myth" was a slender book by the well-known children's author and screenwriter Gennadii Tsyferov titled *My Andersen* (*Moi Andersen*), first published in 1969 and based on a previously published essay of the same name. Aimed at young children, and representing a free interpretation of episodes from Andersen's life, the book taught the Soviet reader to see Andersen's oeuvre and personality as the quintessence of the fabulous and the magical. We might note that two broadly successful screen adaptations of Andersen's fairy tales—the films *The Snow Queen* (*Snezhnaia koroleva*, 1966) and *The Shadow* (*Ten'*, 1971)—likewise did their part to confer on Andersen, in Soviet mass culture, the status of Storyteller No. 1: a kind of wizard, and himself often like a character in his own tales.⁶ The interpretation of Andersen's tales as a special key to the "world of wonder and

5 The Thaw is the unofficial designation of the period in Soviet history after the death of Stalin, lasting roughly ten years, from the mid-1950s to the mid-1960s. It was marked by condemnation of the "cult of personality" of Stalin and the repressions of the 1930s, a loosening of totalitarian power, the emergence of some measure of free speech, the relative liberalization of political and social life, openness to the Western world, and greater artistic freedom. On the subject of Andersen and Thaw culture, see Marina Balina's contribution to this volume.

6 For example, the film *The Snow Queen* features a character called "the storyteller," and the character known as "the scholar" in the film *The Shadow* is named Christian-Theodore and composes fairy tales. Both films are based on Evgenii Schwartz's eponymous plays of 1939 and 1940, in which the storyteller's and scholar's lines abound in quotations from Andersen's fairy tales, specifically, from the "authorial narrative" thereof. See Boris Wolfson's contribution to this volume.

magic” persists as a standing cliché in Soviet and post-Soviet literary and pedagogical criticism (see Grossman 1979; Borshchevskaia 1980; Belova 1980; Petukhov 1980; Sharov 1985; etc.).

At the same time, many Soviet publications about Andersen maintained an ideological engagement, offering interpretations tailored to this or that “social order.” For example, amid the permanent Cold War and the need to propagandize against the bourgeois way of life, the critic Genadii Fish railed against the “Andersen cult in the mass culture of Western countries,” where images of the writer and his characters can be seen “in an advertisement for a bank, on children’s pajamas, a keychain, a silver spoon, a lamp, a handkerchief, and even in the name of a sandwich” (Fish 1967, 29). Exclaims the critic: “Andersen has been hijacked by hucksters!” A 1975 article by the prominent children’s literature critic Sergei Sivokon, meanwhile, reminds us of the “war on philistinism” campaign launched at that time:

We never tire of arguing about what philistinism is, and we forget to reread “Thumbelina” and “The Swineherd”; we snatch up and pore over all sorts of pamphlets on ‘the subject of love’ from bookstalls, and forget to reread “The Little Mermaid,” in which, in a fairy tale (a third the length of such pamphlets!), the brilliant Dane expressed everything anyone could ever say about this feeling. (Sivokon’ 1975, 49)

In the 1970s–80s, the ruling Communist Party issued various directives on the need to “educate a harmoniously developed person,”⁷ and thus in a 1980 article on the 175th anniversary of Andersen’s birth, Marianna Borshchevskaia remarks (1980, 94) that “in his modest, unpretentious manner, Andersen offered something important—a model of the harmonious personality.”

The late 1980s and early 1990s, the period of the collapse of the Soviet Union and of pivotal political and socioeconomic transformations in the country, was naturally a time of scant publications on Andersen. It has thus far been possible to identify roughly ten publications for 1990–94, two of which are represented in the appendix. The situation regarding

7 In 1973, the USSR Supreme Council adopted certain “legislative fundamentals... on public education,” enacted on 1 January 1974. This legislation designated one of the main tasks of Soviet schools as “ensuring the comprehensive, harmonious development of students” (*Vedomosti Verkhovnogo soveta RSFSR*, no. 32 [1974], 850). This document was of a prescriptive nature, but at the same time contained quite vague formulations; amid widespread discussion of what the concept meant, a great number of “harmonious student development” programs emerged, as did rather demagogic course materials.

Andersen's books and works about him in this period was akin to the situation of 1918-20: Andersen's books for children continued to be published regularly, despite an extreme economic and social instability in some places bordering on devastation; but new studies of his oeuvre were temporarily reduced to nil. However, the 190th anniversary of Andersen's birth (which coincided with the beginnings of economic stabilization in Russia) would be marked by a number of publications, most interestingly, Samuil Lurie's article "Gilded Spheres of Justice" ("Zolochennye shary spravedlivosti"), in which the well-known literary critic seeks to revise the Soviet myth of the "kindly storyteller."

Andersen's magnet is the human heart. Life is replayed anew. By an effort of faith, by modulating his voice, the storyteller tries to correct the disorderly course of events. This is why it is so easy to take him for a kindly wizard. And we see Andersen as the hero of a Schwartz play or a Paustovsky novella: a fearless, helpless, wise dreamer. (Lur'e 1995, 211)

Lurie is one of the first to write about Andersen's eccentricities and creative failures. He sees the tales' morals as amounting to "fortune cookie wisdom"; and emphasizes the cruelty of the plot conflicts in "Thumbelina," "The Swineherd," and "The Red Shoes," the moralizing in the tales "The Cripple" and "The Porter's Son," and concludes: "I have come to understand that it is not Andersen that we love (and in any case, what author would be worth loving as a real character?)—and not even Andersen's fairy tales—but a fairy tale about his fairy tales" (ibid., 212).

With the dictates of communist ideology and censorship no longer shaping public opinion and media discourse, and "social orders" replaced by market demand, post-Soviet Anderseniana expanded its framework considerably: the late 1990s and early 2000s saw new topics, new interpretations, new forms and genres of publications about Andersen.

The corpus of post-Soviet works about Andersen is extensive and does not lend itself to exhaustive description, especially if one considers the numerous publications on the Internet. In the scope of this article, we can remark only on its primary trends. One of them is traditional literary and pedagogical criticism, often borrowing considerations, quotes, and formulations from Soviet articles and pieces (Sivokon' 2001; Sverdlov 2002; Gorbacheva 2004; Seliutina 2005; Rebrova 2005; Rusakova 2005; Medvedeva 2012; etc.). In these articles, Andersen's standing in the pantheon of classic children's literature is incontrovertible. In opposition to this trend are attempts by "grownup" literary scholars to dispel the Andersen myth, to look at his work with fresh eyes, wipe the canonical

sheen from the figure of “the Great Storyteller.” The most interesting in this latter category are Vail’ 1997 and Skul’skaia 2011.

Andersen’s eccentric personality, his life abounding in colorful conflicts, and, to a lesser extent, his oeuvre, are the subject of a variety of speculative publications by well-known authors (Pomerantsev 1995; Kuklin 2006), and by authors who write in a frankly sensational and tabloid style (Svechenovskaia 2006; Kazakevich 2007). Writers heatedly attribute to Andersen various pathological inclinations: necrophilia (Vail’), pedophilia (Pomerantsev), and misogyny (Kuklin); while the children’s poet and representative of unofficial culture Zhenia Gliukk calls Andersen (2009) “a most remarkable freak” and inducts him into her gallery of “great oddballs.” Some of the publications of this kind are included in the appendix; their abundance attests, among other things, to the firm place Andersen has in Russian culture.

One notable trend that could have emerged only in the post-Soviet period consists of works by authors who interpret Andersen’s writings in the framework of the Christian paradigm. There are many such publications; in this appendix they are represented by articles and pieces published in the popular Orthodox magazine *Thomas (Foma)* (Gavrilova 2006; Bogatyreva 2012; Baglai 2017), and a pamphlet by Galina Sulzhenko. These works emphasize, first and foremost, the Christian component of Andersen’s tales, and interpret his personal life as a Christian ministry, a kind of feat of faith. Andersen’s monarchism and loyalism, which Soviet critics (to the extent they ever mentioned it) held against him, now become virtues. The authors of these works polemicize with Soviet interpretations: “Soviet publishers managed to create an image of Andersen as a kind of revolutionary and ... fighter for the cause of the common people. His hatred for the rich, his love and devotion for the common folk became ideological clichés” (Sul’zhenko 2005, 4). On the one hand, viewing Andersen as a Christian writer revives the tradition of criticism of the late nineteenth and early twentieth century; but on the other, contemporary Orthodox writers themselves engage in something quite different from literary criticism proper when they interpret Andersen’s life and work in the spirit of religious radicalism. For example, in Sulzhenko’s study, Andersen’s life is described much like a hagiography: he fights tirelessly against demons, resists carnal temptations, engages in polemics with the enemies of the Church (in particular, Søren Kierkegaard), and trusts in the Lord throughout his life.

The Russian Anderseniana of recent years is rich and diverse. Perhaps most characteristic of the present moment is the quest for new forms of publications about Andersen and his work. In this regard we might

note Valerii Ronshin's historical novel for children *Andersen* (Andersen, 2006); Lidiia Kudriavtseva and Lola Zvonareva's album *Hans Christian Andersen and His Russian Illustrators* (*Khans-Kristian Andersen i ego russkie illiustratory*, 2013); and Nikolai Gorbunov's Andersen-based European travel guide *The House on the Steam Locomotive's Caboose* (*Dom na khvoste parovoza*, 2016). It can be confidently predicted that Russian literary and pedagogical criticism will not lose interest in Andersen's life and works any time soon.

A few words about this index of publications on Andersen for the period from 1924 to 2017. This index includes 150 publications selected from the overall corpus: articles, essays, pieces, a few books, and three prefaces. The index does not include publications printed in newspapers, in editions still being tracked down, and in materials whose publication data cannot be determined. In connection with the subject of this study, also not included here are scholarly works or methodological materials intended for teachers and kindergarten personnel, reviews of adaptations of Andersen's works, or interviews with artists and publishers.

Works Cited

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Ф.И.О. автора	название статьи	название журнала	год	номер	номера страниц
Станчинская Э.	Список книг для детей дошкольного возраста (от 4-8 л.): К III всероссийскому дошкольному съезду	На путях к новой школе	1924	9	129-134
Я. Т-н	Старый сказочник	Красная Нива	1925	49	1198
Горбов Д.	Предисловие	Г.-Х.Андерсен Сказки. Москва: издательство "Новая Москва", гос. типография имени Т.Зиновьева издательства "Ленинградская правда" в Ленинграде	1927		5-10
Дейч А.	Столетие сказки Андерсена	Огонек	1935	16	14
Дейч А.	Сказки Андерсена	Детская литература	1937	12 (июнь)	13-14
Лопырева Е.	Андерсен и его творчество	Х.-К.Андерсен Сказки и рассказы. Москва-Ленинград: Академия	1937		3-15
Горбатов Л.	Ганс-Христиан Андерсен	Андерсен Г.-Х. Сказки. Сталинград: Типография Областного управления издательств и полиграфии	1947		3-4
Сурков А.	Датская сказка	Огонек	1950	3	
Верцман И.	Четыре юбилея (о творчестве Сервантеса, Шиллера, Мицкевича и Х.-К. Андерсена)	Начальная школа	1955	5	12-18
Лукичева Т.	Сказки Андерсена: в помощь библиотекаря	Клуб	1955	2	28-29
Наркевич А.	Творец мудрой сказки	Сов. женщина	1955	4	38-39
Николич Д.	Андерсен и его сказки: к 150 летию со дня рождения	Советский Казахстан	1955	4	99-100
Погодин А.С.	Ганс-Христиан Андерсен: классик датской литературы	Москва: "Знание"	1955		40
Познанская Л.	Ханс Кристиан Андерсен: к 150-ти летию	Наука и жизнь	1955	4	57-58
Розенталь Н.	Замечательный сказочник [к 150-ти летию]	Народное образование	1955	3	9-14

Ф.И.О. автора	название статьи	название журнала	год	номер	номера страниц
Важдаев В.	Сын датского народа: к 150-ти летию со дня рождения Х.-К.Андерсена	Знамя	1955	4	161-169
Важдаев В.	Ханс-Кристиан Андерсен 1805-1875	Новое время	1955	14	18-20
Инбер В.	Ганс-Христиан Андерсен	Вопросы детской литературы	1955		332-338
Маршак С.	Праздник сказки: к 150-летию со дня рождения Х.К.Андерсена	Вопросы детской литературы	1955		326-330
Крымова Н.	Великий сказочник: к 150-летию со дня рождения Х.К.Андерсена	Советский Союз	1955	4	24
Паустовский К.	Великий сказочник	Андерсен Г.Х Сказки и истории. Москва: Гослитиздат	1955		3-18
Шварц Е.	Три чуда	Нева	1955	2	167-168
Яхнина Ю.	Великий сказочник: к 150-летию со дня рождения Х.К.Андерсена	Смена	1955	6	14
Черневич М.	Любимый сказочник	Огонек	1955	13	12
Важдаев В.	Ганс-Христиан Андерсен: Очерк жизни и творчества	Москва: Детгиз	1957		117
Беленькая Л.	Сказки Андерсена в чтении детей и младших школьников	Сборник студенческих работ Московского Библиотечного университета	1959	вып.1	74-90
Муравьева И.	Андерсен	Москва: Издательство ЦК ВЛКСМ "Молодая гвардия" (серия "Жизнь замечательных людей")	1959		271
Жерневская И.	Сказка его жизни	Наука и религия	1965	4	77-79
Брауде Л.	Настоящая принцесса на горошине (заметки о сказках Андерсена)	Детская литература	1966	3	54-55
Фиш Г.	Вечный спутник: О популярности сказок Х.-К. Андерсена	Детская литература	1967	12	26-29
Цыферов Г.М.	Мой Андерсен	Семья и школа	1968	9	56-57

Ф.И.О. автора	название статьи	название журнала	год	номер	номера страниц
Брауде Л.	Сказки и истории Андерсена 1850-1870-х годов	О литературе для детей	1969	14	133-164
Заварова А.	Оле-Лукойе	Детская литература	1969	12	42-43
Сильман Т.	Сказки Андерсена	Х.-К.Андерсен Сказки и истории. Ленинград: Художественная литература	1969		5-26
Ракитин В.	Цельность восприятия	Детская литература	1970	10	50-57
Блюм А.	“Новое платье короля” и царская цензура	Детская литература	1971	2	60-62
Разгон Л.	Андерсен Ханс Кристиан	Мурзилка	1972	8	7
Ганкина Э.	Далекий и близкий Андерсен	Детская литература	1972	4	72-76
Неструх Я.	Ганс Христиан Андерсен	Начальная школа	1973	9	79-85
Овчинникова С.	Ганс-Христиан Андерсен	Дошкольное воспитание	1973	8	57-68
Сурова Е.	Там, где родился король сказочников	Дошкольное воспитание	1973	8	68-70
Сивоконь С.	Главный из сказочников	Семья и школа	1975	8	48-50
Брауде Л.Ю.	Традиции Андерсена в сказочной литературе	Детская литература	1975		144-157
Андерсен Х.	Из автобиографии	Детская литература	1975	4	36
Таубер В.	Зонтик Оле-Лукойе	Детская литература	1975	4	73-79
Брауде Л.	Литературная сказка Андерсена и фольклор	Детская литература	1978	10	55-61
Гроссман П.	Песни Андерсена	Детская литература	1979	10	55-56
Белова Н.	Лучшее в свете золота ... К 175-летию	Огонек	1980	15	29
Краснов А.	Ханс Кристиан Андерсен: к 175 летию	Среднее специальное образование	1980	3	14-16
Петухов Ю.	Оле-Лукойе, сказочник	Семья и школа	1980	4	46-48
Светловская Н.	Сказка его жизни: к 175 летию	Начальная школа	1980	3	74-77
Борисов Б.	Андерсен: История и сказка	В мире книг	1980	4	80
Титова И.	Величайший мастер удивлять людей	Библиотекарь	1980	3	32-36

Ф.И.О. автора	название статьи	название журнала	год	номер	номера страниц
Степанова М.	Великий сказочник	Дошкольное воспитание	1980	3	49-52
Борщевская М.	Этот чувствительный Андерсен	Юность	1980	3	92-94
Смиренская И.	Сказочные юбилеи	Детская литература	1985	4	36-38
Степанова М.	Сказка его жизни	Дошкольное воспитание	1985	4	61-62
Шаров А.	Жизнь в сказке: Мигель де Сервантес; Ганс Христиан Андерсен	Волшебники приходят к людям. Москва: Детская литература	1985		309-317
Паустовский К.Г.	Ночной дилижанс	Золотая роза. Ленинград: детская литература	1987		148-159
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Ефимова Е.	Мертвое царство и его королевы	Литература в школе	1991	5	89-97
Трофимов А.	Здравствуй, сказочник прекрасный!	Слово	1995	11-12	65-67
Кудрявцева Л.	Ах, мой милый Андерсен! (о русских иллюстраторах Андерсена)	Детская литература	1995	3	67-77
Лурье С.	Золоченые шары справедливости	Звезда	1995	7	210-212
Полякова Н.	Великий сказочник	Дошкольное воспитание	1995	4	86-89
Померанцев И.	Датский лепет	Новое время	1995	41	48
Фридкин В.	Зеркальце: [О последних днях жизни Андерсена]	Наука и жизнь	1995	12	94-97
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Вайль П.	Сказки народов севера: Копенгаген – Андерсен, Осло – Мунк	Иностранная литература	1997	12	215-229
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Михайлова А.	Стойкий оловянный солдатик	Начальная школа: Приложение к газете "Первое сентября"	1999	19	15
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Зюсюкин И.	Сказка его жизни	Смена	2000	9	24--251
Киреев Р.	"Дженни Линд не пригласила меня"	Наука и религия	2000	9	22-25
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Никифорова С.	Снежная королева	Литература в школе	2000	1	107-110
Жуланова И.	Король сказки	Костер	2000	4	16-27
Сивоконь С.	Ханс Кристиан Андерсен: Сказка моей жизни	Детская литература	2001	4	38-39
Молдавская К.	Чтение в радость	Книжное обозрение	2002	52	22
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Киреев Р.	Андерсен. Превращение гадкого утенка	Литература: Прил. к газ. "Первое сент."	2004	1	2-6
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