

Literary Figures as Symbols of National Identity in Public Art

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IST 622: Preservation of Cultural Heritage

December 6, 2010

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Everywhere you travel in the Western world, from large cities to small towns, there are statues, fountains, or other works of art displayed in public spaces that commemorate important figures or events in that town's history or the country's culture. In America we most often think of the monuments to our fallen soldiers, great generals, and founding fathers as examples of these public monuments. But other aspects of culture besides war can be commemorated in this same way, such as a culture's rich literary tradition. Authors like Hans Christian Andersen from Denmark and Sir Walter Scott from Scotland have reached such an iconic status within their home countries that they are greatly honored through monumental public works of art. Their popularity and cultural influence have even secured them monuments in New York City. Like all monuments, these statues reflect a piece of national identity and play an important role in the way the authors are remembered and revered. By looking at the first and most prominent statues of these authors and their works, in Denmark, Scotland, and New York, the way they have been made a part of their countries' national identities can be demonstrated.

All sense of identity, group or individual, is built on a sense of sameness over time and space, which is sustained by memory. However, what is remembered is also influenced by the assumed identity. Which means memories and identities are not fixed concepts but are only representations or constructions of reality that are constantly being revised. Complex class, gender and power relations all play a role in determining what is remembered or forgotten, by whom, and what it is used for in the construction of identity (Gillis, 1994, 3). Today, the idea of identity, particularly national identity, is closely tied to that of heritage, since both are lumped together in the murky swamp of collective memory (Lowenthal, 1994, p. 41). This collective memory is shared by people who have never interacted with or even heard of each other but who still believe in a common history, and thus share a common heritage (Gillis, 1994, p. 7).

Heritage takes many forms such as family history, buildings and landmarks, prehistory and antiques, music and paintings, plants and animals, and language and folklore, which can range from the past to the present and influences all of our thoughts and attitudes (Lowenthal, 1994, p. 42). Everyone, no matter how old, learns about history through these social institutions that help to distinguish significant events and people (Schwartz, 1991, p. 302). Heritage primarily distills the past into icons of identity that tie us to our ancestors and our future

generations (Lowenthal, 1994, p. 43). More often than not, these icons are specific people that come to represent society, since memory of the past usually begins with remembering certain individuals (Schwartz quoting Cooley, 1991, p. 301). Although these individuals are by nature distinguished and their commemoration once was the responsibility of the elite (Gillis, 1994, 9-10), heritage is now considered to be everyone's concern because so many of these social institutions belong to a much wider audience and contribute more to the collective identity than the individual identity (Lowenthal, 1994, p. 43).

Heritage is now able to serve so many more people is because of the expanded emphasis on the tangibility and visibility of the products of heritage, such as artifacts, antiquities, buildings and monuments. Antiquities initially took hold as prime symbols of nationalism in Europe during the nineteenth century, but since then, the symbolic nature of physical manifestations of culture have taken hold all over the world. There are many "culture wars" currently going on that focus on the repatriation of cultural property because the majority of the world has agreed to a worldview in which culture is ultimately represented as and by things (Lowenthal, 1994, p. 45-46).

As mentioned previously, statues and monuments are one of the primary physical manifestations of culture that most people are able to recognize as such, because of the way that they serve to anchor collective memory and make intangible memories come to exist in shared public space (Savage, 1994, p. 130). Monuments are able to take the memories of particular events and times or achievements and values that a society chooses to look back on and represent them in highly condensed, fixed and tangible ways (Schwartz, 1991, p. 302; Savage, 1994, p. 130-131). Most of the rhetoric used to support the building of monuments demonstrates the belief in monuments as physical memory; it is usually said that people are forgetful and need monuments to serve as powerful mnemonic devices or that memory is mostly safe in the minds of those who experience these powerful events but that monuments are needed to allow that memory to be transferred to future generations (Savage, 1994, p. 129).

Monuments do not just represent the collective memory of events but individuals as well, since memory of the deceased is still so closely tied to the physical objects that recall their life (Engel & Lang, 1988, p. 80). Often though, the reverence given to a monument depends upon its likeness to the person being depicted, since monuments do not depict just the person themselves,

but the morals they have come to represent in society (Schwartz, 1991, p. 304). In art history, it is generally accepted that because of the way in which body features are used in monuments to represent ideas and values held by the society's members, commemorative statues are not "good to look at" but "good to think with" (Schwartz, 1991, p. 306). They are thus able to alter and freeze the memory of an individual, depending upon how those who influence the creation of the work want the individual to be remembered. For authors in particular, some believe that the commemorative statue dedicated upon the author's death is an important indicator of the way in which the patron viewed the author and their work (Connel, 2005, p. 565).

Hans Christian Andersen

The statues of Hans Christian Andersen and his work are fascinating examples of the way monuments are able to capture and commemorate a very specific side of an individual. Hans Christian Andersen was born April 2, 1805 in Odense, Denmark in very humble conditions, to a cobbler and a washerwoman. He was first introduced to the theater at the age of seven and immediately wanted to be involved with the stage as a writer. At the age of fourteen, Anderson set out for Copenhagen by himself to pursue his dreams and even at such a young age, declared himself willing to suffer all sorts of humiliation and degradation to fulfill his destiny as a writer. He fought his whole life for the fame he so desperately desired and although he eventually succeeded in his career as a writer, it was not for the reasons he initially desired. Outside of Denmark, his fame derives almost entirely from the popularity of just a few of the fairytales that wrote. Few people realize that over the course of his life he wrote over thirty plays, six novels, three autobiographies, several travel books, multiple volumes of poetry and essays, in addition to 156 short stories and tales. Also, popular opinion is that his short tales and stories were aimed at children, when in fact the majority of them were written for adults. Andersen wanted to be admired as a writer who was able to command all forms of writing but the lack of recognition he received for the depth of his talents, especially in Denmark, caused him much grief in his life. He suffered from bouts of hypochondria, melancholy, and depression due to the extreme amount of pressure he put on himself to succeed and was often considered to be pathetic because of how desperate he was to be loved and praised.

Andersen as a National Figure

Unlucky in love and uncomfortable with children, by the end of his career, Andersen was a very desperate and lonely man (Zipes, 2005). However, Andersen's personal struggles are not what are remembered about him and his career. Andersen loved to travel and "at rejse er at leve" ("to travel is to live") was his lifelong motto to the point where he never established a permanent residence, even in Copenhagen. He traveled frequently throughout his career that his fame began to grow in other countries like Germany, England, and France before he became a household name in Denmark. However, before the age of 32, he was recognized as one of the Danish kingdom's finest artists when he came under the royal patronage of King Friedrich VI, who granted him an annual poet's pension of 400 rix dollars for the rest of his life, an amount that actually grew later in his career. And however much Andersen may have grumbled about Denmark and how little recognition he received from his peers there, when war broke out between Denmark and Prussia in 1864, Andersen chose to stay in Copenhagen despite having numerous friends in Germany (Zipes, 2005). The fact that Andersen always came back to Denmark and never actually sought residence anywhere else despite his international fame, helps make him a national symbol, but there are also many other factors that helped Andersen to reach iconic status in Denmark.

Andersen began his career during an era of growing individualism, when industrialization and urbanization were changing the cultural landscape and social mobility was increasing. After 1814, Denmark was desperate to revitalize its sense of national pride due to the great loss of power it had suffered during the Napoleonic wars, especially with the loss of Norway. This meant that the aristocracy and prosperous middle classes were much more willing to support and provide patronage to individuals experimenting in creative and scientific ways that could reflect their belief in the possibility of being chosen for greatness despite all appearances to the alternative (Zipes, 2005). This made Andersen and his belief in his great destiny a prime candidate for being one of the individuals that Danes could identify with throughout the ages, since the selection of public figures largely comes from their relevance to contemporary issues (Engel, 1988, p. 104).

Although Danes prefer to have individuals to identify with as part of the national collective (Linde-Laursen, 1999, p. 27), it was more Andersen's work that earned him acclaim

and that people around the world have been able to relate to. This is because the majority of his work, especially his short stories and fairy tales, stems from the rich, oral folkloric tradition that he grew up with, which he was then masterfully able to craft into written works. Stylistically, he maintained many of the expressive elements, artistic devices and syntactic strategies of the oral tradition, which helped make his tales more relatable. Andersen captures people's imaginations by using familiar human relationships, such as husband and wife, young and old, and parent and child, and overlapping them with the world of the fantastic and mythical, where supernatural powers interfere with human lives (Dumitrescu, 1999). One of his favorite themes was the neglected genius that is originally shunned by society but eventually is able to overcome adversity and shine in the eyes of the world, a theme that resonated strongly with the rising middle and lower classes of Andersen's time, especially in Denmark (Zipes, 2005, p. 21).

As with most fairy tales, Andersen's stories contain strong moral and idealistic components that help illustrate the values and behavior appropriate to survival in the society of his times. His themes are largely Christian in nature and emphasize obedience, service, and self-restraint as the keys to entering the kingdom of heaven. They aligned pedagogically with standards of Danish education and reflected the standards of discipline and punishment common to the time, which helped them become accepted. Andersen's stories were among the first to make fairy tales acceptable for nineteenth-century middle-class families, since they had previously not been considered moral and instructive enough for use in the household (Zipes, 2005). However, Andersen is obviously much more than a storyteller for children because his work is more generally human and social, able to capture the ways of thinking and life in Denmark during the nineteenth century (Dumitrescu, 1999, p. 150). His work has also reached a much wider audience than children because it is generally only those artists who are able to reach a wide range of people that most prominently positioned in the collective memory the way Andersen has been in Denmark (Engel & Lang, 1988).

The folk rhythms and colloquialisms, childlike humor and startling puns, topical and historical references, local color and cultural associations Andersen employs in his stories are what have made him become such a strong national figure for the Danes. He is considered distinctly Danish, the spokesman for the common people, and highly representative of the nineteenth-century culture (Zipes, 2005, p. 30). To a certain degree, the elements of his stories

gave his work such popularity that the stories themselves have eclipsed him as national symbols and have taken over audience's perceptions of him (Andersen, 1999, p. 211). Most portraits and photographs portray a man finely dressed, gentle, composed, and at ease with himself, sometimes telling stories to children to reflect the fabricated image of him developed in response to his stories. This image is one that Andersen perpetuated in his autobiography, *Mit Livs Eventyr*, which was translated as *The Fairy Tale of My Life* (Zipes, 2005, p. 2). His name has virtually become synonymous with the fairy tale genre, which is equally reflected in the monuments of him and his work.

The Hans Christian Andersen Monument in the King's Garden, Copenhagen

The first monument built to commemorate Andersen was begun in 1875 in honor of his seventieth birthday. There was a general collection both within Denmark and outside its borders to raise the money for it and a competition was held to determine the artist. August Wilhelm Saabye won after three competitions, which continued for so long because Andersen himself rejected the first series of sketches, which depicted him reading stories, surrounded by children. His primary objection to having the children as part of his statue was the implication that his stories were only meant for children (HCAndersen-homepage.dk, 2008).



Photograph by Karen Mattes

Instead, the design that won depicts Andersen seated, telling a story, with his right hand raised in an animated gesture. In his left hand he holds a book of his tales, but he is merely holding his place with a finger rather than reading directly from it. This is indicative of how Andersen always preferred to perform his stories as a traditional storyteller, rather than reading what he had written, and it is highly reflective of the folkloric nature of his tales. The front of the pedestal bears Andersen's name, with his birth date and death date encircled in a laurel wreath, which was a classical symbol of a highly esteemed poet or author. On the left side of the base (looking at the statue) is a relief that depicts a scene from Andersen's story "The Storks", featuring a stork carrying an unborn child on its back, on its way to deliver the baby as a sibling to a good and deserving child. "The Storks" is one of Andersen's stories that use fowl to represent an ordinary person who is extraordinary (Zipes, 2005, p. 39).

On the other side of the base of the statue is a relief of a scene from what is probably Andersen's most famous story, "The Ugly Duckling." It depicts two adult swans greeting the newly found young swan that is the main character of the tale.

That "The Ugly Duckling" should make an appearance on the first monument to Andersen is not a surprise because it is the story that is most often taken to be allegorical for Andersen himself. The story is that of a young bird that is born to a family of ducks and must endure many hardships and ridicule because he does not look like any of the other ducks and does not fit in to the pond society. It is only later in the young bird's life, when he leaves the pond and encounters some kingly swans that he comes to realize that is where he belongs, because he is in fact a beautiful swan and not an ugly duck at all. The tale represents Andersen's greatest wish fulfillment in the way that it describes how a humble person can overcome social obstacles and rise to great heights in society, which is why it resonates so strongly with people of all classes and cultures (Zipes, 2005, 39).

The statue was completed in 1880 and installed in the King's Garden at Rosenburg Castle in Copenhagen, where it still stands today and is a popular attraction in the area (HCAndersen-homepage.dk, 2008). This first monument to Andersen very clearly captures him as a storyteller first and foremost. Although it makes reference to the written nature of the work he was so well known for, the emphasis still remains on the oral aspect of his tales and his enthusiasm for performance. Direct reference is made to two of his tales that use his favored bird motif, including his most popular story. The monument definitely captures the way Danes perceived Andersen during his own time, an image cultivated with Andersen's own help, but also reflects the way that he is most commonly remembered today: the man of fairy tales.

The Little Mermaid statue in Copenhagen Harbor

Andersen's figure is not the only part of his legacy to be monumentalized over the years in Denmark. In 1909, Carl Jacobsen, son of the founder of the Carlsberg Brewery, commissioned a statue of Andersen's tale "The Little Mermaid," which he gifted to the city of Copenhagen in 1913. Completed by Edvard Eriksen, it depicts a little mermaid heartbrokenly looking out to sea from Langelinie Pier. Although the reason he chose that particular story, which is about a young mermaid willing to give up the life she knows to gain an immortal soul

and the love of a human prince, was not made clear, the statue of the mermaid has become the most popular tourist spot in Denmark (HCAndersen-homepage.dk, 2010). By 1935 she had become a national symbol for Denmark because when Poul Henningsen (known as PH to the Danes) was asked to make a film that captured Danish culture, he intentionally omitted any



Photograph by Karen Mattes

to represent Danish culture to all of the visitors (Reuters, 2010).

scenes with the mermaid and defended himself by saying, “Nor have I included The Little Mermaid, which I personally think is a bad monument. But can’t we pass her by for once? Just to be free of her this one time” (quoted in Linde-Laursen, 1999, p. 25). Since then she has been decapitated twice, had her arm cut off, been blown off her perch by explosives, and been the site of multiple political protests, including when she was dressed in a Muslim headscarf. She also recently spent seven months in China as the center piece to the Danish pavilion at Expo 2010 in Shanghai, sent there

The reason artists remain in the collective memory for so long is partially due to the other reminders of their work that exist in prominent places within the culture (Engel & Lang, 1988, p. 101). The Little Mermaid statue does not just recall Andersen’s story, but also the author himself. However, it serves slightly better as a national symbol for Denmark, representing their appreciation for Andersen and his work because of the more ambiguous nature of the monument. The statue of Andersen himself is rather explicit in the portrayal of Andersen the storyteller, but more people are able to relate to the Little Mermaid in a wider variety of ways. It is this ambiguity in monuments and the ability for people of different ages, classes, and genders to find their own interpretation of the monument that makes a statue successful at representing a culture and getting people to subscribe to the materialization of the nation (Linde-Laursen, 1999, 19).

Hans Christian Andersen “Ugly Duckling” Monument, Central Park, New York

One does not need to live within a particular country, though, in order to identify with the culture and wish to commemorate the same national figures. Andersen is a prime example of an individual that is a cultural phenomenon, able to find an audience in a wide variety of places. He is part of Denmark’s cultural heritage, but also part of the world’s heritage since his works have

been translated many times over and his stories have touched the hearts of people throughout time (Andersen, 1999). Therefore, it is no surprise that he has been commemorated in other places as well, such as New York City.



Image taken from <http://www.centralparknyc.org>

The Hans Christian Andersen “Ugly Duckling” statue, created by George John Lober (sculptor) and Otto F. Langmann (architect), is located in Central Park in New York City. The Danish American Women’s Association, the Modern Art Foundry, and The Children of Denmark and New York City and Their Friends sponsored the statue. Additionally, the Andersen statue was made possible through donations and fundraising efforts from both Danish and American school children. The statue was unveiled in 1955 to commemorate Andersen’s 150th birthday, and the statue was officially dedicated September 18, 1956 (New York City Department of Parks & Recreation, Hans Christian Andersen, 2010).

George John Lober was born in St. Louis, Missouri in 1892 to Danish parents. Lober was an advocate for artists, and served as a leader with the New York City Art Commission. Lober’s sculptures are full of realistic details, which is why the Andersen Monument in Central Park is comforting and inviting. He created monuments across the United States:

"In 1921 he created the countryside markers for the roads traveled by Abraham Lincoln in the Illinois Eighth Circuit. In 1925 he completed a bronze relief portrait, measuring 26 by 16 inches of 8-year-old Paul Schoellkopf. This work was cast at the American Art Foundry and exhibited in San Francisco in 1929 . . . In 1930 Lober's Aquia Crucifix Monument was erected to honor one of the first English Roman Catholic settlement in Virginia, the Brent colony. On July 4, 1950, Lober's statue of Thomas Paine was dedicated in Burnham Park, Morristown, New Jersey, celebrating the 174th Year of American Independence. In 1952 he received The Benjamin West Clinedinst Memorial Medal, [which] is awarded for the achievement of exceptional artists merit. It commemorates Clinedinst's dedication to the fundamental and traditional principles of art and his interest in his fellow artists. Following the Andersen Monument, Lober was awarded the commission to honor the American composer, playwright, actor, and producer, George M. Cohan. George Lober died in 1961 with his place among American public sculptors secure" (Modern, 2007).

The Modern Art Foundry (MAF) was founded in 1932 by John Spring. The MAF is a unique organization, in the sense that the same family has operated it since its' creation. Bob Spring is the current president, while Mary Jo Spring and Jeffrey Spring are third generation family owners of the MAF. The Foundry provides services to artists, such as: sculpture services, maintenance, conservation, and commemorative designs. However, the MAF also offers educational services and artist communities. The MAF is best known for sculpture services because they offer "complete and integrated service all under one roof. This includes everything from modeling to enlarging, molding to retouching, casting to finishing, patina, mounting, and installation, always working with the artist to realize their original idea. [They] also provide a complete consultation service from start to finish - from the initial estimate, to any necessary discussions with engineers and architects, as well as constant supervision of all activities from the foundry process to the final installation itself." (MAF, 2010)

The Birth of the Hans Christian Andersen Monument

The following information comes from a letter dated August 8, 1957, written by Alma Dahlerup, President of the Hans Christian Andersen Storytelling Center Fund. It details the birth

of the idea for the Hans Christian Andersen Monument, as well as the process of creating the physical statue.

1925, Julius Moritzen, Editorial Director of The Scandinavian Author's Bureau in America, and Alma Dahlerup discussed the idea of hosting the first annual Danish-American commemoration of Hans Christian Andersen's birthday. The event took place April 2, 1925 at the International House in New York City—it was a huge success because Danes and Americans were interested in Danish culture, as well as celebrating Andersen's life and stories. Ernest Thompson Seton, a well-known Danish artist, author, and lecturer gave a talk about Andersen, and Danish-American children performed Andersen's story, *The Tin Soldier*. In addition to the performances, there was a display of photographs, a scrapbook from 1860 belonging to Andersen, and an old family album filled with rare photographs of Andersen. Moritzen and Dahlerup worked with the New York City Board of Education to arrange student participation at the event. In order to gain community involvement, school and library bulletins circulated information on Andersen's life, as well as his fairy tales. Due to the vast amount of American and Danish involvement, event information was sent to the Andersen Museum of Odense, and Minister John Dyneley Prince was pleased with the Andersen celebration in American. From this point on, teachers and children celebrated the anniversary during the month of April. The celebrations included storytelling events, pictures, and dramatized fairy tale performances (Dahlerup, 1957).

Additionally, to commemorate Andersen's birthday, students wrote letters proclaiming their love for his stories: Abigail B. Tompkins, age seventeen, wrote: "I have long had thought I would write to you and thank you for the pleasure you have given me. Every time I read your stories I find something new to admire. They are pure and fresh as only a real poet's can be..." (Dahlerup, 1957, p. 5). The celebratory events continued to take place due to the role of the Danish American Women's Association (DAWA), as well as the New York City Board of Education. Honorary guests, such as Dr. Henry Goddard, President of the American Scandinavian Foundation; Dr. John Finley, Editor of the New York Times; Danish Ambassadors and Danish Consul Generals; as well as New York City school children, played a role in the annual radio broadcast of Andersen stories.

In 1936, the Mayor of New York City, L. Florelle La Guardia, declared that the city would annually observe Han Christian Andersen Day on April 2nd. In order to attract more student involvement, DAWA offered a war-bond worth twenty-five dollars to the student who wrote the best essay about Andersen. In turn, the Danish American Broadcast Committee formed because of the success of the radio broadcast, and sponsored future H.C. Andersen Birthday Celebrations.

Following the success of these celebrations, and due to the drive of the Danish American Women's Association, the first meeting of The H.C. Andersen Statue Fund took place May 13, 1952. Alma Dahlerup, president of DAWA, was fully aware of the financial and political difficulties of creating an Andersen monument in Central Park, but Dahlerup, DAWA, the H.C. Andersen Statue Fund, and private donors were willing to fight to make their vision a reality. The Fund originally figured that it would take at least \$50,000 to create the Andersen monument—this being the case, each member of the committee contributed thirty-five dollars to the Statue Fund.

In order to generate more money for the monument, the Statue Fund Fundraising Committee decided to create “stamps depicting illustrations of H.C. Andersen Fairy Tales” (Dahlerup, 1957). Mr. Dyby, who was a founding member and pioneer of the Statue Fund, created the original idea for the stamps, and then Ida-Gro Dahlerup offered her artistic abilities as her contribution to The Fund. Unfortunately, the stamp project did not go as smoothly as planned—the 50,000 sheets of stamps cost \$1,156.07, the printing of the stamps took an entire year, and “the work was fair but far from first class. Lack of glue on all of them, Hundreds were carelessly perforated, even at times over the pictures, etc” (Dahlerup, 1957, p. 7). However, the Fund was fortunate enough to find many sponsors for the project, including:

Ambassador Kauffmann, Ambassador Eugenie Andersen, Consul General Sigurd Christensen, Honorable Andrew G. Clauson, Povla Frijan, Dr. Jacob Greenberg, Francis Hackett, Dr. Henry Gottdard Leach, Eva Le Gallienne, Mrs. Oswald B. Lord, Henriette Lund, Honorable Ruth Bryan Rohde, and Signe Tokavig (Dahlerup, 1957).

Aside from the financial hardships during the first year of the H.C. Andersen Statue Fund, the committee encountered issues with leadership—both Albert Andersen and Catherine Nickelsen

resigned from the Chairmanship. Finally, newly elected, Steen Boggild, Janet Buehring, and Johannessen worked to publicize the Fairy Tale Stamps, as well as general fundraising efforts.

May 1953, the members of the H.C. Andersen Statue Fund saw the first model of the statue by the sculptor, Georg Lober. Seeing the model of the statue turned the Committee's idealist vision into a reality. The Fund now had a physical object to show financial contributors, the Central Park Commissioner, DAWA, and the New York City Board of Education; and in turn, Baroness Dahlerup created the Hans Christian Andersen Story Telling Center. In order to incorporate the monument with the Story Telling Center, Ida-Gro Dahlerup suggested making the statue child-friendly by "having the statue surrounded with benches for children" to have regular storytelling events (Dahlerup, 1957).

Despite the progress, raising enough money for the statue was a major issue. July 30, 1953, Georg Lober estimated the monument would cost \$67,000; however, despite fundraising efforts, by October 13, 1953 the Fund had raised only \$2,377.48. Eventually, Mr. Lithgow Caborne, President of the American Scandinavian Foundation, became the Treasurer of The Andersen Statue Fund, and the Fund established a headquarters in the Foundation's office building. A major shift occurred, November 9, 1954, when Mr. Lunning, a member of the fundraising committee, suggested that in order for the statue fund to grow, the goal was to get "Denmark to participate and let the children of Denmark present the statue to the children of the United States" (Dahlerup, 1957, p. 11). In other words, Mr. Lunning proposed that in order for the Andersen monument to become a reality, "the statue would be a gift from Denmark whereas the 'Story Telling Center' will be paid by Americans" (Dahlerup, 1957, p. 12). The Prime Minister of Denmark, H.C. Hansen, served as the connection between Denmark and the United States, and in 1955, he took over as the Chairman in Denmark for the Andersen Statue collection among Danish school children.

The vision of the Andersen Statue was closer to becoming a reality, and on April 2, 1955, the 150th anniversary of Andersen's birthday, there were celebrations throughout New York City. The annual storytelling radio broadcast included important Danes, Danish-Americans, and Americans, and a dramatization of the "Ugly Duckling" by New York City students. Additionally, Fifth Avenue windows were decorated with Andersen Fairy Tale displays; Georg Jensen also had a display, and Dorothy Shaver created displays in Lord and Taylor's windows.

Then, April 3, 1955, “ a H.C. Andersen program was on T.V. Eva La Gellienne read the ‘Ugly Duckling’ surrounded by children and a birthday party was arranged on the stage with a big ‘Kransekags’ [Danish ring cake] on the table” (Dahlerup, 1957, p. 12).

Despite the 150th Birthday Celebration, the Statue Fund continued to face financial difficulties. As of July 26, 1955, the total estimated cost was set at \$63,000. The Danish school children raised approximately \$15,000, which left the H.C. Andersen Statue Fund with a balance of \$48,000. Additionally, the New York City school children raise a total of \$12,000, which came from the students donating spare change over a four year time period. The Committee decided that more fundraising events, private donations, and grass roots fundraising efforts were necessary in order to finish the monument.

Once proper funding was secured, the Fund Committee was faced with the tasks of proposing an unveiling procedure that followed Park Department Protocol, as well as aiming to please as many members of the committee as possible.

A proposal for the unveiling procedure was presented by Consul Warberg—the proposal also proclaimed the day of the unveiling as “Denmark Day” in New York City. One of the main disagreements was that the DAWA, as well as some members of the Fund Committee, wanted The Danish American Women’s Association inscribed on the statue, but Mr.Lunning and Consul Warberg objected to the inscription even though DAWA was the main sponsor of the project. In the end, members of DAWA and the H.C. Andersen Statue Fund voted in favor of the inscription.

Finally, four years of work came to an end September 18, 1956 at three o’clock in the afternoon. The unveiling event was declared “H.C. Andersen Day” by the New York City Mayor, Robert Wagner. The Commissioner of Central Park, Robert Moses, and the New York City Board of Education were present at the event. Likewise, the Danes were represented by Ambassador Henrik Kauffmann, Ambassador Kakelund, Consul General Eyvind Bartels, and the Honorable Julius Bomholt, Minister of Education. Julius Bomholt came over from Denmark especially for the unveiling. Of his experience, Bomholt wrote:

"There are moments one never forgets and one of my most happy ones is the unveiling of the H.C. Andersen statue in Central Park. It is placed in the most beautiful spot in the

park and here it will continue to tell about mutual understanding—friendship and goodwill" (Dahlerup, 1957, p. 16).

Hans Christian Andersen Storytelling Center, New York City



Image taken from <http://www.hcastorycenter.org/photos2.html>

For more than fifty years, the Hans Christian Andersen Storytelling Center has held storytelling events every Saturday during the summer at the Andersen Monument in Central Park. Children and adults gather to hear Andersen’s tales told by a dedicated and unique group of storytellers. The Storytelling Center keeps Andersen’s stories alive through oral tradition and by bringing communities together to hear the stories. Furthermore, in 1998, the Storytelling Center received the Hans Christian Andersen Prize from the “Hans Christian Andersen Priskomite” of Odense, Denmark; and in 1999 the Mayor of Odense visited the Storytelling Center.

In fact, King Frederik and Queen Ingrid first visited the statue in 1956. Following the initial visit, it has become somewhat of a tradition for Danish Royalty to visit the monument: “Queen Margrethe II of Denmark visited the monument in 1976 during her trip to the United States. Princess Benedikte, visited in 1965 and 1977, and Crown Prince Frederik, made an unofficial visit in 1990” (Hans Christian Andersen Storytelling Center, 2003). The monument is a symbol of the positive relationship between the United States and Denmark. To further enhance the good relationship between Denmark and American, “in 1964 the City of

Copenhagen contributed two 19th Century street lamps that were placed on either side of the statue. The New York City Parks Commissioner returned the gift in 1985 with two historic New York City street lamps that now stand at Dantes Plads in Copenhagen” (Hans Christian, 2003).

In addition to the summer reading series, the Storytelling Center co-sponsors storytelling events with the Scandinavia House in New York City. The Scandinavia House celebrates contemporary Nordic culture through the visual arts, music, and literature, as well as business, finance, and technology. The Scandinavia House has existed for ten years, and it is home to The American-Scandinavian Foundation (ASF), which has been in the United States for 100 years. The Scandinavia House programs include art, historical exhibitions, films, concerts, readings, lectures, and children’s programs (Hans Christian, 2003).

Danish-American National Identity

It is clear that folklore is an important aspect of Danish culture, and Danish-American National identity. There is a special connection between folklore and cultural nationalism in relation to a people’s association to the homeland. Additionally, the Danish people have a strong sense of pride in Danish cultural identity, which has led to the creation of numerous Danish-American groups throughout the United States. Some of these groups played a major role in the creation of the Andersen Monument in Central Park, but one common aspect of each group is a strong sense of Danish National Pride, as well as an undying love for Hans Christian Andersen.

To begin with, The Royal Danish Consulate General in New York City, and The Royal Danish Embassy in Washington D.C., represent Danish arts and culture throughout the United States. The Cultural and Information Department of the Consulate General works to spread the knowledge, arts, and culture of Denmark, specifically: “Informing the American Public of Denmark and Danish culture in general as well as counseling Danish artists, cultural producers, cultural operators, and institutions aspiring to become culturally active [in the] United States” (Royal Danish, 2010). Danish-Americans possess a great sense of national pride when it comes to their history, culture, and literature.

As discussed earlier, The Danish American Women’s Association (DAWA) was the main sponsor of the Andersen monument, raising \$75,000 with the help of Danish and American school children. Baroness Alma Dahlerup, who was the president of the Danish-American

Women's Association of New York, originated the idea for the statue. Additionally, Dahlerup arranged for Andersen story readings to take place through the public radio. Currently, however, it appears that the Danish American Women's Association operates under the Danish American Society (DAS). The DAS was founded in 1959 as a "non-profit, non-political membership organization [that] pursued the goal of promoting friendship and understanding between the people of Denmark and the United States" (Danish American Society, 2009). More specifically, DAS still works to provide a "wide range of cultural, social, and educational programs and events, expanding Danish-American ties" (Danish American Society, 2009).

Similarly, the Danish Sisterhood of American (DSA) was founded November 21, 1883 in Negaunee, Michigan by Christine Hemmingson. The first meeting was held December 15, 1883 (almost two years after the founding of the Danish Brotherhood of America) at the home of Hemmingson; yet, due to the fact that there were not enough women to fill the leadership positions, members of the Brotherhood were permitted to join as passive members. In the following years, the Sisterhood grew in numbers, attracting Danish women and Danish men of the Brotherhood. The Sisterhood and the Brotherhood formed a community of Danish-Americans who were interested in preserving Danish culture, as well as providing social and educational programs for members (Danish Sisterhood of America, n.d.).

Chapters of The Danish Brotherhood of America (DBA) and the Danish Sisterhood of America (DSA) are located in numerous cities across the United States. The concept of the DBA first arose in the 1870's when thousands of Danes immigrated to the United States and Canada. Due to a war between Denmark and Prussia, many immigrants spilled into the United States, forming Danish-American groups across the country. The Danish immigrants were immersed in a new culture and language, and needed to form a community for support and companionship. The first Danish-American group was the Danske Vaabenbrodre (Danish Brothers in Arms), founded by Mark Hansen in Omaha, Nebraska in the 1880's, which was an organization for Danish military service members. Several Danish-American groups planned a convention in 1882, and the Danish Brotherhood in America was born at the convention. The DBA was founded to reach out to "honorable men, born of Danish parents or who were of Danish extraction; [furthermore] DBA planned to provide members with social activities, to nurture common background through the use of Danish language and songs, and to provide financial

help to their members with a survivor's insurance and sickness and death benefits" (Denver, 1995).

The DBA continued to grow as an organization—helping people through the 1906 San Francisco earthquake and the Great Depression—however, new members were not joining, and the Board of Directors decided to rebuild the Brotherhood. The DBA expanded by opening its' doors to more people: family members, men who were married to Danish women (1939), youth (1952), women (1961), and non-Danish people were encouraged to join if they were interested in learning more about Danish culture (1939). As the DBA continued to grow, the emphasis shifted from helping immigrants to focusing on pride in Danish heritage, as well as pride in Danish-American heritage and achievements. And to commemorate the 100th Anniversary, in 1935, the Brotherhood sponsored a coast-to-coast radio broadcast of the first publication of Hans Christian Andersen stories. The leadership, and members, of the DBA have adapted to the changing times, and through determination, and progressive thinking, the organization has continued to remain strong and successful (Denver, 1995)

Yet another group that promotes Danish National Identity is The American-Scandinavian Foundation (ASF) which was founded in 1911 by Niels Poulson, a Danish-American, and other innovative leaders from business and education. Since its' creation, the ASF has served as an educational and cultural link between the United States, Denmark, Finland, Iceland, Norway, and Sweden. The ASF is a unique organization—it was designed with the purpose of promoting education and cultural values between Americans and those of Scandinavian decent. It is clear that Scandinavian-Americans have a strong sense of cultural heritage identity. The ASF offers a host of cultural programs throughout the year, including, but not limited to: Scandinavian Sing-Along; Contemporary Scandinavian Reading Series; Language Courses; Nordic Design; and Saturday Morning Storytelling with the Hans Christian Andersen Storytellers (Scandinavia House, 2010).

The Danish American Archive and Library, located in Blaire, Nebraska, works to “collect, preserve, and make available to the public letters, financial records, books, periodicals, diaries, memoirs deeds, recordings, photographs, and films, among other things, of Danish Americans from the time of the earliest immigrants from Denmark to the present day” (Danish American Archive, 2009). The collection includes documents of respected and widely known

Danish-Americans and institutions, as well as documents pertaining to the general population's culture and history.

Additionally, the Archive is the official repository for the Danish Brotherhood of America, the Danish Sisterhood of America, the Danish American Heritage Society, and the American Society of Danish Engineers. The Archive includes holdings on religion, culture, education, letters, organizations, genealogy, business, industry professions, books, and periodicals. The culture Archive includes a wide range of materials, including: Danish recipes, photos of Danish folk dancing, Danish modern design, Danish music, documents of the annual Danish celebration of American Independence, and Christmas annuals. The books Archive is especially interesting—it contains over 10,000 books both in English and Danish, which present significant cultural themes, ranging from art and architecture to biographies and cuisine. The Archive also collects classic and contemporary Danish literature, as well as songbooks, hymnbooks, family Bibles, and books about Danish immigrant history and Danish-American communities.

While not all of these Danish-American groups played a role in the creation of the Hans Christian Andersen Monument, each organization is representative of Danish pride. The Hans Christian Andersen Monument was created due to the great sense of pride in Danish heritage and culture, and the legacy of Andersen continues to flourish due to the numerous Danish-American cultural organizations.

Sir Walter Scott

Hans Christian Andersen is not the only author to reach such a status as a national symbol. Sir Walter Scott has also achieved similar fame in Scotland and abroad.

Walter Scott, at least the fifth of that name, was born August, 15 1771 in Edinburgh Scotland to Walter Scott and Anne Rutherford (Daiches, 1971). At the age of two, due to polio, Scott was sent to live on his grandfather's farm in Sandy-Knowe about thirty miles southeast of Edinburgh (Edinburgh University Library [EUL], 2003). The disease left Scott permanently lame, his right leg withered and, contracted; in spite of this Scott became an avid walker and a great lover of the outdoors. Life in the country greatly impacted his writing, while living in

Sandy-Knowe he learned much about Scottish history, including traditional ballads and stories whose influence permeates Scott's works.

Scott studied law, philosophy, and German at the University of Edinburgh, and in 1792 he was admitted to the bar. Scott was only a moderately successful lawyer, preferring instead to write. In 1796 he published his first works, translations of the ballads *Lenore* and *Der Wilde Jager* by Gottfried Bürger and in 1802 he published his first collection of ballads *The Minstrelsy of the Scottish Border*. Throughout the next decade or so Scott published about a half dozen ballads including *Sir Tristrem* and *The Lady of the Lake*. During this time he also was half owner of a publishing house through a secret partnership with James Ballantyne, which eventually failed due to Scott's poor judgment in choosing publications. In 1814 he published his first novel, *Waverly*, in a three volume set. *Waverly* established Scott as a great entertainer of his age, earning him the admiration of King George IV and Lord Byron. Over the next eighteen years Scott wrote multiple novels, poems, and journal articles to include *The Black Dwarf*, *Rob Roy*, *Castle Dangerous*, *Tales of the Crusaders*, *Life of Napoleon*, and *Ivanhoe*. He also accepted a baronetcy becoming Sir Walter Scott, organized King George IV's visit to Edinburgh, underwent financial ruin, and suffered a stroke before suffering a physical and mental collapse. Sir Walter Scott died September, 21 1832 at Abbotsford at the age of 61 (Lauber, 1989).

Scott Monument in Edinburgh



Image taken from http://www.ark3.com/?page_id=575

On August, 15 1840, Scott's 69th birthday, the Scott Monument's foundation stone was laid with full Masonic honors by the Right Honourable Sir James Forrest Bart, MW Grand



Master Mason of Scotland. The design of the Scott Monument was determined by a competition held in 1836, the only provisions being that the monument must be Gothic in style and it must contain a statue as part of the design. The competition was won by a joiner, George Meikle Kemp, who entered under the pseudonym John Morvo. Originally Kemp's design was dismissed, due to prejudice against his background, however, his revised design eventually won out over the other entries old and new (Edinburgh Museums & Galleries [EMG], Scott). Construction was completed in the Fall 1844 and the monument was inaugurated August 1846 (EMG, Construction).

The Scott Monument in Edinburgh is the largest monument to a writer in the world, standing over 200 feet high, with 287 steps going up four levels (EMG, Scott). The monument's foundation is bedrock, while the structure is built out of Binny sandstone from Lothian (EMG, Construction). There are 64 statues of characters from Scott's books created by various sculptors¹, as well as multiple character faces done in a "grotesque" style, typical of Gothic architecture. There are four stained glass windows on the first floor of the monument designed by David Roberts and created by James Ballantine. They show the City of Edinburgh coat-of-arms, Saint Andrew the patron Saint of Scotland, Scotland coat-of-arms, and Saint Giles the patron Saint of Edinburgh

at the base of the monument sits a size, Carrara marble created by Sir John Steell, with his deerhound, Maida; on a massive platform up



(EMG, Detail). At the more than double life-size sculpture of Scott, Scott is depicted seated the entire statue resides seven huge steps.

Image taken from <http://www.rampantscotland.com>

w.flickr.com

¹ For a complete list of characters, descriptions, locations, and sculptors see http://www.edinburghmuseums.org.uk/CMSTemplates/ScottMonumentVirtualTour/pages/hisnovels/hisnovels_list.htm

Scott as a National Figure

Scott, has been instrumental in the establishment of Scottish and British national identity. His writings, many of which feature Scottish and English commoners as heroes/heroines, have become a part of Britain's collective culture. They have spawned such iconic stories as Robin Hood from Scott's *Ivanhoe*, or added to the Arthurian legends from *The Lady of the Lake*. He is credited with inventing the historic novel, which persist today in many countries throughout the world. And his contributions do not stop there, his organization of King George IV's visit to Scotland and George's subsequent dress in tartan and a kilt, resulted in tartan and kilts becoming an enduring symbol of Scottish identity. This has led to the "accusation" that Scott invented the romanticized "tartan kitsch" image of Scotland, an image that, like kilts, has endured. Also, in 1818 he assisted in recovering the Scottish Royal Regalia (crown and scepter), which had been hidden away in Edinburgh castle (EMG, Sir).

While Scott's contributions to Scottish and British history certainly provide a basis for Sir Walter Scott being described as a national figure, the most telling facts come from his monument in Edinburgh. Scott was of such importance to Britain that the creation of the largest monument to a literary figure in the world commenced almost immediately after his death and it was financed entirely by donations. Among the donators were banks in Scotland and St. Petersburg, groups from Glasgow, Perth and Selkirk, and King William IV. Not only did the wealthy contribute, when the monument was in peril of being left incomplete, due to a lack of funding, the required money was raised by going door-to-door collecting from the general populace of Edinburgh.

Scott Monument New York City

Originally intended to mark the centennial of Sir Walter Scott's birth, the Central Park statue was a gift from a group of prominent Scottish-Americans. Created by Sir John Steell, it is



a replica of the statue Steell created for the Scott Monument in Edinburgh (New York City Department of Parks and Recreation [NYCDPR], Highlights). Although it is created in bronze on Aberdeen granite and not in Carrara marble, it still depicts Scott seated with his dog, in a flowing cloak, holding a book and pen,

exactly like the statue in Edinburgh. It is positioned so that Scott overlooks the gateway to Central Parks Literary Walk and although intended to mark Scott's centennial, was dedicated on November 27, 1872 a little over a year later (NYCDPR, Monuments, and New York Focus Central Park [NYFCP], E66).

Scottish-American National Identity

In the United States, Scottish-American national identity is displayed in a variety of ways, to include the celebration of traditional Scottish festivals. This year there are over 150 different Scottish and/or Celtic festivals in the US alone. Almost every state has at least one scheduled and the majority of these are in celebration of the Scottish Highland Games (Clan, 2010). The Scottish Highland Games are an annual series of events that date back to the 1820's, they are a part of the romanticized "tartan kitsch" image Scott is "accused" of inventing. The games include events such as dancing, piping, running, hammer or stone throwing, and tossing the caber to name a few (Wood, 2007). In addition to the large amount of celebrations there are also multiple Scottish-American societies, such as the Scottish-American Society of Central Florida, the Scottish-American Society of the Villages, American Scottish Foundation, the Scottish-American Society of Dunedin, and many more.

Much of these displays of national identity are not unique to Scottish-Americans, we see similar trends in most every cultural group. What is exceptional is the display of national identity through monuments. The statue of Scott in central park is a good example of the display of Scottish-American national identity, within the United States. Another good example of a monument that displays Scottish-American national identity is found within Scotland itself. In Edinburgh there is, the only statue outside of the US, that memorializes the American civil war. It was raised in remembrance of the Scottish-American soldiers that fought and died as Union soldiers (Aidin, 2002). This is a potent display of national identity through statuary, demonstrating the strength of cultural ties, regardless of where one lives.

Conclusion

All in all, Hans Christian Andersen and Sir Walter Scott are two excellent examples of literary figures that have been greatly commemorated as national symbols through the use of monuments. Not only have the men themselves come to be representative of their countries, but

their literary works have also been monumentalized in such a way that the line between the author and the story has been blurred in national identity. Whether it is through the juxtaposition of figures from the stories with the authors or through monumentalizing the stories alone, the Scots and the Danes have been able to express the folk values that they hold dear through these monuments.

These statues are not just expressions of culture, but become a part of the representation of the cultures as well. All of the statues mentioned here are major tourist sites and focal points for gatherings around the subject of Danish or Scottish cultural identity. Through the art of commemoration, Andersen and Scott are not only figures that the Danes and the Scots use to display their culture to others, but they are the figures that others use to identify Danish and Scottish culture. This is why monuments are so important to conversations about national and cultural identity, because their presence in the public sphere allows people of all races, genders, classes, and cultures to share the common experience of viewing them, but leaves the interpretation up to the individuals. Since this is the way that memory and identity are formed, through the constant interplay between the tangible representations of culture and the intangible memories and interpretations of that same culture, monuments are one of the art forms that lie at the heart of cultural preservation.

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