



# The House at Pooh Corner

*A.A. Milne , Ernest H. Shepard (Illustrations)*

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Winnie-the-Pooh, the Best Bear in All the World, has long been adored by readers young and old. In this beautiful full-color gift edition of "The House at Pooh Corner, " Ernest H. Shepard's classic illustrations have been painstakingly hand-colored. An exquisite volume and the perfect gift for any occasion, this book is as vivid and charming as the beloved characters from the Hundred Acre Wood.

## The House at Pooh Corner Details

Date : Published October 31st 1988 by Dutton Books for Young Readers (first published 1928)

ISBN : 9780525444442

Author : A.A. Milne , Ernest H. Shepard (Illustrations)

Format : Hardcover 180 pages

Genre : Childrens, Fiction, Classics

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# From Reader Review The House at Pooh Corner for online ebook

## Becky says

One day when Pooh Bear had nothing else to do, he thought he would do something, so he went round to Piglet's house to see what Piglet was doing.

Last January, I read and reviewed Winnie the Pooh. It was a reread, as is House at Pooh Corner, an indulgence, too, if you will. Milne's characters: Pooh, Piglet, Eeyore, Rabbit, Owl, Tigger, Kanga, Roo, even Rabbit's friends-and-relations like 'Small' are endearing. They're not just characters in a book, they're friends. And visiting with these particular friends is always pleasant, always welcome. If you haven't read his books--even if you're eighty-two--you really should! It's never too late to go to the 100 Acre Woods.

What will you find in House at Pooh Corner? Poohsticks. Hums. Blustery days. The arrival of Tigger, and so much more. It's written in such a way that you could open it up anywhere and find something quotable. It's just that good.

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## Brian Robbins says

I had a deprived childhood. Ahhh! I did not read any of the Winnie the Pooh stories until I came across this recording & the companion recording of "Winnie the Pooh" until I bought them for my daughter when I was in my 40s.

It's the only story which has brought me close to crashing the car. Driving through the Lake District I heard the the Pooh sticks story as Eyeore floats under the bridge. It's difficult to see dry-stone walls, cry laughing uncontrollably, and keep control of a car on tight bends all at the same time. So I had to pull in and get the story finished before carrying on. The motorway signs say "Tiredness can kill" - well so could A A Milne in the voice of Alan Bennett.

The humour of the stories is brilliant. The reading is delightful. Bennett's voice and Eyeore's lines were made for each other.

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## Gisoo says

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wherever they go, and whatever happens to them on the way, in that enchanted place on the top of the Forest, a little boy and his Bear will always be playing.

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## Melanie says

It was with much apprehension that I started this- after all, my initial impression (Winnie the Pooh as it is in Disney) is vastly different from this book. In fact, I don't think I would have even picked up the book, had a friend not recommended it to me. And I'm very glad she did.

I'm surprised by how sad but realistic the end of this book was; with Christopher Robin growing up and everyone realizing he's leaving the Forest, that wonderful place where only one with enough imagination can go. It made me cry and revisit my stuffed animal collection that I have abandoned for so long.

After rereading both books, I finally figured out why I love them so much. It's because they mirror our lives, in a more simpler way, with people pretending they know everything but really knowing nothing, with others being disillusioned into thinking that certain people do know it all, with others jealous of others' accomplishments, and of course, the beautiful friendships.

My favourite part is definitely the one where Rabbit, Pooh, and Piglet trying to make Tigger more humble but ending up with rabbit becoming more humble... that chapter is just the funniest thing I've ever read. Anyways, this collection of stories is just gorgeously told, and ever so funny, yet being a lens of viewing our own world when you strip away the distractions. Definitely five stars.

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## Joey Woolfardis says

Read as part of The Infinite Variety Reading Challenge, based on the BBC's Big Read Poll of 2003.

Very endearing and much more thorough than the previous wonder, but still not as magical as I'd always been led to believe.

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## Bryce Wilson says

Lovely.

I was shocked by how melancholy the book allowed itself to become at the end. And how much that

melancholy affected me, but as far as I'm concerned "A little boy and his bear will always be playing." Might be the most hopeful line to end a book in the English language.

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### **Alicia says**

Cuteness and nostalgia overload while reading this! Couldn't stop smiling! <3

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### **Merphy Napier says**

I'm so happy that I picked up this series. These books have been so much fun to read and I'll for sure be rereading very soon!

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### **Fergus says**

Back in the fifties, one Christmas, I had a terrible case of the flu. I say terrible, but for a little kid the world is a place of wonder, no matter HOW bad he feels.

I remember reading the story of the Flying Dutchman in bed with an oncoming fever on Christmas Eve. The story stayed with me all through my life as the story of an unlucky guy who has to sail the Seven Seas of life to find the girl of his dreams - because that, as it turned out, became the story of my OWN life! And I think that's the last book I read before my fretting parents took them all away till I got better...

But a week later I was starting to feel better again. My Mom, ever the librarian - with edifying intent - gave me a book about kids in France supporting the Resistance during the War. There was no way I would read an ADULT-sounding book! As I pulled the covers over me, I was holding my tattered copy of The House at Pooh Corner.

Well, I guess the children's aspirin I had been given had psychotropic effects, because as I read once again of Christopher Robin and Pooh's walk into the forest I fell asleep. In my dream the immortal pair were walking through an ENCHANTED forest - full of fairies, princesses and trolls!

I LOVED this book. And it was not till much later that I learned the REAL Winnie-the-Pooh was Canadian, like me. I kid you not.

The real Winnie, whose name was Winnipeg (like the city), was purchased in North Bay, Ontario, by a kindly veterinarian who had signed up with the Canadian Army in WWI as a horse doctor. Winnipeg became the official mascot of the Second Canadian Infantry Brigade. When the vet was demobilised, he dropped Winnipeg off at the London Zoo before sailing back to Canada.

One day soon after, a young father named A.A. Milne took his son Christopher to the zoo, and showed him Winnipeg. He read and spelled the bear's name to the young kid. But Christopher just squealed out, "Winnie the Pooh"!

And "therein", as Rabelais had it, "hangs a Tale"....

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## Manny says

### Winnie the Pooh and the Cocktail Party

"Hi. I'm Vikki. Sorry, what did you say your name was? So noisy in here you can't hear a thing. Ed. Got it. Nice to meet you, Ed! What? Oh, I'm a model. Glamor. Thanks! Well, if you've walked past the men's magazine section this week, then you will have. Front cover of Loaded. Really? Hey, that's sweet. No, I mean it. You're really nice. Oh, alright then. Would you believe it, stockings and a honey-pot. That was it. Yes, I do actually. Love it. Have it for breakfast every morning. Guess that's why the shot came out so well. Me and a honey-pot... I didn't even notice the camera. I know, it sounds silly. Yes, the runny kind, that's my favorite too. Get out! Really? OK, OK, let's hear your honey story. Sorry? You actually climbed up the tree to get it? That's awesome. OMG. What, how high were you? Jesus Christ. You didn't break anything? You know, you're a lot tougher than you look. I love the way you said that. Can't stand these macho types. Oh, go on, tell me another one. OK... OK... a what trap? A Hefner lump? Sorry, just too noisy. Never mind, what happened next? Hey, I do that too! I know, once you've started you just can't stop. You're the first person I've ever met who understands. You what?? You actually got your head stuck in it?! Ha! Oh, you are totally cracking me up, I *love* this story! Ha! Ha! I'm sorry about your friend though, I hope he recovered. It's funny, I just feel so relaxed with you. It's like I've known you for ages. Since I was a little girl in fact. Oh, I see everyone's starting to leave. Look, I know this sounds crazy, like we've only just met and I'll probably regret it in the morning, but come home with me. Um, well, yes and no. I just... I just want to hold you. All night. You do? You really do understand? Ed, I can't believe this. It feels like fate. I'm so happy I met you. OK, let me get my coat. We're outta here."

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If you want to examine the magazine cover which inspired the review, note that, as the review suggests, it's in dubious taste, and features a mostly naked woman. If that kind of thing offends you, don't look at it! Otherwise, it's at <http://img.thesun.co.uk/multimedia/ar...>

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## James says

So beautifully and so simply written (deceptively so) by A.A. Milne and exquisitely illustrated by E.H. Shepard (initially black/white line drawings and later colour washed by Shepard himself).

These are the stories of a boy and his bear, his world and all the wonderful characters that inhabit that world – 100 Acre Wood, his childhood and ultimately the passing of that childhood.

What could have been (especially considering the era in which they were written) a particularly twee, sickly

sweet and very dated collection of stories of childhood, is as about as far from that as it could possibly be. Both collections have certainly stood the test of time extremely well.

At the heart of A.A. Milne's wonderful collections: 'Winnie-the-Pooh' and 'The House at Pooh Corner' – is of course Pooh, who is such a wonderfully created character – a 'bear of very little brain', but a bear who is undeniably wise, funny, loyal, paradoxically clever, who does many brave and wonderful things; a bear who makes mistakes and gets things wrong, but is always forgiven; a bear who is both selfish and greedy (see Honey) and yet kind and thoughtful; a bear who above all else (and clichéd though it may be) lovable.

Let us not forget though the lovely cast of supporting characters, including the timid and excitable Piglet, wise (although not) Owl, morose and self-pitying Eeyore, Kango, Roo, Rabbit (and friends and relations) and many others. In these characters, we see ourselves, we all know and Eeyore, the same as we all know a Rabbit – we are all in there somewhere, in some shape or form.

A.A. Milne's Winnie-the-Pooh stories are just so simply and so well written, both collections are timeless classics – from the opening lines to the closing ones from the profoundly moving last chapter:

“...So, they went off together. But wherever they go, and whatever happens to them on the way, in that enchanted place on the top of the Forest, a little boy and his Bear will always be playing”

There is so much more I could write about these books, but it doesn't feel that I am really conveying quite how wonderful these stories are, I am not doing them justice – what A.A. Milne along with E.H. Shepard have given us is something very special. Both of these collections are classics in every sense of the word.

Not to mention the funny, moving and sometime life affirming quotes from 'Winnie-the-Pooh'

“Sometimes the smallest things take up the most room in your heart.”

“Rivers know this: there is no hurry. We shall get there some day.”

“If the person you are talking to doesn't appear to be listening, be patient. It may simply be that he has a small piece of fluff in his ear.”

In summation – just read them.

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## **notgettingenough says**

For the final of Celebrity Death Match.

Some basic facts about Winnie the Pooh and the Divine Comedy.

(1) Have you ever tried looking up Winnie on project Gutenberg? You find that Dante gets a few thousand hits and Winnie gets none. NONE!!! And you know why? Because Disney bullied Congress years ago into being allowed to keep the copyright longer than was their legal right. And you know why they did that? Of course it is because everybody loves Winnie. Try this, if you don't believe me. Offer the copyright to The Divine Comedy to Disney for ten bucks.

(2) Have you ever tried shopping for Dante sheets? Cursor? Wallpaper - both hard and soft? Mice? Toilet

paper? Colouring-in books? Dante stuffed animals? Interactive game sites?

(3) google The Divine Comedy and you get 3M hits. google Winnie the Pooh and you get 58M (numbers rounded down, to Dante's advantage).

Democracy, ladies and gentlemen. The world has voted. Celebrity death match can scarcely go against figures like these.

(4) When I was in Grade three, about seven years old, we were set as English comprehension:

"Compare and contrast the following passages"

The start of the Divine Comedy:

His glory, by whose might all things are mov'd,  
Pierces the universe, and in one part  
Sheds more resplendence, elsewhere less. In heav'n,  
That largeliest of his light partakes, was I,  
Witness of things, which to relate again  
Surpasseth power of him who comes from thence;  
For that, so near approaching its desire  
Our intellect is to such depth absorb'd,  
That memory cannot follow. Nathless all,  
That in my thoughts I of that sacred realm  
Could store, shall now be matter of my song.

and a poem by Pooh:

## THOUGHTS

I lay on my chest  
And I thought it best  
To pretend I was having a evening rest;  
I lay on my tum  
And I tried to hum  
But nothing particular seemed to come  
My face was flat  
On the floor, and that  
Is all very well for an acrobat;  
But it doesn't seem fair  
To a Friendly Bear  
To stiffen him out with a bucket-chair.  
And sort of squoze  
Which grows and grows  
Is not too nice for his poor old nose,  
And sort of squch  
Is much to much  
For his neck and his mouth and his



ears and such.

I discussed all the obvious points, the sheer boredom of reading Dante, his inability to call a rhyme. Naturally I compared Pooh favourably with Shakespeare, making the point like others before me, I expect, that they were both inventors of words, that they revelled in the joyous playfulness of language.

The coup of my essay, however, was revealing the sociological experiment carried out by my mother. Whilst I was sweetly put to sleep with Pooh each night, my poor brother was served up Dante. He has never recovered from the trauma of it. To him going to bed at night is to be avoided at all costs. Anything but that. And in a truly despicable example of what happens when one is raised on Dante, my mother once found that my brother had hanged his teddy bear.

I rest my case.

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### **Inshirah Kamal says**

i have always loved Winnie-the-Pooh.  
after all who couldn't?  
a bunch of animals each with a different and captivating personality.  
their outlook of the world, their adventures and beliefs  
are all bound to make me laugh, cry and wonder and the same time.

when i picked this up from the library, i only thought of getting reacquainted with my childhood heroes.  
i never thought it was possible to fall more in love with book.  
i am in tears . this book is everything !!!!

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### **Rissie says**

I've heard that these books are meant for children, but I can't quite believe it.

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### **Chrissie says**

As a small child, Winnie the Pooh stories were read to me. As an adult, I read them to my kids and took them to see where Christopher Robin and his childhood friends had lived—the Milnes' country home at Cotchford Farm, Hartfield in East Sussex, England. We walked in the "Hundred Acre Wood" where he had walked. In real life it is part of Ashdown Forest. We saw the bridge and tumbling creek where sticks had been thrown in on one side and eagerly awaited on the other. I wanted to share with my children the magical place that had incited A.A. Milne to write the Pooh stories. When we made this trip, years ago, there was not a tourist sign to be found! For more detailed information see here: <https://en.wikipedia.org/wiki/Hundred...>

My journey with Christopher Robin and Pooh and his pals continued. I picked up The Enchanted Places, The Path through the Trees and Hollow On The Hill written by Milne's son, Christopher Milne, the very same Christopher Robin of the stories. They are very good. My journey continued; earlier this year I listened to

Winnie-the-Pooh as an audiobook read by Peter Dennis. This is the only audiobook version authorized by A.A. Milne's son. I fell in love with Pooh, Christopher Robin and his gang all over again. Do not choose a different narrator! That audiobook led to *The House at Pooh Corner* and *When We Were Very Young*, also read by Peter Dennis.

Milne's first two books, *Winnie-the-Pooh* and *The House at Pooh Corner* belong together. In the first, we are introduced to a magical place and the friends living there. In the second, a few more adventures are added and then goodbyes are said. Why? Because, quite simply, life goes on. Christopher Robin will soon be off to school. Nothing lasts forever, yet who we are now is a product of what has gone before. So, the two books are different—the first is about saying hello, and the second is about saying goodbye. Goodbye to a place. Goodbye to friends. Goodbye to the early years of childhood.

The books are different in another way too. By the end of the second book, we have come to know each figure so well that who they are comes to the fore. Each can, in a subtle way, be seen as people of different personality types. I love that although all have become dear to me, each I love in a different way. All are special, but each in their own different way. Tiger is bouncy, sweet-tempered. Piglet is instinctively smart and clever but always unobtrusively. Eeyore is gloomy and sad, the very opposite of Mr. Cheerful. Owl is learned but has clear limitations in his abilities—he can spell Tuesday so you know at least it isn't Wednesday. Rabbit is the self-important, officious organizer. And Pooh is just sweet, lovable, humble, meditative Pooh—who has very-little-brains and does like this honey. These friends epitomize people **YOU** know.

The first book is fantastic, the second follows at a close run. It does not however reach up to the excellence of the first. The third, *When We Were Very Young*, you can just skip! The first is as good for a young child as for an adult. A parent and child reading it together will both have a wonderful time. The second will be more difficult for a child to fully understand. Here, the humor and wisdom of the lines are directed more to the adult; a deeper meaning is evoked about life-stages and personality types that go beyond the comprehension of a young child.

A.A. Milne seldom speaks plainly. He hints. He infers. He uses innuendos. Words are left unsaid. One example is in how we are told "Pooh", in the name "Winnie-the-Pooh" came to be. A.A. Milne and Christopher Robin often walked down to a pond. On that pond there swam a swan. That swan they called Pooh. Somehow, there are no details, the name of the swan got shifted to Christopher Robin's teddy bear. That the teddy bear was from Harrods and was originally named Edward is not said, nor that "Edward" got changed to "Winnie" after Christopher Robin had visited London Zoo and seen a real, live black bear from Canada called Winnie. There is an interesting story about this bear at Wiki:  
[https://en.wikipedia.org/wiki/Winnie...](https://en.wikipedia.org/wiki/Winnie)

In my view, if you wish as an adult to reread *Winnie-the-Pooh* and *The House at Pooh Corner*, the audiobook read by Peter Dennis is the format to choose. The production is exemplary. Each character has his own voice. That voice is in perfect synchrony with the character's personality. This further enhances one's appreciation of the second book. A delightful, melodic, piano trill is repeated between the chapters. The music and the lines are sure to bring tears to your eyes. One minute you will laugh. The next you will cry.

Milne's stories are to be shared; they are not to be put into the hands of a child and told to go and read. They will not be properly understood. Their magic lies in the shared, side-by-side reading experience of an adult and a child together. Rereading, as an adult, they evoke childhood memories, and one marvels at the word play, the humor and life wisdom woven into the lines.

The House at Pooh Corner is about dear friends, friends who are different and each loved for who they are. It is about how it feels when such a friend leaves. It is a book about growing up.

Books by A.A. Milne:

\*Winnie-the-Pooh 5 stars

\*The House at Pooh Corner 4 stars

\*When We Were Very Young 1 star

Each is reviewed under their respective title, even if talk about one must overlap the others.

Books by Christopher Milne:

\*The Enchanted Places 4 stars

\*The Path through the Trees 4 stars

\*Hollow On The Hill 4 stars

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**Liam says**

nearly cried at that ending I won't lie !

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**•Karen• says**

Celebrity Death Match Review

Semi-Final Match: Winnie-the Pooh vs. Hamlet

BSI Rep: So, the Hundred Acre Wood Corporation has applied for ISO 9000 certification. Would you like to present your company, in terms of its aims and target market?

100 Acre Wood CEO: Yes, indeed. Thank you for this opportunity. For nearly a century now we have provided children and their parents with one of the most essential tools towards abstract thinking, emotional hygiene, social empathy and creativity. Let me bring those wide angle goals into a narrower focus.

First, abstract thinking. A central idea in education is to enable us to abstract ourselves from the immediate and literal, to form mental models of the world in which we are able to run 'what-if' scenarios. Our thoughts can be guided by something other than what we experience immediately, for instance by words. The imagination is needed to be able to conceive alternatives, and hence to evaluate. Children need pretend play, in which a banana held to the ear is also a telephone, they need and enjoy this ability to understand that something can be both one thing and something else. This is the basic entry into abstraction, into skills of imagining futures and outcomes, skills of planning. Fiction allows them to enter in imagination many more situations than a lifetime could contain, and in doing so allows them to make mental enactments. This is an essential factor in our development.

Second, emotional hygiene. Bears are of course part of the real world and can be seen in some Northern American towns at dusk, picking through the dustbins; however a toy bear will afford an experience of what

is called by psychologists attachment, the experience of cuddling and feeling close to a loved one. It is a transitional object that stands in for the attachment relationship to a mother or other caregiver. Transitional in the sense that it is transitional between the world of nature - the real attachment to the caregiver - and the world of culture, which includes objects, games, relationships, fiction. A teddy bear models not a real bear with teeth and claws but the relationship of attachment, something intimate and abstract.

Fiction is both real and not-real in the same way. It is a game that the child can enter, a miniature version of interactions and emotions. These emotions can be enjoyed safely, and a model of how to manage and resolve such emotions can be constructed. Fear of monsters such as Heffalumps, fear of loss of friendship, fear of being parted from loved ones, all these can become manageable, even enjoyable, in this fictional 'game' context where fear can be explored and resolved.

Social empathy: As social animals, an ability to read others' motivations and intentions is crucial to our ability to function in the world. In developmental psychology this is discussed as theory-of-mind or perspective-taking, and mentalizing. Before the age of around four, most children are unable to think that what another person knows is any different from what they know. Tell children this story: Maxi had some chocolate. He put the chocolate into a blue cupboard and then went out to play. While he was out, his mother used some of it to make a cake. Then she put the rest in a different place, in a green cupboard. Then ask the children "When Maxi comes back from the playground he would like some of his chocolate. Where will he look for it?" Children under about four will usually answer "In the green cupboard". They know that is where the chocolate is, and they assume that Maxi will look there. But children of four and over are able to hold in their mind Maxi's perspective, and see that he will look in the blue cupboard, where he left it.

There is a strong correlation between narrative skills and theory-of-mind ability. Stories are ideal tools to develop the ability to represent perspective, to accommodate differing perspectives. With increasing maturity we develop the skill not only of making mental models of what we and others know, both now and over longer periods, but also the ability to make models of other people's models, an embedded structure of what people think, feel and believe. Take for example the story of the deception that was carried out on Kanga where Piglet is substituted for Roo. This involves first strategic planning that consists mainly of mentalizing Kanga's reaction to Roo's disappearance, and then in a truly magnificent double bluff, in which Kanga pretends not to notice the difference between the two small animals. The child understands that Kanga knows more than Piglet thinks she knows. There are differing layers of mental models that can and must be accommodated and realised.

Lastly creativity. By this I mean more than just the common idea of the ability to come up with a new idea or artefact. I mean more a form of agency in the world, the opposite of compliance to external imposition, rather the sense of being engaged entirely with what we are doing, where the self and the activity become one, where we feel fully alive and absorbed in what we are doing. This has also been called 'flow' - creative living, total involvement in what you are doing. This is what happens when we engage with a work of fiction. In order to do so we need to engage emotionally with the characters, and this is where the Hundred Acre Wood Corporation really shines. Our employees all have distinct issues; for example Pooh is not particularly quick-witted, Piglet struggles with a lack of pluck, Tigger needs more aplomb, Wol could do with a little humility and of course poor Eeyore, well..., anyway all the characters are struggling in such a way that a child can swiftly feel sympathy for them. They become friends.

A further requirement for this kind of creative engagement with fiction is that it should not force you to comply with just one view of the world, but should leave gaps and a certain openness, or unexpectedness, space that the imagination has to fill. "In which a house is built at Pooh Corner for Eeyore" can give us a taste of what I mean here: the reader soon realises that Pooh and Piglet have not, in fact, built a new house for Eeyore, but only moved his to the other side of the wood (dramatic irony, the reader knows more than the characters involved). Inevitably, knowing Eeyore's gloomy world view, we feel that disaster and

recriminations must ensue. But no, an explanation is found that everyone can live with.

BSI inspector: Yes, I can see that you have achieved your targets admirably. But what about your management practices? Can you give me a report on human resource management?

100 AW CEO: Well, I admit that we have had issues in the past with in-groups and out-groups, and that these have not been entirely resolved. Efforts were made to integrate Tigger and Kanga and Roo into the in-group around CR, but it must be admitted that there are still some privileges afforded Pooh and Piglet only. However I must say that we are proud of our record on certain aspects of team-building, such as the expotition to find the North Pole, or the management of Owl's house being blown over.

BSI inspector: Are you an Equal Opportunity Employer?

100 AW CEO: We certainly have a multi-ethnic employee base, with animals from nigh on every continent.

BSI inspector: But what about women?

100 AW CEO: You must see that the original staff have been with us since a time when it was, let us say, unusual to employ women. Naturally we have considered this question closely. But it is beyond our capacity to engage further staff, so that the only alternative would be to perform a sex-change on a proportion of the characters, something that I think would contravene their rights. And after a thorough survey of our clientele, we found that little girls have no qualms about identifying with male characters, whereas the opposite case, of boys identifying with female characters, is almost unheard-of. Thus we feel that this issue is less important than might be imagined.

BSI inspector: Right, well thank you very much. You'll be hearing from us. I still have to visit Hamlet Inc. on this tour.

The inspector calls on Hamlet and asks him about terms and definitions of his enterprise:

H: Well, yeah, it's a revenge play innit?

BSI inspector: What?

H: Yeah, y'know, revenge? Hamlet's dad was poisoned by Claudius so now Hamlet has to avenge the old man's death. Lots of blood and gore, a ghost, a bit of pretend madness, the audience just lapped it up. They loved all that stuff.

BSI inspector: Yes, but what about your present-day customers?

H: It still has a lot to say to kids on the street today. Get out there. Don't stand for no shit. You gotta earn that respect man. No-one's gonna do it for you. They shoot your best boy, you shoot theirs.

BSI inspector (turning pale around the nose) Aha. But isn't the language a little, um, difficult for the modern audience? Do you think that something like "Up, sword; and know thou a more horrid hent:" is going to get through to a modern viewer?

H: Shit, that's their shit isn't it? I can't go explaining every little thing to them, can I? That's the job of the

secondary industry around ours, but you have to inspect them separately, that's not got nuffink to do with me.

BSI inspector: What about your employment practices? Do you offer equal opportunities to women, or to ethnic or other minorities?

H: Don't make me laugh. All white men, that's what we want. No wops. As for women, well 'Get thee to a nunnery' was the best line ever. Women are no use to anyone. 'Cept for one thing, but I don't get none of that in this piece, which is a shame.

(The inspector retreats swiftly)

ISO 9000 certificate awarded to Winnie-the-Pooh and friends.

(No animals were harmed in the making of this review)

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## **N.N. Light says**

There are some days when I've had enough of the world and need to escape to the Hundred Acre Wood with my friends Winnie the Pooh and Piglet. These are the original stories and illustrations. If you're a fan of Winnie the Pooh but haven't read this yet, I highly recommend it! Children and adults alike will love these grand adventures.

My Rating: 5+ stars

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## **Kai says**

*"Piglet sidled up to Pooh from behind.*

*"Pooh!" he whispered.*

*"Yes, Piglet?"*

*"Nothing," said Piglet, taking Pooh's paw. "I just wanted to be sure of you."*

I will forever be in love with these books. The sweetness and melancholy get me every single time. I don't know where Milne takes all the beautiful words, the laughing-out-loud humor and the ideas from. I am in awe.

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## Simona says

**Rating: 5+/5**

Ce nebunie s? nu fi citit pân? acum Ursulețul Winnie Puh. Casuta din strada Puh scris? de minunatul autor Milne! O nebunie curat? pentru c? o astfel de carte nu este doar pentru pitici ci ?i pentru tineri ?i chiar pentru adul?ii ?i b?trânii care doresc s? î?i aminteasc? cu pl?cere de zilele copil?riei.

?in minte c? o prieten? de-a mea avea o carte veche cu ursule?ul Winnie Puh ?i o r?sfoisem ?i chiar citisem din ea dar cu grij? c? i se cam destr?mau paginile vechi ?i pline de istorie. Nu îmi mai amintesc sigur dac? o terminasem de citit pe toat? îns? ?tiu c? m? captivase ?i m? f?cuse s? m? simt mai copil decât eram. Va trebui s? o întreb dac? o mai are ?i dac? da, poatem vom citi împreun? câteva din aventurile minunate ale ursule?ului.

Cartea de fa?? este o crea?ie atât de minunat? încât nici nu pot s? o descriu. Cred c? cei de la Editura Arthur au creat cu adev?rat o colec?ie de c?r?i minunate (colec?ia lui Radu). Aceasta este prima pe care am ocazia s? o citesc ?i m-a bucurat foarte mult s? v?d cât de frumos este realizat? cartea aceasta. Coperta cartonat?, paginile groase ?i vag lucioase, al?turi de povestea minunat? a ursule?ului copil?riei ?i a desenelor maestrului Shepard te duc cu gândul la copil?rie ?i la zilele lipsite de griji.

C?rticica este alc?tuit? dintr-o serie de pove?ti hazlii care îl surprind pe ursule?ul Winnie Puh al?turi de prietenii s?i cei mai buni (Purcelu?, Aiurel, Christopher Robin, Bufni?a, Iepure, Ru, Kanga, Tigri?or -sper c? nu am uitat pe nimeni!) f?când o gr?mad? de n?zbâtii.

Ce este amuzant ?i pl?cut atunci când cite?ti aceast? carte sunt cuvintele tuturor personajelor, cuvinte care uneori sunt deduse gre?it de acestea (având în vedere c? nu prea ?tiu s? citeasc?), lucru ce duce la diverse ac?iuni hazlii de C?utare sau alte peripe?ii care mereu se termin? cu bine.

S?pând mai adânc în semnifica?ia acestei c?r?i, pot spune c? fiecare personaj are ceva aparte ?i chiar a? putea s? fac o mic? clasificare a lor în func?ie de vorbele ?i ac?iunile acestora. Astfel, avem o serie de tipuri de personaje: Aiurel este un m?g?ru? care d? de în?eles c? e mereu sup?rat, trist, dezam?git; Purcelu? este tipul omului fricos ?i neîncrez?tor; Bufni?a este tipul omului care se consider? inteligent ?i înv??at; Iepure duce mai mult înspre sfera tipului atot?tiutor, organizat ?i d?t?tor de ordine; Ru este tipul de om plin de energie ?i veselie; Tigri?orul nu prea ?tiu unde s? îl includ...a? tinde s? spun c? e tipul de om plin de energie dar care nu se cunoa?te pe sine îns??i cu adev?rat -el mereu spunând c? tigri?orii ?tiu s? zboare, m?nânc? ghinde sau ciulini, lucruri care sunt total neadev?rate- iar Winnie Puh...ei bine..el e tipul de om care iube?te mierea! :))

Ilustra?iile din c?rticic? sunt chiar minunate ?i ele se îmbin? perfect cu fiecare povestioar? a fiec?rui capitol. Ca s? fie totul ?i mai frumos ?i complet...ne putem bucura ?i de ni?te cântece amuzante (multe inventate de ursule?) care î?i dau o stare de bine atunci când le cite?ti.

Trebuie s? citi?i pentru a în?elege frumuse?ea acestei c?r?i. Simplitatea ?i chiar modul amuzant de gândire al personajelor v? vor duce cu siguran?? cu gândul la ni?te copii care au în suflet aventura iar pe fa?a lor cite?te lipsa grijilor cotidiene.

**Citate:**

*"Cu cât ninge  
MAI TARE dim-diri-dum,  
Cu-atât e  
NINSOARE dim-diri-dum  
Cu-atât e  
NINSOARE dim-diri-dum  
Mai  
Mare.  
?i habar nimeni  
N-ARE dim-diri-dum,  
C? îmi e la  
PICIOARE dim-diri-dum  
C? îmi e la  
PICIOARE dim-diri-dum  
Frig  
Tare."*

*"Purcelu? se trezise devreme în diminea?a aceea ca s? culeag? un buche?el de violete; ?i dup? ce le-a cules ?i le-a pus într-un borcan în mijlocul casei, i-a dat deodat? prin cap c? nimeni nu a cules vreodat? un buche?el cu violete pentru Aiurel, ?i cu cât se gândea mai mult la asta, cu atât se gândea cât de trist era s? fii un Animal c?ruia nu i se culesese niciodat? un buche?el de violete."*

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