



Pippi Longstocking

Astrid Lindgren , Florence Lamborn (Translator) , Louis S. Glanzman (Illustrator)

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Tommy and his sister Annika have a new neighbor, and her name is Pippi Longstocking. She has crazy red pigtails, no parents to tell her what to do, a horse that lives on her porch, and a flair for the outrageous that seems to lead to one adventure after another!

--back cover

Pippi Longstocking Details

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Author : Astrid Lindgren , Florence Lamborn (Translator) , Louis S. Glanzman (Illustrator)

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From Reader Review Pippi Longstocking for online ebook

Foad says

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Manybooks says

Astrid Lindgren's Pippi Longstocking (originally published in Swedish as Pippi Långstrump in 1945) is likely one of the most well-known and famous Swedish children's books of all time; it has been translated into more than 50 languages and is still globally loved and admired.

The original concept for the novel originated in 1944, when Astrid Lindgren's then seven year old daughter was ill with pneumonia and Lindgren told her imaginative stories about a fantastical and mischievous little girl named Pippi Longstocking. The stories were thus originally orally transmitted and might have remained so, if Astrid Lindgren herself had not hurt her ankle later that same year. While she was recuperating, she decided to put the Pippi Longstocking stories to paper. One of the manuscripts she presented to her daughter as a birthday present, the other she sent to a Swedish publishing house (Bonnier). Bonnier rejected the manuscript, but as in the meantime, Astrid Lindgren had won second place for a traditional girls' story in a writing competition sponsored by renowned Swedish publisher Rabén & Sjörgen, she decided to rewrite the "Pippi Longstocking" manuscript and submit it to the same competition and awards committee (for the following year); Lindgren's story promptly won first prize, and the novel was published as Pippi Långstrump by Rabén & Sjörgen.

Not only do I find the history of the origins and publication details of Pippi Longstocking fascinating for their own sake, the whole and entire fact that the Pippi stories originated as oral tales also shows that oral tradition is alive and well, that oral story-telling has not been all that greatly diminished by books, by the written tradition (that oral story telling still engenders, still often is the birthplace of the written word).

I originally read Pippi Longstocking in German (as Pippi Langstrumpf) when I was about nine years old; in fact, my reread in 2011 was the very first time I had read Astrid Lindgren in English. Although I remember enjoying reading about Pippi Longstocking, and count Astrid Lindgren as one of my all-time favourite children's authors, Pippi Longstocking herself has actually never been one of my most beloved Lindgren characters (I have always liked Madicken, Emil, the children of Noisy Village, Lotta and Ronja considerably more than I ever liked Pippi). And, while I have gained a greater appreciation and love for Pippi Longstocking as a character as a result of my 2011 reread, she is still not an absolute favourite, nor do I think she will ever become this.

And I do think that my GR friend Emily has hit the nail on the head when she recently mentioned in a discussion thread on [Pippi Longstocking](#) in the Children's Literature Group that she would enjoy Pippi

Longstocking much more as a character if she were not so invincible, if she did not possess such unlimited powers and wealth. To me, Pippi's superhuman strength and general invincibility have actually tended to make at least some of the episodes a bit dull and monotonous, as there really is never much tension, or the possibility of Pippi failing, perhaps not rescuing the children from the fire, perchance falling out of the tree (there is never even the possibility of that, for Pippi is like a superhero). As charming and irrepressible as Pippi is, I have always found her a tad too fantastical and extreme to readily identify with and get to know on a personal and intimate basis; she is an amusing and fun character, but I cannot really call her a true kindred spirit.

And one rather important aspect of the Pippi Longstocking story that I noticed while rereading the novel as an adult is that while on the surface, Pippi Longstocking might appear as the invincible super-child (a bit like Peter Pan almost), who can do anything, feels confident everywhere, is a wonderful and imaginative playmate, and can always outsmart and outmaneuver the grown-ups and their often petty and for a child incomprehensible rules and regulations, there is a deep element of sadness and loneliness in Pippi Longstocking as well. Pippi is actually quite alone in the world, and much of her "misbehaving" is not caused by willful and deliberate rebellion, but because the girl has no one to care for her, to show her the ins and outs, the do's and don'ts of society (except, of course, Tommy and Annika, but they are themselves children and just learning). Thus, while Pippi might have a suitcase full of gold, and lives alone, on her own terms in a quasi children's paradise, she is also lonely at times and in need of both human contact and loving care. And no, this loving care would and should not be the kind of "care" envisioned by the supposedly concerned townspeople (an orphanage), but a loving individual, or a loving family, who would adopt Pippi, accept her imagination, quirks, attitudes and ideas, while at the same time provide guidance and teaching. Pippi's loneliness despite her wealth and seemingly charmed and charming life and lifestyle, her sadness whenever she realises she has made a mistake (and realises she has made a mistake, precisely because she has neither a father nor mother anymore to guide her), has made me connect with and to her during my 2011 recent reread (and during my regular rereads since then) in a manner that I have never been able to do before. Even if Pippi Longstocking will never take the place in my heart of Lindgren characters like Madicken and Emil, I have come to both appreciate and personally love her.

And finally, I would also like to mention that Pippi Longstocking is definitely a book which I would love to be able to rate with half stars, because, if half stars were possible, I would be giving 3.5 stars to Pippi Longstocking. As I consider the novel to be a high 3.5 star rating, I will assign 4 stars, but I really do wish that Goodreads would at sometime in the future allow for half star ratings (although I have come to realise that this will probably always be a so-called and unfortunate pipe dream).

sweet pea says

i was thrilled by the thought of a new version of Pippi illustrated by Lauren Child. i grew up on Pippi. besides my wild hairstyles, she also taught me how to be spunky and lie extravagantly.

perhaps i'm hard-lined. but, certain aspects of this new translation leave me cold. Ephraim Longstocking being a "king of the natives" is too much to bear. too generic to process. he is obviously a king of the CANNIBALS, as anyone with an ounce of sense can recall. also, Pippi's full name changed from "Pippilotta Delicatessa Windowshade Mackrelmint Ephraim's Daughter Longstocking" to "Pippilotta Comestibles Windowshade Curlymint Ephraimsdaughter Longstocking". perhaps i'm bitter as i was one of ten people in the U.S. that could rattle off Pippi's full name without thought. i frankly don't care if the new translation is "more correct". you don't change someone's name or their father's profession. end of story. furthermore,

several of Pippi's lies seem vaguely racist in this new translation, which was not apparent in the old.

that spouted, i do appreciate Child's illustrations. and, although her socks are striped, they are the proper shades of black and brown (not striped red and white). i do hope this book brings a new generation to one of my favorite heroes. one of my favorite heroes, whose father is a cannibal king, goddamnit.

Karlyflower *The Vampire Ninja, Luminescent Monster & Wendigo Nerd Goddess of Canada (according to The Hulk)* says

L, is for Lindgren

2.5 Stars

Pippi Longstocking is **absolutely** a case of I-read-this-too-late-in-life.

This is NOT the kind of story my mom read to me as a child. I was too headstrong already, I didn't need her reading about a ginger-haired nine year old who lifted up horses and refused to go to school. Wise move, mom, wise move.

I am at somewhat of a loss as to how to review this, to be honest. There is a cuteness to it, a toughness too BUT I can't turn off pretend-mom brain. I can't help but think this is just such a poor story to read a child. For one, Pippi is an orphan who has convinced herself she is the daughter of a cannibal king (what?!). For another thing she plays a game of chase with cops (Kids, don't try THIS at home). I just don't know. It could have been that I was sick when I read this but it just fell flat all over for me.

I got nothing, guys. This was both too cutesy and too unbelievable for me. I am a cranky old lady now...

Manny says

Since I love Scandinavian authors and review many Swedish and Norwegian novels, I'm often asked what the best language is if you're planning to read one in translation. It's early days yet, but I'm starting to feel more and more certain that the answer is German. Just like *Komet im Mumintal*, which I read last year, *Pippi Langstrumpf* was an absolute winner and felt 100% authentic. It was exactly like reading it in Swedish: the melody of the sentences was the same, the word-play was the same, and, most important, Pippi's voice was the same. In English, it somehow doesn't quite work, and she often comes across as bratty or insane. Here, the spell is never broken. She is the coolest, bravest, funniest person in the world; Tommy and Annika can't help loving her with all their little hearts, and neither could I. If you can't appreciate this wonderful book in the original, read it in German and you'll hardly miss anything at all.

Heja Pippi! And, by the way, thank you for telling all those amazing barefaced lies. It's totally put me in the

right frame of mind for writing the project proposal I'm supposed to be finishing this evening. I guess I'd better get back to doing that.

Annet says

I used to feel connected to Pippi as a kid. Because I had red/orange hair ;-) I was even called Pippi Langkous (the Dutch translation) sometimes then.. I swear I have this photo of myself as a kid, spitting image then, now my hair is white/orange mixed, I'm sure Pippi would have the same as an older and still eccentric lady? :-)

I remember my mother, when I was a little kid, used to deck me out in a two piece suit, skirt and jacket and top it off with red stockings. I really used to hate that, didn't dare go out of the house LOL. And she made two ponytails sticking out of my head... Pippi revived :-)

Most of all I loved her adventurous, free spirit. I have named our house 'Villa Kakelbont'.

Lovely adventures, great stories! Astrid Lindgren really wrote great children's books, so adventurous, so out of the box. Loved the tv series too.

Nomes says

Here's my daughter reading Pippi

First, the story. Pippi was written in the 1940's and it's still utterly captivating to this generation. Pippi is *such* an endearing character, irreverent, infectiously ridiculous and charmingly caring. Bonus to all kids everywhere: she makes adults look silly and kids look brilliant. She champions the kids world: all imagination and no rules. Anything is possible and everything is an adventure. She's like the imaginary friend we'd like to be, except, in the end, she makes us grateful we have our mums and dads and homes (oh, she gets a little emotional, despite her fearless bravado).

This is one of those kids books I am not inwardly groaning when it's time to read to my daughter (although I did love it more when I was still a girl, myself). My 7 year old is the perfect age for this, able to read it herself, but liking me reading it to her more (of course ;))

Oh, and this 2011 edition is completely gorgeous, guys. Random picture evidence:

I loved this as a kid. I adored the movie (I can still sing along to all the songs, haha). Pippilotta Delicatessa Windowshade Mackrelmint Ephraim's Daughter Longstocking of Villa Villekulla is a timeless character and I hope she continues to be loved by children of upcoming generations

Nomes

Ahmad Sharabiani says

Pippi Longstocking (Swedish: Pippi Långstrump) is the main character in an eponymous series of children's books by the Swedish author Astrid Lindgren. Pippi was named by Lindgren's daughter Karin, then nine years old like Pippi, who asked her mother for a get-well story when she was off school. Pippi is red-haired, freckled, unconventional and superhumanly strong – able to lift her horse one-handed. She is playful and unpredictable. She often makes fun of unreasonable adults, especially if they are pompous and condescending. Her anger comes out in extreme cases, such as when a man ill-treats his horse. Pippi, like Peter Pan, does not want to grow up. She is the daughter of a buccaneer captain and has adventure stories to tell about that too. Her four best friends are her horse and monkey, and the neighbours' children, Tommy and Annika.

[illegible]

Right when I'm reading the interview on Goodreads from Fredrick Backman about his new-HIT- novel BEARTOWN - my doorbell rings. A delivery guy brought a huge vase of flowers from our daughter, Katy. Tomorrow is Mother's Day! (sweet daughter)
Paul got the door - brought the flowers to the nightstand next to my bed. I told Paul what I had just read about Fredrick Backman. (brought back memories for us)

When Backman was asked what his favorite books were, he said...."his biggest hero is Astrid Lindgren who wrote "Pippi Longstocking" and his favorite book of all time "The Brothers Lionheart", (a book I'm now curious to read myself).....

Paul and I immediately started thinking about our daughter who played the title role of Pippi Longstocking in the world premiere Bay Area musical when she was 11 years old. While looking at my mother's Day flowers from our 35 year old daughter.... Fredrick brought back an abundance of memories.

The copy of this book is packed away in a keepsake box. It's filled with lots signatures from cast members... congrats- luv notes from mom & dad.

The play was performed at The Montgomery theater - downtown San Jose. Tons of production work went into a 'new pre-premier' musical.

In the opening sceneKaty had those red funny looking braids in her hair -A red and white striped T-shirt.... Red and white striped leggings... and roller skates on her feet. The stage was empty... The opening musical number begins with her skating onto the stage singing a very catchy solo tune - long run-together-rhythmic- sentences singing - while skating - that she is "Pippi Longstocking", The strongest Little Girl in the World"...

The play followed the book - plus music. -- Great story... with a monkey - a horse - and two best friends. Great cast - fun show - lots of happiness from everyone.

There is one very sad part of this memory. About six months after this show ended - the director (not musical director), died of AIDS. It was the very first person that our daughter knew who died of AIDS. He was a young talented wonderful man. Before he died...(a couple of weeks before)..... there was a huge "life celebration" in Don's honor. Don was in a wheelchair at Vasona Park. Families and friends, people in his theater world kids in the Pippi show all came. I remember like yesterday. Still brings tears to my eyes. -- so.... Pippi was the last play he directed too!

If I had not read "The Goodreads", interview with *Fredrick Backman*, today (mail backed up for weeks)....I would have missed this recall memory....

Thank you for those who read this.

Wishing ALL THE CARETAKERS of children ... and Mothers everywhere a HAPPY MOTHER'S day tomorrow!!!!

Riku Sayuj says

The Girl With The Dragon Boots

Having read The Girl with the Dragon Tattoo, where Lisbeth is identified as a real world Pippi, I have been

planning to read the supposed inspiration for a long time. For the first few chapters, it is hard to imagine how Larsson could have based the character of Lisbeth on Pippi. Eventually I learned to warp Pippi's world and squeeze it into the supposedly real world filled with rapists and thieves, where little girls have no super strength to get by on. I could then start to see how Larsson could have imagined, reading Pippi as an adult, that each of Pippi's little 'adventures' could have been a tragedy. Out of a thousand, one might survive. He decided to write about that one, a modern-day Pippi. For, you probably still need Pippi's attitude to survive in a modern-day Sweden even if you don't have her super powers - Lisbeth might have been an orphan and a rebel just like Pippi, she might only have her hacking skills as a proxy for Pippi's super-strength, but at the end of the day both could kick some ass.

The review you have just read above is meant to illustrate how my reading of *The Girl with the Dragon Tattoo* influenced my reading of *Pippi Longstocking*. Is it fair to even think of Lisbeth and of Larsson's interpretation of the tale while reading it? Probably not. I wish I could read it far away from Lisbeth's shadow. Do I blame Larsson now for spoiling some good fun? Probably yes. I just wish I had read Astrid first - of course I might never have heard of Pippi if not for Larsson. This is an issue I have faced with many books where the source is as enjoyable as the book that referred me to it, but less enjoyable for having read the referring work. How to get around this? Shall I drop everything and run to a bookstore the moment the slightest footnote pops up? They better stock up before I read *Ulysses* then.

Lisa says

I think Swedish schools today are far too influenced by Astrid Lindgren's most famous character!

There is not a single person in this country who doesn't know the story of how Pippi Långstrump started school. Her friends Tommy and Annika told her that they get to have a "Christmas break", and Pippi, always staying home on her own, and therefore not entitled to a "break", thinks that is unfair.

"Orättvist" is by far the word I hear most often in my conversations with Swedish adolescents, and it always refers to their sense of egotistical justice - "I have all the rights, and none of the duties!"

Pippi, in any case, goes to school to be able to participate in the holidays, and she does it in the modern Swedish way: arriving whenever it suits her, shouting out her opinions and comments without being asked, questioning the content of the lessons and the authority of her far too kind and meek teacher, and then leaving again when she considers she has had enough.

Well, this was a fun imaginary school situation in Sweden in 1945, when Astrid Lindgren wrote the story, and it still is in most of the rest of the world (at least in the school systems I know). In Sweden, this is exactly what it is like to go to school nowadays!

And in a class of 30 students, we have more than half a class of Pippi characters, and some shy, intimidated Tommys and Annikas, trying their best to learn while the Pippis do whatever they feel like.

I am a die-hard fan of Astrid Lindgren, she is the only author I know almost entirely by heart, and I wouldn't want to change the fictional character of Pippi one bit!

But I am a bit worried that this has become reality - and as so often when fiction turns into truth, there are some scary elements. Putting the child in focus, and empowering it, is a beautiful idea, but we need some

rules and boundaries for the Pippis of the world. The Swedish children of today are growing up believing that they can make up whatever answers they want and get away with it (5+7=67 or something, says Pippi!), and that justice means to get the best deal out of each argument without any duties or responsibilities attached.

The students have become too lazy to actually read Pippi Longstocking as an effect. So, for the love of learning and literature, I would like Pippi to go back to school!

And take her feet off the table...

Manny says

I'm trying to improve my miserable Italian, and when we were in Italy a couple of weeks ago I bought a bunch of children's books, intending to use my normal method of just reading them without a dictionary and picking things up. So far, it's working well. I loved *Il Mago di Oz*, and this one was also very enjoyable. I think I'd read about two-third of the episodes previously in Swedish or German, but some of them were new.

Reading in a language you're not familiar with forces you to slow down and think about what you're seeing. When I've read Pippi before, I've simply enjoyed the story, which is hilarious. But this time, crawling along in my Italian first gear, I started to wonder whether there was any underlying message beneath the non-stop stream of jokes. It seems to me that there is. Pippi cares deeply about children's rights. She is always on the child's side against the adults, and now she makes me think about how we don't, in fact, care very much about children's rights.

The fact that children have very few real rights is highlighted by the fact that it is, as far as I know, universally accepted that they should not have the right to vote. Of course, the adults have their arguments well prepared: children are too young to know how to use their votes intelligently, they'd just be manipulated by unscrupulous adult politicians, etc. These arguments would sit better if they hadn't also been used against the idea of enfranchising women. Switzerland was very late to the table here, and only gave women the vote in 1971. A few months ago, we saw an exhibition of posters from the two referendum campaigns. The No side kept making the point that those poor women just wouldn't know how to use the power they'd receive, and would be tugged in all directions by forces they didn't comprehend. Well, that may be true: but unfortunately, it applies equally well to male voters. In fact, giving women the vote seems to have worked out fine for Switzerland.

I wonder what would happen if the voting age were reduced to nine, the age that Tommy, Annika and Pippi are in the book. Maybe those kids would make crazy decisions, like voting to abolish homework and give themselves extra candy every day. Or maybe they'd do something even crazier, and vote for massive investment in renewable energy, better education, and higher taxes to pay for all of it. This strikes me as pretty sensible strategy for people who are expecting to spend the next sixty or seventy years living here: they'd be more inclined to think long-term. Why is it obvious that they would make worse decisions than voters at the other end of their lives, who tend to be equally hazy about the issues and won't have to deal with the consequences for very long? No one would dream of taking the vote away from pensioners; but somehow, it seems equally far-fetched to give the vote to children.

Of course, it won't happen: at the end of the day, the adult voters would never approve it, because it would mean giving up too much power. The only possible chance would be if a child emerged who had the charisma and strength to organise the kids, create the movement, and lead it to success. But there is no such child. Children aren't like that, and so the adults are safe.

Ah, if only the heroine of this book existed. Pippi for president!

Manny says

The following may be heresy, but, as Michael Dibdin says of his novel *The Last Sherlock Holmes Story*, it's the heresy of the true believer. Anyway, now that everyone's read *The Girl with the Dragon Tattoo*, we can no longer avoid the question. What does Pippi think about sex? Lisbeth Salander is repeatedly identified with Pippi, and she's quite straightforward about sex. When she wants it, she goes for it; no shame, no hangups. It's hard to believe that Pippi isn't exactly the same.

Of course, Pippi's nine years old, which does give one pause for thought. But, on the other hand, she's been nine for rather a long time (the krumelur-pills), so it's a bit technical when you come down to it. Also, she's super-strong, and her will is as powerful as her muscles. No chance of anyone making her do anything she didn't want to do. I'm more concerned about the so-called adults who may have got involved with her. I have a feeling that she makes them feel as stupid and inadequate in bed as out of it.

I know, I know. You want me to name names, don't you? OK, I'll tell you who I thought of first: Tant Pruselius, a.k.a. Prussiluskan. In the films, you can see that, under that dowdy exterior, she's an attractive woman. And there's something decidedly odd about her relationship with Pippi. She keeps going around to Villa Villekulla on the most absurd pretexts. She wants to see Pippi for some reason, and then she starts saying that it would be better if she were in a children's home. Well, indeed, that would put her out of temptation's reach. And she submits to all Pippi's imaginative humiliations with no more than a token shriek or two of protest. Why? Pippi seems to have a strange hold on her. The kind of hold that someone might have on a secret lover who absolutely daren't reveal herself, for fear of all sorts of appalling consequences.

What do they get up to late at night, when Tommy and Annika have gone home and no one is around to watch except Mr. Nilsson and the horse? I'm afraid I have no more idea than you. But I do sometimes wonder if Astrid Lindgren left a sealed packet of papers for her literary executor, with strict instructions not to open it until 50 years after her death...

Apropos the Långstrump/Salander connection: last night, we watched the second Millennium film, *Flickan som lekte med elden*, and noticed that the letterbox on Lisbeth's door says "V. Kulla". Of course, this doesn't necessarily mean that Astrid Lindgren would have approved.

My older son Jonathan, who's an autistic-spectrum movie buff, had an interesting question about Pippi the other day. Did I think that Tant Pruselius was the goddess Venus? He was specifically referring to the fact that the actress who plays her looks a bit like Glenn Close in *Meeting Venus*; he's also seen Venus in *The Adventures of Baron Munchausen*, one of his favourite films, where she's played by the young Uma

Thurman.

I've never discussed my theories about Pippi's private life with Jonathan. Odd that he came up with this independently.
