Name: Johan Holloway

Degree: Art History MRes

Public Art and Fictional Works:

Simultaneously Commemorating Fiction and Reality

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Abstract

Since 1837, there has been an increasing number of public art installations in Britain that simultaneously commemorate fiction and reality, be they officially or unofficially produced. The official examples intentionally commemorate fictional works, so as to simultaneously commemorate real people or places that are relevant to those works. Official examples have commemorated fictional stories and characters to celebrate: the authors of those works; the places where those authors are from, or where they created their represented works; the places where those works were produced; or the cultural output of Britain as a whole. The unofficial examples, however, intentionally appropriate public spaces to specifically commemorate fictional characters that are relevant to those spaces. Such unofficial examples subsequently endure if the official owner of the appropriated site allows the inadvertent commemoration of their site to persist.

This research examines the commemorative dichotomy of simultaneously celebrating fiction and reality, predominantly from an art historical perspective, with visual analyses of each artwork driving the overall research. In addition to art history, this research engages with ideas from both adaptation and fan studies to support its analysis of those artworks. The overall conclusion of this research is that while fiction and reality can be simultaneously commemorated with public artworks that represent fictional subjects, the results can ostensibly appear to only commemorate fiction.

Public Art and Fictional Works:

Simultaneously Commemorating Fiction and Reality

Spoiler Warning

For a work of fiction, a spoiler is any piece of information that could partially or wholly compromise the story's dramatic intentions. For example, revealing the end of a story to someone, before they had reached the end of that tale, would deflate the anticipation they could have experienced, had they not been informed of the story's conclusion beforehand.

If you read this document, you will encounter a variety of spoilers for the following works of fiction:

- Barrie, J. M. *Peter and Wendy*. 1911.
- Ibid. *Peter Pan: The Boy Who Wouldn't Grow Up*. 1904.
- Ibid. *The Little White Bird: or, Adventures in Kensington Gardens*. 1902.
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- Columbus, Chris. *Harry Potter and the Chamber of Secrets*. Warner Bros. Pictures. November 3, 2002.
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- DMA Design. *Lemmings*. Psygnosis. Amiga, and PC. 1991.
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- Ibid. *Harry Potter and the Deathly Hallows*. July 21, 2007.

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- Ibid. *Henry IV, Part 2*. 1596–'99.
- Ibid. *Henry V*. 1599.
- Ibid. *Macbeth*. 1606.
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- Watkins, Dudley D. "Desperate Dan." *The Dandy*. Debuted 1937.
- Watkins, and R. D. Low. "Oor Wullie." *The Sunday Post*. Debuted 1936.
- Yates, David. *Harry Potter and the Deathly Hallows – Part 1*. Warner Bros. Pictures. November 19, 2010.
- [and finally,] Ibid. *Harry Potter and the Deathly Hallows – Part 2*. Warner Bros. Pictures, July 15, 2011.

Content Warning

Chapters 1 and **4** discuss the deaths of multiple fictional characters, in passing in the first, but in depth in the fourth. A real death is also mentioned in **Chapter 4**, while a fictional character's suicide is referenced in **Chapter 1**. Some of those deaths are consequently brought up in the **Introduction** and **Conclusion**.

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Introduction:

Public Art and Fictional Works

Paddington is a bear who is imbued with anthropomorphic qualities, which makes his behaviour more human than bear-like. Those behaviours manifest through *Paddington*'s: ability to speak English, use of clothes, residence in a household with the (human) Brown family, and fondness for marmalade sandwiches. Unfortunately, that is not how bears behave in reality, so *Paddington* is quite clearly a fictional character – but a seemingly beloved one at that, for on February 24, 2000, a public statue was unveiled in honour of the fictional character (as shown in **Figure 1.1**).

Inaugurated by Michael Bond – the author of *Paddington*'s stories – the statue of *Paddington* was installed to commemorate the fictional bear, while simultaneously promoting the "long association" between *Paddington* and his statue's location (as inscribed into the highlighted plaque of **fig. 1.1**, detailed in **fig. 1.2**). The sculpted commemoration of *Paddington* is situated on Platform 1 of London's Paddington Station (**fig. 1.3**), in reference to the association that was born between the two, when the *Bear* visited the station in Bond's novel titled *A Bear Called Paddington*, published in 1958. The *Paddington* statue is even modelled on Peggy Fortnum's illustrations in the novel (**fig. 1.1** compared to **fig. 2**). The visual and locational references to *Paddington*'s first story not

only promote an association between the fictional *Bear* and the real station, but they also advertise the implication that the real station exists in the fictional world of the *Paddington Bear* stories.

The *Paddington Bear* statue, by being present in a real place that exists in the *Bear*'s world, adds a fictional layer to the space (**fig. 1.3**). Paddington Station consequently becomes part of this public commemoration of *Paddington Bear*. Compared to the surrounding station and myself, a 5' 11" adult, *Paddington Bear* is plausibly scaled for someone who lives in a house with humans (**fig. 1.3**); he is about the size of a child and patiently waits for his story to begin (**fig. 1.1**).

In the opening of the original story, *Paddington* meets the Brown family at Paddington Station, with nothing but a hat (**fig. 1.4**), a label round his neck (**fig. 1.5**) and his belongings in a suitcase (**fig. 1.6**). The label asks for someone to "please look after this bear," with which the Brown family comply when they name him after the station and take him home with them. *Paddington*'s statue is therefore on the cusp of that fictional moment, silently waiting for the fictional Brown family to discover him in the real Paddington Station (**fig. 1.1**).

While *Paddington* waits, members of the public can join the commemorated *Bear* in his depicted moment. Of course, people know that this *Paddington* is not real, he is an inanimate bronze statue designed by an artist – Marcus Cornish – who clearly did not model the work on a real bear, given the hat and suitcase (**fig. 1.1**). However, the fictionality of the scene does not stop members

of the public from answering *Paddington*'s textual call for them to "look after" him,[1] as evidenced by the erosion of the patina on his nose, where people have affectionately patted him (**fig. 1.4**).[2] *Paddington*'s statue has received affections that members of the public have for the *Bear*, evidencing the character's popularity that deemed him worthy of public commemoration in the first place.

The owners of the *Paddington* statue – Paddington Station's Paddington Bear Shop – would want to draw on the benefits of the affections people have for the *Bear* when promoting the station that surrounds him (**fig. 1.3**). The *Bear* is raised out of the station on a plinth; albeit quite a shallow one that offers ample room for members of the public to sit with *Paddington* in his commemorative space (**fig. 1.1**), but the plinth still separates *Paddington* from the space that the public occupy. The plinth interrupts *Paddington*'s ability to fictionalise the space, because he is not seamlessly immersed within the station and instead presented as an exhibit of that station. The plinth also has a plaque (**fig. 1.1**) that identifies *Paddington*'s source text and names the author who "began Paddington Bear's long association with" Paddington Station (**fig. 1.2**). Bond created the character in response to a toy bear that he purchased near the station. The Paddington Bear Shop thus want to benefit from the influence their station had on the creation of Bond's beloved fictional character, and promote such by commemorating *Paddington Bear* with a statue that will ideally remind

[1] **Fig. 1.5**

[2] Presumably, but maybe some people hate *Paddington* and are taking their frustration out on the *Bear*'s snout, though I do not think that is likely.

people to buy their own *Paddington Bears* at the station's Paddington Bear Shop.

There is a commemorative tension with the *Paddington Bear* statue. On one hand, Paddington Station is commemorating a beloved fictional character with a public statue, presenting the character as worthy of commemoration. Yet on the other hand, the Paddington Bear Shop are promoting the connection between the *Bear* and the station – commemorating the role Paddington Station played in the creation of the beloved fictional *Bear* – so as to benefit their real shop. There is a commemorative dichotomy with the *Paddington Bear* statue (**fig. 1.1**), which simultaneously honours an imaginary *Bear* and the real location that inspired an author to create the fictional character.

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The simultaneous commemoration of fiction and reality is not exclusive to the *Paddington Bear* statue. Dating back to the 1830s, there has been an effort to install public artworks in Britain that simultaneously commemorate fictional stories and the real people and places that have created those stories. It is this phenomenon and the handling of that tension, between commemorating fiction and reality, that my dissertation will examine.

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To examine the simultaneous commemoration of fiction and reality in Britain, through public artworks, I will trace the key developments across the public artworks that engage with that commemorative dichotomy. In Britain,

fiction began to be commemorated with public artworks in the 1830s, when statues of literary writers started to arise in Scotland, followed by England in the 1850s. A representative example of such is John Steell's statue of Scotland's national poet, Robert *Burns*, unveiled in Dundee in 1880 (**fig. 3.1**).

My discussion of Steell's *Burns* (in **Chapter 1**) details the hallmarks of Britain's sculptural commemorations of literary writers, of which there were nine by 1880. Logistically, I cannot visit them all. However, my examination of the nine sculptures (locationally mapped out in **Appendix A**) revealed that the *Burns* statue is typical of the group and can thus be taken as an exemplar of all the artworks that represented literary authors in nineteenth-century Britain.[3]

The second artwork of note, in the development of public commemorations of fictional stories, is Stratford-upon-Avon's *Gower Monument* (also discussed in **Chapter 1**), devoted to the theatrical plays of England's William Shakespeare. The significance of 1888's *Gower Monument* is that it was the first public artwork, in Britain, to support its commemoration of fiction with life-sized bronze statues of characters from those fictional stories (**fig. 4.1**).[4]

[3] The only exception would be Edinburgh's *Scott Monument* from 1844, a statue sheltered beneath a 200ft tall gothic spire dedicated to the writings of Sir Walter Scott. The statue of Scott is on a pedestal, so that compositionally aligns with the likes of *Burns*. The spire, however, is unique to the *Monument*. Therefore, the *Monument* is not representative of the other British public artworks that commemorate writers and their works, hence why it is not analysed here.

[4] Just to further the *Scott Monument* discussion, its spire is decorated with sixty-eight small stone statues of Scott's fictional characters. While the *Scott Monument* predates *Gower* by forty-four years, none of the statues on the former are in the same scale or material as the statue of *Scott*, so they do not present themselves as commemorative replacements for the statue of that writer. This is why the *Scott Monument* did not affect the trajectory of public art for fictional works, whereas the *Gower Monument* did, hence why my focus is on the latter.

Both *Burns* and the *Gower Monument* use public statues of writers to commemorate them and their fictional works, though the latter *Monument* also uses statues of characters from the writer's commemorated works. In both cases, the statues – be they of writers or characters – are metonyms for their commemorated literary oeuvres. However, the significance of the space in which the statues are also installed became apparent with the *Gower Monument*. Whilst *Burns* was installed in Dundee, the city is only relevant to the poet because it is in the poet's home nation of Scotland. The *Gower Monument*, however, is installed in Stratford-upon-Avon, which was the hometown of Shakespeare. Although the *Gower Monument* was not specifically designed for Stratford-upon-Avon, by being installed there, the *Monument* simultaneously commemorated the town's relevance to the commemorated writer of the simultaneously commemorated works of fiction.

The first public artwork to intentionally adapt a fictional story, into a public sculpture, and display it in a place that influenced the commemorated story was Sir George James Frampton's 1912 *Peter Pan: The boy who would not grow up* (**fig. 5_A.1**). Installed in London's Kensington Gardens, it was the author of *Peter Pan*'s stories, Sir J. M. Barrie, who commissioned the sculpture and arranged for its installation in Kensington Gardens because of the influence they had on his *Peter Pan* stories (as discussed in **Chapter 2**). Being the first public artwork to intentionally represent fictional work in honour of its installation location, Frampton's *Pan* is a key example – particularly when it is

the only new public artwork to commemorate fiction in the twentieth century before local authorities began commissioning their own commemorations of fiction for the very same reasons.

Guildford Borough Council commissioned both Edwin Russell's 1984 statue of *Alice and the White Rabbit* (**fig. 7.1**), and Jeanne Argent's 1990 sculpture of *Alice Through the Looking Glass* (**fig. 9.1**), to advertise Guildford's connection to one of Lewis Carroll's fictional stories, as he finished his 1871 novel *Through the Looking-Glass, and What Alice Found There*, while staying in the town (as also discussed in **Chapter 2**). Those two public sculptures were merely the first commemorations of fiction commissioned by a local authority and in the following twenty-first century, other authorities and equivalent bodies commissioned their own public artworks to associate themselves with other potentially recognisable works of fiction.

Furthermore, the place branding potential of fictional commemoration has been utilised by local authorities to represent their own cultural output as significant enough to deserve public commemoration. Dundee City Council has been particularly efficient in its commissioning of art that commemorates fictional works, whilst also representing the city's cultural output. Sculpted representations of *Desperate Dan*, *Dawg* and *Minnie the Minx* were installed in Dundee's High Street, in 2001, not just as representatives for the comics that the characters come from – *The Dandy* and *The Beano* – but as representatives of the city's comics industry (**fig. 12.1**). Similarly, Dundee's *Lemmings* statues

(**fig. 16.1**), installed in 2013, act not just as representatives for the videogame in which they originated, but as a representation of the Dundee videogames industry that the *Lemmings*' first game helped to launch. Additionally, the 2016 statue of *Oor Wullie* (**fig. 18.1**) commemorates his then eighty-year comic strip run in the Dundonian *Sunday Post* newspaper. All three installations will be discussed (in **Chapter 3**) because they are in the same city, and they collectively demonstrate that shift towards cultural place branding; real places have started commemorating works of fiction that simultaneously promote the place's own cultural significance.

Additionally, *Dan*, *Dawg*, *Minnie*, the *Lemmings* and *Wullie* meta-textually strain the boundary between fiction and reality. Not only do those Dundonian installations commemorate fictional characters to also commemorate the cultural output of Dundee, but they also present their commemorated characters as if they are able to engage with the reality that surrounds each of them. The *Lemmings*, *Wullie*, *Minnie*, *Dawg* and *Dan* are presented as if they are occupying reality so as to tether them to that reality, for it is the real city that is being culturally promoted with the commemoration of those characters.

The focus on place branding was not a trajectory that the *Gower Monument* intentionally launched, when it was installed in a public space to commemorate Shakespeare and his works of fiction, in 1888. The officially commissioned artworks that have commemorated fiction ever since the *Gower Monument* have done so to concurrently commemorate the places that each artwork

inhabits. But the unofficial and un-commissioned public installations that have commemorated fiction in the twenty-first century have followed in the *Gower Monument*'s footsteps.

The character of *Dobby* – an elf from the *Harry Potter* franchise of books and films – was commemorated with a *Grave* at Freshwater West, Pembrokeshire, in 2011 (**figs. 19.1–19.2**). Elsewhere, the character of *Ianto Jones* – from the *Torchwood* television show – was commemorated with a *Shrine* at Mermaid Quay, Cardiff, in 2009 (**fig. 22.1**). *Dobby's Grave* and *Ianto's Shrine* appropriate public spaces to purely commemorate fiction – specifically, two fictional characters. Yet simultaneously building upon the strategies of the official twenty-first century commemorations of fiction, *Dobby's Grave* and *Ianto's Shrine* also strain the boundary between fiction and reality, by fully dedicating themselves to their fictionalisations of reality.

Dobby's Grave began because certain members of the public clearly cared about *Dobby* and they chose to create and leave tributes at his *Grave*, situated at the filming location used for the burial of *Dobby* in the penultimate *Harry Potter* film, *Harry Potter and the Deathly Hallows – Part 1*, released in 2010. Likewise, *Ianto's Shrine* began because some members of the public cared about *Ianto*, assembling a *Shrine* in his honour at a location from the third series of *Torchwood* (*Children of Earth*) in which *Ianto* died in 2009. Some people cared so much that they left tributes asking the show's writers to bring *Ianto* back, in a bid to alter the character's fictional fate.

Both *Dobby's Grave* and *Ianto's Shrine* are still around years after they were created, in grassroot commemorations of *Dobby* and *Ianto*, primarily because members of the public have continued to add to them. More crucially, *Dobby's Grave* and *Ianto's Shrine* are still around because they have been embraced by the relevant authorities who manage their fictionalised sites, as both installations also promote the cultural significance of those filming locations. *Dobby's Grave* and *Ianto's Shrine*, although they are public expressions of affection for fictional characters, function as unintentional place branding installations, hence why their land owners allow them to persist.

The reason *Dobby's Grave* and *Ianto's Shrine* need discussing (in **Chapter 4**) is because they represent the culmination of what every other commemoration of fiction (from **Chapters 1–3**) has shown. While my primary discussion is not on how anyone responds to any of the artworks discussed in this dissertation,[5] I am discussing why those artworks are attempting to commemorate fictional subjects, because there is a response that they are trying to tap into. The dichotomy of commemorating fiction and reality, with public artworks, speaks to why fictional works are commemorated at all. Since the 1830s, real places have been dedicating themselves to the commemoration of fiction, specifically fictional subjects that people have invested their time and affections into. Fictional works grow in significance as more people invest time and affections

[5] Though incidentally, the writers of *Torchwood* did not capitulate to the demands that *Ianto* be brought back to life.

into them, hence why local authorities and equivalent bodies have sought to promote their locational links to those appreciated works of fiction. Public spaces are trying to commemoratively connect themselves to the fictional stories that members of the public care about, attempting such through public art installations.

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The tension between fiction and reality, when fiction and reality are jointly commemorated with public artworks, has not been explored before in the field of art history. This gap in the scholarship is due to the relative recency of fiction's widespread commemoration through public art in Britain; prior to the twenty-first century, notable examples were limited to Stratford-upon-Avon's *Gower Monument*, Kensington Garden's *Peter Pan* and Guildford's Alice in Wonderland sculptures. I shall adopt an interdisciplinary approach to fill that gap, combining art history with studies of narrative adaptations and fandoms.

I will draw on art historical discussions of public statues, sculptures, monuments and shrines, to consider how each installation is presented in, and relates to the public space that surrounds it. The resultant visual analysis of each aforementioned artwork will illustrate the dual commemoration of fiction and reality, which is a hallmark of public art that engages with fictional works.

To support my discussion of public artworks that simultaneously celebrate fiction and reality, I will also draw upon ideas from the study of adaptations.

Specifically, I will utilise ideas on how adapted pieces of fiction meta-textually comment on their source texts, and apply such to the aforementioned public artworks that sculpturally adapt works of fiction to comment on the influence that their installation locations had on the original pieces of fiction.

I will also support my discussion, in the later chapters, with concepts from the study of fandoms, particularly those that deal with the fictionalisation of physical spaces through the insertion of fictional characters and scenes. The relevance to my discussion is that some of the aforementioned installations blur the boundary between fiction and reality, because they are inserting fictional characters and locations into those public spaces, and similar ideas have been unpacked in the study of fandoms.

The aforementioned public artworks, bar the introductory *Paddington Bear*, will also be discussed in greater detail, in order to effectively plug the identified art historical gap. Collectively, the *Burns*, *Gower Monument*, *Peter Pan*, *Alice and the White Rabbit*, *Alice Through the Looking Glass*, *Desperate Dan*, *Dawg*, *Minnie the Minx*, *Lemmings*, *Oor Wullie*, *Dobby's Grave* and *Ianto's Shrine* installations illustrate the distinct developments across Britain's public art commemorations of both fiction and reality simultaneously, from 1880 right through to the present year of 2024. Not only are said public artworks distributed through time, but they are spread geographically across Britain (**appx. B**), giving my discussion a diverse range of examples through which to explore the resultant tension between fiction and reality, when said public

artworks attempt to commemoratively tie reality and fiction together in favour of one or the other.

Finally, just to clarify what I mean when I refer to reality and fiction:

- Reality is the physical environment into which the aforementioned public artworks are installed. I will discuss how those real spaces are used for the installed artworks by the people who inhabit reality.

- Fiction is the narrative environment that the commemorated characters and worlds of the aforementioned artworks fictionally exist in. Such fictional environments have been created for works of literature, novels, stage plays, comics, videogames, films and television programs, all of which are mediums adapted by the aforementioned artworks.

And to clarify what I do not mean when I refer to fiction:

- Religion, which is believed in, or it is not; while oversimplified, the factor that distinguishes religion from fiction is belief. Fiction is engaged with through a suspension of disbelief, whereas individuals do not suspend disbelief to participate in religious observances – if they do not believe in the religion, they just do not participate from a religious perspective. Religion is underpinned by belief, not upheld by disbelief.

The other distinction between religion and fiction is authorship. Works of fiction have a traceable point of origin, being created by credited

authors, be they one person or more. Religious systems, however, are not traceable in the same manner. Some religious orders can be traced to when they branched from their broader faiths, but the broader faith is harder to assign with a definitive date before which it did not exist. Again, that is oversimplified, but religious systems are not existentially dependent upon singular authors, whereas fictional materials do not exist until they are imagined by single authors. The origins of religious systems are far more complicated to pinpoint than the debut dates of fictional stories.

- Mythologies and legends, the common thread of which is that they are based in history. For example, the legend of Robin Hood proposes that an enigmatic bowman – based in the real Sherwood Forest – stole from the rich and gave to the poor. To what extent the legend of Hood actually took place in reality is debateable, but that means the legend may have existed, or else there would be no debate. With fiction, on the other hand, there is no debate as to whether it took place in reality, because it would not be fictional if it had. Legends and myths command a contestable credibility that is not offered to fiction, for while fictional stories are not real, myths and legends may come from reality itself.

Therefore, when I am broadly referring to public artworks that commemorate fiction, I am only referring to subjects that are, like *Paddington*

Bear, the unbelievable outputs of the human imagination. What I am examining, in this dissertation, is the simultaneous commemoration of fiction and reality through a selection of Britain's public artworks, charting the tension between fiction and reality when public art attempts to commemorate both.

Chapter 1:

Metonyms for Literature
[1837–'88]

In nineteenth-century Britain, stalwarts of the British literary Canon were commemorated with public statues, with the intention of presenting literary fiction as an emblem of Britain's national culture. I will not comment on whether such artworks were interpreted as commemorations of literature by the public, but I will explain how those artworks presented literature as an important part of British culture.

Public statues strive to shape the cultural identity of the places in which they are installed. Daniel Abrahams has emphasised as much, arguing that public statues "play an important role in establishing who" and what the public should build their identity around.[6] For example, there is John Steell's statue of Robert *Burns* in Dundee, Scotland, inaugurated in 1880 (**fig. 3.1**). *Burns* was a prolific Scottish poet of the previous century and Steell's statue of him even includes a quote from one of *Burns*' poems on the statue's pedestal. Therefore, the statue and quote could be recognised by members of the public who are familiar with *Burns* and his poetry, visually suggesting those who are not should familiarise themselves with that commemorated portion of Scottish culture. This does not

[6] Daniel Abrahams, "Statues, History, and Identity: How Bad Public History Statues Wrong," *Journal of the American Philosophical Association* 9, no. 2 (8 April 2022): 263, DOI: 10.1017/apa.2021.52.

mean that the public statue can change anyone's behaviour, but it does demonstrate that a public statue is a means to assign importance to who and what the public should familiarise themselves with.

However, I am not discussing public statues that seek to highlight localised culture.[7] In this chapter I am discussing public statues that strive to establish a national culture. In isolation, the *Burns* statue commemorates the Scottish poet, legitimising his literary prowess with an excerpt from one of his poems inscribed into the face of the statue's pedestal (**fig. 3.1**). But in conjunction with the plethora of public statues for other literary writers, which appeared across England and Scotland throughout the nineteenth century (**appx. A**), a broader commemoration of Britain's literary oeuvres becomes apparent. Literary writers were being publicly commemorated with statues in nineteenth-century Britain to publicly establish their collective cultural importance.

As well as commemorating the writers themselves, the literary works they produced were also emphasised as culturally important by those nineteenth-century public artworks, as they increasingly included content from the literature written by the commemorated writers. On *Burns*, in 1880, is a quote from one of his poems. Then on Lord Ronald Gower's *Monument* to English playwright William Shakespeare, installed in Stratford-upon-Avon in 1888, there are not only quotes from Shakespeare's literary plays, but a quartet of

[7] The commemoration of localised culture is discussed in **Chapter 3**.

bronze statues depicting characters from those plays (**fig. 4.1**). *Falstaff*, *Lady Macbeth*, *Hamlet* and *Prince Hal* are all depicted, jointly functioning as a representation of Shakespeare's theatrical oeuvre. That increasing inclusion of fictional content, through the literary focused public artworks of Britain, reveal that the commemorated writers' works were also being presented as culturally significant, rather than just the commemorated writers themselves.

Literary writers, their writings and their fictional characters, were all being represented by nineteenth-century public artworks as metonyms for literary oeuvres. Collectively, those artworks were presenting multiple literary oeuvres as culturally important to the nation. The commemorated writers, words and fictional characters were presented as emblems of Britain's national culture.

The Value of Literary Writers

The first literary writer to be commemorated with an openair public artwork in Britain was Sir Walter Scott. The writer was commemorated with three stone statues between 1837–'44 and with each passing decade, other writers were celebrated with their own public artworks: Ebenezer Elliott in the '50s; James Hogg and Allan Ramsay in the '60s; Shakespeare by the '70s; and Lord George Gordon Byron alongside Robert Tannahill and Burns through the '80s (**appx. A**).

The nineteenth-century boom in public commemorations of literary writers aligns with the restructured copyright laws of the time. John Feather has

highlighted two touchstones in the legal evolution of English and Scottish copyright law, whereby the ownership of intellectual property moved from belonging to the publishers, to belonging to the writers. The 1774 *Donaldson v. Beckett* trial saw "what had been essentially a trade right […] transformed into an author's right."[8] Then the 1814 Copyright Act explicitly accredited writers by linking the term of copyright to their lifetimes.[9] While those legal changes did not cause multiple writers to suddenly receive public statues in the nineteenth century, those developments did tie those writers more intrinsically to their own works than they had been before the century. Thus, when public statues were going to present literary works as important to British culture, the natural form to initially give those statues was that of the writers themselves.

Steell's 1880 bronze of *Burns*, Scotland's national poet, is an archetypal example of the statues dedicated to Britain's literary legacy (**fig. 3.1**). Installed outside The McManus (Art Gallery and Museum), Dundee, thirteen-years after the venue opened, Steell's *Burns* was immediately tied to the creative history of Dundee and, by extension, Scotland (**fig. 3.2**). This is noteworthy as Dundee's *Burns* is the second cast of the statue to be inaugurated, the first being unveiled in Central Park, New York, two-weeks prior, in a commemoration of European literature in the United States. Dundee's near simultaneous edition of *Burns*

[8] John Feather, "The Significance of Copyright History for Publishing History and Historians," in *Privilege and Property: Essays on the History of Copyright*, ed. Ronan Deazley, Martin Kretschmer, and Lionel Bently (Cambridge: Open Book Publishers, 2010), 359.
[9] Ibid., 367.

swiftly reinstated Scotland's direct link to the internationally recognised poet and their poetry, presenting both as culturally important to Scotland.

In Steell's dual commemoration of *Burns* and *Burns*' poetry, the actual statue takes the form of the poet himself. Cast to look like *Burns*, the bronze gazes thoughtfully ahead, perched resplendently in his flowing robes atop a wooden stump, awaiting poetic inspiration (**fig. 3.3**). *Burns*' left arm relaxes (**fig. 3.4**), while his other sports a quill (**fig. 3.5**); his right leg rests behind his left, planted to purposefully carry him away with the poised quill, ready to write once creative inspiration strikes (**fig. 3.3**). Not only is the statue of *Burns* in the process of writing, but in 1880, writers were intrinsically representative of their own writing. Steell's statue is not just representative of *Burns* the poet, it is also representative of the poetry that the statue is in the process of composing.

The dual commemoration of the poet and their poetry is furthered by the red granite pedestal that *Burns* is presented upon (**fig. 3.1**). Alison Wright has argued that pedestals, "through supporting inscription, anchor meaning more effectively than the [pedestaled] figure alone."[10] The inscriptions on *Burns*' pedestal effectively supports the statue's commemoration of the poet's literary work. The face of *Burns*' pedestal (**fig. 3.1**) is inscribed with four lines from the first stanza of his *To Mary in Heaven* poem, published in 1795 (**fig. 3.6**).[11] A

[10] Alison Wright, "'…con uno inbasamento et ornamento alto': The Rhetoric of the Pedestal c.1430–1550," *Art History* 34, no. 1 (14 January 2011): 10, Wiley.

[11] "Thou lingering star with lessning ray that lov'st to greet the early morn again thou usherst in the day my Mary from my soul was torn."

second inscription is located on the pedestal's base, dating the statue's public inauguration to October 16, 1880 (**fig. 3.7**). The inscription that therefore dominates the statue's pedestal are the lines from one of Burns' poems (**fig. 3.1**), reinforcing the statues simultaneous commemoration of Burns' poetry with what is ostensibly just a commemorative statue of the poet.

The archetypal example of Steell's *Burns*, representative of most nineteenth-century public artworks in Britain which commemorated literary writers and their works, is modest in its use of content from *Burns*' fictional output. Collectively, such statues (be they for Scott, Elliott, Hogg, Ramsay, Shakespeare, Byron, Burns or Tannahill) valued writers as metonyms for their literary oeuvres, subtly enhancing the commemorations of such with quotes from each writer's works. But eight-years after the inauguration of *Burns*, as the nineteenth century drew towards its final decade, a more ostentatious commemoration of literature arose – one that would be the archetypal precursor to the public artworks that would simultaneously commemorate fiction and reality in the subsequent centuries.

Presenting the Commemoration of Literature

England's renowned playwright, Shakespeare, had already received a public statue in his likeness before 1888, the year in which Stratford-upon-Avon became the permanent home to the *Gower Monument*. The difference with

this particular public artwork though, not only for a statue of Shakespeare but a first for any of the literary writers who had been commemorated in Britain up until 1888, was its accompaniment of four other bronze statues. The four were fictional characters and they supported the *Monument* to commemoratively embody Shakespeare's literature, rather than just allude to it with Shakespearean quotes alone. The *Gower Monument* used Shakespeare, his fictional words and his fictional characters, as metonyms for Shakespeare's literary oeuvre. The resultant *Monument* was then presented to the public as not only a commemoration of Shakespeare and his literature, but as an emblem of Britain's national culture through the *Monument*'s unveiling ceremony.

Currently situated in Bancroft Gardens, a public park in front of the Royal Shakespeare Theatre and beside the River Avon, the *Gower Monument* is arranged to commemorate Shakespeare's literature (**fig. 4.1**). The other individual who is overtly referenced is the *Monument*'s sculptor and namesake, Ronald Gower, though that is not so obvious from the *Monument*'s iconography alone – particularly under the visually commanding, 23ft high stone pedestal and column crowned by Shakespeare's bronze likeness (**fig. 4.2**). The playwright towers over the *Monument*, establishing who the commemorative work is centred around.

The Shakespeare statue is presented in a manner similar to Steell's *Burns* (**fig. 3.3**). Shakespeare sits atop the *Gower Monument*, gazing thoughtfully ahead in his seat (**fig. 4.3**). The bronze drapes one arm behind his chairback, a

bundle of papers held in the hand, while the other rests upon his right leg, with a foot apprehensively teetering on the cusp of the column top, ready to rush Shakespeare and his papers towards a writing desk when creative inspiration arrives (**fig. 4.4**). Not only do the respective statues of Shakespeare and Burns depict their writers in the acts of composing their literary works, but the *Gower Monument* and *Burns* use those statues as allusions to the works that those writers had, in reality, already written. By elevating a statue of Shakespeare on the cusp of writing his plays, the *Gower Monument* uses him as a metonym for the literary plays that the *Monument* commemorates.

The *Gower Monument*'s column and pedestal lift Shakespeare – alike *Burns*' pedestal – to further elevate the literary works that the statue is shown as composing. The four textual additions to the pedestal though, located at a viewer's eyelevel and split across the four sides of the *Monument*'s base, direct attention to the *Gower Monument*'s namesake and hint at the broader intentions for presenting Shakespeare's plays as culturally important (**fig. 4.2**).

The rectangular recess in the front of the *Monument*'s pedestal is inscribed "Ronald Gower to Stratford-upon-Avon,"[12] Gower being the sculptor who championed the *Monument*, which is named after him and not Shakespeare (**fig. 4.5**). The front face of the *Monument*[13] is a prime location for presenting information to a viewer and Gower used it to state that the *Monument* was a

[12] **Fig. 4.5**
[13] For this face aligns with the front of the bronze Shakespeare above (**fig. 4.3**).

gift from himself "to Stratford-upon-Avon."[14] Yet notably, the address is inscribed in a stone that seems to have been added to the pedestal at a different time to the rest of the inscription (**fig. 4.6**). Prior to 1888, Gower was negotiating with various parties to take his *Monument*, discussing locations in Stratford-upon-Avon with "Charles Flower, the founder and chief benefactor of the Shakespeare Memorial Theatre," whilst posing to the Duke of Westminster that the *Monument* be installed "in the garden pavilion at Eaton Hall."[15] Gower knew that his *Monument* was to go somewhere, he just did not have a secured destination. The *Monument* was not designed to highlight the cultural significance of Shakespeare to his hometown of Stratford-upon-Avon; the *Monument* was designed to present Shakespeare's plays as culturally significant to the entire nation of Britain, regardless of where Gower ultimately gifted it to.

Gower's hunt for the final recipient of his *Monument* has been chronicled by Philip Ward-Jackson. Gower presented a plaster rendition of his *Monument* at the 1881 Paris Salon, before shipping the prototype to England's Crystal Palace, with "its future […] undecided." Eventually, in the spring of 1887, Flower was the one to accept Gower's *Monument*. Gower gifted the bronze elements free of charge, but the "expense of the masonry and installation […] was defrayed through recourse to a public subscription fund dating back to the Shakespeare

[14] **Fig. 4.5**

[15] Philip Ward-Jackson, "Lord Ronald Gower, Gustave Doré and the Genesis of the Shakespeare Memorial at Stratford-on-Avon," *Journal of the Warburg and Courtauld Institutes* 50, no.1 (1987): 169, JSTOR.

centenary celebrations of 1864."[16] Of course, none of that is inscribed on the pedestal of Gower's *Monument*. The *Monument* only acknowledges that it was given by "Ronald Gower to Stratford-upon-Avon," elevating Gower as the chief benefactor to this public commemoration of Britain's national culture.[17]

The left side of the *Monument*'s central pedestal – in relation to bronze Shakespeare's left (**fig. 4.2**) – details a separate part of the artwork's installation history, which is further inscribed in the back of the *Monument*. The left side simply notes that the *Monument* was moved from its nearby 1888 location, outside the Shakespeare Memorial Theatre, to its contemporary location of Bancroft Gardens in 1933 (**fig. 4.7**). The move followed a 1926 fire that ruined a portion of the theatre, outside which the *Monument* previously stood. The back of the artwork, however, recites how Gower's "Monument was unveiled[,] on the 10th of October 1888[,] by Lady Hodgson[,] wife of Sir Arthur Hodgson KCMG in the fifth year of his mayoralty."[18] That inscription is where Gower's gift identifies itself as a *Monument* (**fig. 4.8**), but it also refers to its original public unveiling, when it was presented as a champion of British culture.

The unveiling ceremony of Gower's *Monument*, held in Stratford-upon-Avon, revealed why the literary works of Shakespeare were being publicly presented as culturally important to Britain. Joseph Bristow has detailed the festivities that

[16] Ward-Jackson, "Lord Ronald Gower," 168–169.
[17] **Fig. 4.5**
[18] **Fig. 4.8**

buoyed the event, which included: "a festal display of flags;" the playing of "fife, brass, and drums" upon the unveiling; and a speech by the director of the South Kensington Museum that acknowledged "the large sum of money" Gower had spent, yet again recognising Gower. But it was the speech by writer Oscar Wilde, at the event, that presented the imperial importance of Shakespeare's works to nineteenth-century Britain. Reportedly, Wilde told the public at the event that although "great empires may be won by sword, they were really kept together by language and by the pen. The poets of England […] had kept for us the great empire which our soldiers and pioneers had won, and […] where the Anglo-Saxon race had spread, we were still knit together by the wonderful bond of eloquent tongues which formed our English literature."[19]

Regardless of whether Wilde said those words verbatim, the sentiment associated with the unveiling of Gower's *Monument* was one that equated Shakespeare's works to the imperial actions of those who built the British Empire. The unveiling was literally accompanied with flags and music – the *Monument* was presented to the public as a commemoration of the literature that held not just the nation, but the empire, of Britain together. Admittedly, none of that imperialistic nuance is inscribed in the back of Gower's *Monument*, but the four bronze fixtures that pivot around Shakespeare's statue, seated above the inscribed pedestal, are laurel wreaths. Whilst laurel wreaths are an

[19] Joseph Bristow, "Oscar Wilde, Ronald Gower, and the Shakespeare Monument," *Études Anglaises* 69, no. 1 (January-March 2016): 9–10, ProQuest.

emblem of poetry, the *Monument*'s unveiling ceremony simultaneously framed the wreaths as symbols of military victory, physically surrounding Shakespeare with the imperialistic victories that built the British empire (**fig. 4.4**).

The other bronze details that adorn the *Gower Monument*'s central pedestal are two pairs of Greek theatrical Muses, distributed around the *Monument*'s four corners (**fig. 4.2**). The Muses represent the genres of comedy and tragedy (**figs. 4.9** and **4.10** respectively); the comedy masks are mounted on the front of the *Monument*, while the less jovial masks of tragedy are withheld for the back, leaving the *Monument*'s face upbeat. The theatrical Muses of comedy and tragedy stem from Aristotle, who classified the two genres that a classical play can occupy: a comedic tale of misunderstandings that resolves happily; or a precautionary tale that ends in the tragic demise of its central characters.[20] The *Gower Monument*'s Muses are identifiable as masks, due to how they appear to be tethered to the *Monument* with straps (**fig. 4.8**) that wind up behind their jaws and out of their mouths (**figs. 4.9–4.10**), indicating that their faces are hollow. In turn, the masks are representative of comedy and tragedy via their respectively joyous (**fig. 4.9**) and pained (**fig. 4.10**) expressions.

The *Monument*'s Muses visually communicate that it is not just Shakespeare who is being commemorated, but it is his plays that are being presented as culturally significant too. The Muses are associated with Shakespeare's literary

[20] That is an oversimplification, but those are the pertinent difference between the genres.

plays by their positioning, each Muse vertically aligning with one of the bronze wreaths that surround Shakespeare's statue above (**fig. 4.2**). The resultant visual alignment of the Muses with Shakespeare communicates that the playwright's classical plays are the focus of the *Gower Monument*'s central pedestal and column. The visual throughline also presents Shakespeare as a playwright who literally hands down celebrated works, from his elevated position of commemorative importance, to Britain's literary Canon. The *Monument*'s ceremonious unveiling also associated Shakespeare's classical plays with the imperialistic framing of the laurel wreaths, visually associating Shakespeare's plays with the empire that those plays purportedly hold together.

Before returning to analyse the rest of the bronze components that surround the centre of Gower's *Monument*, the final face of the base holds a fourth textual addition. A bronze plaque is set into the right of Gower's *Monument*, detailing who the makers of this commemorative gift were (**fig. 4.11**). Of course, the embossed plaque mentions Gower (twice), who designed and modelled the *Monument*, but in the execution of his design, Gower was assisted by: Luca Madrassi and the E. Tassel Foundry, who cast all of the statues, bar the one of *Hamlet*; the Graux-Marley Brothers, who cast the one of *Hamlet*; the House of De Cauville and Perzinku, who cast the remaining bronze details; and Frederic Taylor, who erected the pedestal – under the supervision of architects Peigniet and Marnay – around which the bronze components of Gower's *Monument* are positioned. That is the complete roster listed on the plaque, associating the

whole team with Gower's public commemoration of Shakespeare's literature. However, the overt recognition of Gower's associates is kept to the plaque, with the rest of the bronze additions round the *Monument* focused on emphasising the commemoration of Shakespeare's literature, which the pedestal presents as being important to Britain's (empire and) national culture.

Emphasising the Commemoration of Literature

Aside from the statue of Shakespeare himself, the *Gower Monument*'s bronze figures emphasise the *Monument*'s simultaneous commemoration of the literary plays that Shakespeare wrote. The bronze figures are *Lady Macbeth*, *Hamlet*, *Prince Hal* and *Falstaff*, who are fictional characters from Shakespeare's plays. The casting of those bronze statues to the same scale and in the same material as the Shakespeare statue means that it is primarily their compositional arrangement that conveys the *Monument*'s commemorative focus. The spatial relationship between each bronze – and their relationships to the textual inscriptions on the *Monument*'s central column – emphasise that the *Monument* is commemorating all of Shakespeare's literary works. The bronze Shakespeare statue, characters statues and the inscribed quotes are metonyms for the oeuvre that Gower's *Monument* jointly commemorates.

The literary heart of the *Gower Monument*'s centrepiece is enhanced by the character statues that encircle it (**fig. 4.1**). The quartet of *Falstaff*, *Lady*

Macbeth, *Hamlet* and *Prince Hal* are elevated on stone plinths on which their names are inscribed (**fig. 4.12**). This creates an immediate visual and material connection with the *Monument*'s centrepiece, which is also made of York stone (**fig. 4.13**). The quartet are also aligned with a visual trail of bronze, running from the statue of Shakespeare, down through each wreath, Muse and out to a corresponding character (**fig. 4.13**), tying the characters from Shakespeare's specific plays into the broader catalogue of fiction being commemorated by the *Monument*. The four fictional character statues – the first to be publicly represented with bronze statues in Britain – serve as extensions of the *Monument*'s centrepiece. The characters individually represent specific plays penned by the commemorated Shakespeare, but by being visual extensions of the *Gower Monument*'s commemorative heart, the characters collectively emphasise the span of literary works that the *Monument* is simultaneously commemorating.

Lady Macbeth's statue aligns with a mask of tragedy, on the *Monument*'s centrepiece, and is certainly in a distressed state (**fig. 4.13**). In Shakespeare's *Macbeth*, of 1606, *Lady Macbeth* urged her husband – the titular character – to murder *King Duncan*, a successful act of persuasion that haunted *Lady Macbeth* to her death. The *Lady*'s statue clenches her fists and wrings her wrist (**fig. 4.14**), suspended in a hurried walk, the pace indicated by the drag of her draperies (**fig. 4.15**) and the blowing of her hair (**fig. 4.16**). *Lady Macbeth*'s expression is restless (**fig 4.16**), and her posture is stooped (**fig. 4.17**), clearly enduring one

of her frequent sleepwalks, haunted by hallucinations of the blood on her hands.

The intensity of the *Lady*'s situation is interrupted by the obtrusive bolts that hold her arms to her body (**fig. 4.18**), but her scene is truly disrupted by the quote of her husband's inscribed into the back of the *Gower Monument*'s central column (**fig. 4.19**). The quote – "life's but a walking shadow" – comes from *King Macbeth*'s soliloquy, spoken upon hearing of his wife's suicide, widening the referenced timespan of *Lady Macbeth*'s life by the *Gower Monument*. *Lady Macbeth*'s sculptural and textual presence represents the tragedy throughout Shakespeare's *Macbeth*, rather than just that of the character of *Lady Macbeth* herself.

A similar ethos underpins *Hamlet*'s inclusion with the *Gower Monument* (**fig. 4.20**). In Shakespeare's *The Tragedy of Hamlet, Prince of Denmark* play, written between 1599–1601, *Hamlet* is caught in the machinations of his uncle *Claudius*, who ascended the Danish throne after murdering *Hamlet*'s father. *Hamlet*'s resultant tragedy compounds with rising deaths until he, *Hamlet*, shuffles off his own mortal coil while killing *Claudius* at the close of the play's final act. At the start of that final act, *Hamlet* travels through a graveyard and soliloquises with the skull of *Yorick* (**fig. 4.20**). The *Gower Monument*'s *Hamlet* is in that moment, sat on a floral mound that abruptly smooths off round the back (**fig. 4.21**), somewhat disrupting the scene, unless interpreted as an unmarked headstone. *Hamlet*'s gaze is pensive, the internal monologue of a

soliloquy evidently taking place in his mind (**fig. 4.22**), as he studies the remains of his long dead acquaintance (**fig. 4.23**).

However, the corresponding quote from *Hamlet*'s tragedy, inscribed into the left of the *Gower Monument*'s central column, again widens the represented timespan of the play (**fig. 4.24**). The quote – "good night, sweet prince" – is spoken by *Horatio*, to *Hamlet*, as the Danish prince ultimately dies. The instances of *Hamlet*'s life and death, referenced by the *Gower Monument*, render the statue and quote as joint representatives for *The* [entire] *Tragedy of Hamlet*. But coupled with the other tragic play that the *Monument* advertises, *Lady Macbeth* and *Hamlet* represent Shakespeare's tragedies collectively.

Elsewhere, at the front of the *Gower Monument*, are two fictional characters who are used as ambassadors for the other classical genre that many of Shakespeare's plays occupy – the genre of comedy. Although, the characters of *Prince Hal* and *Falstaff* do represent Shakespeare's historical plays too.

Prince Hal seemingly, in isolation, only represents history and not comedy. Fittingly though, stood in bronze Shakespeare's front-left line of sight (**fig. 4.25**), the figure of *Hal* has a less comical role to perform for the *Gower Monument*, as *Hal* is based on a genuine heir to the throne of England – dramatized in Shakespeare's *Henry IV, Part 1*, c.1597, and *Part 2*, '96–'99, before ascending to the throne in *Henry V*, '99. The eventual king, still a prince in his sculptural form, holds a contrapposto stance (**fig. 4.26**), demonstrating that Gower leant a level

of craft to *Hal* that was not afforded to the other character statues. *Hal* is plainly dressed (**fig. 4.25**), besides from his decorative belt (**fig. 4.27**), and cuts a relaxed figure in combination with his counterpoised pose. There is no tragic weight on the prince's mind, notwithstanding *Hal* believing his father to be dead in the statue's depicted moment, as he lifts *Henry IV*'s crown (**fig. 4.28**) to place it on his own head (**fig. 4.29**). The scene is a turning point in *Henry IV, Part 2*, for moments later the prince really does become *Henry V*, as referenced by the *Gower Monument*'s corresponding column quote, which comes from the aptly titled sequel of *Henry V* (**fig. 4.30**). The *Archbishop of Canterbury* speaks the quoted line of dialog, observing how "consideration like an angel came, and whipt the offending Adam out of" *Hal* upon his accession. The comment references *Hal*'s newfound maturity, seeing as *Hal* no longer engages in the comedic behaviours that he used to exhibit elsewhere in the *Henry IV* plays.

The statue of *Hal* consequently represents, primarily, the real history in Shakespeare's literature. Yet again, the character's represented timespan is stretched by the combination of their statue (**fig. 4.29**) and their inscription (**fig. 4.30**); *Hal*'s timeframe encompasses the end of his princeship and the start of his kingship. The timeframe is further lengthened by the heraldic fleur-de-lis symbols of France that finesse *Hal*'s crown (**fig. 4.28**), alluding to the French Battle of Agincourt that occurs later in *Henry V*'s play and real-world reign. *Hal*'s statue is less a representation of one monarch and more a representation of Shakespeare's literary adaptations of Britain's monastic history. But sculptural

Hal is also a joint representative of Shakespeare's comedic plays, because *Hal*'s referenced timeframe is also stretched to events that occurred before the moment depicted by the *Prince Hal* statue. The comedic and earlier days of *Hal*'s youth are referenced via the sculptural presence of his companion in the *Henry IV* plays. That companion is the adjacent statue of *Falstaff*.

With a quote from *Henry IV, Part 2* on the right of the *Gower Monument*'s central column (**fig. 4.31**), the trend of the other three quotes misleadingly suggests that the fourth inscription should relate to the statue of *Falstaff*, but not be spoken by *Falstaff* himself. This assumption would be because the other column quotes are made by characters who are talking to or about other characters. This does not apply with the fourth column inscription. Instead, "I am not only witty in myself, but the cause that wit is in other men" is the boast made by *Falstaff*, the statue sat to the right of the quote and more interested in verbally directing attention towards itself (**fig. 4.32**). *Falstaff*'s tall tales symbolically continue as the statue wags a narcissistically knowing finger (**fig. 4.33**). Yet this statue is more in tune with the earlier play of *Henry IV, Part 1*, seeing as *Falstaff* slops a chalice in one hand (**fig. 4.34**), while sat in his own contrapposto way (**fig. 4.32**) upon a cushioned stool (**fig. 4.35**). The visual details suggest that *Falstaff*'s statue is frequenting the Boar's Head Tavern of *Henry IV, Part 1*, enjoying a drink and boasting authoritatively.

So, for the fourth time, a character's represented timespan is stretched between the narrative moment represented in the statue and that of the

accompanying quotation, rendering *Falstaff* an intentional representation of Shakespeare's comedic writing, rather than a representation of a single comedic scene in one of Shakespeare's plays. The counterargument that *Falstaff* is only representing himself, as the quote and statue represent him and are not representative of anyone else he interacted with, is negated by *Prince Hal*'s presence. *Henry V* is only referred to as *Hal* by *Falstaff*, putting the two statues in a dialog with one another. Because of the dialog, *Hal* and *Falstaff* function as a pair – a joint representation of Shakespeare's comedy plays that are commemorated by Gower's *Monument*.

Overall, the four fictional characters represented by the *Gower Monument* are representative examples of Shakespeare's tragedy, comedy and history plays, operating in pairs so as to not misrepresent the *Monument* as a celebration of any specific genre of Shakespeare's plays. The character statues collectively function as metonyms for Shakespeare's literary oeuvre, emphasising his oeuvre as a commemorative focus for the *Gower Monument*. The design of two of the character statues even directs viewers to simultaneously view the *Monument*'s centrepiece, which is the linchpin of the *Gower Monument*'s dual commemoration of Shakespeare and his literary works. The sculptural supports for *Falstaff* and *Hamlet* cut off abruptly round the back (**figs. 4.35** and **4.21** respectively). Those scenic disruptions are only unobserved – and thus undisruptive – when the statues are viewed from directly ahead (**fig. 4.20** for Hamlet and **fig. 4.32** for Falstaff), a viewpoint that

aligns the characters with the *Monument*'s centrepiece (**figs. 4.32**, **4.25**, **4.20** and **4.13**) and re-emphasises the whole composition as a collective series of metonyms for the literary works that are being commemorated.

However, to fully appreciate the breadth of Shakespeare's plays that are directly referenced by the *Gower Monument*, a viewing member of the public would have to be familiar with the literary oeuvre of Shakespeare. The physical location of the *Gower Monument* even supports its bid to persuade people to familiarise themselves with Shakespeare's plays, by being situated near the Royal Shakespeare Theatre.

The *Monument*'s Bancroft Gardens location is across the river from the Royal Shakespeare Theatre (visible in the background of **fig. 4.1** and the foreground of **4.36**), which is itself back-to-back with the Swan Theatre (**fig. 4.37**) that stands upon the former site of Flower's pre-1926 Shakespeare Memorial Theatre, outside which the *Gower Monument* originally stood in the nineteenth century (**fig. 4.38**). In its prior location, Gower's *Monument* pulled the character statues much closer to itself, positioning each fictional individual under their respective quote (**fig. 4.38**), and restricting an audience's ability to view each figure without also seeing the centre piece of the *Gower Monument*, which ties the entire composition into a commemorative whole. The whole *Monument*, though, cannot force a member of the public to familiarise themselves with Shakespeare's literary works, but by being situated near a theatre that performs Shakespeare's plays, the *Monument* is ideally located to advise people that they

should familiarise themselves with the literary works that Gower's *Monument* presents as worthy of commemoration. Concurrently, the *Monument* is also suitably located for a pre-informed, theatre-going audience to encounter it, bringing with them the narrative knowledge required to understand the *Monument*'s references and commemorative message. The fictional references emphasise that it is not only Shakespeare, but the contents of his literary plays, which are being presented as culturally important to the nation of Britain.

The Dawn of Fiction's Commemorative Adaptability

Abrahams argued that public statues "play an important role in establishing who" and what the public should familiarise themselves with, by representing its subject as worthy of public recognition.[21] In nineteenth-century Britain, stalwarts of the British literary Canon were commemorated with public statues, presenting that literature as an important part of British culture that the nation should familiarise itself with.

The majority of those public artworks were akin to Steell's *Burns* installation of 1880: a statue of a writer is raised upon a pedestal, deeply absorbed in the act of composing the literature for which they are commemorated; and a pedestal is engraved with quotes from that writer's commemorated output. The entire composition of those artworks is composed of metonyms for the

[21] Abrahams, "Statues, History, and Identity," 263.

literary oeuvres of specific writers, and as nineteenth-century Britain presented multiple literary writers as important enough to receive commemorative statues, the national message was that literary fiction was commemoratively important to the nation itself.

As the nineteenth century drew towards its final decade, the emphasis on fiction being a commemorative tool of such public artworks was made clear by Gower's 1888 *Monument* for Shakespeare. The artwork followed the visual conventions established for a dual commemoration of a writer and their literary output, by having a statue of Shakespeare raised upon a pedestal and a column inscribed with quotes from his literary works. However, the *Monument* also included statues of characters from Shakespeare's literary plays, in pursuit of its commemorative goals. *Lady Macbeth*, *Hamlet*, *Prince Hal* and *Falstaff* were presented, along with their playwright and quotes from their plays, as metonyms for the literature and writer being commemorated. In 1888, Gower established that public artworks could adapt fictional characters to simultaneously commemorate fictional stories and the real authors who wrote those stories.

Gower's *Monument* (**fig. 4.1**) and Steell's *Burns* (**fig. 3.1**) also set a precedent for public art to use fiction to celebrate real places. While *Burns* and *Gower* used public spaces to commemorate the literary output of Britain, two centuries later and fictional characters were being used to commemorate the

cultural output from specific cities (as discussed in **Chapter 3**). In fact, it was in the century that directly followed the nineteenth that public art developed to commemorate the influences that specific places in Britain have had on the nation's fictional output (as discussed in **Chapter 2**).

Chapter 2:

Claims of Influence
[1912–'90]

In twentieth-century Britain, fictional stories were adapted into public sculptures, with the intention of highlighting the influence that their installation locations could claim to have had on the stories that each sculpture adapts. There is Sir George James Frampton's *Peter Pan: The boy who would not grow up*, in Kensington Gardens, which was installed in reference to the fact that the Gardens had broadly influenced the stories in which the character of *Peter* exists. Then there are the two public sculptures themed to *Alice's Adventures in Wonderland*, situated in Guildford to advertise the connection between the town and *Alice's* fictional adventures. Edwin Russell's *Alice and the White Rabbit*, and Jeanne Argent's *Alice Through the Looking Glass*, portray the surrounding town of Guildford as an influence on the fictional world in which the character of *Alice* lives. All of those public sculptures, by being in their respective locations, claim that their sites have a relevance to the stories that each sculpture adapts.

The focus of this chapter will be to detail how Frampton's *Pan*, Russell's *White Rabbit* and Argent's *Looking Glass*, visually advertise that their installation locations are connected to the fictional stories that those sculptures adapt. I will discuss how each sculptural claim frames its location as having

influenced the writers who wrote the commemorated works of fiction to thus, by extension, simultaneously commemorate the influence of those locations.

Highlighting the Relevance of a Place

The public promotion of a place's connection to a writer, by installing a sculpted adaptation of that writer's fictional works, was inadvertently started in the previous century by Stratford-upon-Avon's *Gower Monument* (**fig. 4.1**). Publicly inaugurated in 1888, the *Monument* was the first public artwork, in Britain, to adapt fictional characters into bronze statues (**figs. 4.13**, **4.20**, **4.25** and **4.32**) with the purpose of commemorating their author's works. Stratford-upon-Avon's *Monument* presents the fictional oeuvre of the town's playwright, William Shakespeare, as culturally important to the entire nation of Britain (as discussed in **Chapter 1**). However, the *Monument* was not designed with Stratford-upon-Avon as its set destination. Unlike the *Pan*, *White Rabbit* and *Looking Glass* installations, the *Monument* could have been installed anywhere in Britain, for it is not dedicated to any specific place within Britain. Yet because the *Monument* was placed in Shakespeare's hometown of Stratford-upon-Avon, it suggests that a character statue can be publicly displayed, in a specific place, to highlight that location's link to the writer who created the fictional character.

The nineteenth-century suggestion, of using public artworks to advertise the link between a writer and the locations that influenced their fictional works,

continued in the twentieth century. The very next public statue of a fictional character to appear in Britain was Frampton's 1912 sculpture of *Pan* (**fig. 5A.1**), commissioned by Sir J. M. Barrie, the author of *Pan*'s novels and play, for the explicit purpose of installing it in the Gardens that influenced those stories. It was then 1984 when the next public artwork appeared, in Britain, to advertise a place's influence on a different author's fictional work. Guildford Borough Council commissioned Russell's *White Rabbit*, so as to advertise the town's link to Lewis Carroll, writer of the novel – *Alice's Adventures in Wonderland* – that Russell's sculpture represents (**fig. 7.1**). The council followed this with another commission, which resulted in Argent's *Looking Glass* sculpture of 1990 (**fig. 9.1**), to further highlight the fact that Carroll penned the sequel – *Through the Looking-Glass, and What Alice Found There* – while staying in Guildford.

Those two distinct efforts, to use public sculptures to brand Kensington Gardens and Guildford as relevant to the fictional works of Barrie and Carroll respectively, were the logical progression of what the *Gower Monument* inadvertently began in the previous century. A public artwork can be used to advertise a real location's connection to a fictional work, by installing a sculpted adaptation of that work in the influential location.

However, Frampton's *Pan*, Russell's *White Rabbit* and Argent's *Looking Glass*, simultaneously anticipated the way that public artworks would commemorate fiction in the following century, by testing the boundary between the adapted fiction and the sculptures' surrounding reality. Creatively mirroring the fact that

Carroll wrote the *Looking-Glass* novel in Guildford, Argent's sculpture implies that story's protagonist is from Guildford, by having her seem to step from the real space and into the depicted *Looking Glass*, rather than having been installed into the space with the fictional *Looking Glass* (**fig. 9.1**). Elsewhere, Russell's *White Rabbit* embeds a representation of Alice Liddell – the real child who inspired *Alice's Adventures* – into the town of Guildford and has her statue appear to view the surrounding area as if it is the fictional world of *Alice's Adventures* (**fig. 7.1**), suggesting there is little difference between the fiction and reality. Then as for Frampton's *Pan*, Barrie had the piece secretly installed into Kensington overnight so it would appear, in the morning, that *Pan* had arrived in the Gardens of his own volition (**fig. 5_A.1**). This can be seen to echo the appearance of the character of *Peter* in Barrie's mind when he imagined the character's adventures in the real Kensington Gardens. Those twentieth-century sculptures sought to link their installation locations and adapted works of fiction by crossing the boundary that disconnects those stories from reality. The twenty-first century would continue to test that boundary, between fiction and reality, when commemorating one in favour of the other (as discussed one way around in **Chapter 3** and the other in **Chapter 4**).

Highlighting the Influence of a Garden

Barrie's *Peter Pan* is an inconsistently written character, who essentially reads like two different people in two distinctly separate stories – debatably,

their inconsistencies can suggest that they are two separate characters. One *Peter* appears in Barrie's 1902 novel titled *The Little White Bird: or, Adventures in Kensington Gardens*, while the other headlines Barrie's 1904 play of *Peter Pan: The Boy Who Wouldn't Grow Up*, as well as its 1911 novelisation, *Peter and Wendy*. However, the inconsistencies between the earlier and later renditions of *Peter* simultaneously highlight some consistencies with the character. Barrie's *Peter*: is always a child who never ages; is (almost[22]) always able to fly; and is influenced by Barrie's experiences at the real Kensington Gardens.

In the 1902 novel, *Peter* is literally having *Adventures in Kensington Gardens*, London. This *Peter* is a baby who has the ability to fly because he simply believes he can, and one evening he flies to live in Kensington Gardens, where he makes friends with the birds and the fairies who frequent the Gardens at night. It is here that *Peter* becomes immortal, for he stops viewing himself as a human and it is only humans who ever grow up in the 1902 novel. So as time passes for the eternal youth, the birds and fairies of Kensington take *Peter* to their hearts; they teach him birdsongs and build him a boat, enabling *Peter* to sail to and from his relatively new island home in the middle of the Gardens' Serpentine Lake.

Barrie's account of *Peter*'s *Adventures in Kensington Gardens* is playful with the boundary between fiction and reality, suggesting that *Peter*'s adventures are far from fictional. *Peter*'s adventures take place at night, and he rests on an

[22] For a portion of the 1902 novel, *Peter* essentially gets de-powered for a while.

island in the Serpentine in the day, which explains why no one in the real Kensington Gardens has ever seen *Peter* during the day. *Peter* can, however, be heard in the day, for Barrie's story claims that the birdsongs of Kensington Gardens are often played by *Peter* on a pipe. That playful approach Barrie's text has towards Kensington Gardens, is mirrored by Barrie's own behaviour in those Gardens. Barrie made friends with the Llewelyn Davies family in Kensington Gardens and would act out stories with their children there. It was those interactions that inspired the 1902 story about *Peter*, named after one of the Llewelyn Davies children, as well as the subsequent two iterations of the fictional character.

The second iteration of *Peter* fronted Barrie's 1904 play about *Peter Pan: The Boy Who Wouldn't Grow Up*. The story of this play is distinctly different from the 1902 novel, due to the only carryover being the immortal infant named *Peter*, who still has an affinity with fairies and an ability to fly. The only change of note here is that *Peter* is no longer a baby and instead a child of about six. Also, the play is not based in Kensington Gardens, despite being influenced by it, and largely takes place in the fictional *Never Never Land*, as illustrated by Francis Donkin Bedford (**fig. 6**) in Barrie's 1911 novelisation of the play.

However, I stated that Kensington Gardens and the Llewelyn Davies children influenced two subsequent iterations of *Peter*, and the 1911 novelisation is just the same *Peter* depicted in the 1904 play. Subsequently, there was another readaptation of *Peter* that Barrie oversaw in the early twentieth century.

In 1910, while the 1911 novelisation of his '04 play may have been underway, Barrie commissioned Sir George James Frampton to adapt *Peter* into the medium of a sculpture. The resultant artwork depicts a tree stump inhabited by animals and fairies, manoeuvring themselves towards the unageing *Peter Pan: The boy who would not grow up*, stood atop that mound (**fig. 5_A.2**). Barrie commissioned the artwork in recognition of the influence that Kensington Gardens had had on all of the fictional stories that feature his character of *Peter*. Frampton's sculpture advertises Barrie's intention by adapting facets from the two ostensibly different *Peter* stories that Kensington influenced.

To direct the attention around Frampton's *Pan* onto Kensington Gardens, Barrie arranged for the sculpture to be publicly unveiled in accordance with the logic of the original story that Kensington influenced. As chronicled by Andrew Birkin, Frampton's *Pan* was "erected in secrecy during the night of April 30, 1912, so that May morning strollers might conceive that it had appeared by magic" in the Gardens.[23] Instead of the public seeing Frampton's *Pan* being put in the space, which would underline the reality that it is an inanimate lump of bronze being inserted into the space by an artist, the public just discovered *Pan* already in their space. This reflects the 1902 book, which also implies that *Peter* transported himself into the public space of Kensington Gardens. By mirroring the pretence that *Peter* appeared of his own volition in Kensington Gardens, as

[23] Andrew Birkin, *J. M. Barrie & The Lost Boys* (London: Constable, 1979), 202.

per the 1902 novel that the site appears in, Frampton's *Pan* reflects the fictional work that the Gardens influenced. By also hiding his own role in the installation process, Barrie minimised the self-promotional aspect of the *Pan* sculpture, which Barrie commissioned to concurrently celebrate the Gardens it occupies.

The self-promotional aspect of Frampton's *Pan*, with regards to the fact that Barrie – the author of the adapted works – commissioned the actual sculpture, is also downplayed by the sculpture itself. Birkin has pointed out that "questions were asked in the House of Commons about an author's right to advertise" their "wares in such unorthodox fashion," revealing how not everyone saw Barrie's unauthorised art installation as anything other than self-promotion.[24] It is certainly true that to fully decipher the sculpture, one has to engage with Barrie's stories, so it advertises Barrie in that sense.[25] But to highlight the influence that Kensington Gardens had on his stories, Barrie had to commission something that overtly advertised those stories. Plus, Frampton's *Pan* does not incorporate a statue of Barrie himself (though *Pan* is unavoidably a stand in for Barrie) – Frampton's *Pan* is visually dedicated to its recognition of the purely fictional elements that the surrounding Gardens influenced.

In reference to the original *Peter*, as observed by Imogen Hart, Frampton's *Pan* is installed "next to the Serpentine in Kensington Gardens, […] at the very

[24] Birkin, *J. M. Barrie*, 202.

[25] And the association between Frampton's *Pan* and Barrie was made explicit at the site in 1997, when a plaque referencing Barrie was placed at the foot of *Pan*'s plinths (**fig. 5A.3**). However, Barrie had nothing to do with the installation of that plaque, having died in 1937.

spot where, in The Little White Bird […], Pan came to shore after living on an island" in the lake (**fig. 5A.4**).[26] It is a *Pan* who had, by that point in the story, become friends with Kensington Gardens' birds and fairies, the latter of whom are clearly visible all around Frampton's sculpture (**fig. 5A.2**). Frampton's *Pan* is overtly adapting the original iteration of *Peter*, who featured in the story that was influenced by the Gardens that surround Frampton's *Pan* (**fig. 5A.1**).

Frampton's *Pan* also draws attention to the immortality that *Peter* acquired while living in Kensington. Hart has remarked that "while a circular stone floor now reaches outwards from the very edge of the base" (**fig. 5A.1**), when originally installed, Frampton's *Pan* had "a wide band of grass around the base," giving the impression that it was growing from the earth. "Frampton [even] explained in a press interview that he intended the work to appear to have 'simply grown out of the ground'."[27] The work is presently set into the centre of the steps (**fig. 5A.5**), but the sculpture remains unchanged. The bronze mound still twists out of the ground (**fig. 5A.6**), seemingly growing, yet never maturing neither: physically, because it is a solid lump of bronze; nor metaphorically, as Pan never matures when living in Kensington Gardens, as per the 1902 novel.

The other details of Frampton's *Pan*, which advertise the link between Kensington Gardens and the original iteration of *Peter*, are the inhabitants of

[26] Imogen Hart, "The Darwinian Subject in Sculpture: George Frampton's Peter Pan," *Journal of Victorian Culture* 22, no. 2 (2017): 146, DOI: 10.1080/13555502.2016.1255921.
[27] Ibid., 148–149.

the sculpture's mound. The base of Frampton's bronze is populated with birds and fairies (**figs. 5A.7–5A.9**), both inhabitants of Kensington Gardens in *The Little White Bird*. Frampton's bronze very clearly adapts characters (birds, fairies), concepts (*Pan*'s immortality) and plot points (the area of the Gardens where *Pan* sails to-and-fro on a boat), from the fictional work that featured Kensington Gardens and the original iteration of *Peter Pan*.

Then something rather clever happens.

Frampton's *Pan* also adapts elements from the two publications that feature the second iteration of *Peter*. While Kensington Gardens does not feature in the play, or the second novel, it does not mean that the Gardens had no influence on Barrie in the writing of those works. Frampton's *Pan*, by including details from the secondary adventures of *Peter*, advertises that the surrounding environment of Kensington Gardens not only influenced the original *Peter Pan* story; Kensington Gardens is presented as relevant to *Peter*'s subsequent story, because Frampton's *Pan* advertises facets of that story in the real Kensington Gardens, publicly establishing that there is a connection between the two.

The other inhabitants of Frampton's *Pan* are not singled out as significant in the original *Peter Pan* story, but they do appear in the second one. Rabbits, a snail and a squirrel all appear around the bronze mound (**fig. 5A.7**), and as they all pop out from the mound, they appear to be listening to the sound of *Pan* on his pipes (**fig. 5A.6**). The significance of this image is in how it resembles the

illustration of *Never Never Land* – the setting of *Peter*'s second story – featured in Barrie's 1911 novel of said story (**fig. 6**). In the illustration, many animals gather around a mound to hear *Peter* play his pipes, a tune that *Peter* plays while sat atop that very same mound. When compared to the Kensington Garden's sculpture, that was unveiled a year after the publication of Barrie's novel, the consistencies are noticeable (you can even compare **fig. 6** to **fig. 5_F**, which is a replica of **fig. 5_A**). If Kensington Gardens influenced the elements of one story adapted through Frampton's sculpture, then surely it influenced the elements from the other story represented by Frampton's sculpture.

The titular *Pan* of Frampton's sculpture is also from the second story to feature the character, so as to advertise that Kensington Gardens influenced that iteration of the character too. While certainly the image of *Pan* playing his pipes is relevant to both iterations of the character – seeing as he plays his pipes in an illustration from the second novel (**fig. 6**), but also plays birdsongs on them in the original – this depiction of *Peter* is clearly not the flying baby from the original story (**fig. 5_A.10**). Frampton's *Pan* is modelled after the six-year-old iteration of *Peter*, featured in the 1904 play and 1911 novel. Birkin has even detailed how Barrie gave Frampton photographs of six-year-old Michael Llewelyn Davies (Barrie's basis for the second *Peter*) as "inspiration for the statue."[28] By featuring a statue, based on a character, inspired by a real person

[28] Birkin, *J. M. Barrie*, 202.

who Barrie interacted with in Kensington Gardens, Frampton's *Pan* cuts out the degrees of separation and just advertises that there is a link between Kensington Gardens and the depicted *Pan* from the second story that Barrie wrote around *Peter*.

Frampton's *Pan* visually advertises the influences that Kensington Gardens had on the fictional stories that the sculpture adapts, purely through the sculpture being present in that location, as its presence establishes the connection. Barrie even paid for the artwork to publicly advertise the influences that Kensington Gardens had on him when creating the character of *Peter*. Barrie imagined the character while entertaining children in the Gardens, which is a connection highlighted by subsequent casts of the sculpture that have appeared elsewhere in the world:

- A *Peter Pan* cast was installed in Egmont Park, Brussels, Belgium, in 1924 (**fig. 5B**). The installation, as per the bronze's (Dutch) inscription,[29] stands as a symbol of friendship between the children of Great Britain and Belgium. The emphasis is on *Pan* being a character that represents and appeals to children, which is what Barrie created the character for, based on his interactions with the Llewellyn Davies family in Kensington.

- The next *Peter Pan* installation was in Bowring Park, St. John's, Canada, in 1925 (**fig. 5C**). "Presented to the children of Newfoundland by

[29] "Vriendschapsband tusschen de kinderen van Groot-Britain je en de kinderen van Belgie."

Sir Edgar R Bowring in memory of a dear little girl who loved the park," as per the inscription on this sculpture; the installation paid tribute to Betty Munn, Bowring's granddaughter, who died in the 1918 shipwrecking of the *S.S. Florizel*. Again, *Pan* is tied to children, which is who Barrie created the character for, based on his experiences in Kensington Gardens.

- Another *Peter Pan* was placed in the centre of a water feature at a park in Camden, the United States, in 1926 (**fig. 5$_D$**). Akin to prior casts, this installation was made to appeal to children, who are the audience Barrie created the character for, based on his experiences in Kensington.

- A further "autographed replica of Sir George Frampton's statue of J.M. Barrie's immortal character[,] in London's Kensington Gardens[,] was presented to the children of Western Australia[,] in 1927[,] by members and friends of The Rotary Club of Perth" – as inscribed in a paving stone nearby – appeared in Queens Gardens, East Perth (visible in **fig. 5$_E$**, though said paving stone is not). Again, the sculpture was installed to appeal to children, who are the audience Barrie created the character for, based on his experiences at Kensington Gardens.

- A sixth, and final, *Peter Pan Statue* cast by Frampton[30] was "presented by George Audley" to Sefton Park, Liverpool, on "June 16th

[30] Further replicas have appeared over the years, but this chapter is focused on the batch that Frampton cast on Barrie's behalf.

1928" – again, as inscribed in a nearby stone (**fig. 5$_F$**). Rather like the 1912 sculpture, this *Pan* was erected in overnight secrecy, so as to surprise the local children that Pan was created to appeal to, based on Barrie's own experiences with the Llewellyn Davies children in Kensington Gardens.

Every cast that Frampton made of his original *Peter Pan* statue was installed, in a public park, with the audience of children in mind – an audience for whom Barrie created the character, in response to his interactions with children in Kensington Gardens. Kensington Gardens influenced Barrie's *Peter Pan* stories, and that connection between the location and the fiction is publicly advertised by the presence of Frampton's *Pan* in London's Kensington Gardens.

Highlighting the Influence of a Town – Part 1

In the latter half of the twentieth century, Guildford Borough Council decided to publicly advertise that their town had influenced a children's novel too. Their claim was on *Through the Looking-Glass, and What Alice Found There*, which had been completed by Lewis Carroll while he stayed in the town in 1871. The resultant novel was a sequel to Carroll's 1865 publication of *Alice's Adventures in Wonderland*, which Guildford had adapted into a public sculpture, so as to advertise their claim of influence upon that story's sequel.

The original tale of *Alice's Adventures in Wonderland* was verbally improvised by Carroll, in a bid to entertain three children, during a boat ride in

July, 1862. Those three children were sisters, one of whom was ten-year-old Alice Liddell, the namesake for the protagonist in Carroll's improvised *Wonderland*. The 1865 novelisation was thus an adaptation of the story first told to Alice Liddell, detailing the fantastical escapades that Carroll's *Alice* found herself on, after following an anthropomorphic rabbit down a rabbit-hole.

Julie Sanders has stated that adaptations are "frequently involved in offering commentary on a source text,"[31] and the 1984 Guildford sculpture can be understood as offering such a commentary. In '84, Guildford unveiled a public sculpture that recognised the connection between Alice Liddell and Carroll's novel – that sculpture is Edwin Russell's *Alice and the White Rabbit* (**fig. 7.1**), situated on a wedge of grass between Millmead road and the River Wey (**fig. 7.2**). Russell's sculpture depicts Liddell and one of her sisters reading Carroll's book, while a *White Rabbit* leaps towards a rabbit-hole in the near distance (**fig. 7.3**). However, according to my research, Alice Liddell has nothing to do with Guildford – she did not live there, and nor did she ever visit. The sculpted image of *Alice and the White Rabbit* is in reference to Carroll's depicted novel, rather than the depicted girl who influenced Carroll's novel. But the reason Guildford would commission a reminiscent adaptation of a scene in Carroll's novel is answered by the commentary that Russell's sculpture makes about that original work. Guildford Borough Council wanted to equate their town's claim of

[31] Julie Sanders, Adaptation and Appropriation (New York; London: Taylor & Francis, 2015), 23.

influence, with regards to the fictional adventures of Carroll's *Alice*, to that of Alice Liddell herself, hence why the council commissioned a statue of someone who has nothing to do with Guildford, but a lot to do with *Alice's Adventures in Wonderland*. The presence of Russell's *White Rabbit* publicly advertises that there is a supposed link between the surrounding location of Guildford and the adapted fictional subject matter of the sculpture.

Russell's *White Rabbit* initially appears to distance itself from Carroll's fictional *Wonderland*, choosing to represent the real Alice Liddell instead. Firstly, Russell's Liddell is evidently based on Carroll's muse, for she sports Liddell's bobbed haircut (**figs. 7.4** and **8.1–8.2**). And secondly, Liddell is sat next to an older child – presumably one of her sisters – who is preoccupied with reading the book that Carroll wrote for Alice Liddell (**fig. 7.5**). The book is, of course, "*Alice in Wonderland*" (**fig. 7.6**). Russell's bronze representation of *Alice* is not of the fictional character, because fictional *Alice* only exists within the book being read by the older child of Russell's sculpture. Therefore, Russell's sculpture represents the real Alice re-experiencing the fictional tale originally orated to her by Carroll. Yet, by visually establishing that the represented Alice is aware of the *Alice in Wonderland* story, Russell is able to imply that the sculpted Alice Liddell can compare her surrounding environment to the fictional *Alice in Wonderland* story written by Carroll.

Russell's Liddell leans toward her reading sister: her legs tucked sideways; her posture shifted back; her torso turned towards the open book; and her

weight supported by her stabilising right arm (**fig. 7.7**). However, despite her body language suggesting that she is directing her attention to the novel, *Alice*'s gaze is averted elsewhere; *Alice* has been distracted by the leaps of a *White Rabbit*, watching it bound towards a rabbit-hole (**figs. 7.8–7.9**). This composition, crafted by Russell, is a reference to *Alice in Wonderland*.

Sanders has pointed out – when talking about adaptations generally and not Russell's *White Rabbit* – that the ability to grasp the "full impact of" of an adaptation depends upon a viewer's knowledge of the work's source text. To apply Sanders' words to Russell's *White Rabbit*, "knowledge of the adaptational work is not necessary for a satisfying experience of viewing" Russell's piece – a viewer could still see a girl entranced by a rabbit – but "such knowledge […] could enrich the spectator's experience," for the viewer would be able to identify the fictional scene that Russell's *White Rabbit* alludes to.[32] Fortunately though, Russell's *White Rabbit* includes a sculptural copy of Carroll's text.

The copy of *Alice in Wonderland* being read by Liddell's sculpted sister (**fig. 7.8**) is laid open on chapter one, titled: "Down the Rabbit-Hole" (**fig. 7.6**). The visible passage[33] details how Carroll's "Alice was beginning to get very tired of sitting by her sister on the bank […], when suddenly a White Rabbit" runs past her. The anthropomorphic *Rabbit*, speaking English and carrying a watch in its waistcoat-pocket, dashes down a rabbit-hole. Then "in another moment down

[32] Sanders, *Adaptation and Appropriation*, 27–28.
[33] Which is easier to read in person than it is in my photograph (**fig. 7.6**), so I do apologise.

went Alice after" the *White Rabbit*, tumbling "Down the Rabbit-Hole" and into the *Wonderland* that awaits in Carroll's ensuing story.[34] With only those snippets of exposition, Russell's sculpture provides all the information a viewer needs for their viewing of *Alice and the White Rabbit* to be fictionally enriched. Russell's Alice is sat by her own sister on the bank of a river (**fig. 7.3**) and, like her fictional counterpart, is enraptured by a rabbit on the cusp of vaulting down a rabbit-hole (**fig. 7.8**). Russell has real Alice Liddell in a moment of play, imaginatively implying that she – and Russell's sculpture – are sat by the tangible entrance to Carroll's *Wonderland*.

The reason Guildford installed this sculptural Liddell, who tests the boundary between fiction and reality by pretending the surrounding town is the entrance to Carroll's *Wonderland*, is because Guildford want to advertise that they were potentially Carroll's imaginative entry point to *Wonderland*, when he wrote its sequel in 1871. Carroll used to own a property in Guildford, where his sisters lived, and he completed the sequel to *Alice's Adventures in Wonderland* while personally staying there. Carroll was thus potentially inspired by the surrounding town of Guildford when writing further adventures for *Alice*.

By publicly displaying Frampton's sculpture of Liddell, an influence for *Alice's Adventures in Wonderland*, Guildford are claiming that there is a connection between the town and that figure of influence. Then by visualising Liddell in the

[34] **Fig. 7.6**

process of imagining her surroundings as equatable to Carroll's *Wonderland*, Frampton's artwork claims that Guildford was an equatable source of influence for Carroll when writing *Alice's Adventures*. Guildford's claims of influence were only doubled down upon, with another public artwork, six-years later.

Highlighting the Influence of a Town – Part 2

"In 1988, the Guildford Borough Council opened a competition for a commemorative statue," as detailed by Marko Teodorski, "the theme of which was "Alice.""[35] The relevance of that theme for Guildford was, as stated, the 1871 novel of *Through the Looking-Glass, and What Alice Found There*, which was written by Carroll in the town and something that Guildford was evidently keen to advertise. The sequel chronicled Alice's exploits in the fantasy *Looking-Glass* world, where every facet of reality she encountered had some kind of imaginative spin added to it by Carroll. So fittingly, the winning competition design belonged to "Jeanne Argent, a local artist who proposed an over-life-size figure of Alice in the eponymous moment of stepping through the looking-glass"[36] and into Carroll's reimagined take on reality (**fig. 9.1**).

Argent's winning sculpture of *Alice Through the Looking Glass* was installed in the gardens of Guildford Castle, in 1990 (and was funded by Guildford's

[35] Marko Teodorski, *Nineteenth-Century Mirrors: Textuality and Transcendence* (Belgrade: Institute for Literature and Art, 2021), 180, ResearchGate.
[36] Ibid.

Mutual General Insurance company, as indicated on the sculpture's pedestal in **fig. 9.2**). The oversized *Alice* reaches out *Through the Looking-Glass* (**fig. 9.3**), an arched sheet separating her occupation of one reality and the next (**figs. 9.4–9.6**). Argent's *Alice* mimics the posture she holds passing through the *Looking Glass* in Carroll's novel, as depicted in the book's supporting illustrations by John Tenniel (**fig. 10**). This sculptural adaptation of Tenniel's illustrations indicates that Carroll's novel is important to the location that Argent's sculpture occupies, which is what Guildford wanted to advertise.

The influence that Guildford had on Carroll's advertised *Looking Glass* is shown through the materials that Argent used to visualise the sculptural adaptation. Argent's sculpture uses an actual piece of glass for the *Looking Glass* and has *Alice* positioned with the view over her left shoulder unobscured; the world *Alice* is entering can also be viewed by an observer of Argent's artwork (**fig. 9.7**). The observed world is specifically the gardens of Guildford Castle and ostensibly Guildford as a whole, seeing as the Castle is located to oversee the entire town. Rather than having the *Alice* sculpture pretend that Guildford is the fictional environment from Carroll's novel, Argent's statue actually puts the town of Guildford *Through the Looking-Glass* and makes it the fictional environment of Carroll's novel. Argent's *Looking Glass* associates the surrounding town of Guildford with the fictional world that Carroll imagined when he was in town, suggesting Guildford to have been the influence for such. Argent's *Looking Glass* is also the logical progression of nineteenth-century

statues that depicted authors in the moment of inventing their fictional stories (as discussed in **Chapter 1**), alternatively representing the fictional story that was invented by an author in the general location of Argent's *Looking Glass*.

Argent's composition does not stop there, though, with its blurring of fiction and reality in favour of Guildford's claims of influence. Although seemingly on the contrary, the figurative statue of *Alice* is rendered with an unrealistic quality: her arms and face have an impasto texture that lacks the typical suppleness of skin (**fig. 9.8**); her petticoat is stamped with the initials of Jeanne Argent, classifying *Alice* as the work of an artist (**fig. 9.9**); her hair and clothes have a roughness to them that suggest *Alice* is not an inhabitant of her surrounding reality (**fig. 9.10**); and her body is not a single mass stepping *Through the Looking-Glass*, but a series of component casts that sandwich the pane of glass (**fig. 9.11**). However, the statue of *Alice* is cast in bronze, while her pedestal is assembled from slabs of stone, so *Alice* is materially separated from her pedestal (**fig. 9.6**). *Alice*'s right foot also overhangs the back of her pedestal (**fig. 9.5**), not just mimicking her appearance in Tenniel's illustration (**fig. 10**), but expanding her existence beyond the confines of her presentational stand. *Alice* has presumably just stepped onto the pedestal (**fig. 9.6**), implying that she is from Guildford, which of course, she imaginatively is, for Carroll thought up and wrote down her second adventure while staying in the town.

That advertising of Guildford's connection to Carroll is spelt out by the other installation in the garden surrounding Argent's *Looking Glass* (**fig. 9.12**). The

significance of Guildford is embossed upon a contextualising sign located a few paces behind *Alice* (**fig. 11**), stating that Carroll "completed the second Alice book, "Through the Looking Glass" while staying at Guildford." Then the significance of Argent's *Looking Glass* is acknowledged by the sign, for Argent's artwork was installed "to mark the link between Lewis Carroll and Guildford."[37]

Argent's sculpture, by having Guildford perceivable through its sculptural *Looking Glass*, frames Guildford as equatable to the fictional world that Carroll imagined beyond the *Looking Glass*, implying that the town influenced Carroll's fictional world. Additionally, by having *Alice* breach the confines of her pedestal, Argent's sculpture suggests that *Alice* is stepping from Guildford and into the fictional world that Carroll imagined beyond the *Looking Glass*, because essentially, that is what happened when Carroll stayed in the town. Carroll took the character of *Alice* and imaginatively transported her from his surroundings of Guildford into the world of the *Looking Glass*. Argent's sculpture, by testing the boundary between the reality of Guildford and the fiction beyond the *Looking Glass*, advertises that there is a link between the two.

Both Russell's *White Rabbit* and Argent's *Looking Glass* publicly claim that there is a connection between their installation location – Guildford – and the fictional works they adapt into those spaces. Russell and Argent's sculptures then blur the distinction between the surrounding reality of Guildford and the

[37] **Fig. 11**

fictional world of those sculptures, to publicly claim that the two spaces are so similar that one must have surely influenced the other.

Highlighting the Connections between Fiction and Reality

In twentieth-century Britain, the few public sculptures that commemorated fiction did so in favour of their installation locations. They were produced to commemorate and advertise the influences that their installation locations had on the works of fiction that they were sculpturally adapting.

Frampton's 1912 *Pan* put *Peter* into Kensington Gardens, visually advertising that there is a link between the two. The link was that Kensington Gardens broadly influenced every iteration of *Peter* that Barrie wrote about, for those stories stemmed from experiences that Barrie had in those Gardens, hence why Barrie funded a sculpture to recognise such. Frampton's *Pan* advertises the influence that Kensington Gardens had on all of Barrie's *Peter Pan* stories, by adapting facets from those stories and inserting them into Kensington Gardens.

Russell's 1984 *White Rabbit* sculpture put a statue of Alice Liddell into Guildford, visually advertising a link between the two, but the link was that they could both claim to have influenced Carroll's novels about *Alice's Adventures*. Guildford Borough Council had been keen to advertise their town's connection to Carroll and so commissioned Russell's *White Rabbit*. The resultant sculpture visually linked Guildford to the fiction that Liddell inspired, rather than Liddell

herself, by having her statue imagine that the surrounding environment is alike the fictional world that Carroll created for her. As the surrounding environment is Guildford, Russell's *White Rabbit* equates the real town to the imagined world of Carroll's novels, which is the link that Guildford sought to advertise.

Consequently, Guildford commissioned Argent's 1990 *Looking Glass* sculpture, to further advertise the influence that Guildford may have had on Carroll when he wrote the *Looking-Glass* story in the town. Argent's sculpture puts the titular *Glass* in a public space to establish the connection between the space and the mediated fiction. The *Glass* then enables Guildford to be seen through it, implying that Guildford is yet again equatable with a world that Carroll imagined, except this time, it was a world that Carroll may have imagined when he was in Guildford. The sculpture then suggests that its depiction of *Alice* is actually from Guildford, stepping from that environment and into the fictional space that Carroll imagined while he stayed in the town.

Argent's *Looking Glass* (**fig. 9.1**), Russell's *White Rabbit* (**fig. 7.1**) and Frampton's *Pan* (**fig. 5A.1**), by being present in their respective public spaces, visually stake the claims of influence that those locations have upon the represented works of fiction. They reframed what the *Gower Monument* had started in the previous century (discussed in **Chapter 1**); instead of using a public space to commemorate a work of fiction, the twentieth century saw public sculpture commemorate fiction to promote the space. This reframing showed that public art can adapt fictional works in the act of place branding,

which would become the norm for further examples produced in the twenty-first century, whereby the effort to connect reality to fiction became the primary objective of such artworks (as discussed in **Chapter 3**).

Chapter 3:

Representatives of Culture
[2001–'16]

In twenty-first-century Britain,[38] there has been a notable rise in the number of public statues that adapt fictional works, particularly those commissioned by local authorities to promote the cultural output of their local areas. I will focus on explaining how those statues use fictional characters as representatives, for the cultural outputs, of the local areas that surround those installations.

The self-promotional approach of local authorities, in their commissioning of public art that commemorates fiction, stemmed from two examples that arose in the previous two centuries. Before those examples, the nineteenth century would generally commemorate fiction with statues of writers, a typical example being the Robert *Burns* statue of 1880, located in Dundee (**fig. 3.1**), though its location is more to do with situating the poet in Scotland, rather than attributing his poetry to that one Scottish city. This approach changed after the unveiling of Stratford-upon-Avon's *Gower Monument*, in '88, which established that such artworks could use bronze statues of fictional characters to commemorate a writer's output (**fig. 4.1**). In that first instance, it was the works of Stratford-upon-Avon's William Shakespeare that were being celebrated (as

[38] So far, as this research was completed in 2024 and the century has seventy-six more years.

discussed in **Chapter 1**). The second instance was Kensington Gardens' *Peter Pan: The boy who would not grow up*, which established, when installed in the following century, that a fictional character can be intentionally put in a location that is relevant to their creation (**fig. 5A.1**). Sir J. M. Barrie – the writer of *Peter Pan* – imagined the character via his experiences in those Gardens (as discussed in **Chapter 2**). Both *Gower* and *Pan* were situated in locations that relate to their represented works of fiction, laying the foundations for the twenty-first century artworks that would commemorate fiction for the promotion of those links.

Officially Linking Fiction and Reality

Guildford Borough Council were the first local authority to commission a public sculpture that links a fictional work to a specific town (namely Guildford, with **figs. 7.1** and **9.1** discussed in **Chapter 2**). Their first commission was made in 1984 and since then, local authorities throughout Britain have authorised a plethora of public art installations, in the subsequent twenty-first century, which commemorate fictional subjects to promote the cultural outputs from their respective areas. For local authorities, the commemoration of fiction has become a place branding opportunity, whereby the linking of fictional works to real spaces has become a primary objective of many such installations.

To convincingly convey that the authorised commemoration of fiction is often sanctioned, by local authorities, when the fictional subject can represent

a cultural output from those local areas, I will unpack three public art installations in Dundee. The trio were largely funded by Dundee City Council, in a concerted effort to publicly represent the cultural output of the city. The consistency of intentions behind those works is reflective of the efforts made by other local authorities in Britain, when they too have commissioned commemorations of fiction in honour of their own cultural landscapes.

The comics industry in Dundee was given three sculptural representatives in 2001, when statues of *Desperate Dan*, *Dawg* and *Minnie the Minx* were installed in the High Street (**fig. 12.1**). *Minnie* first appeared in issue 596 of *The Beano*, a comic that began in 1938 and is still publishing weekly new issues, from its headquarters in Dundee, over eighty-years later. *Dan*, on the other hand, dates back to the first issue of *The Dandy*, which was released in 1937 and continued to publish new issues from Dundee until 2012, when it ended its seventy-five-year run. *Dan*'s pet *Dawg*, meanwhile, first appeared in issue 1,777 of *The Dandy*. The sculpted group are immersed in the city of Dundee (**fig. 12.2**), so as to collectively function as representatives of that city's comics industry.

In 2013, the videogames industry in Dundee was also given three sculptural representatives, though on this occasion, the representatives came from the same source. Three *Lemmings* traverse a perimeter wall of Dundee's Seabraes Gardens, demonstrating different skills that the titular *Lemmings* can have in the console games from which they originate (**fig. 16.1**). The original game (**fig. 17.1**) was: developed in Dundee; and, with its commercial success, a catalyst

for the city's thriving videogames industry. To communicate that growth, the trio of *Lemmings* appear to be walking away from the original headquarters of the company that developed their first game, and towards the Vision Building, the contemporary hub of Dundee's videogames industry in 2013 (**appx. C**).

Dundee's comics were represented further with the 2016 installation of *Oor Wullie*, a staple of Dundee's weekly *Sunday Post* newspaper, where *Wullie*'s strip had appeared every week since 1936 (**fig. 18.1**). Bronze *Wullie* occupies the same public square as the sculpted *Burns* (**fig. 3.2**), but unlike *Burns*, *Wullie* is not elevated on a pedestal, instead he sits on a low-rise wall, fully immersed within the space of that city. The statue directly connects the character to Dundee and presents *Wullie* as one of Dundee's own, commemorating him with a public statue so that he too can represent a piece of Dundee's cultural output.

The *Dan*, *Dawg*, *Minnie*, *Lemmings* and *Wullie* statues represent Dundee's cultural landscape, commissioned by the council to promote such. Dundee's public commemorations of fiction are made in honour of Dundee, rather than just the fiction itself. This is because many twenty-first century public artworks that commemorate fiction are simultaneously place branding exercises.

Whilst the tethering of fiction to reality is a focus for public art that commemorates fiction, rather than the fictionalisation of that reality, the twenty-first century's examples also playfully use their surrounding public spaces when commemorating fiction. Comparing the independently

commissioned *Gower Monument* and *Pan* to Dundee's fictional cohort and instead of having characters hoisted up from their surroundings and isolated on pedestals (**figs. 4.13**, **4.20**, **4.25** and **4.32**) or sculptural mounds (**fig. 5A.1**), Dundee's *Dan* walks along a public street (**fig. 12.3**), the *Lemmings* navigate a garden pillar (**fig. 16.2**) and *Wullie* is sat amongst the benches of a public square (**fig. 18.2**). The represented characters around the *Gower Monument*, meanwhile, are physically isolated from their surroundings by their plinths, but they also behave in accordance with fictional scenes that do not take place in the *Gower Monument*'s surroundings. *Peter* is similarly isolated on a sculptural mound. The Dundonian characters, however, are playfully embedded within the reality of Dundee to associate them with Dundee, rather than to fictionalise the commemorated character's surroundings into anywhere but Dundee.

Overall, Dundee's statues of fictional characters are installed into public spaces so as to associate them with those spaces. The characters function as representatives of the cultural output from those places. Yet crucially, in the embedding of those fictional representatives into the real spaces that they commemoratively serve, the resultant tension between fiction and reality is never allowed to tip in fiction's favour. Local authorities do not want to just fictionalise reality into a fictional environment that can actually host the represented character. Each represented character must be immersed only within the place that is being branded as culturally significant.

Representing Characters in Reality

Installed in 2001, the statues of *Desperate Dan*, *Dawg* and *Minnie the Minx* are, individually, representations of fictional characters from comic strips and, collectively, a representation of the comics industry in Dundee (**fig. 12.1**).

Designed to appear as if they are walking up the high street, *Dan* and *Dawg* are characters from a then long-running comic imprint – *The Dandy* – published by Dundee's D.C. Thomson & Co. Ltd. (**figs. 12.2–12.4**), who are attributed on the comic brandished in *Dan*'s right hand (**figs. 12.5–12.6**). Their statues were installed as part of the Dundee Public Art Program, a city-wide expansion of the smaller 1982 Blackness Public Art Program, or as Matthew Jarron argues, "the beginning of the council's investment in culture-led regeneration."[39] Lasting until 2003, the Dundee Public Art Programme was designed to weave art throughout the city, with a focus on highlighting Dundonian culture in public spaces. 2001's *Dan* and *Dawg* statues were thus representing *The Dandy*, a piece of Dundonian culture since its first issue in 1937.

The statues of *Dan* and *Dawg* literally add depth to those two-dimensional characters from *The Dandy* (**fig. 13** is the first cover to feature them together), with sculptor Tony Morrow (**fig. 12.7**) adapting them to the three-dimensional reality of Dundee (**fig. 12.4**). Importantly, those statues are not actually the

[39] Matthew Jarron, "Art for All – The Pioneering Story of Public Art in Dundee," *University of Dundee*, July 31, 2017, https://blog.dundee.ac.uk/one-dundee/art-for-all-the-pioneering-story-of-public-art-in-dundee/.

characters they depict – the statues are just representations of their comic strip counterparts. In effect, Sarah Cardwell's description of adaptive works can be applied to the statues of *Dan* and *Dawg*, as "it would be more accurate to view" the duo as a "meta-text" that exists to comment on their source text.[40] *Dan*'s statue meta-textually grasps a rolled-up copy of his own source text (**fig. 12.4**), the head of which is embossed "Dandy" (**figs. 12.8–12.9**). By brandishing his own source text, sculpted *Dan* acknowledges that he is not literally the character who exists in that source text, because he is physically holding the comic in which the fictional *Dan* exists. Morrow's *Dan* is just a representation of the character who exists in the comic (**fig. 12.9**). Additionally, because sculptural *Dan* is clutching a nondescript copy of *The Dandy* (**fig. 12.9**), he informs viewers that he is not just walking through Dundee to represent himself, but he is striding forward to represent *The Dandy* itself.

Yet, as already noted, *Dan* does not stride alone. With a rudimentary lead clamped in his other fist, *Dan* drags his pet dog – *Dawg* – along for the procession (**fig. 12.10**). Seeing as *Dawg* has a fairly muscly physique (**figs. 12.11–12.12**) and his paws resolutely planted against *Dan*'s direction of travel (**fig. 12.10**), the fact that *Dan* is cast to effortlessly drag *Dawg* along (**fig. 12.4**) attests to the conviction with which *Dan* wants to parade *The Dandy* through all of Dundee. *Dawg*'s presence also affirms that he and *Dan* are jointly

[40] Sarah Cardwell, Adaptation revisited: Television and the classic novel (Manchester: Manchester University Press, 2002), 25.

representing the comic in which their fictional counterparts exist. *Dan* and *Dawg* are not only in Dundee to represent themselves; they are collectively in Dundee to represent a comic that comes from that city.

The Dandy is not the only comic being represented by this particular commission from Dundee City Council, because also installed in 2001 with *Dan* and *Dawg* is *The Beano*'s *Minnie the Minx* (**figs. 12.4** and **12.13**). Sculpted by Susie Morrow, *Minnie* also three-dimensionally represents a two-dimensional character, specifically from the strips of *The Beano* comics (**fig. 14** is the first cover of such to feature *Minnie*), into the reality of Dundee (**fig. 12.13**). *Minnie* is made of bronze and is thus materially tied to *Dan* and *Dawg* (**fig. 12.10**); and as *Dan* and *Dawg* represent their comic counterparts, *Minnie* consequently represents her own comic counterpart (**fig. 12.13**).

In the comics themselves, *Minnie* and *Dan* have crossed over into each other's strips prior to the installation of their statues in Dundee, so the represented pair are aware of each other's existence in their respective fictional worlds and their statues can be viewed as a single composition. *Minnie* is linked to *Dan* and *Dawg* through the compositional arrangement of the representative trio. *Minnie*'s sly grin hints at her mischievous intentions, as she steadies her stance (with one foot forward and other back in **fig. 12.13**) and readies her strained catapult (**fig. 12.14**), a tomato loaded in its pouch (**fig. 12.15**). *Minnie* aims to splatter the tomato upon *Dan*'s back, and while he seems unaware, *Dan'*s *Dawg* has fixed his own gaze upon *Minnie* (**fig. 12.1**). The arrangement

ties the fictional three together and states that *Minnie* is also present in the public space, like *Dan* and *Dawg*, to not just represent herself, but to represent another long-running comic that comes from the city of Dundee.

The insular dynamic of the *Dan*, *Dawg* and *Minnie* statues somewhat dulls the fictionalisation of their surrounding reality. No presentational stand separates *Dan*, *Dawg* or *Minnie*, from the surrounding environment; the trio stand in Dundee so as to represent *The Dandy* and *The Beano* as being of that space (**fig. 12.2**). However, while *Minnie*, *Dawg* and *Dan* are immersed in the public street, meaning the public can share the space with those characters, the sculpted trio do not appear to be aware of the reality that surrounds them. *Minnie*, *Dan* and *Dawg* are only in a visual dialog with each other and not the reality they occupy. Quentin Stevens, Karen Franck and Ruth Fazakerley's article on dialogic monuments – monuments that are physically and thematically close to one another – posits that "a dialogic coupling dramatizes new meanings beyond those conveyed by each of the works considered individually."[41] *Minnie* aims a tomato at *Dan*, who busily strides into the distance with a comic that he presumably brought with him (seeing as it is made of the same bronze material as *Dan*) while dragging *Dawg* along, despite the fact that *Dawg* sits himself down to glare back at *Minnie* (**fig. 12.1**). The bronze characters are in a behavioural dialog with one another, so that they become a collective

[41] Quentin Stevens, Karen Franck, and Ruth Fazakerley, "Counter-monuments: the anti-monumental and the dialogic," *The Journal of Architecture* 23, no. 5 (July 18 2018): 729, DOI: 10.1080/13602365.2018.1495914.

commemoration of the comics industry in Dundee, but the characters do not fictionalise the reality that surrounds them by acknowledging that reality. The depicted trio are not transplanted into reality, they are just being sculpturally represented in reality, as ambassadors for the comics in which they exist.

Because the trio are only in a dialog with one another, they do not engage with our surrounding reality. The lack of engagement with reality undercuts the illusion that the depicted characters are part of reality. While a viewer can pretend that they are in the same space as the represented trio – because they are – the characters do not pretend that they in the same space as the viewer. The site of *Minnie*, *Dan* and *Dawg*, is presented in a manner that makes them indifferent to the reality surrounding them (**fig. 12.1**). *Dan*, *Dawg* and *Minnie* do not clamour for interaction from the viewing public. The scene that these sculptural characters are in, despite it being depicted in a real space, does not take place within the reality of that space. The enclosed scene is focused on publicly recognising Dundee's comic industry, rather than focussing on how the fictional characters can be made to play with the surrounding reality.

Forcing Characters to Play with Reality

The next public installation that represented a sector of Dundee's cultural industries, by representing fictional characters in our reality, managed to let its protagonists engage with their new location, whilst simultaneously not losing

sight of what they were installed in recognition of. That 2013 installation sought to commemorate Dundee's videogames industry, as the city council had yet to commission an artwork that promoted that facet of the city's culture. The result was designed by Alyson Conway, a Scottish artist, who produced a colony of *Lemmings* for the entrance to Seabraes Gardens, Dundee (**fig. 16.1**).

For context, *Lemmings* is a console game series first developed by Dundee based DMA Design (**fig. 17.1**). The gameplay of the first instalment, which was published on February 14, 1991, is a series of strategy-based puzzles. A colony of *lemmings* – small, green haired, bipedal humanoids in blue garments – drop into a themed environment and begin to walk towards the exit. The only problem is there are obstacles and hazards between the *lemmings* and their destination; and to worsen matters, there is a time limit for them to get there. To safely guide the *lemmings* to their endpoint, the game's player has a set number of skills they can assign to the *lemmings*, whereupon strategy is required; if the skills are mismanaged and the time runs out, the *lemmings* instantaneously die (**fig. 17.2** shows screen shots from that original game).

The first *Lemmings* was financially successful for DMA Design and enabled them to develop more games,[42] helping Dundee become a hub for Scotland's videogames industry. Thus, by the early 2010s, Dundee's videogame companies began circulating amongst themselves, via social media, a shared desire for a

[42] Including the controversial, yet profitable, *Grand Theft Auto*.

public artwork that celebrates their cultural contributions. Conway has acknowledged that those conversations were the impetus for her bronze statues that represent the fictional *Lemmings* in our reality (**fig. 16.1**).[43]

Conway's three bronze *Lemmings* are secured to the stone pillar that plugs the low-rise wall in front of Seabraes Gardens (**fig. 16.2**). The *Lemmings* walk towards, climb up, and look over the pillar and across the chasm of Seabraes' public footpath (**fig. 16.3**). That composition was not the initial design Conway considered. Prompted by the online clamouring for Dundee's videogame industry to be recognised, Conway "got to work on a purely speculative basis," designing a 3ft tall statue of one lemming, before settling on a larger collective of smaller scaled lemmings for her proposal. Being "a fan of the original Lemmings game," Conway was presumably aware that a colony of lemmings would be more representative of the gameplay experience, and the game is what is being commemorated. Conway then "proposed the idea to the Head of Public Art at Dundee City Council, who was also interested in celebrating Dundee's digital heritage," seeing as that was a gap in the Council's public art promotion of Dundonian culture.[44] This secured Conway the funding for the *Lemmings* that now exist in Dundee, recognising a game that helped launch Dundee's videogames industry.

[43] "Lemmings land in Dundee's west end," The Courier, YouTube, uploaded July 26, 2013, video, 0:51, https://www.youtube.com/watch?v=C4mqdLWTLMw.

[44] scottishgames, "Let's Go! Lemmings In The Real World…," *The Scottish Games Network*, October 14, 2013, https://scottishgames.net/2013/10/14/lets-go-lemmings-in-the-real-world/.

Two of the sculptural *Lemmings* display different skills that can be assigned to them in the first game, while the third is about to resume the default role of walking with carefree abandon, regardless of any surrounding environmental dangers. The trio can be interpreted as the same lemming, at different points in time, visually alluding to the journey that they are taking through our physical reality; or the trio can be viewed as separate *Lemmings*, moving in formation (**fig. 16.4**), akin to the *Lemmings*' behaviour in all of their games (**fig. 17.2**).

The lowest of the *Lemmings*, who kneels at the base of the pillar, is assigned the skill of a Builder (**fig. 16.5**). The Builder has a sack of bricks on their back, and systematically lays each one out, so as to build some steps towards the pillar. The patina of the bricks is also different to the finish that Conway gave to the *Lemmings*, showing that the fictional characters can interact with objects that do not materially appear to have been installed with them (**fig. 16.5**). This visually implies that these *Lemmings* can interact with our reality, which is a stark contrast to 2001's *Dan* and *Minnie*, who clutch accessories that have the same material finish as their own bodies, implying that they cannot interact with anything besides the accessories with which they were installed (**figs. 12.13** and **12.9–12.10**).

The second of the *Lemmings*, who hangs above the Builder and is midway through their scaling of the pillar, has been assigned the skill of a Climber (**figs. 16.5–16.6**). Their left hand is hooked into the groove between two stone blocks (**fig. 16.6**), while their right supports their climb by curling round the edge of

the pillar (**fig. 16.7**). Slung around their torso is a rope and additional climbing paraphernalia (**figs. 16.5–16.7**) to assist the Climber in their ascent.

The third lemming, meanwhile, is already at the pinnacle of the pillar and clings to its apex, with no climbing equipment to assist in their next steps (**fig. 16.6**). The lemming has one arm wrapped around the stone summit, and the other shielding their gaze as they look out from their vantage point (**fig. 16.8**). The lemming is staring from one pillar (**fig. 16.4**) to the next (**fig. 16.3**), with no safe way to get across. The precariousness of this lemming's position is intensified by the whipping of their hair in a breeze that does not affect the lower two *Lemmings* (**fig. 16.6**). The third lemming's altitude, with respect to its small size in relation to our reality, is dangerously high – and tragically, if viewers of Conway's *Lemmings* are aware of the *Lemmings* "source text," then they will grasp what Sanders would call "the full impact" of this sculptural adaptation.[45] In accordance with its behaviour in its own source text, the lemming is going to walk off the pillar top and die upon impact with the ground, unless we viewers intervene, as per the gameplay of the *Lemmings*' game.

The boundary between the *Lemmings* gameplay and our physical reality was intentionally blurred by Conway. Conway "wanted to incorporate the physical environment, so the low stone wall and pillars act like a 2D game level which the lemmings are trying to traverse."[46] Ingeniously, even if a viewer does not

[45] Sanders, *Adaptation and Appropriation*, 27.
[46] scottishgames, "Lemmings In The Real World."

know who the *Lemmings* are, they can be seen to be physically immersed in the level that Conway's *Lemmings* are undertaking. However, that level is taking place in reality, rather than fictionalising reality into an environment that actually exists within the *Lemmings* game. Viewers can see that Conway's *Lemmings* have traversed most of the Seabraes wall and will want to complete their trek on the opposite side of the Seabraes footpath (**fig. 16.2**). The walls set the parameters of what these *Lemmings* can walk upon in our reality – and they clearly want to get to the second pillar and wall – but they can only complete this level if an observer imaginatively assigns them the skills to get there; exactly like how, in the *Lemmings* games, the observant player actually assigns skills to the *lemmings* to safely get them to where they want to go.

Jonathan Lee's interpretation of toys that represent fictional characters can be applied to Conway's *Lemmings*, seeing as they also represent fictional characters. Lee has argued that character toys are visual signifiers of the stories from whence the characters come from.[47] While Conway's *Lemmings* are not toys, for they are immovably fixed in place and cannot be picked-up and played with, they do invoke the scenarios that occur within the *Lemmings* games that can be played with. The sculpted *Lemmings* essentially function like toys that are on display and Lee has argued that "objects on dis-play are transformed from materially circulating within culture into fixed visual signifiers *of* that

[47] Jonathan Lee, *Deconstructing LEGO: The Medium and Messages of LEGO Play* (Switzerland: Springer International Publishing, 2020), 156.

culture."[48] Conway's *Lemmings* are therefore representatives of the game that they have been installed to commemorate, but they do not fictionalise the surrounding environment of Dundee into a location from the literal game that they commemorate.

Despite the immersive installation of Conway's fictional *Lemmings* into Seabraes Gardens, the *Lemmings* do not actually turn the space into a level from their original game. Conway's installation creates a representation of the *Lemmings* games, but it is still situated in the reality of Dundee, where Conway's *Lemmings* statues are installed to remind the public about their first videogame, which was a significant milestone in the development of the city's videogames industry.

Conway's *Lemmings* try to remind the public of their original game by engaging with reality as if it is the *Lemmings* videogame. Any member of the public who recognises the game scenario that is being represented at Seabraes Gardens, by the *Lemmings*, will be reminded of the videogames that the *Lemmings* represent. A member of the public, though, cannot engage with the sculpted *Lemmings* in the same way that they would play the represented game. Conway's *Lemmings* are akin to toys on display, but they are not playable, because they are not toys, on display or otherwise. The relationship between a player and the actual *Lemmings* toy is mediated through a game controller; the

[48] Lee, *Deconstructing LEGO*, 156.

player uses the videogame control to affect the fictional environments in which the *Lemmings* exist in their game, but because Conway's *Lemmings* are in the same environment as those players, the game mechanics are removed and the player's controlling interface is lost. Seabraes Gardens is not transformed into a level in the commemorated *Lemmings* games, the *Lemmings* just use Seabraes Gardens to aid their commemorative representation of those games, the original of which is a significant part of the creative output from the real Dundee that Conway's *Lemmings* occupy.

The composition of Conway's *Lemmings*, in Seabraes Gardens specifically, commemoratively represent the *Lemmings* videogames (**fig. 16.4**), partially fulfilling the local desire for a sculptural recognition of Dundee's videogames industry. However, the location of Conway's *Lemmings*, in Dundee broadly, commemoratively represents the *Lemmings* videogames within the broader history and development of Dundee's videogames industry, truly fulfilling the local desire for such to be recognised as a piece of Dundee's cultural landscape.

Conway's *Lemmings* are installed down the road from DMA Design's original headquarters (the company who created the original *Lemmings* game), and positioned near the steps that lead down to where Dundee's videogame industry was contemporaneously based in 2013.[49] The original headquarters of DMA Design is a walkable distance from Conway's *Lemmings* and, in fact, these

[49] The Courier, "Lemmings."

Lemmings are themselves just walking away from their place of origin (**appx. C**). Then, if the bronze *Lemmings* walked down the footpath between the stone pillars they engage with (**fig. 16.3**), they would arrive at where Dundee's videogames industry had gone to by 2013. The implied physical journey of Conway's *Lemmings* charts the journey of the Dundonian videogame industry to which the *Lemmings* belong. The visual journey, of Conway's public installation, recognises Dundee's videogame industry as a noteworthy portion of Dundee's history and culture.

Conway's sculptural *Lemmings* commemorate a facet of Dundee's cultural output by representing the gameplay of the *Lemmings* videogames in the reality of Dundee. The *Lemmings* do not transform the surrounding public space into somewhere that is not Dundee, for that would be redundant when Dundee City Council funded the installation to link those fictional characters, and the games they represent, to the city of Dundee itself. Fortunately, the transplanting of the *Lemmings*, from a fictional environment into a real one, is plausible by the logic of the *Lemmings*' own source text, as the conceit for such a relocation exists within their games.

The levels in the *Lemmings* games take place in different locations, meaning it is not imaginatively unfeasible for the *Lemmings* to play in Dundee. The rules of the *Lemmings*' fictional world would allow them to visit our reality. Essentially, the fictional potential for the *Lemmings* to appear in an actual public space is what enables Conway's *Lemmings* to engage and play with that actual

space, yet crucially, they do not fictionalise and isolate the public space from the reality that they are supposed to be commemoratively serving (**fig. 16.4**).

Dundee City Council commissioned Conway's *Lemmings* to represent Dundee's videogames industry. From a local authority's perspective, we might suppose that as long as a public commemoration of a fictional character can still promote the cultural output of their local area, then the character installation can fictionalise the space as much as it likes. If the boundary between fiction and reality is played with, local authorities just need the results to commemoratively favour reality.

Transplanting a Character into Reality

In 2016, to further commemorate the notable comics of Dundee, but also to commemorate the cultural significance of a single fictional character, Dundee City Council commissioned a statue of *Oor Wullie* (**fig. 18.1**), whose entire installation is geared towards him engaging with the surrounding environment; and why not, for *Wullie* fictionally exists in Scotland. Further still, *Wullie*'s installation is not just a sculptural representation of a character from a local newspaper, *Wullie*'s installation is the same iteration of that character, transplanted from his strip into reality, where he openly promotes himself as culturally significant to the city of Dundee, which is the entire point of his commemorative installation. *Oor Wullie* just veers dangerously close to tipping

the commemorative balance of fiction and reality towards his own, fictional favour.

To contextualise, *Wullie* is a child who has been approximately 10-years old since he debuted in the weekly *Oor Wullie* comic strips of Dundee's newspaper, *The Sunday Post*, on March 8, 1936. *Wullie* lives in the fictional town of Auchenshoogle,[50] which is located in the real country of Scotland. In the strip, *Wullie* would get up to harmless high jinks, all while speaking in a blend of Scots and English. He is a cornerstone of Scottish culture and locally recognisable for his dungarees, spiked hair and upturned bucket, all of which are included as part of the commemorative *Wullie* installation (**fig. 18.1**).

Consequently, in 2016, *Wullie*'s eightieth anniversary was deemed worthy of public commemoration by Dundee City Council and D.C. Thomson, the latter of whom own and publish *Wullie*'s source text, *The Sunday Post*.[51] The resultant statue of *Wullie* is even installed across the road from D.C. Thomson's office (**fig. 18.2**), although *Wullie* is not merely a marketing tool. *Wullie*'s bronze is in celebration of *Wullie*'s anniversary and not the (albeit impressive, yet insignificant) hundred and second year of *The Sunday Post*, which was founded in 1914. Sculptural *Wullie* does not even refer to his original writer nor illustrator, Robert Low and Dudley Watkins respectively. Sculptural *Wullie*

[50] Not to be confused with Auchenshuggle, an actual place in Glasgow, Scotland.

[51] The same D.C. Thomson who publish *The Danday* and *The Beano*. Incidentally, their other strip that hit 80-years, in 2016, was centred around the fictional *Broons* family, who presumably received no statues as each member of the fictional family would want one.

primarily focuses on engaging with the reality to which he has been seemingly relocated.

Sculpted *Wullie*'s innocent features belie his cheeky intentions – his gaze is averted from a pea-shooter that he mischievously points towards (**fig. 18.3**), implying that he has already used it to engage with our reality. *Wullie*'s other belongings further contextualise the kind of character he is, for those unfamiliar with *Wullie*, while also acting as iconographic touchpoints for viewers who understand the references. Of course, *Wullie*'s upturned bucket is to hand (**fig. 18.4**), as is a satchel with Wee Jeemy – *Wullie*'s harmless pet mouse – poking out of the top (**figs. 18.5–18.6**). The satchel definitely belongs to "William," since his name is tagged between the satchel's straps (**fig. 18.6**). The satchel is also likely *Wullie*'s school bag, seeing as his "report" protrudes from within (**figs. 18.6–18.8**). The other items tucked behind *Wullie* are a catapult and some peas (**fig. 18.7**), the latter for firing through *Wullie*'s pea-shooter (**fig. 18.3**).

To reprise Lee's reading of character toys, when they are viewed as objects on display, the belongings displayed with *Wullie* are "fixed visual signifiers" that characterise him.[52] That masterstroke by Malcolm Robertson, the sculptor of *Wullie* (whose name is inscribed on *Wullie*'s dungarees in **fig. 18.9**), enables a viewer to look at the obviously fictional character and identify how he would behave if he were real. *Wullie* is clearly a mischievous child, with his catapult

[52] Lee, *Deconstructing LEGO*, 156.

(**fig. 18.7**), pea-shooter (**fig. 18.3**) and Jeemy (**fig. 18.5**), who probably should not have been hidden in *Wullie*'s schoolbag (**fig. 18.6**). It is not hard to surmise how *Wullie* would interact with the surrounding reality into which he has been installed.

However, there are other aspects of *Wullie*'s installation, which summarise how *Wullie* has already interacted with the surrounding reality that he has been transplanted into. *Wullie*'s installation presents his actions in his source text and in the surrounding public space as one and the same; *Wullie* combines fiction with reality and therefore fictionalises the public space that surrounds him. Firstly, *Wullie*'s physical presence, sat on a low wall that embeds him in the same space as the public, fictionalises the real space by pretending that *Wullie* can occupy it (**fig. 18.10**). Secondly, *Wullie*'s meta-textual copy of his own comic, tucked besides his right leg (**fig. 18.10**), incorporates the reality of sculpted *Wullie*'s environment into his fictional world. The comic details how *Wullie* has knocked the helmet off of *PC Murdoch*'s head, an authority figure in Auchenshoogle, and *Wullie*, in his accompanying comic, breaks the fourth wall to ask the reader to help him "find Murdoch's helmet" in reality (**fig. 18.11**). The helmet can be found if a viewer follows the sculpted *Wullie*'s diverted gaze (**fig. 18.3**), which will lead the viewers eye to the corner of *Wullie*'s wall, where they will consequently encounter *PC Murdoch*'s helmet in reality (**fig. 18.12**).

The actions of actual *Wullie* in the comic have had consequences in the real world that surrounds *Wullie*'s statue, implying that the two iterations of *Wullie*

are the same *Wullie*. *Wullie* goes from being in the comic, to addressing the world outside the comic (both **fig. 18.11**), to physically occupying the world outside of his comic (**fig. 18.12**). Furthermore, not only have *Wullie*'s actions seemingly affected reality, but his words engage with the surrounding environment too. *Wullie* has composed a poem on the surface of the wall he sits (**fig. 18.13**). The poem refers to two people: one is Primrose, who is a fictional character in *Wullie*'s fictional world; while the other is "Rabbie [Robert] Burns," (**fig. 18.13**), a poet in the real world that sculptural *Wullie* exists in. However, as both fictional and sculptural *Wullie* are one and the same, *Wullie*'s fictional reality is being overlaid onto actual reality. There is a multifaceted occupation of fiction and reality by 2016's *Wullie*, as he repeatedly occupies both environments. Though I would argue this is only logical, seeing as *Wullie*'s fictionally lives in the non-fictional surroundings of Scotland.

Sculptural *Wullie* occupies reality with ease because his fictional world is not radically detached – geographically – from the reality in which the sculpture is located. But the reason he has been relocated into reality is to commemorate his eightieth anniversary and promote his cultural significance, as a product of Dundee. *Wullie* neatly achieves the latter through his dialog with reality. *Wullie*'s wall poem is signed by him and written in his characteristic blend of Scots and English (**fig. 18.13**). *Wullie* addresses his poem to Scotland's national poet, Robert Burns, textually making a connection between the two. But then, *Wullie* refers specifically to "you up there," as in the Robert *Burns* statue who is

mounted on a pedestal in the same Albert Square that *Wullie* occupies (**figs. 18.2** and **3.1**), visually connecting the two public commemorations of fictional subjects.[53] *Wullie*'s poem continues, jovially informing *Burns* that he is going to use his pea-shooter to "ping" *Burns*' "lug," which corresponds with *Wullie* aiming his pea-shooter in the direction of *Burns*' statue (**fig. 3.2**).[54] But *Wullie* is not just entering a dialog with *Burns* because he is a mischievous child. As Stevens, Franck and Fazakerley argue, "a dialogic coupling [between public monuments] dramatizes new meanings beyond those conveyed by each of the works considered individually."[55] By being in a textual and visual dialog with *Burns*, *Wullie* associates himself with a statue that commemorates a stalwart of Scotland's Literary Canon (discussed in **Chapter 1**), so as to equate *Wullie*'s own source texts to the cultural standing of Scotland's Literary Canon.

By transplanting the fictional character of *Wullie* from his comic strip into a real public space, Robertson's *Wullie* statue instantly ties the fictional character to the surrounding city of Dundee. The ease with which *Wullie*'s statue acknowledges its surrounding environment blurs the boundary between fiction and reality, but it is *Wullie*'s acknowledgement of the *Burns* statue that refocuses the purpose of *Wullie*'s statue (**fig. 18.13**). *Wullie* essentially equates himself with the cultural significance of *Burns*' poetry, but instead of lifting himself out of the surrounding city on a pedestal, as *Burns* does (**fig. 18.2**),

[53] **Fig. 18.13**
[54] Ibid.
[55] Stevens, Franck, and Fazakerley, "Counter-monuments," 729.

Wullie immerses himself within the city of Dundee, so as to associate his cultural significance with that city (**fig. 18.1**), which is the commemorative point of *Wullie*'s installation.

Teasing the Fictionalisation of Reality

In 1888, the *Gower Monument* (discussed in **Chapter 1**) inadvertently started the commemoration of fiction in service of the sites that commemorate those works. Decades later and some local authorities in the twenty-first century have focused particularly on commemorating fictional works that come from their local areas, to simultaneously commemorate the cultural significance of those areas. For example, Dundee's *Lemmings*, *Oor Wullie*, *Minnie the Minx*, *Desperate Dan* and *Dawg* are all commemorated with public artworks, but the artworks function as representatives of the cultural output from Dundee, which is what the city's council wanted to promote with each commemorative commission. Dundee's examples link those fictional characters to the city of Dundee, by immersing those characters into the city.

Nothing quite encapsulates that blurring of the boundary between fiction and reality like issue 3,113 of *The Dandy*, which was released the same year as the installation of the Dundonian *Dan*, *Dawg* and *Minnie* statues. The comic sees the fictional characters of *Dan* and *Minnie* explore the real Dundee, until they come across their own commemorative statues (**fig. 15**). Whenever

fictional subjects are officially commemorated in the twenty-first century, it is often in recognition of the cultural output from the location in which the fiction is being commemorated.

In twenty-first-century Britain, local authorities and equivalent bodies seemingly seek to authorise commemorations of fiction that jointly celebrate the cultural outputs of their specific locations. Such commemorative efforts do this by adapting the fictional works in service of the real locations. Those efforts sometimes veer towards fictionalising those locations, but the sites are never transformed into fully immersive fictional environments. The sculptures of *Dan*, *Dawg*, *Minnie*, *Wullie* and the *Lemmings* are all installed into Dundee as Dundee, so as to tie them to Dundee.

While immersive fictional environments are not produced by the officially created public commemorations of fiction, immersive fictional environments have been created by the public's unofficially produced commemorations of fictional characters. Those latter efforts, however, only survive if the authorities who manage those public spaces can decontextualise the commemorative results back into place branding exercises (as discussed in **Chapter 4**).

Chapter 4:

Shrines for Characters
[2009–'24]

Thus far, in Britain, throughout the twenty-first century,[56] fictional characters have been commemorated with statues and sculptures in various public spaces. Those sculpted characters are installed in public spaces, seeking to promote the relevance of those places to the commemorated works of fiction. It is a place branding tactic that is used by the official owners of those sites, be it the local authority (as with the *Desperate Dan*, *Dawg* and *Minnie the Minx* installation in Dundee – **fig. 12.1** – from 2001 and discussed in **Chapter 3**, or even with the previous century's *Alice Through the Looking Glass* sculpture in Guildford – **fig. 9.1** – discussed in **Chapter 2**), or a local business (as with the Paddington Shop's statue of *Paddington Bear* in Paddington Station, London – **fig. 1.1** – as discussed in the **Introduction**). The official commemoration of fiction in Britain is predominantly in recognition of reality.

The twenty-first-century's official approach to commemorating fiction, in recognition of reality, stems from the *Gower Monument*, installed in Stratford-upon-Avon in 1888 (**fig. 4.1**). The *Monument* was the first in Britain to use bronze statues of fictional characters in commemoration of a writer associated

[56] So up until 2024, since that is when this particular research project was completed.

with the installation's location – in this instance, the works of Stratford-upon-Avon's famed playwright, William Shakespeare (as discussed in **Chapter 1**).

However, the twenty-first-century's unofficial approach to commemorating fiction also stemmed from the *Gower Monument*. The *Monument*'s celebration of fiction was not officially in honour of the place it occupies, for Stratford-upon-Avon was not the *Monument*'s pre-determined destination. The *Monument* was designed to turn wherever it was installed into a space that commemorates fiction, rather than the more recent tendency to use fictional characters to honour the places where such commemorations are installed. The unofficially installed commemorations of fiction, which have been produced by the public, emulate what the *Gower Monument* commemoratively intended, by adapting public spaces to purely commemorate fictional subjects.

Specific spaces in Britain have been appropriated by the public in honour of fictional works, becoming the public sites for shrines dedicated to specific characters from those works. *Dobby* the elf, from the fantasy *Harry Potter* series, has been the subject of tributes at Freshwater West beach, Wales, the location where *Dobby* was buried in the final film of the *Harry Potter* series (**figs. 19.1–19.3**). *Ianto Jones*, from the science-fiction *Torchwood* series – itself a televised spin-off from the science-fiction *Doctor Who* franchise – died while the titular *Torchwood* team were trying to do what they do best, which is to protect the public from alien threats. In real-life, the character of *Ianto* has been commemorated with a shrine assembled at a filming location from *Torchwood*

(**figs. 22.1–22.2**). Both *Dobby's Grave* and *Ianto's Shrine* appropriate real locations to commemorate fictional characters. This aligns with the *Gower Monument*, which used reality to commemorate fiction.

Unlike the *Gower Monument* however, and more in line with the twenty-first century examples of *Dan*, *Dawg*, *Minnie* and *Paddington*, *Dobby's Grave* and *Ianto's Shrine* are immersed within their respective public spaces. *Dobby's Grave* is nestled within Freshwater West (**fig. 19.4**) and *Ianto's Shrine* is integrated into the boardwalk of Mermaid Quay, Cardiff (**fig. 22.2**), testing the boundary that separates reality from fiction. Despite that similarity to the official public installations that commemorate fiction in the twenty-first century, *Dobby's Grave* and *Ianto's Shrine* are not situated to promote the significance of the actual spaces that surround them; *Dobby's Grave* and *Ianto's Shrine* are responding to the fictionalised spaces that they simultaneously occupy. The *Grave* and *Shrine* are not where they are because those sites are filming locations, they are where they are because those sites are consequently fictional locations. Yet concurrently, because *Dobby's Grave* and *Ianto's Shrine* are actually situated in filming locations, the owners of those sites allow the commemorations to stay. The *Grave* and the *Shrine* promote the role that their installation locations had in their respective source texts, in which those real locations became fictional locations that can consequently be visited in reality.

It is evidently clear that people are interested in visiting fictionalised locations, because multiple members of the public have left tributes to fictional

characters in those locations. The parasocial connection that people feel towards *Dobby* or *Ianto* can be explained by applying Cheryl Jorgensen-Earp's and Lori Lanzilotti's concept of illusionary intimacy to those fictional characters.

Jorgensen-Earp and Lanzilotti outlined the illusion of intimacy with the public outpouring of grief that gripped Britain after the death of Diana, Princess of Wales, in 1997. Diana had frequently appeared in British newspapers and on British televisions, for multiple years, and the British public consequently got to observe great swathes of her life. Jorgensen-Earp and Lanzilotti state that the "fact that the public knew and cared about" Diana "translated into an improbable belief that she knew and cared individually about them." Of course, Diana did not know the same level of intimate details about every member of the public, but while the public's "intimacy [with Diana] was an illusion, the grief [that the public felt upon her death] was not." The enshrining of public spaces for Diana, by general members of the public, was a response to the parasocial intimacy that the general public felt they had built with her, through years of getting to know her via the media that they consumed.[57]

When people feel they know someone by proxy via the media they consume, those consumers can emotionally invest in that illusion of intimacy. Therefore, the illusion of intimacy – which harbours feelings in reality – can be felt towards

[57] Cheryl Jorgensen-Earp, and Lori Lanzilotti, "Public memory and private grief: The construction of shrines at the sites of public tragedy," *Quarterly Journal of Speech* 84, no. 2 (5 June 2009): 165, DOI: 10.1080/00335639809384211.

individuals who appear frequently in fictional content. *Dobby* appeared in multiple *Harry Potter* films, between 2002–'11, while *Ianto* appeared in three series of *Torchwood*, between '06–'09. In both cases, members of the public spent time emotionally investing in the lives of two recuring characters, and responded to their fictional deaths with genuine feelings of grief, as evidenced by the enshrining of public spaces in commemoration of *Dobby* and *Ianto*.

The feelings that people build towards works of fiction, through their consumption of such works, can be mapped onto real locations, which I propose is why local authorities and equivalent bodies commemorate fictional works. In a bid to associate themselves with beloved pieces of fiction, owners of public spaces commission public artworks that commemorate beloved and spatially relevant stories. Thus, when the general public creates an un-commissioned installation that fulfils that criteria, the owners of the appropriated space allow the public's commemorative installation to stay in place. The examples examined in this chapter demonstrate that an unofficial commemoration of fiction is allowed to officially persist if it also recognises the relevance of its surrounding reality to the adored piece of fiction.

Unofficially Fictionalising Reality

An elf named *Dobby* was introduced to the general public in J. K. Rowling's second published work, *Harry Potter and the Chamber of Secrets*, a 1998 sequel

to Rowling's first *Harry Potter* novel. The final novel in the series, *Harry Potter and the Deathly Hallows*, was released in 2007, and it is in said publication that many of its characters died, with *Dobby* included. However, *Dobby* is notably the only character to be ceremoniously buried in that story – with the titular *Potter* digging *Dobby* a grave and burying the deceased elf. After ten years, the earliest readers of Rowling's books got to imaginatively lay to rest a character who had appeared throughout the series. But the site of *Dobby's Grave*, in the books, is not located in a space that those readers can visit – it does not exist outside of Rowling's book. Or at least, it did not exist in 2007.

In 2001, the cinematic adaptation of the first *Potter* novel was released, with the rest following suit. *Dobby* got his cinematic debut in 2002's *Chamber of Secrets*, in which audiences got to see *Dobby* for the first time. In the film (as per the book) *Dobby* is a slave, abused by his master, until *Potter* liberates him. Elves are freed from servitude when they receive an article of clothing from their masters and *Potter*, knowing this, tricked *Dobby*'s master into giving the elf a sock, liberating *Dobby* (and cementing a friendship between the pair that lasted the length of the franchise). One by one, these cinematic adaptations were mapping fictional locations, from the novels, onto real locations that were being filmed by a film crew. Therefore, in *Dobby*'s next cinematic appearance, audiences finally got to cinematically visit the location of *Dobby's Grave*.

Dobby's second cinematic appearance was in the series' penultimate film, 2010's *Deathly Hallows – Part 1*. *Dobby* was reintroduced to audiences about a

third of the way into the film's runtime, helping *Potter*, *Ron Weasley* and *Hermione Granger* (the franchise's three lead characters, who are stood with *Dobby* in **fig. 20.1**) to acquire some information. Slightly over an hour later, during the film's climax, *Dobby* returns to rescue the three leads from the hands of the antagonists, but is mortally wounded in the process. *Dobby* subsequently dies in *Potter*'s arms, in the fictional village of Tinworth, Cornwall, where the three leads had safely escaped to with *Dobby*. That is the non-existent location where *Potter*, *Granger* and *Weasley* buried *Dobby* in the book, as visualised in the penultimate moments of the first *Deathly Hallows* film (**fig. 20.2**).

In the subsequent *Deathly Hallows – Part 2*, released to cinemas in 2011, *Dobby's Grave* is seen. Time has passed, the ground has settled after the burial, and *Dobby's Grave* is demarcated with a single, pebble-esque headstone, engraved "here lies Dobby: a free elf" (**fig. 21.1**). The Pembrokeshire beach of Freshwater West, Wales, was used for the site of *Dobby's Grave* by the film's production crew. The crew did not leave *Dobby's Grave* on location, as their prop was only a temporary installation and Freshwater West was left unaffected by the film shoot. However, at some point after the film's release, the general public repopulated the site with a cornucopia of tributes to the deceased elf (**figs. 19.2–19.4**), comprised of socks[58] and decorated rocks, with the original headstone's sentiments echoed on many of the tributes (**figs. 19.6–19.10**).

[58] Including sock-based imagery, for a silhouetted sock was nearby to *Dobby's Grave* when I visited the site on August 4, 2022 (**fig. 19.5**). The audience association between *Dobby* and socks presumably stemmed from the aforementioned ending to *the Chamber of Secrets*.

As a result of the cinematic *Deathly Hallows* duology, Freshwater West has become a tourist attraction for fans of the *Potter* films. Dean MacCannell, in an analysis of tourist attractions, argued "it is important to recall that most things that are now attractions did not start out that way."[59] Freshwater West did not start out as the burial ground for a fictional elf. Prior to the *Deathly Hallows* films, Freshwater West was not the location of *Dobby's Grave*, it was just a beach. The films fictionalised that beach and members of the public decided to unofficially prolong that fictionalisation by reconstituting *Dobby's Grave* at that site. The *Deathly Hallows* films gave *Dobby's Grave* a space to be reconstituted, turning Freshwater West into an attraction for people for that reason. *Dobby's Grave* also promotes the relevance of Freshwater West to the *Potter* franchise.

The consequential allure of Freshwater West for people who care about *Dobby*, with regards to the beach being the fictional location of his *Grave*, is that it allows *Dobby's* fictional *Grave* to feel real. Abby Waysdorf has argued that filming locations "are sought out [by people] to give a sense of "reality" to what is only, if vividly, imagined" by those people.[60] *Dobby* was a character who died in a book, but then that book was adapted into a film which showed *Dobby* being buried in a real place (**fig. 20.2**). In the context of the film, *Dobby* is buried at Tinworth, but in reality, he is imaginatively buried at Freshwater West. People

[59] Dean MacCannell, *The Tourist: A new theory of the leisure class* (Berkeley; Los Angeles; London: University of California Press, 1999), 203.

[60] Abby Waysdorf, "Placing fandom: Reflections on film tourism," in *Locating Imagination in Popular Culture: Place, Tourism and Belonging*, ed. Nicky van Es, Stijn Reijnders, Leonieke Bolderman, and Abby Waysdorf (New York; Oxfordshire: Routledge, 2021), 285, DOI: 10.4324/9781003045359.

can therefore visit Freshwater West to give a sense of reality to *Dobby's* formerly imagined *Grave*. In reference to similar locations, Waysdorf acknowledged that people understand "these places are fictional,"[61] but they are still occupying a filming location that is actually real.

As to why people would want to visit a fictionally real *Grave* for a completely fictional elf is evidenced by the stone tributes that largely comprise the site. "Here lies *Dobby*" is a sentiment painted onto many of his *Grave* stones (**figs. 19.6**, and **19.8–19.9**), along with illustrations of *Dobby* and proclamations of his freedom (**figs. 19.6–19.7**), or lines of dialog from the *Potter* franchise (like "the ones that love us never really leave us" in **fig. 19.8**). People are travelling from all over to add their own commemorative stones: I added one when I travelled from England to Wales to see the *Grave*, using a communal pen that was being passed between strangers for their own contributions (**fig. 19.11**); someone else travelled from Australia to contribute (**fig. 19.12**); and one individual "had to drive 6 hours" just so their son and daughter could visit *Dobby's Grave* (**fig. 19.13**). People want to visit *Dobby's Grave*, as expressed on the stones that they contribute to the site, an act that mirrors the actions of *Potter* himself, who places a stone there in the second *Deathly Hallows* film (**fig. 21.2**).

Additionally, plenty of liberating socks – illustrated (**fig. 19.10**) or physical (**fig. 19.6**) – have been embedded into *Dobby's Grave*, much to the exasperation

[61] Waysdorf, "Placing fandom," 285.

of the Welsh National Trust, who asked in late 2022 that members of the public stop adding fabric socks and painted rocks to the sand dunes of their beach. Indeed, members of the public are still adding tributes to *Dobby's Grave* over a decade after the cinematic release of the *Deathly Hallows*.[62] But crucially, while the Welsh National Trust – who care for Freshwater West – do not condone the adding of tributes to *Dobby's Grave*, they have allowed the installation to stay.

Dobby's burial, by being in a film, is an event that people can asynchronously experience years after the film's release. People are continuing to invest up to nineteen hours and thirty-nine minutes in an eight-part film series, which keeps its fictional events relevant, and some are finishing the series with a desire to mourn *Dobby*. Fortunately, the reality of Freshwater West can complement the reality of the grief that those people feel for *Dobby*, feelings that are expressed at the real site of the fictional *Grave* that attests to the fictional relevance of Freshwater West to *Dobby*'s burial in the fictional village of Tinworth. As long as people want to commemorate *Dobby*, the Welsh National Trust officially tolerate his *Grave* for it unofficially connects their real site to the beloved elf.

Freshwater West anchors *Dobby*'s fictional *Grave* to reality. The fictionalised space of Freshwater West therefore gets used by people, who have emotionally invested in *Dobby*'s life – as if he were real – to express the feelings they have for *Dobby* at a *Grave* that feels real. Of course, people know that *Dobby's Grave*

[62] When I visited *Dobby's Grave* on August 4, 2022, one tribute was even dated to July 10 of that year (**fig. 19.9**).

is not real; in an analysis that is relevant to *Dobby's Grave*, Lynn Zubernis and Katherine Larsen have argued that the practice of leaving something at a site of fictional significance is "a *performance of the belief* in the fictional world."[63] People know they are not contributing to a real grave and that *Dobby* is not really buried at Freshwater West. But nonetheless, the performance of contributing to *Dobby's Grave* validates the reality of the grief that people seem to experience upon learning of *Dobby*'s death. Freshwater West is therefore the best place for the public performance of that grief, which has culminated in the *Grave* that intentionally commemorates *Dobby* while also promoting the beach's relevance to a character that people want to see commemorated, hence why members of the public visit the fictionalised site.[64]

Dobby's inherent absence from his own *Grave*, seeing as there is no fictional elf buried in the sand dunes of Freshwater West (**fig. 19.2**), further adds a sense of reality to the fictionalised commemoration of the character. *Dobby*'s bodily absence, from Freshwater West, mirrors his absence from the second *Deathly Hallows* film (**fig. 21.2**); *Dobby* is dead in the fictional world of *Potter*, nor is *Dobby* alive in the real world of Freshwater West, blurring the line between reality and fiction. In Waysdorf's analysis of filming locations, when a fan of a fictional work goes to a filming location from that work, their visit "plays with

[63] Lynn Zubernis, and Katherine Larsen, "Make Space for Us! Fandom in the Real World," in *A Companion to Media Fandom and Fan Studies*, ed. Paul Booth (Chichester: Wiley Blackwell, 2018), 153–154.

[64] Though some members of the public visit the actual Freshwater West for the surfing (it is a popular surfing spot in Wales), and encounter the fictionalised aspects of the site incidentally.

the boundaries of what is real and what isn't, showing the differences between the two while allowing the pretence, even if just for a moment, that it has collapsed."[65] Visitors to *Dobby's Grave* – if they recognise what it is – see it as a commemoration of a fictional character in a real, albeit fictionalised location. However, *Dobby's Grave* is physically real and so the difference between the reality and fictionality of *Dobby's Grave* ostensibly collapses. In the fictional *Deathly Hallows – Part 2*, *Dobby* is absent from the world, has a burial site, and people express their affections for him there (**fig. 21.2**). In the real Freshwater West, *Dobby* is absent from our world, he has a burial site, and people express their affections for him there (**fig. 19.2**). *Dobby* is absent from his fictional world because he is dead, while he is absent from our world because he is fictional. The simultaneous absence collapses the boundary between fiction and reality at *Dobby's Grave*, lending a sense of reality to *Dobby's* death for his absence from our reality feels like a consequence of his death and not his fictionality.

I raise that point about the reality of *Dobby's Grave* because it intentionally directs the commemorative focus of the site onto the character of *Dobby* specifically. Because Freshwater West is a real place, it detaches *Dobby's Grave* from the fictional village of Tinworth. *Dobby*'s Freshwater West *Grave* is therefore detached from the *Deathly Hallows* story, which situated *Dobby's Grave* in the fictional village of Tinworth. *Dobby*'s Freshwater West *Grave* does not even look like its Tinworth counterpart (**fig. 19.2** does not replicate **21.2**).

[65] Waysdorf, "Placing fandom," 285.

Dobby's Freshwater West *Grave* exists in a real location that it does not occupy in the fictional *Potter* franchise, aiming its commemorative focus at the character of *Dobby*, rather than the franchise in which he fictionally exists.

Additionally, by existing in reality, *Dobby's Grave* does not commemorate the creative individuals who produced the *Potter* franchise. The significance of a creative is nullified within their creations, for those creatives do not create their intellectual property within the fictional world of that intellectual property. At a site where *Dobby* is commemorated as if he is real, the individuals who created *Dobby*'s fictional reality are rendered irrelevant, for those creatives are not the creators of *Harry Potter* within the fictional world of the *Potter* franchise. *Dobby*'s real *Grave* is even comprised of tributes that act as independent authorial contributions, each placed by members of the public who (presumably) did not work on the official *Potter* franchise, further differentiating *Dobby*'s real *Grave* from his fictional one. *Dobby*'s real *Grave* is not the product of his official creators and nor is it trying to be. *Dobby*'s grassroots, real *Grave* just wants to commemorate *Dobby*.

However, just because *Dobby's Grave* is commemoratively focused on honouring the character of *Dobby*, by appropriating a real space in his honour, the fictionalised site promotes the relevance of the real site to a character that members of the public want to see commemorated. Although *Dobby's Grave* is an unofficial commemoration of a fictional character, it links a real location to the commemoration of the character, rather alike the official commemorations

of fictional characters that intentionally link those characters to real locations. Official examples include *Desperate Dan* (**Chapter 3**) and *Paddington Bear* (**Introduction**), statues that celebrate characters by half-fictionalising their surroundings in order to promote the relevance of those surroundings to the stories of *Dan* and *Paddington* respectively. *Dobby's Grave* is presumably permitted by the National Trust because it associates the space with a fictional character who people have grown to like and thus want to see commemorated.

Inherently though, *Dobby's Grave* most effectively commemorates *Dobby* for those who are familiar with the franchise in which *Dobby* exists. For anyone unfamiliar with the *Potter* franchise, *Dobby's Grave* is decontextualised. Those individuals could deduce that the site commemorates a fictional elf, based upon the tributes that comprise *Dobby's Grave*, but it is only those who have engaged with the *Potter* franchise who can appreciate why *Dobby* is commemorated at Freshwater West. A fictionalised reading, of a real location, can only be made by those who are familiar with the fictional subtexts that permeate those real spaces. Only those who create or engage with stories that overwrite reality, can fully appreciate the responses that appear within those fictionalised realities.

Straining the Fictionalisation of Reality

Ianto Jones was introduced to the general public on October 22, 2006, in the first ever televised episode of *Torchwood*. The show itself had four seasons, of

which *Ianto* lasted three. While *Ianto* was alive, he worked for the titular *Torchwood*, a secret organisation based in the universe of the *Doctor Who* franchise, and was stationed with the Welsh branch of the organisation, aiding the team in their battles against extraterrestrial threats in and around Wales.

An intriguing part of *Torchwood* is its strong conceit that its fictional events occur in recognisable non-fictional places. Some fictional franchises imply that they occur in our reality, but the conceit is quite weak. For example, the *Harry Potter* franchise implies that one of its characters – *Dobby* – is buried in Cornwall, which is a real place, but specifically in the village of Tinworth, which is not a real place in Cornwall. Furthermore, the location used for the cinematic iteration of *Dobby's* burial is Freshwater West, Wales (**fig. 21.2**), which is also not in Cornwall, despite the film's dialog claiming otherwise. Essentially, if a member of the public was to try to visit the *Harry Potter* locations where the franchise claims they are, its weak conceit of reality would inevitably give way. This is not unique to *Harry Potter*; the practice of using filming locations to stand for other narrative locations is standard in the film and television industries. *Torchwood*, on the other hand, is filmed and based in the same place, so its conceit of reality holds up.

Cardiff is the city where *Torchwood* was predominantly filmed and fictionally based, meaning members of the public can visit locations from the show, and those real locations are the same that exist within the program. Brett Mills has succinctly argued that "Cardiff's existence is not reliant on" *Torchwood*, "for

Cardiff existed prior to and independent of" *Torchwood*.[66] Obviously, the conceit that the events of *Torchwood* take place in and around Cardiff is obliterated by the context of those events, seeing as the team regularly fight aliens. However, the secretive nature of the *Torchwood* institute somewhat counteracts that obliteration, for in the fictional Cardiff of *Torchwood* they actively cover-up their activities from the public, so realistically, members of the public in our world should also not encounter any evidence of *Torchwood*'s fictionally real activities in and around Cardiff. Consequently, Cardiff does not need to be imaginatively recontextualised as the fictional world where *Torchwood* operates; Cardiff is simultaneously the real world and fictional world in which *Torchwood* operates.

Cardiff allows the boundary between reality and fiction to be played with, by fans of the *Torchwood* television program, by lending a tangibility to the world of that program. Meyrav Koren-Kuik has argued – in a discussion about the immersive environments constructed at Disney theme parks – that as soon as a fictional space exists, it can be used by people as a means to engage with the physicalised fiction.[67] The opportunity to engage with the events of *Torchwood*, provided by Cardiff's existence outside of *Torchwood*, was utilised by members of the public after *Ianto* died in the third series of the show,

[66] Brett Mills, "My house was on Torchwood! Media, place and identity," *International journal of Cultural studies* 11, no. 4 (2008): 388, DOI: 10.1177/1367877908096002.

[67] Meyrav Koren-Kuik, "Desiring the Tangible: Disneyland, Fandom and Spatial Immersion," in *Fan CULTure: Essays on Participatory Fandom in 21st Century*, ed. Kristin M. Barton, and Jonathan Malcolm Lampley (Jefferson: McFarland & Company Inc., 2014), 146.

wrangling with the fictionality and reality that surrounded the character's death.

Ianto lost his life in a failed attempt to defeat an alien threat to the children of Earth, dying in the arms of his colleague, and romantic partner, *Jack Harkness*. The death not only affected *Jack*, but clearly impacted a number of audience members – who watched the death on their television screens in July 2009 – for a shrine to the character was soon established in our reality at a location from the program (**fig. 22.1**). *Ianto's Shrine* took over a section of Mermaid Quay (**fig. 22.2**), a real shopping district in Cardiff, and the fictional location of the entrance door to the *Torchwood* team's base (**fig. 23.1**). The door exists in Mermaid Quay (unobscured by *Ianto's Shrine* in **fig. 23.1**), but it does not lead into a secret base (**fig. 23.2**) and instead grants maintenance access to the underside of Mermaid Quay's boardwalk (**fig. 22.3**). The public cannot access the door in any case, as the fictionalised entrance has been completely overwritten with a *Shrine* at *Ianto*'s workplace (**fig. 22.1**), and I say overwritten because the *Shrine* does not exist within the fictional show itself.

Ianto is not the recipient of a *Shrine* in the fictional world of *Torchwood*, but he is the recipient of a *Shrine* in the real world of Cardiff. *Ianto's Shrine* is located at the fictional location of *Ianto*'s workplace in the real world of Cardiff, in response to the fictional events that occurred in the world of *Torchwood*'s fictionalised Cardiff. Real members of the public have tapped into those

simultaneous readings of Mermaid Quay, in Cardiff, so as to commemorate a fictional character in the palimpsest of Mermaid Quay.

The palimpsestuous reading of Mermaid Quay can be understood as an extension of Paul Knox's "notion of 'reading' and understanding city districts as successively overwritten texts of urban development." Knox argues that urban spaces are palimpsests, with each one "a manuscript written over a partly erased older manuscript in such a way that the old words can be read beneath the new."[68] While Knox was writing about regeneration programs that transform old public buildings by redeveloping them, the imaginative redevelopment of a public space into a fictional space also functions as a palimpsest. *Ianto's Shrine* is at the fictional entrance to *Ianto*'s place of work (**fig. 22.1**), but the reality that there is no such place can be seen behind the *Shrine* (**fig. 22.3**). The simultaneously real and fictional site of *Ianto's Shrine* is activated by fans of *Torchwood*, who want to respond to the fictional world that exists in Mermaid Quay, while also communicating with the real world that surrounds Mermaid Quay.

Surprisingly though, the fans are not alone in their desire to call attention to the fictionality and reality of this particular *Torchwood* location. The management of Mermaid Quay have responded to the fictionality of *Ianto's Shrine*, while also promoting the reality of that grassroots installation. In 2010,

[68] Paul Knox, *Palimpsests: Biographies of 50 City Districts* (Basel: Birkhäuser, 2012): 8.

with *Ianto's Shrine* still intact and receiving new tributes, the management of Mermaid Quay added a commemorative plaque to the site (**fig. 22.4**) The plaque honours "Ianto Jones," who "gave his life in defence of the children of this planet," to which "the management of Mermaid Quay salutes" him.[69] The owners of Mermaid Quay made official the unofficial public installation, embracing it as a part of the space. At the same time, Mermaid Quay's contribution notes that "Ianto Jones is a fictional character in the BBC television series Torchwood (part of the Doctor Who franchise) which was filmed, in part, at Mermaid Quay."[70] Not only are the management of Mermaid Quay acknowledging the dual reality and fictionality of *Ianto's Shrine*, they are calling attention to the role that they played, as a filming location, in the fictional series that featured the clearly beloved character of *Ianto*, given the presence of his *Shrine*. Mermaid Quay's management plays along with the commemoration of *Ianto* to simultaneously advertise the connection Mermaid Quay has to the production of the fictional world that *Ianto* occupied.[71]

The Save Ianto Jones Campaign, who came into being in 2009, partially to coordinate *Ianto's Shrine*, responded to Mermaid Quay's acceptance and maintenance of *Ianto's Shrine*, in 2010, with a sign (that got replaced in 2015 when the prior one was damaged, a shard of which is still visible above the

[69] **Fig. 22.4**
[70] Ibid.
[71] While quite possibly also setting the parameters for where *Ianto's Shrine* can spread, containing further contributions to within a visual range of their commemorative plaque.

replacement in **fig. 22.5**). The sign not only thanked the management of Mermaid Quay, who continued to let the *Shrine* thrive long after *Torchwood*'s final series ended in 2011 (Mermaid Quay even added an official *Ianto's Shrine* sign in 2017, as per **fig 22.6**), but also names the campaign that sought to fictionalise Mermaid Quay in a bid to change reality. The "Save Ianto Jones Campaign" was aware that the fictional subtexts of the *Shrine*'s site, and *Ianto's Shrine* itself, can be read by those who have watched the television program that fictionalises Mermaid Quay. The "Save Ianto" campaign was also aware that the locational palimpsest can be deciphered by the creators of the television program that fictionalised Mermaid Quay. The "Save Ianto Jones Campaign" therefore used *Ianto's Shrine*, as a record of the emotional investment that audiences have paid into *Ianto*'s story, to try and demand that the writers of *Torchwood* bring back the beloved character of *Ianto*, as I shall discuss after examining the rest of the commemorative contributions.

Ianto is evidently well liked by the various contributors to his *Shrine*, attesting to the emotional investment that people have paid into *Ianto* across three series of *Torchwood*. The *Shrine* is a site for those people to publicly communicate those sentiments to one another, while also commemorating *Ianto* at the fictionalised entrance of *Torchwood*. His *Shrine* was going strong when I visited it in 2022, with the five frames that block the maintenance door (**fig. 22.3**) bombarded with an array of tributes to *Ianto* (**fig. 22.6**). Flowers were there, in honour of the deceased character (**fig. 22.7**). Screenshots and

promotional images from the program were also present (**fig. 22.8**). Typed messages that detailed people's affections for *Ianto* had been made (**fig. 22.9**), along with artworks that people had dedicated their time to creating (**fig. 22.10**). Furthermore, objects associated with *Ianto* were attached: he wore smart ties; he once made a comment about tin can phones; and he made decent cups of coffee (**fig. 22.11**). Personal mementos have also been added, such as: padlocks in commemoration of real-life couples (and one padlock immortalising the fictional relationship of *Ianto* and *Jack* in **fig. 22.12**); badges; bracelets; photographs taken with the actors who played *Jack* and *Ianto* (**fig. 22.13**); and pride symbols for the fictional couple had been tied to *Ianto's Shrine* as well (**fig. 22.14**).

The diverse range of tributes at *Ianto's Shrine* speak to the individuality that different contributors have brought to the fictionalised site at Mermaid Quay. Applying Koren-Kuik's ideas about the appeal of fictionalised spaces to people who want to interact with fictional stories, "the desire in this interaction is no longer limited to the realm of action within the narrative and the reaction to it; it also includes the personal perspective of individuals as they bring their own internal play of desire into the physical space they occupy."[72] Multiple fans of the character of *Ianto* have responded to the fictionalised space of *Ianto's Shrine* at Mermaid Quay, again performing what Zubernis and Larsen dub the

[72] Koren-Kuik, "Spatial Immersion," 151.

"*performance of the belief*" in a fictional world, by contributing tributes to the fictionalised site.[73]

As for the previously referenced "Save Ianto Jones Campaign," who have also contributed to *Ianto's Shrine*, they have not only used the site to commemorate *Ianto*, but have also used the site as a platform to demand that the writers of *Ianto*'s death undo his fictional fate. The campaigners have attached QR codes and website addresses to *Ianto's Shrine*, directing attention towards their campaign to have *Ianto* revived (**fig. 22.15**). To extend Zubernis and Larsen's analysis, the contributions left by the "Save Ianto" campaigners, at *Ianto's Shrine*, perform their belief in the fictional world that *Ianto* occupied.[74] However, the campaigners are literally acknowledging that *Ianto* only exists in a fictional world and is the product of the creators of the *Torchwood* show. The campaigners know that the creators of *Torchwood* have the context to understand the palimpsestuous layers of *Ianto's Shrine*, hence why the campaigners are using *Ianto's Shrine* to demand that the creators undo the death of the clearly beloved character of *Ianto*.

The intimate feelings that people have for *Ianto* have been mapped onto a real location. The location in question is Mermaid Quay, which is one of the filming locations from the show in which *Ianto* lived and died. By allowing *Ianto's Shrine* to persist, in all of its varying levels of intensity (**fig. 22.16** was the

[73] Zubernis, and Larsen, "Fandom in the Real World," 153–154.
[74] Ibid.

Shrine in 2015, while **fig. 22.17** shows the *Shrine* in ’09 and ’19, and **fig. 22.1** is from ’22), the management of Mermaid Quay promote themselves as a filming location from the show that featured the beloved character of *Ianto*. Some contributors to the *Shrine* fully respond to the fictionality of the site, inserting their own authorial contributions into the world of *Torchwood* through their tributes to the *Shrine*, while others try to use the fictionalised site to change the direction of the fictional franchise in the real world that the *Shrine* occupies. The unofficial commemorative *Shrine* strains its fictionalisation of reality by simultaneously trying, through the fact of its existence, to affect the reality that permeates that fictionalisation.

Directly Commemorating a Character

Dobby and *Ianto* are fictional characters who members of the public have become emotionally attached to, by proxy, through the fictional stories that they have consumed. While the intimacy people may feel towards those characters is evidently illusory – because *Dobby* and *Ianto* are fictional – the fan outpourings of grief, in response to those fictional deaths, are real. The results are *Dobby’s Grave* and *Ianto’s Shrine*, which fictionalise real spaces that those fictional characters have fictionally occupied.

Dobby’s Grave and *Ianto’s Shrine* have lasted, so far, thirteen and fifteen years respectively. Primarily, the unofficial commemorations of *Dobby* and

Ianto have endured because fans have continued to engage with their respective stories, experienced their deaths, and felt compelled to contribute to their commemorative sites. Crucially though, the unofficial installations have endured because the owners of the sites they occupy have allowed them to stay; this would suggest that public places are willing to associate themselves with fictional stories in which the public have invested their time and emotions.

Ultimately, *Ianto's Shrine* (**fig. 22.1**) and *Dobby's Grave* (**fig. 19.1**) are trying to commemorate characters that are imagined. People have come to care about *Dobby* and *Ianto*, the physical manifestations of which have been accepted by the owners of the locations where those unofficial installations are situated, because those installations simultaneously promote the relevance of those spaces to the beloved characters. I would suggest this has been why public spaces try to commemoratively tie themselves to publicly recognised works of fiction, so as to associate themselves with the popularity of particular fictional stories. The benefit of *Dobby's Grave* and *Ianto's Shrine* is that they just take that branding out of the hands of the place, but allow the place to subsume it into their branding, rather like the *Gower Monument* from two-centuries back (**fig. 4.1**), which intended to commemorate the fictional work of Shakespeare, but was accepted by a location that can be associated with Shakespeare's commemorated works. *Dobby's Grave* and *Ianto's Shrine* are an immersive return to what the *Gower Monument* was intended to be: a commemoration of fiction. They are also a continuation of what the *Gower Monument* became: an

associator of fiction with a place. Unlike the *Monument*, however, *Dobby's Grave* and *Ianto's Shrine* are not created by fans of an author, but by fans of an author's fictional character, hence the commemorative installations that help those fans immerse themselves within those fictional works.

Conclusion:

Commemorating the Imagined

There are a fair few public artworks in Britain that attempt to simultaneously commemorate fiction and reality, but the clarity with which those installations visually communicate that commemorative dichotomy varies. There is a tension in the commemorative use of fiction to simultaneously commemorate reality, because the resultant public artworks ostensibly appear to just commemorate fiction, whilst their recognitions of reality are commemorative undercurrents. Those artworks are intended to simultaneously commemorate fiction and reality, but because of the way those artworks developed between 1837 and 2024, the resultant sculptural representations of fiction can seem visually dislocated from the reality that they simultaneously commemorate.

From 1837–'87, public statues of prominent writers visually commemorated people who are real, whilst representatively commemorating the fictional works that the depicted writers had produced too. But then in 1888, the *Gower Monument* used public statues of fictional characters that would also representatively commemorate fictional works (**fig. 4.1**). The *Gower Monument* even had to be presented to the public in an unveiling ceremony that spelled out the reality that the artwork was simultaneously honouring – namely, the British empire. In isolation from its inaugural framing, 1888's *Gower Monument* predominantly commemorates the fictional stories by Shakespeare.

The subsequently commissioned artworks that arose after the *Gower Monument* – inspired by the fact that it celebrated Shakespeare's plays in the playwright's hometown of Stratford-upon-Avon – commemorated fictional works in locations that are connected to the creation of the sculpturally represented stories. Those subsequent examples continued to use fictional characters to commemorate the creational links between fiction and reality, but they have often required textual additions to overtly explain what the links are.

The *Peter Pan: The boy who would not grow up* sculpture alone, when unveiled in Kensington Gardens in 1912, clearly commemorates the fictional *Peter Pan* stories (**fig. 5_A.1**). However, in 1997, the Friends of Hyde Park & Kensington Gardens presented a plaque for the site to overtly state that there is a link between the author of the commemorated *Peter Pan* stories and the sculpture's surrounding location (**fig. 5_A.3**). Another example is the *Alice Through the Looking Glass* sculpture in Guildford (**fig. 9.1**), unveiled in 1990, but supported by a sign that overtly states the link between the author of *Through the Looking-Glass* and Guildford (**fig. 11**). Such official installations are supposed to simultaneously commemorate fictional works and their links to their surrounding locations, but they are later being supported with signs that explain what those links are, suggesting the commemoration of reality is not necessarily obvious from every sculptural representation of fiction.

Likewise, some of the unofficial public installations that have commemorated works of fiction, in public spaces, have been supported with

signs generated by the owners of those public spaces to turn those installations into pieces of place branding. *Ianto's Shrine* at Mermaid Quay (**fig. 22.1**) was provided with a sign one year into its existence, in 2010, by the management of Mermaid Quay, to advertise that the *Shrine* is located there because Mermaid Quay is a filming location from a television show (**fig. 22.4**). Evidently, the public's unofficial appropriation of Mermaid Quay was primarily focused on commemorating a fictional work and not the public space, which harks back to the *Gower Monument*'s official use of a public space to primarily commemorate fictional works and not the surrounding public space. However, the members of the public who are creating unofficial commemorations of fiction, in the twenty-first century, are probably not responding to a monument from the nineteenth. The general public are unofficially commemorating fiction within the sculptural landscape of official installations that contemporaneously appear to keep the commemoration of fiction at their fore.

Many of the official twenty-first-century public artworks that seek to commemorate both fiction and reality still appear to just commemorate the works of fiction that each installation adapts. Dundee has a plethora of examples that immerse fictional characters into the city's public spaces, in a bid to commemoratively tether the characters to the surrounding city. Yet take the *Lemmings* statues, from 2013, for example; the *Lemmings* playfully appear to be able to engage with their surrounding reality (**fig. 16.1**). Consequently, the reality gets swept up in the fictional scene that honours some imaginary

characters with commemorative statues, but the onus is on a viewer to question why the imaginary characters are being commemorated in that space.

While the contrast between why public artworks were officially commissioned to commemorate fiction in 1888 compared to the twenty-first century is clear, I suspect the public interpretations of those artworks would not accord to those intentions. The *Gower Monument* of 1888 used a public space, by existing, to primarily commemorate some works of fiction. All the official public artworks that have commemoratively adapted fiction afterwards, have intended to simultaneously commemorate the places where those installations are installed. However, given the public driven resurgence in installations that use real spaces to commemorate works of fiction (particularly as the public contributions to the likes of *Ianto's Shrine* directly commemorate the character, rather than the installation location), it would suggest that the commemoration of reality is not at the forefront of everyone's minds when they seek to commemorate a work of fiction that they personally want to see publicly commemorated. Inevitably, though, *Ianto's Shrine* clearly makes a destination of its real-world location regardless of how strongly the commemoration of fiction motivated the *Shrine*'s existence. In effect, public installations that commemorate fiction inevitably commemorate reality too.

In Britain, since 1888, the specific places where public art installations have commemorated fiction has been carefully considered by the owners of those places, because the presence of a commemorative statue presents the

commemorated object and its surrounding location as inevitably linked. However, the object that is being visually commemorated, in isolation from its surrounding location, is the represented work of fiction. It does beg the question as to where can fictional works that are not tied to specific locations be commemorated; or rather, can fictional works be permanently commemorated in locations that are not connected to the creation of the represented fictional work?

Kensington's *Peter Pan* would suggest yes, based on the other castings of the sculpture that have been installed across the globe; there are *Peter Pan*s in Belgium, Canada, the United States and Australia (**figs. 5_B–5_E**), not to highlight any creational links between the depicted fiction and surrounding reality, but to create a link between the sculptures surrounding location and the story it depicts. In *Peter Pan*'s case, the locations are public parks, and they are commemoratively linking themselves to the themes of the *Peter Pan* stories. Elsewhere in the United States, another of Steell's *Burns* statues (**fig. 3.1**) occupies New York's Central Park to commemorate Scottish poetry.

Fiction and reality can be simultaneously commemorated with public artworks, by representing a work of fiction and installing it in a location that has a relevance to the represented work. The location can have been the home of the fiction's author, or just be a place that once inspired the author. The location can be the place where the commemorated fiction came from, be it the site of the production company who produced the fictional work, or a site that the

production company visited to make the fictional work. However, all of the public artworks that locationally commemorate reality with a commemoration of fiction are principally commemorating their representation of fiction. Therefore, there does not need to be a creational link between the installation location and the represented fiction, which begs the question of how a public artwork would simultaneously commemorate fiction and reality when the fiction is intentionally dislocated from a relevant reality.

Public Art and Fictional Works

Appendices

Appendix A

Pinpointed locations of the openair public artworks, installed in England and Scotland between 1837–'88, for the following authors:

Sir Walter Scott:

'37 *Walter Scott Memorial Column*.
'39 *Sir Walter Scott* [Statue].
'44 *Scott Monument*.
c.**'71** *Stoneman*.

Ebenezer Elliott:

'54 *Elliott* [Statue].

James Hogg:

'60 *James Hogg Monument*.

Allan Ramsay:

'65 *Allan Ramsay Monument*.

William Shakespeare:

'74 *William Shakespeare* [Fountain].
'88 *Gower Monument*.

Robert Burns:

'80 *Burns* [Statue].
'82 *The National Poet of Scotland*.
'87 *Robert Burns* [Statue].

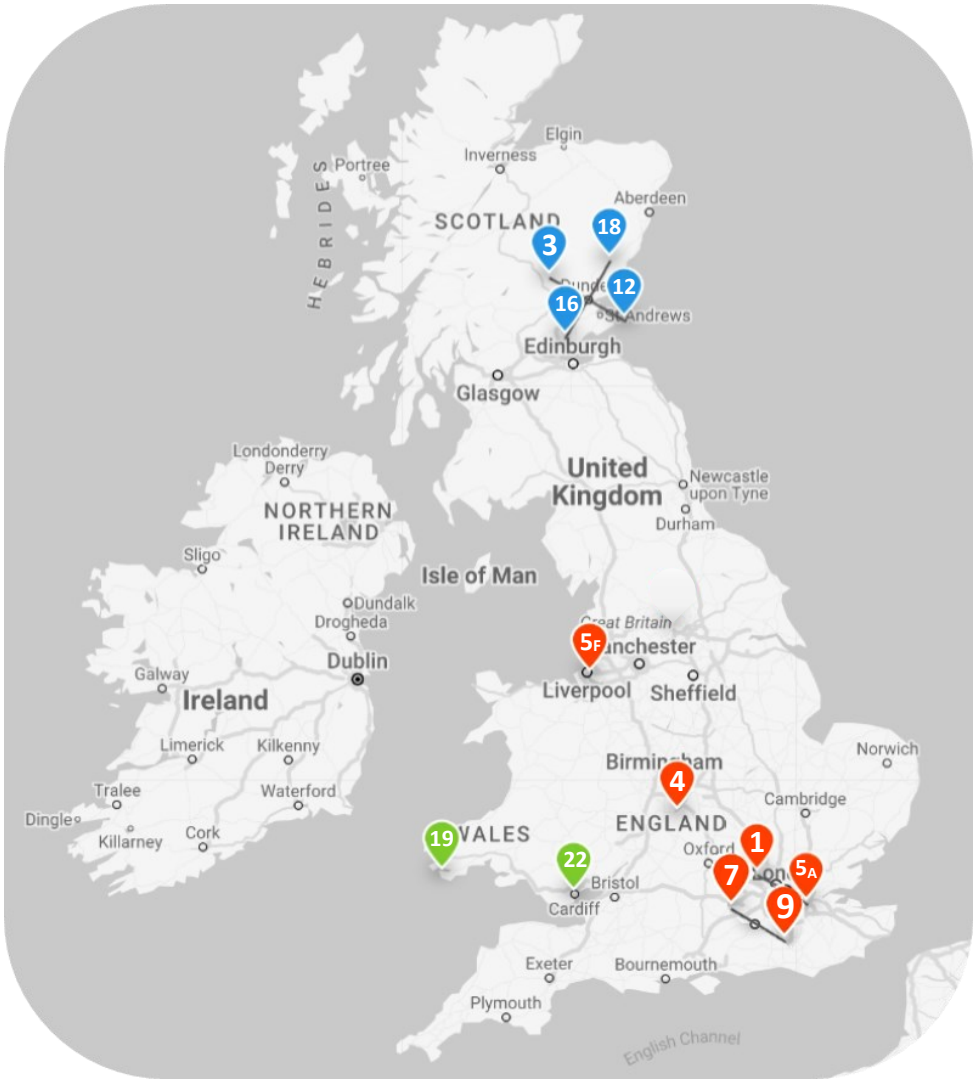
George Gordon Byron:

'81 *Byron* [Statue].

Robert Tannahill:

'83 *Tannahill* [Statue].

Appendix B



Pinpointed locations of the English, Scottish, and Welsh public artworks that are featured in this research; the pins are coloured red, blue, and green for each respective nation, and numbered in reference to this research's Illustrations:

1 *Paddington Bear*; 2000.
3 *Burns*; 1880.
4 *Gower Monument*; 1888.
5A *Peter Pan: The boy who would not grow up*; 1912.
5F *Peter Pan Statue*; 1928.
7 *Alice and the White Rabbit*; 1984.
9 *Alice Through the Looking Glass*; 1990.
12 *Desperate Dan*; 2001.
16 *Lemmings*; 2013.
18 *Oor Wullie*; 2016.
19 *Dobby's Grave*; c.2011 (ongoing).
22 *Ianto's Shrine*; 2009 (ongoing).

Appendix C

Pinpointed locations of the Dundee public artworks that feature in this research, numbered in reference to this research's Illustrations (as per **appx. B**):

3 *Burns*; 1880.
12 *Desperate Dan*; 2001.
16 *Lemmings*; 2013.
18 *Oor Wullie*; 2016.

The additional, unmarked, pin locates the original headquarters of DMA Design.

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Illustrations

Paddington Bear

Figure 1

Fig. 1.1: Marcus Cornish; *Paddington Bear*; February 24, 2000; bronze statue of *Paddington*, sat atop his suitcase on a stone plinth, in which a metal plaque is inset (outlined in white); Paddington Station, London.[i]

[i] Unless otherwise attributed, photographs are my own.

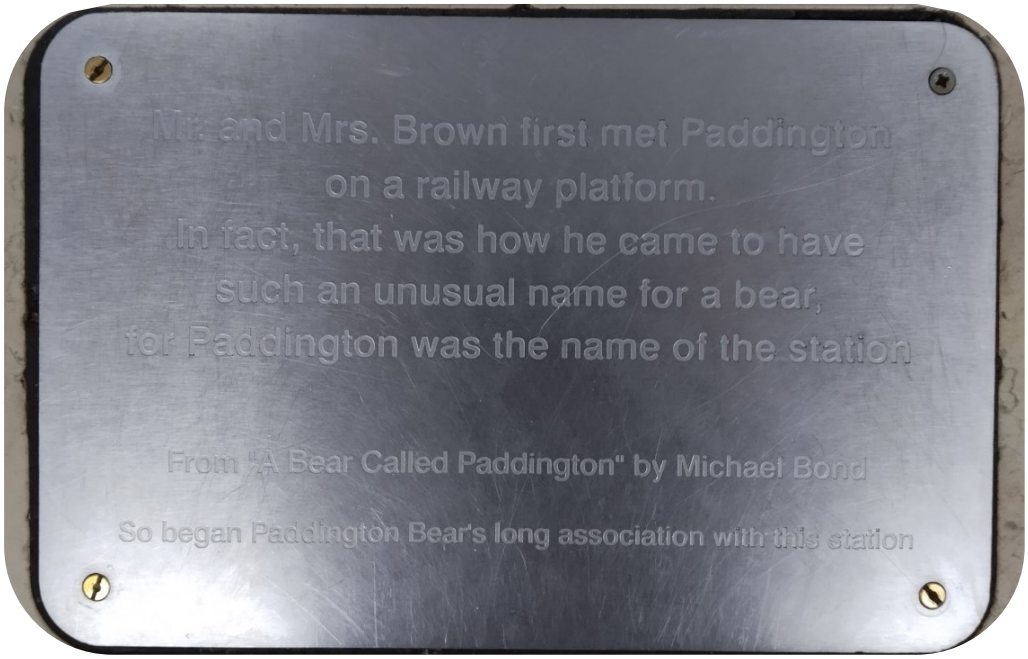


Fig. 1.2: Detail; inset information plaque [outlined in **fig. 1.1**].

Fig. 1.3: Detail; Paddington Station, with the *Bear* on left and myself on right [both outlined in white].

Fig. 1.4: Detail; *Paddington*'s face.

Fig. 1.5: Detail; *Paddington*'s "please look after this bear" label.

Fig. 1.6: Detail; *Paddington*'s suitcase, with a "wanted on voyage" label.

Figure 2

Peggy Fortnum; *Please Look After this Bear*; 1958; illustration of *Paddington Bear* sat atop his suitcase, from Michael Bond's *A Bear Called Paddington* book.[ii]

[ii] Michael Bond, *A Bear Called Paddington*, (London: HarperCollins Children's Books, 2015): 7.

Robert Burns
(and *To Mary in Heaven*)

Figure 3

Fig. 3.1: John Steell; *Burns*; October 16, 1880; bronze statue of Burns, sat atop a red granite pedestal; Courier Place, Dundee.

Fig. 3.2: Detail; *Burns*' and *Oor Wullie*'s positions outside The McManus [outlined in white].

Fig. 3.3: Detail; front-left of statue.

Fig. 3.4: Detail; back of statue.

Fig. 3.5: Detail; quill in right hand [outlined with white in **fig. 3.3**].

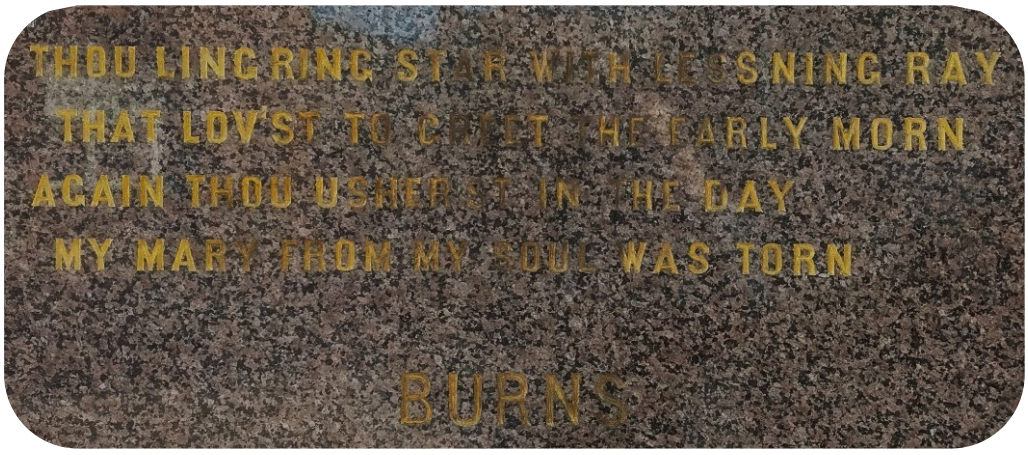


Fig. 3.6: Detail; first four lines of Burns' *To Mary in Heaven*, inscribed into upper portion of pedestal.

Fig. 3.7: Detail; inauguration date of Steell's *Burns*, October 16, 1880, inscribed into lower portion of pedestal.

William Shakespeare, *Lady Macbeth*, *Hamlet*, *Prince Hal* and *Falstaff*

Figure 4

Front

Back

Fig. 4.1: Lord Ronald Gower, with Luca Madrassi, E. Tassel Foundry, the Graux-Marley Brothers, and House of De Cauville and Perzinku; *Gower Monument*; October 10, 1888; bronze statue of English writer William Shakespeare, sat atop a Box Ground Bath and York stone pedestal and column, collectively reaching 711cm, surrounded by four other statues (on smaller plinths) of *Falstaff*, *Lady Macbeth*, *Hamlet* and *Prince Hal*; Bancroft Gardens, Stratford-upon-Avon.

Front

Left

Right

Back

Fig. 4.2: Details; front, left, back and right of pedestal and column.

Fig. 4.3: Detail; front of Shakespeare statue.

Fig. 4.4: Details; other angles of Shakespeare.

Fig. 4.5: Detail; inscriptions in front recess of pedestal.

Fig. 4.6: Detail; inscribed stone insert in front recess of pedestal.

Fig. 4.7: Detail; inscription in left recess of pedestal.

Fig. 4.8: Detail; inscription in back recess of pedestal.

Fig. 4.9: Details; bronze Muses of comedy, front corners of pedestal.

Left-Back Corner Back-Right Corner

Fig. 4.10: Details; bronze Muses of tragedy, back corners of pedestal.

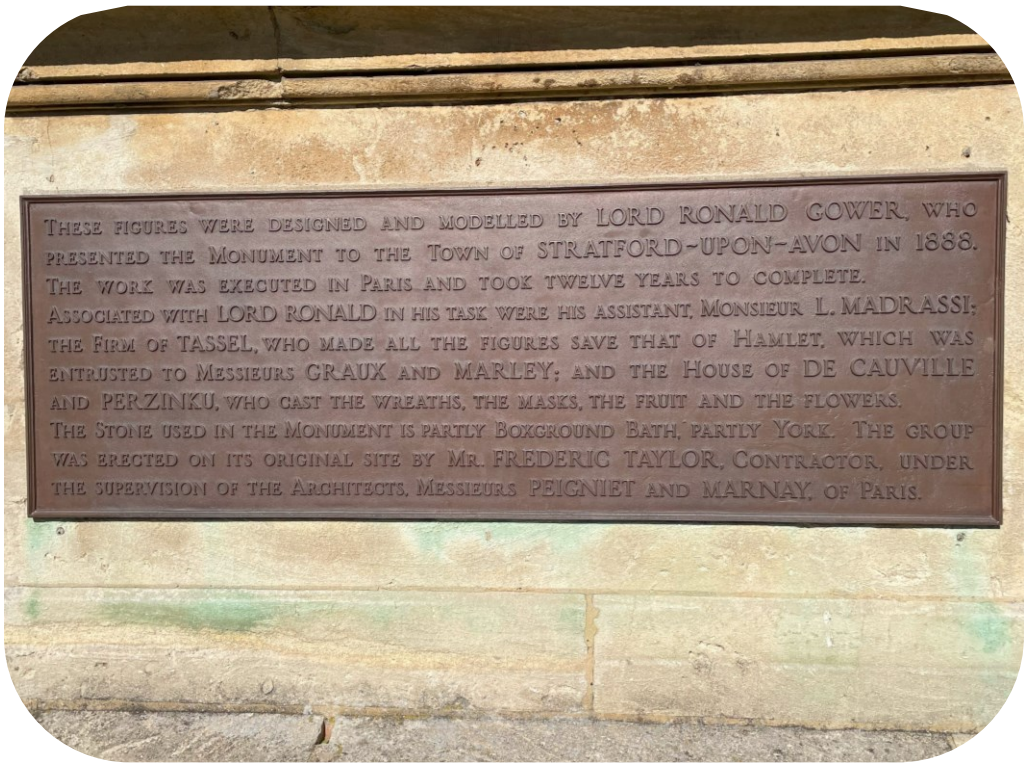


Fig. 4.11: Detail; embossed plaque set into right of pedestal.

Fig. 4.12: Details; *Falstaff*, *Lady Macbeth*, *Hamlet* and *Prince Hal*'s plinths.

Fig. 4.13: Detail; alignment of bronze fixtures, Shakespeare and *Lady Macbeth*.

Fig. 4.14: Details; *Lady Macbeth*'s hands.

Fig. 4.15: Details; *Lady Macbeth*'s drapery and feet.

Fig. 4.16: Detail; *Lady Macbeth*'s face.

Fig. 4.17: Detail; *Lady Macbeth*'s posture.

Fig. 4.18: Detail; join between *Lady Macbeth*'s bronze casts.

Fig. 4.19: Detail; *Macbeth* quote inscribed into back of central column [outlined with white in **fig. 4.18**].

Fig. 4.20: Detail; bronze statue of *Hamlet*.

Front Back

Fig. 4.21: Details; floras cast into bronze base *Hamlet* sits upon.

Fig. 4.22: Detail; *Hamlet*'s head.

Fig. 4.23: Details; Yorick's skull.

Fig. 4.24: Detail; Horatio quote, from *The Tragedy of Hamlet, Prince of Denmark*, inscribed into left of column.

Fig. 4.25: Detail; bronze statue of *Prince Hal*.

Fig. 4.26: Details; *Hal*'s posture.

Fig. 4.27: Detail; *Hal*'s decorated belt and misericorde handle.

Fig. 4.28: Detail; King Henry's crown, topped with fleur-de-lis [one outlined in white].

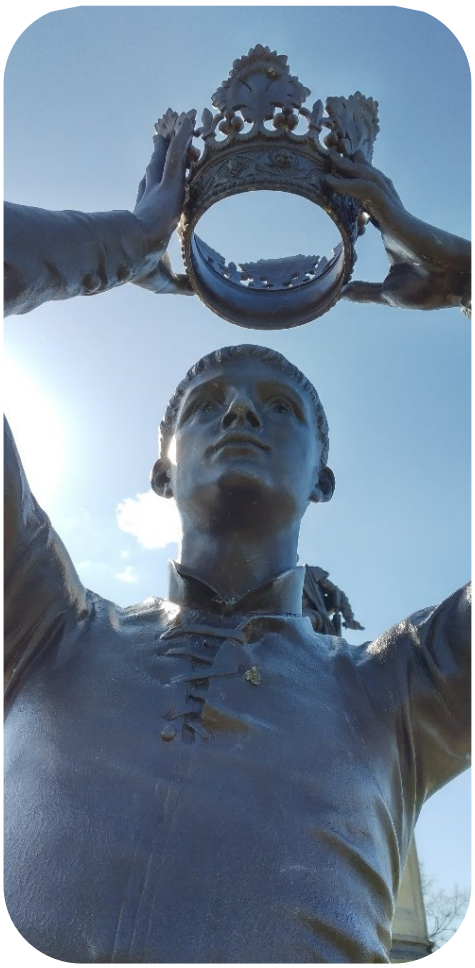


Fig. 4.29: Detail; *Hal* raising the crown.

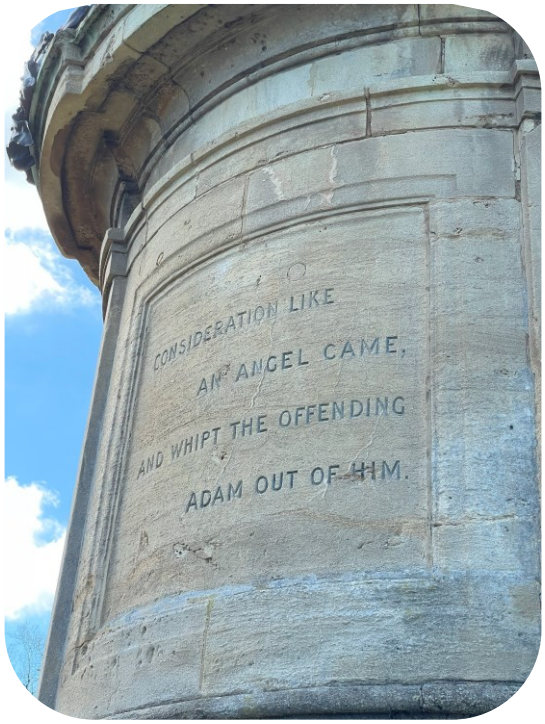


Fig. 4.30: Detail; Archbishop of Canterbury quote, from *Henry V*, inscribed into column front.

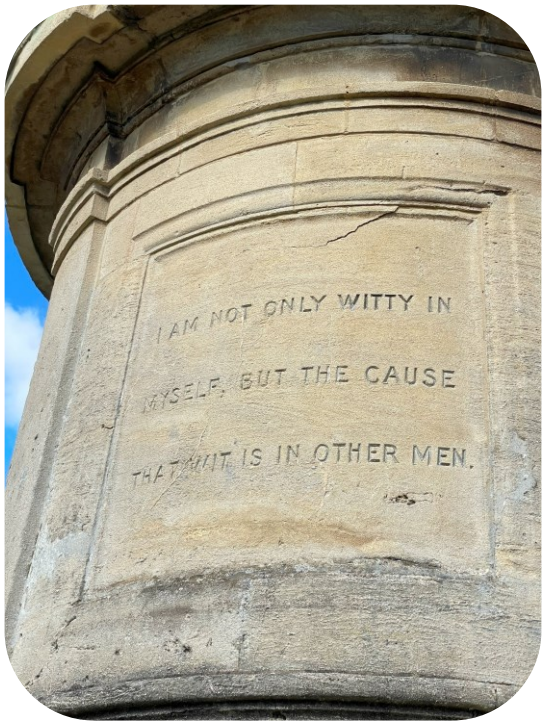


Fig. 4.31: Detail; *Falstaff* quote, *Henry IV, Part 2*, inscribed into column right.

Fig. 4.32: Detail; bronze statue of *Falstaff*.

Fig. 4.33: Detail; *Falstaff*'s face and animated hand.

Fig. 4.34: Detail; *Falstaff*'s chalice.

Fig. 4.35: Detail; left of *Falstaff*'s stool.

Fig. 4.36: Detail; Royal Shakespeare Theatre.

Fig. 4.37: Detail; Swan Theatre.

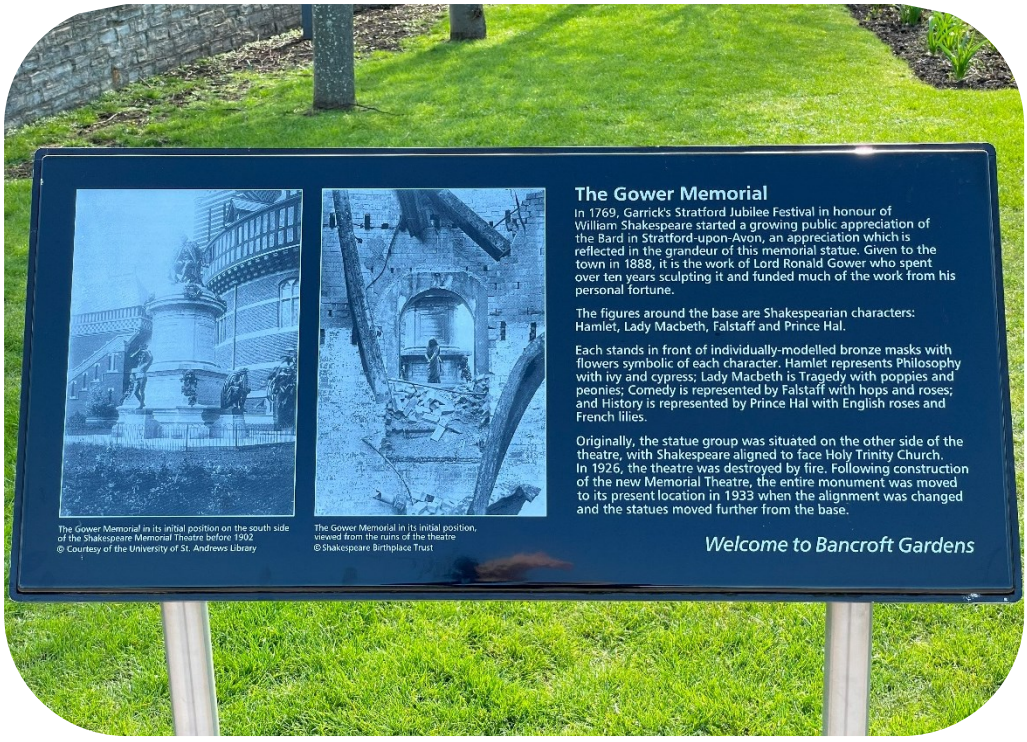


Fig. 4.38: Detail; Bancroft Gardens information sign [the shadow of which is outlined with white in **fig. 4.1**], featuring two photographs of the *Gower Monument*'s original 1888 location.

Peter Pan

Figure 5_A

Fig. 5_A.1: Sir George James Frampton; *Peter Pan: The boy who would not grow up*; May 1, 1912; bronze sculpture of various animals and fairies, rising towards a statue of *Peter Pan*; 305 x 130 x 130cm; Kensington Gardens, London.

Fig. 5$_A$.2: Details; front, left, back and right of sculpture.

Fig. 5$_A$.3: Details; 1997 information plaque, set in ground ahead of *Pan* [outlined with white].

Fig. 5A.4: Details; path that leads to the sculpture.

Fig. 5A.5: Detail; sculpture's base, set within stepped plinth.

Fig. 5$_A$.6: Detail; sculptural twist, in direction of imposed arrows.

Fig. 5A.7: Details; birds, rabbits, a snail, fairies and a squirrel.

Fig. 5A.8: Detail; a fairy exiting the sculptural mound.

Fig. 5_A.9: Detail; fairies flying around the sculptural mound.

Fig. 5_A.10: Details; the *Peter Pan* statue.

Figure 5_B

Figure 5_C

Fig. 5_B: Frampton; *Peter Pan*; 1924; replica of the Kensington Gardens example; Egmont Park, Brussels (Belgium). Photograph credit: Michel wal; licensed under CC BY-SA.[iii]

Fig. 5_C: Frampton; *Peter Pan*; 1925; replica of Kensington Gardens' example; Bowring Park, St. John's (Canada). Photograph credit: Shhewitt; licensed under CC BY-SA.[iv]

[iii] "File:Bruxelles Parc d'Egmont 803.jpg," Wikimedia Commons, accessed February 28, 2023, https://commons.wikimedia.org/wiki/File:Bruxelles_Parc_d%27Egmont_803.jpg.

[iv] "File:Peter Pan Statue, St. John's, Canada.jpg," Wikimedia Commons, accessed February 28, 2023, https://commons.wikimedia.org/wiki/File:Peter_Pan_Statue,_St._John%27s,_Canada.jpg.

Figure 5_D

Figure 5_E

Fig. 5_D: Frampton; *Peter Pan*; 1926; replica of Kensington Gardens' example; Johnson Park, Camden (the United States). Photograph credit: Beast3020; licensed under CC BY-SA.[v]

Fig. 5_E: Frampton; *Peter Pan*; 1927; replica of Kensington Gardens' example; Queens Gardens, East Perth (Australia). Photograph credit: Dnbosiris; licensed under CC BY-SA.[vi]

[v] "File:Peter Pan statue on Johnson Cooper park.jpg," Wikimedia Commons, accessed February 28, 2023, https://commons.wikimedia.org/wiki/File:Peter_Pan_statue_on_Johnson_Cooper_park.jpg.

[vi] "File:Public Art – Peter Pan statue at Queens Gardens, Perth.jpg," Wikimedia Commons, accessed February 28, 2023, https://commons.wikimedia.org/wiki/File:Public_Art_-_Peter_Pan_statue_at_Queens_Gardens,_Perth.jpg.

Figure 5_F

Figure 6

Fig. 5_F: Frampton; *Peter Pan Statue*; 1928; replica of Kensington Gardens' example; Sefton Park, Liverpool. Photograph credit: Martin Henderson; licensed under CC BY-NC.[vii]

Fig. 6: Francis Donkin Bedford; *The Never Never Land*; 1911; illustration, of *Peter Pan* in Never Never Land, from J. M. Barrie's 1911 *Peter and Wendy* novel. Photograph credit: Alexander von Reichstadt; in the public domain.[viii]

[vii] "Peter Pan," Art Britain, accessed November 20, 2022, https://artBritain.org/discover/artworks/peter-pan-311760/search/outdoor_artwork:on--work_type:sculpture-sculpturestatue/page/51.

[viii] "File:Peter pan 1911 pipes.jpg," Wikimedia Commons, accessed February 7, 2024, https://en.wikipedia.org/wiki/File:Peter_pan_1911_pipes.jpg.

Alice

Figure 7

Fig. 7.1: Edwin Russell; *Alice and the White Rabbit*; 1984; bronze sculpture of Alice Liddell, distracted from reading a copy of *Alice in Wonderland* to instead watch a *White Rabbit* leap towards a rabbit-hole; Millmead, Guildford.

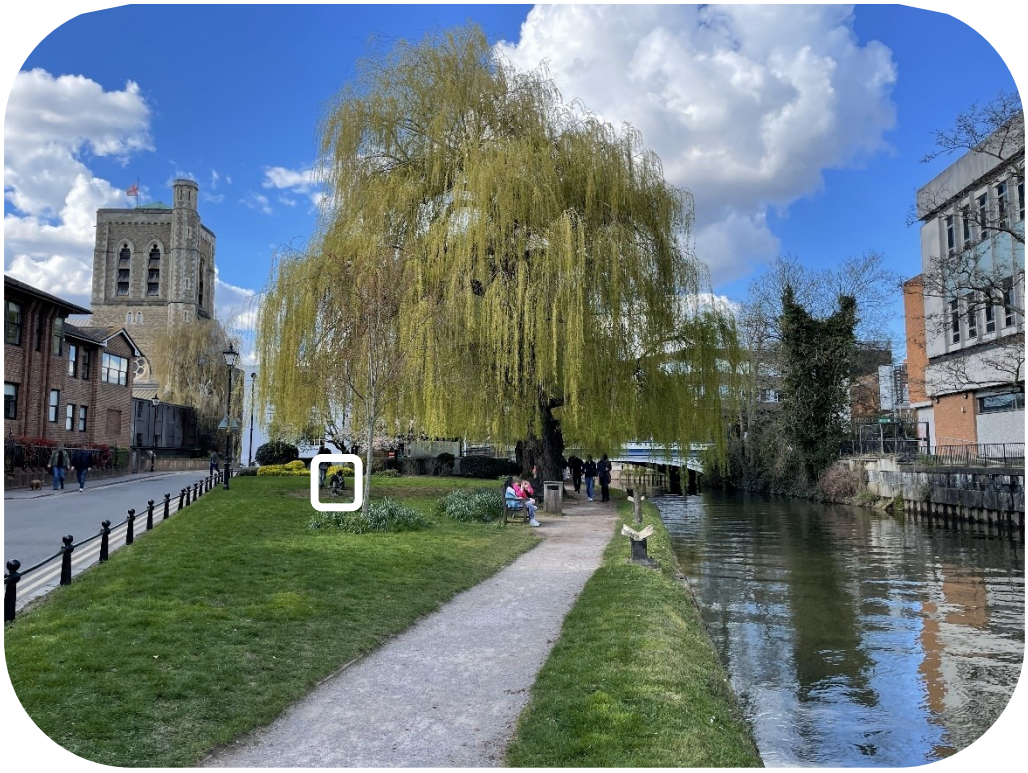


Fig. 7.2: Detail; sculpture's location [outlined with white].

Fig. 7.3: Details; both sides of sculpture.

Fig. 7.4: Detail; statues of Alice and one of her sisters.

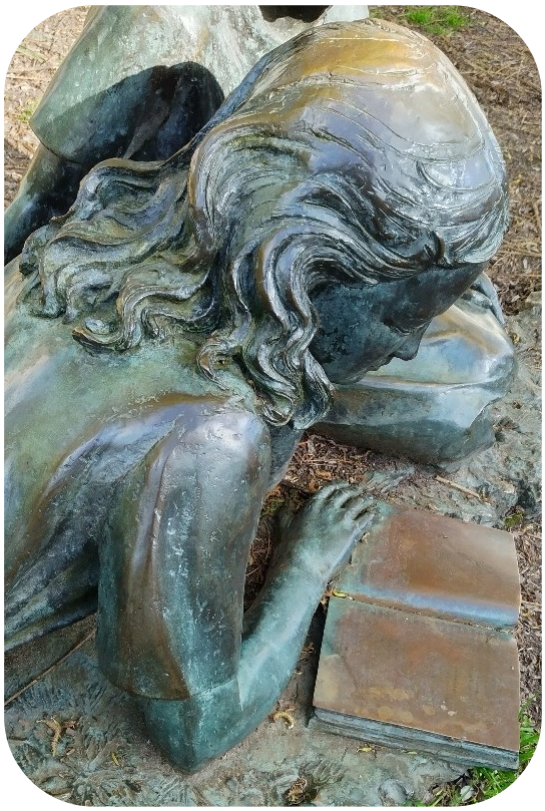


Fig. 7.5: Detail; Alice's sister.

Fig. 7.6: Detail; bronze rendition of an *Alice in Wonderland* book.

Fig. 7.7: Details; Alice's posture.

Fig. 7.8: Details; Alice's gaze [in direction of imposed arrow].

Fig. 7.9: Details; *White Rabbit* and the rabbit-hole.

Figure 8

Fig. 8.1: Lewis Carroll; *Ina, Alice, and Edith*; 1858; albumen silver print showing three of the Liddell sisters sat on a sofa. Photograph credit: The Metropolitan Museum of Art, New York; in the public domain.[ix]

Fig. 8.2: Detail; Alice Liddell.

[ix] "Lewis Carroll | Edith, Ina and Alice Liddell on a Sofa," The Metropolitan Museum of Art, accessed February 7, 2024, https://www.metmuseum.org/art/collection/search/306206.

Figure 9

Fig. 9.1: Jeanne Argent; *Alice Through the Looking Glass*; 1990; bronze statue of *Alice*, passing through a sheet of glass mounted upon a stone pedestal; 200 x 100 x 100cm; Guildford Castle Gardens, Guildford.

Fig. 9.2: Detail; plaque, inset into front of pedestal.

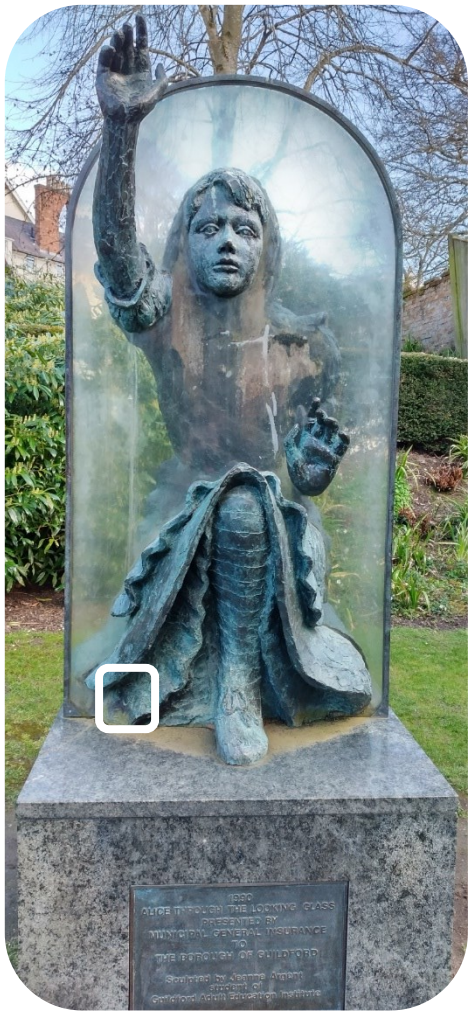


Fig. 9.3: Detail; front of statue.

Fig. 9.4: Detail; left of statue.

Fig. 9.5: Detail; back of statue.

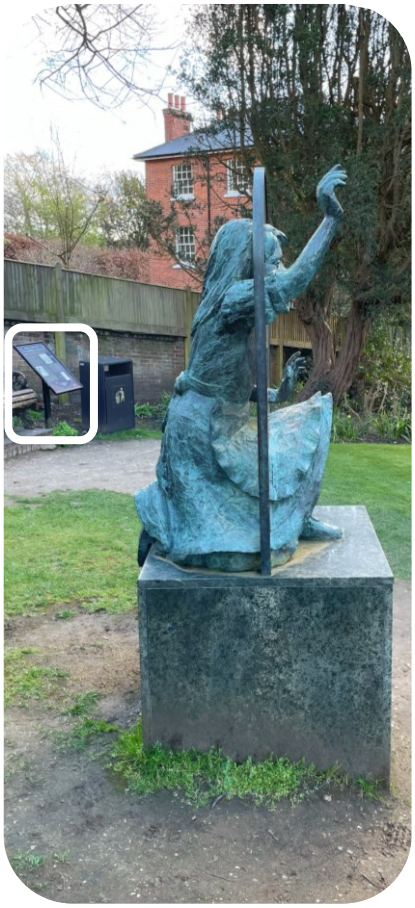


Fig. 9.6: Detail; right of statue.

Fig. 9.7: Details; view through the *Looking Glass*.

Fig. 9.8: Detail; *Alice*'s face and right arm.

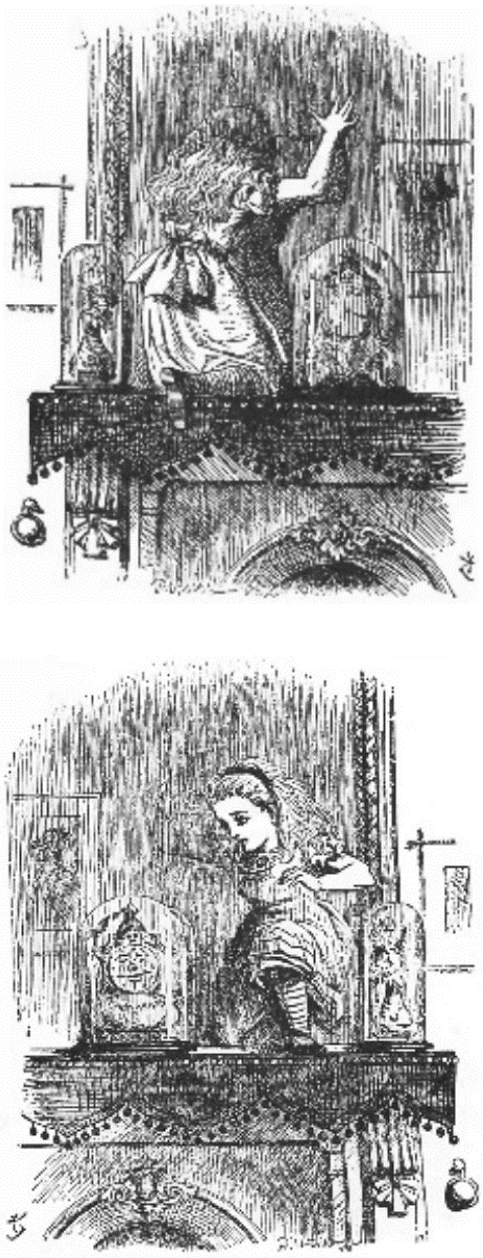
Fig. 9.9: Details; Argent's initials [outlined with white in **fig. 9.3**].

Fig. 9.10: Detail; back of *Alice*.

Fig. 9.11: Details; both sides of *Looking Glass*, from above.

Fig. 9.12: Detail; sculpture's location [sculpture outlined in white].

Figure 10



John Tenniel; *Untitled*; 1871; illustrations of Alice, from Lewis Carroll's *Through the Looking-Glass, and What Alice Found There*, passing through the titular *Glass*. Photograph credit: Alice-in-Wonderland.net; in the public domain.[x]

[x] "Pictures from Through the Looking-Glass," Alice-in-Wonderland.net, accessed February 6, 2024, https://www.alice-in-wonderland.net/resources/pictures/through-the-looking-glass/.

Figure 11

Guildford Borough Town Centre Management Group; Information sign positioned near Argent's *Alice Through the Looking Glass* [outlined in **fig. 9.6**].

Desperate Dan with *Dawg*, and *Minnie the Minx*

Figure 12 [Part 1]

Fig. 12.1: Tony and Susie Morrow, with DC Thomson & Co. Ltd.; *Desperate Dan*; 1999–2001; bronze statues of *Minnie the Minx* and *Desperate Dan* with *Dawg*, both installed into a section of pavement; High Street, Dundee.

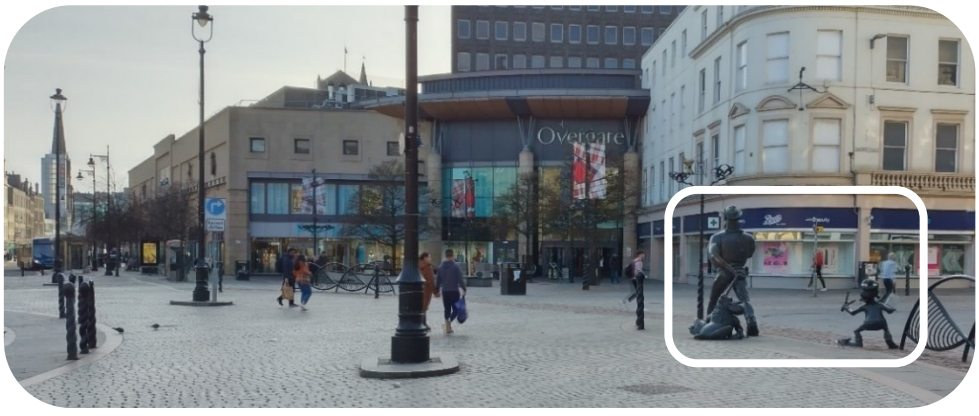


Fig. 12.2: Detail; trio from behind [outlined with white].

Fig. 12.3: Detail; trio from their left [outlined with white].

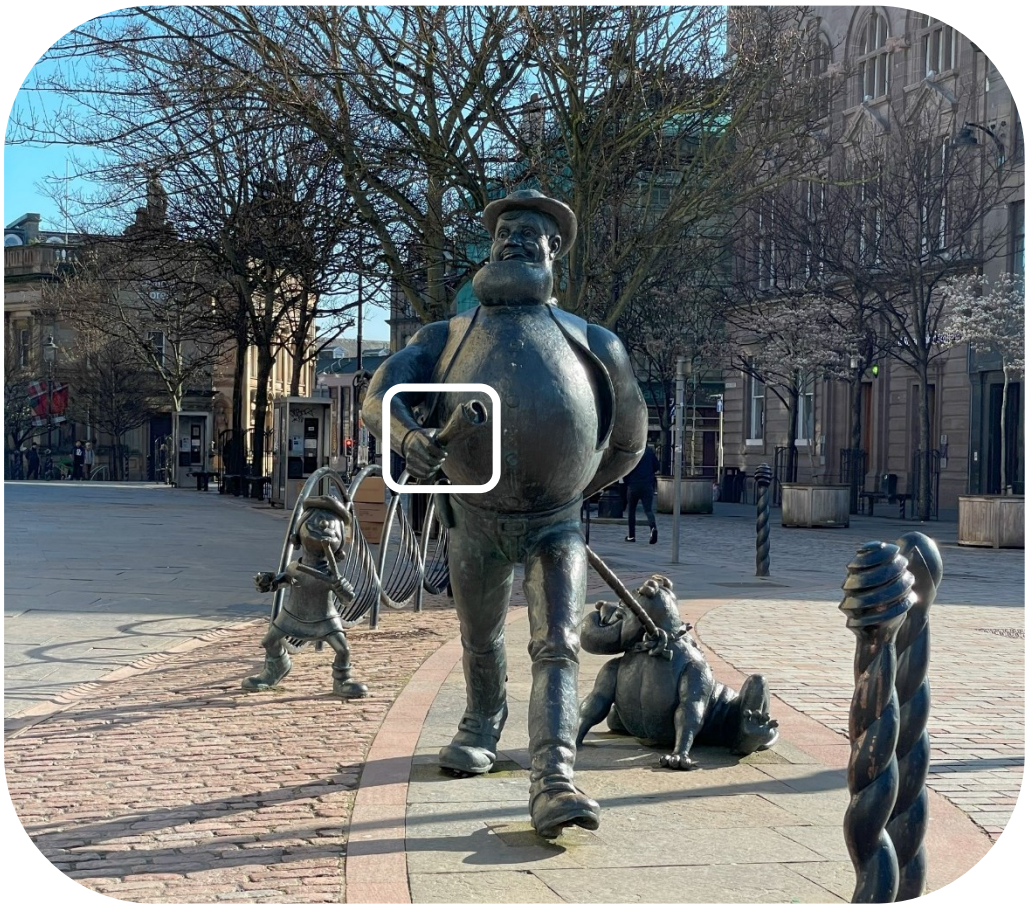


Fig. 12.4: Detail; trio from front, with comic in *Dan*'s hand outlined with white.

Fig. 12.5: Detail; inscription of character copyright [outlined with white in middle of **fig. 12.6**].

Fig. 12.6: Detail; *The Dandy* comic, clasped in *Dan*'s right hand.

Fig. 12.7: Detail; inscription of artist [outlined with white in right of **fig. 12.6**].

Fig. 12.8: Details; embossed “Dandy” around head of *The Dandy* comic.

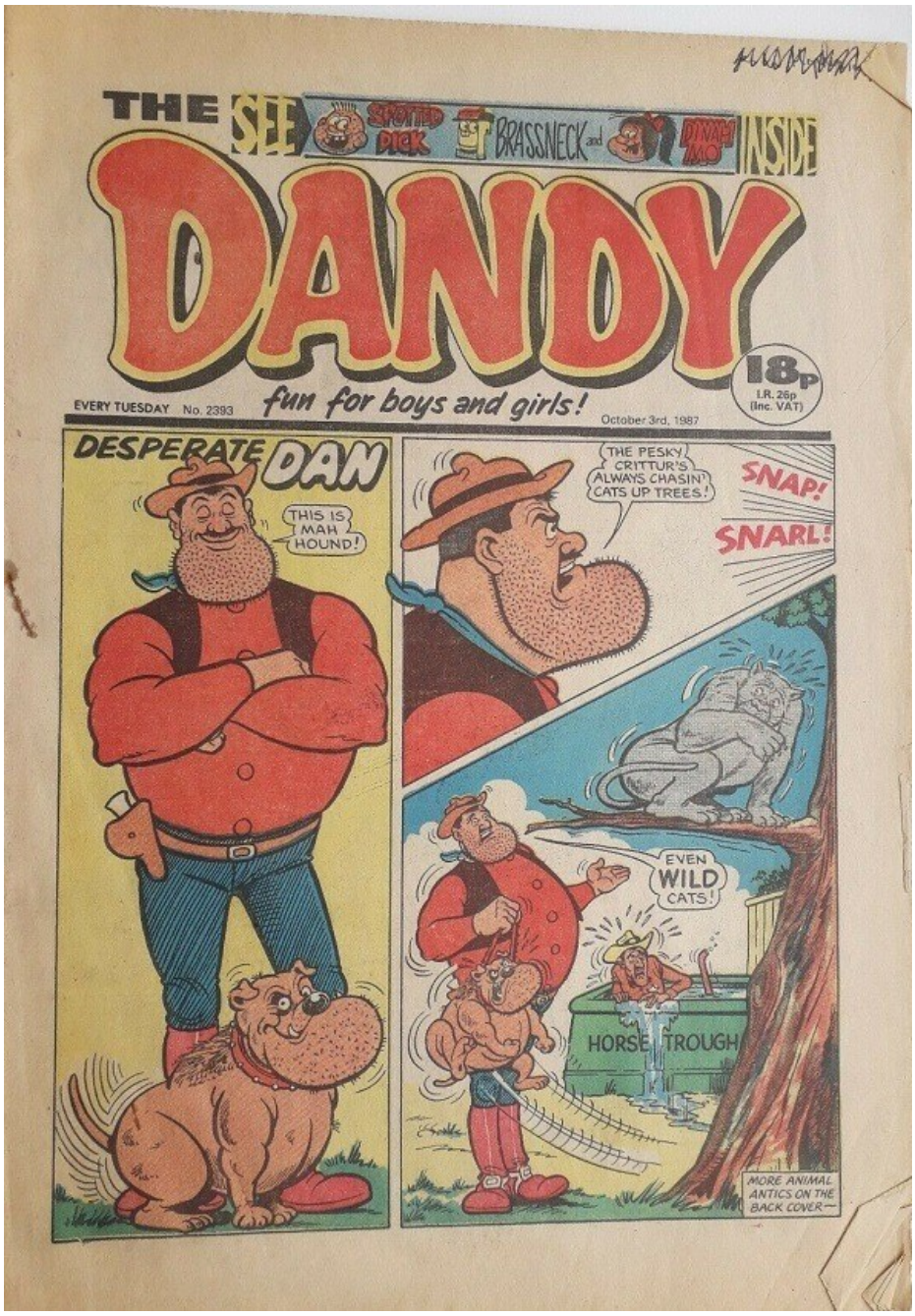
Fig. 12.9: Detail; front-right of *Dan*, who reaches 8ft in height.

Fig. 12.10: Detail; back of *Dan*.

Fig. 12.11: Detail; front of *Dawg*.

Fig. 12.12: Detail; back of *Dawg*.

Figure 13



D.C. Thomson; *The Dandy*, no. 2,393; October 3, 1987; cover image. Photograph credit: Comic Vine.[xi]

[xi] "The Dandy #2393 (Issue)," Comic Vine, Game Spot, accessed February 8, 2024, https://comicvine.gamespot.com/the-dandy-2393/4000-737087/.

Figure 12 [Part 2]

Front

Back

Fig. 12.13: Details; *Minnie* statue.

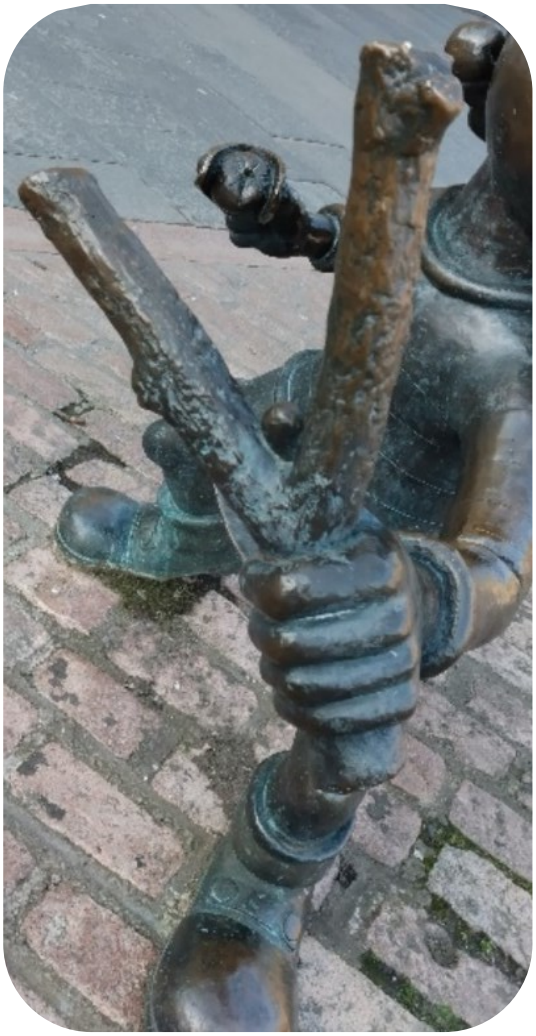


Fig. 12.14: Detail; *Minnie*'s catapult, with a tomato loaded in its pouch.

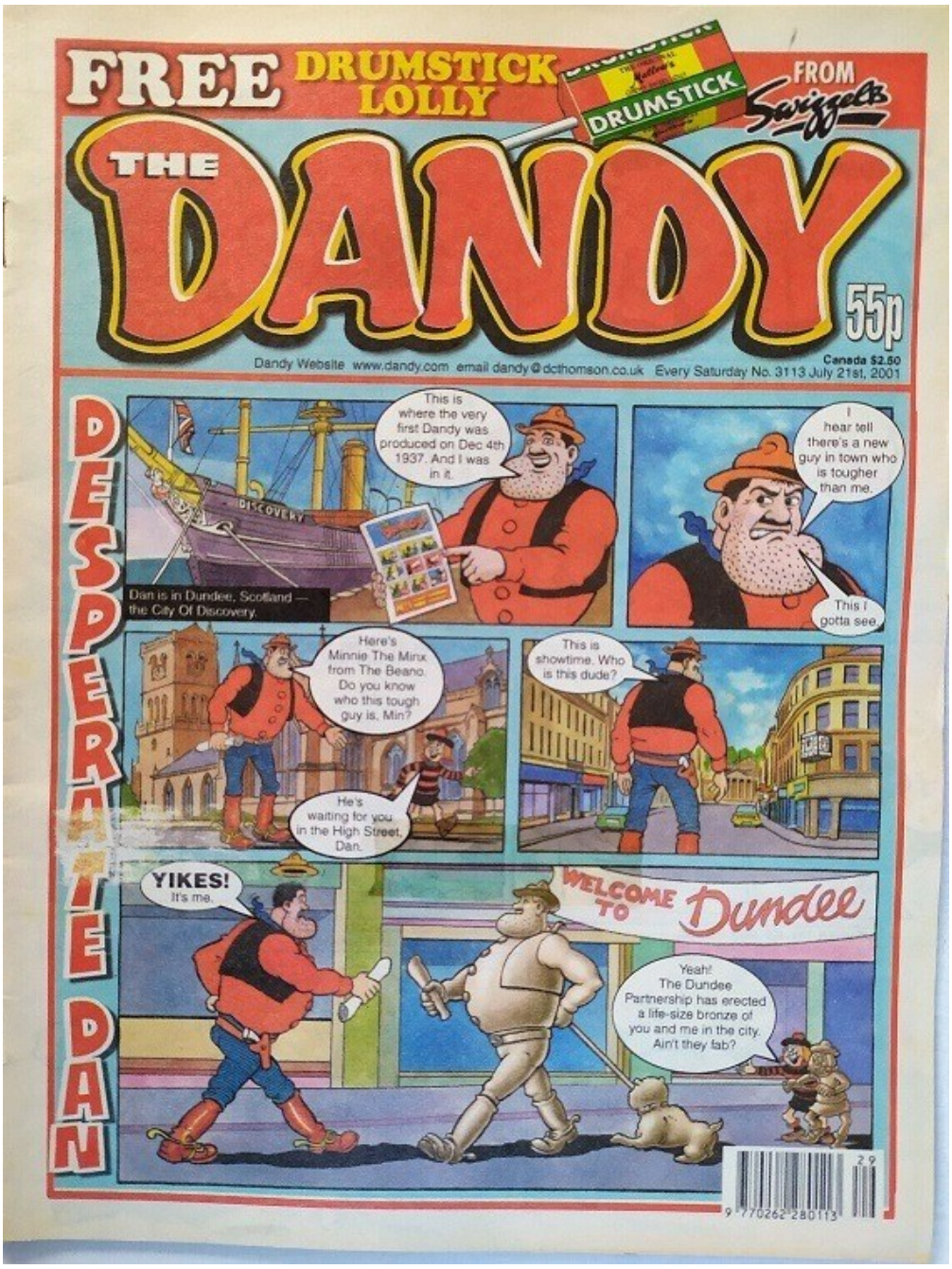
Fig. 12.15: Detail; loaded tomato.

Figure 14

D.C. Thomson; *The Beano*, no. 1,894; November 4, 1978; cover image, with Minnie outlined in black. Photograph credit: Comic Vine.[xii]

[xii] "The Beano #1894 (Issue)," Comic Vine, Game Spot, accessed February 8, 2024, https://comicvine.gamespot.com/the-beano-1894/4000-491345/.

Figure 15



D.C. Thomson; *The Dandy*, no. 3,113; July 21, 2001; cover image. Photograph credit: Comic Vine.[xiii]

[xiii] "The Dandy #3113 (Issue)," Comic Vine, Game Spot, accessed February 8, 2024, https://comicvine.gamespot.com/the-dandy-3113/4000-959394/.

The *Lemmings*

Figure 16

Fig. 16.1: Alyson Conway, with Powderhall Bronze; *Lemmings*; 2013; three bronze *Lemmings* secured to a wall and a pillar; Seabraes Gardens, Dundee.

Fig. 16.2: Details; *Lemmings*' location [statues outlined with white].

Fig. 16.3: Detail; stone pillars flanking a path, with *Lemmings* on the left pillar.

Fig. 16.4: Detail; *Lemmings* viewed from inside Seabraes Gardens.

Fig. 16.5: Detail; Builder *lemming*.

Fig. 16.6: Details; all three *Lemmings* viewed from behind.

Fig. 16.7: Detail; Climber *lemming*.

Fig. 16.8: Detail; *lemming* atop pillar.

Figure 17

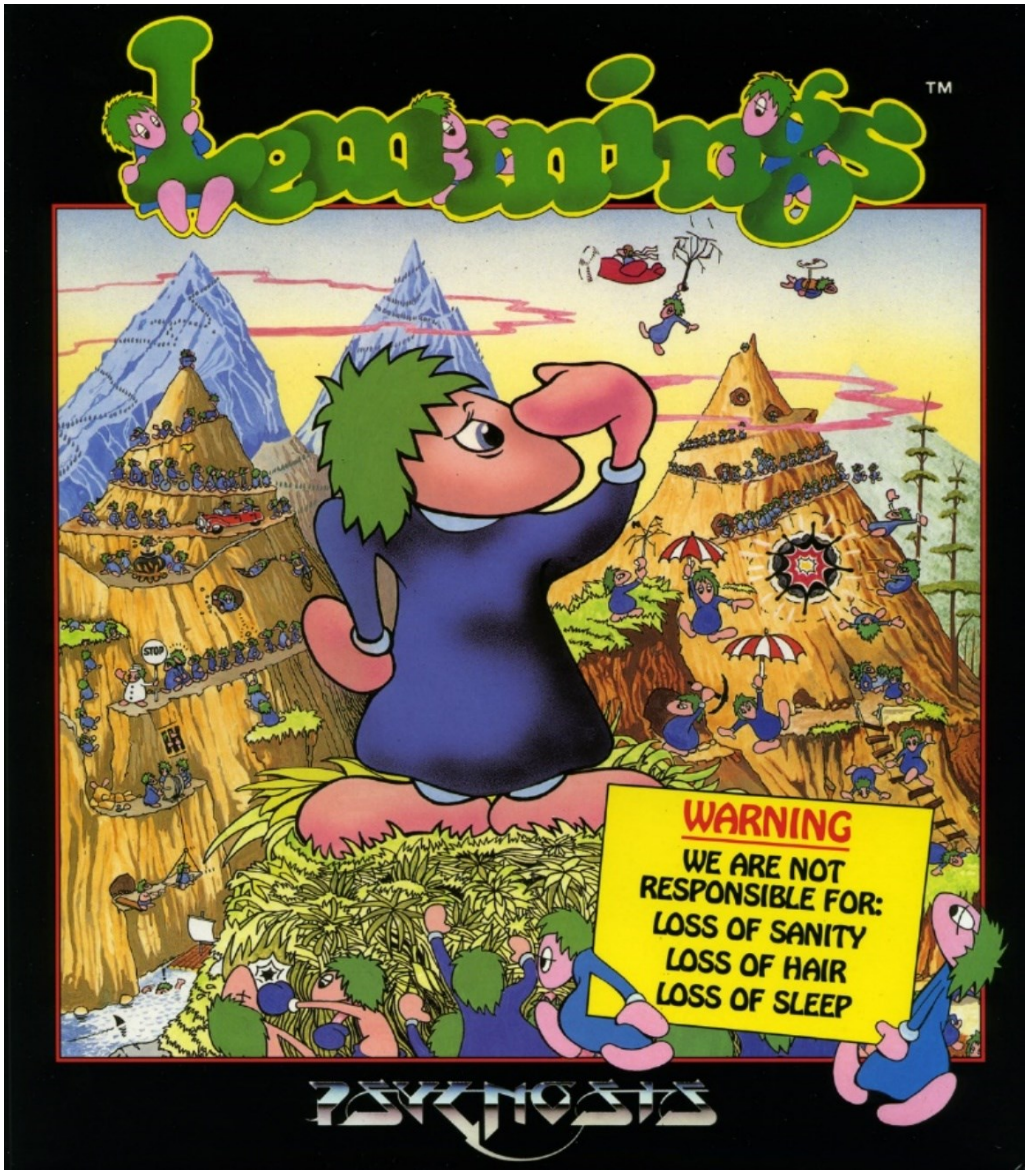


Fig. 17.1: DMA Design and Psygnosis; *Lemmings*; 1991; front of the game's cardboard packaging. Photograph credit: Hathomirr, licensed under CC BY-SA.[xiv]

[xiv] "Lemmings," Lemmings Wiki, Fandom, accessed February 8, 2024, https://lemmings.fandom.com/wiki/Lemmings.

Fig. 17.2: Detail; back of the packaging, featuring gameplay screen shots. Photograph credit: Hathomirr, licensed under CC BY-SA.[xv]

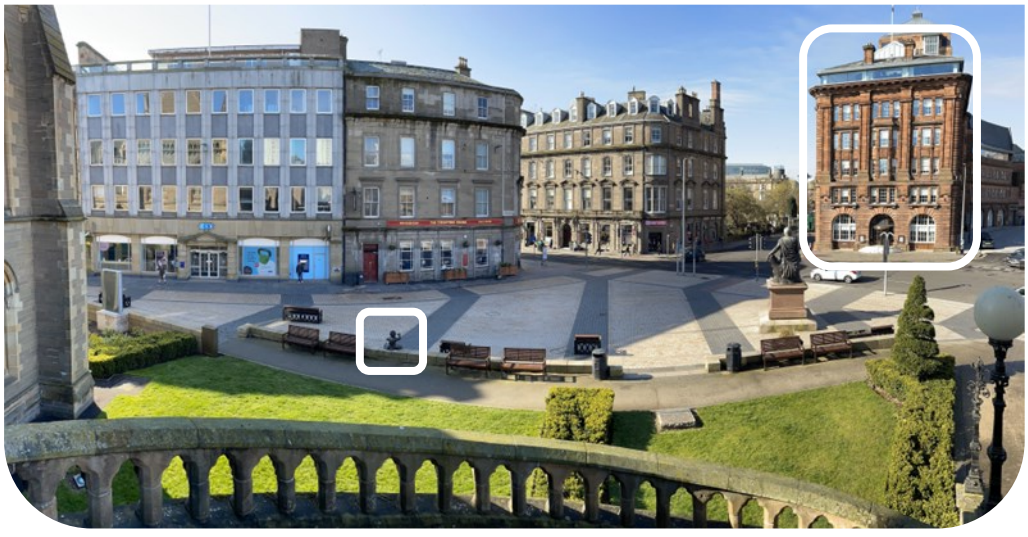
[xv] "Lemmings," Fandom.

Oor Wullie

Figure 18

Fig. 18.1: Malcolm Robertson, with Powderhall Bronze; *Oor Wullie*; 2016; bronze sculptures of *Wullie*, sat atop a low wall with a poem engraved into such, an upturned bucket and a police helmet [not visible here]; Albert Square, Dundee.

View towards The McManus



View from Curved Steps of The McManus

Fig. 18.2: Details; Albert Square, Dundee, with both *Wullie* and D.C. Thomson & Co. Ltd.'s office outlined in white.

Fig. 18.3: Detail; *Wullie*'s pea-shooter.

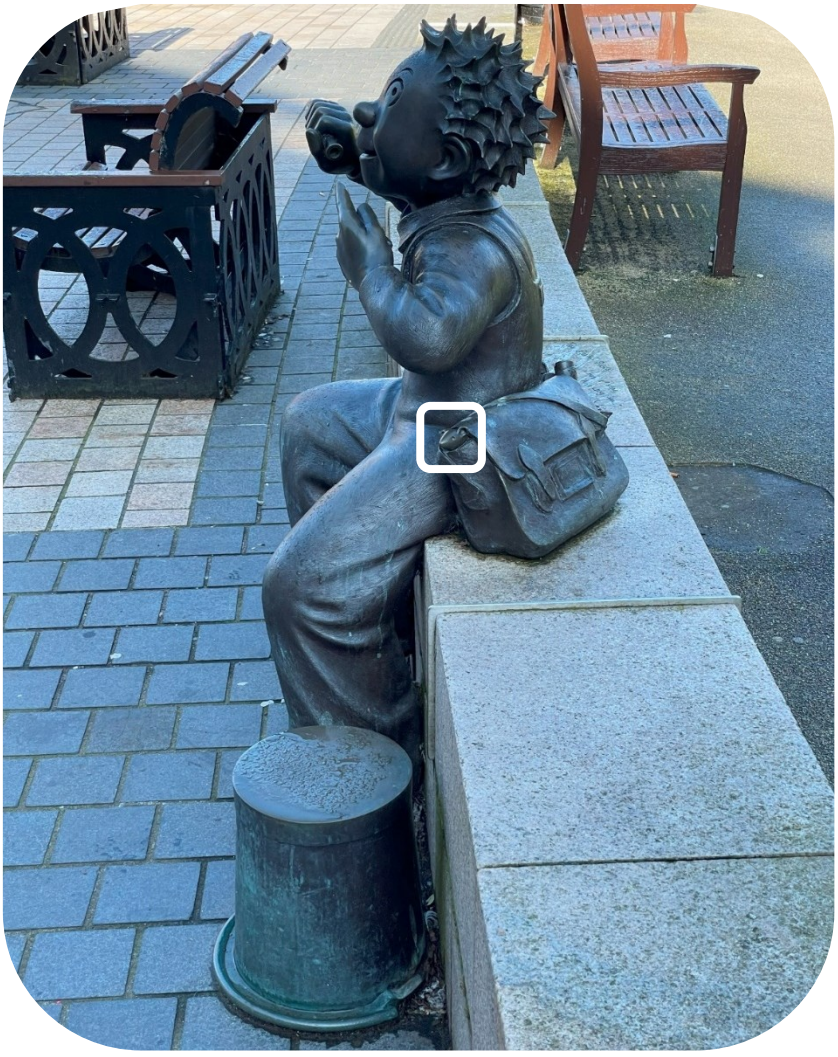


Fig. 18.4: Detail; *Wullie*'s left.

Fig. 18.5: Detail; Wee Jeemy [outlined with white in **fig. 18.4**].

Fig. 18.6: Detail; *Wullie*'s satchel.

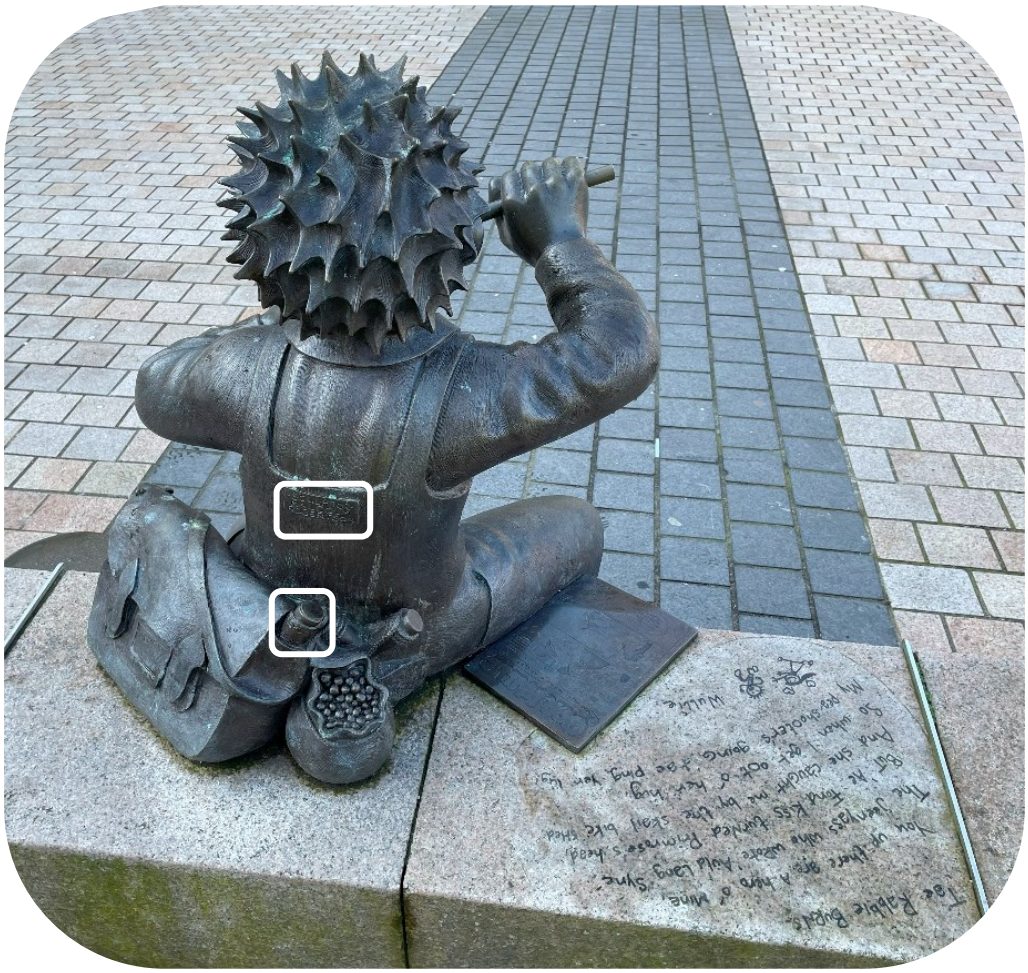


Fig. 18.7: Detail; *Wullie*'s back [**figs. 18.8–18.9** outlined with white].

Fig. 18.8: Detail; *Wullie*'s "Report."

Fig. 18.9: Detail; sculptor's nametag.

Fig. 18.10: Detail; *Wullie*'s right.

Fig. 18.11: Detail; "*Oor Wullie*" comic.

Fig. 18.12: Details; *PC Murdoch*'s police helmet [outlined with white].

Fig. 18.13: Detail; *Wullie*'s poem.

Dobby

Figure 19

Fig. 19.1: *Dobby's Grave*; c.2011 (ongoing – above photo is August, 2022); collection of socks and decorated rocks, crescendoing at an improvised cross, placed as tributes to *Dobby* the elf; Freshwater West, Pembrokeshire.

Fig. 19.2: Detail; *Grave*, viewed from in front.

Fig. 19.3: Details; *Grave*, viewed from behind [outlined with white].

Fig. 19.4: Detail; Freshwater West beach, with *Grave* outlined in white.

Fig. 19.5: Detail; silhouetted sock made from rocks [invertedly outlined with white in **fig. 19.2**].

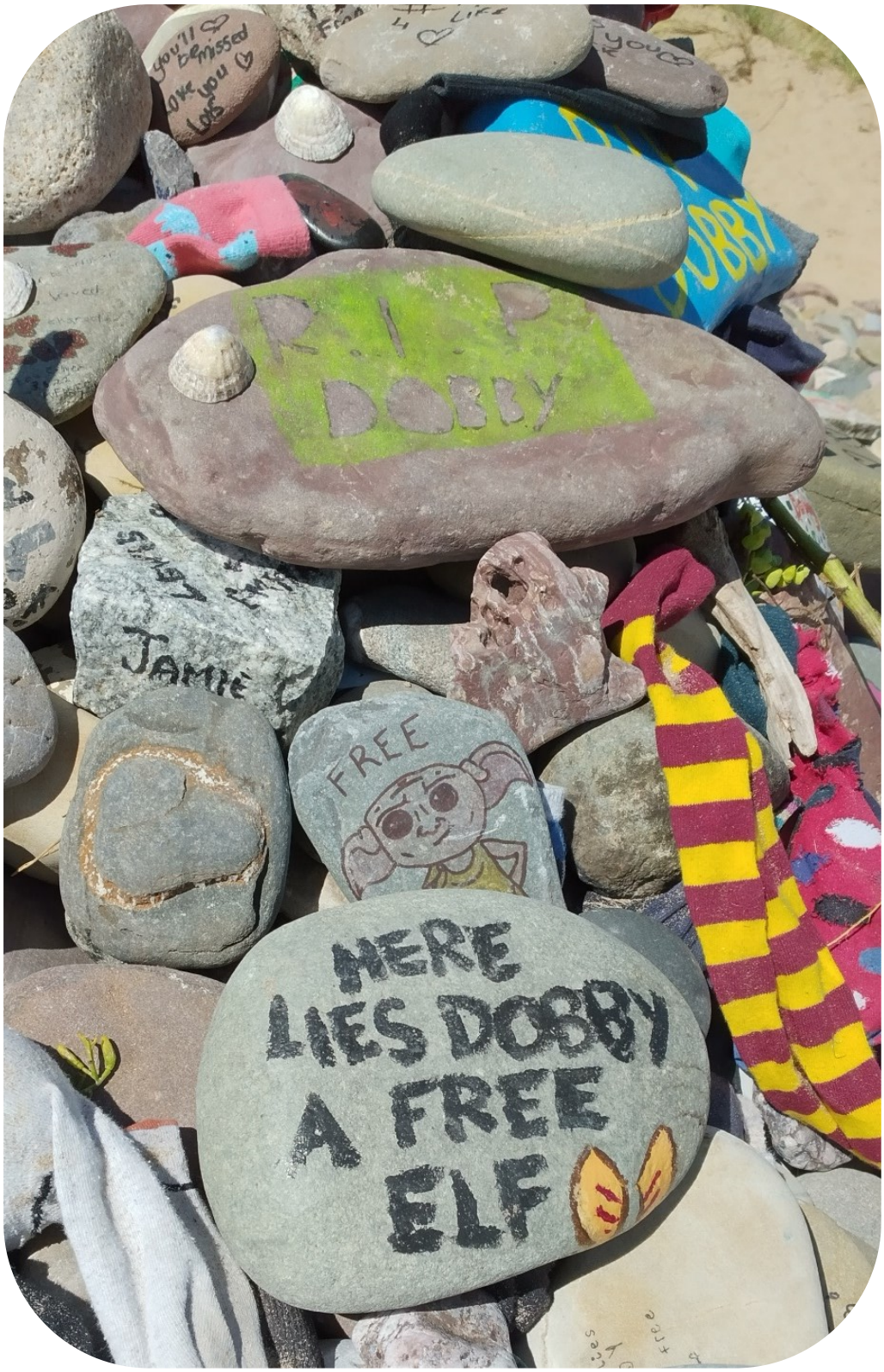


Fig. 19.6: Detail; tributes on *Dobby's Grave*.

Fig. 19.7: Detail; another tribute.

Fig. 19.8: Detail; a tribute.

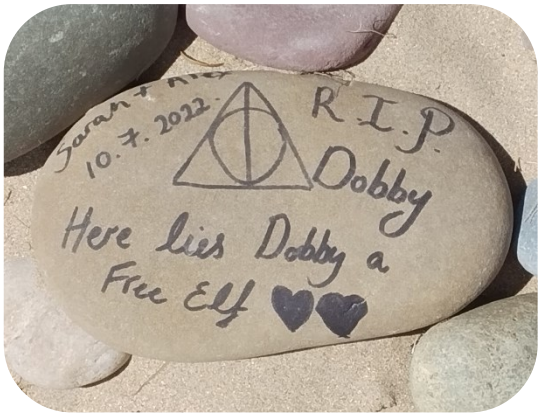


Fig. 19.9: Detail; tribute.

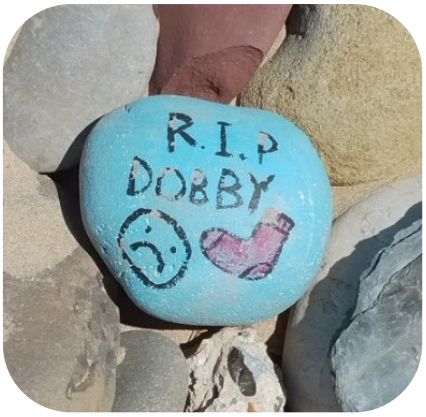


Fig. 19.10: Detail; tribute.

Fig. 19.11: Details; my own tribute [outlined with white, as is the pen that was used to write the tribute].

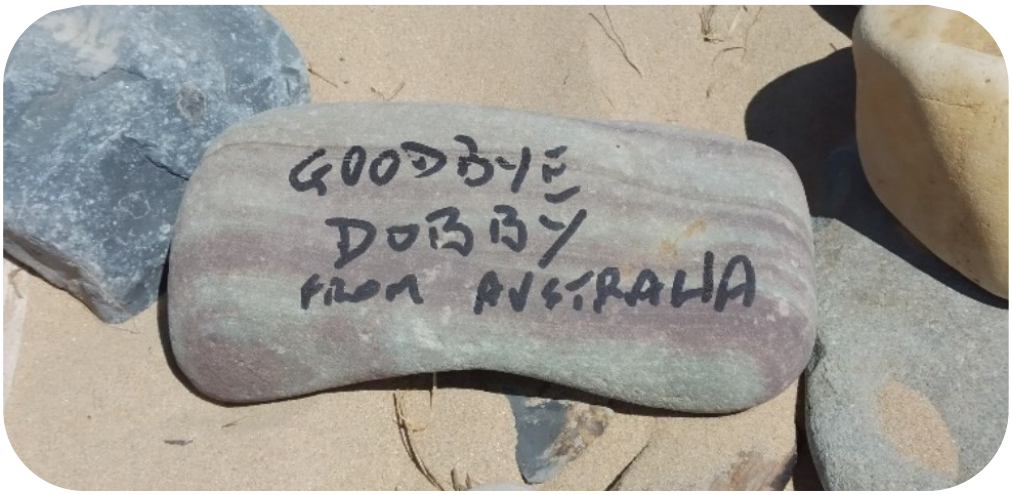


Fig. 19.12: Details; an Australian tribute.

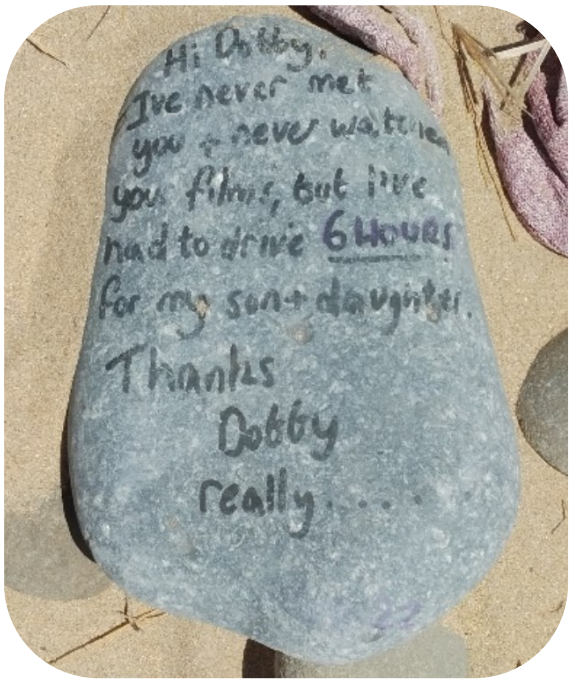


Fig. 19.13: Detail; another tribute.

Figure 20

Fig. 20.1: David Yates; *Harry Potter and the Deathly Hallows – Part 1*; November 19, 2010; runtime of 2:20:06; screen shot (taken at 0:47:42), from left-to-right, of *Harry Potter*, *Ron Weasley*, *Dobby* and *Hermione Granger*.[xvi]

[xvi] *Harry Potter and the Deathly Hallows – Part 1*, DVD, directed by David Yates, November 19, 2010 (London: Warner Home Video, 2011).

2:07:13

2:07:22

2:07:28

Fig. 20.2: Details; screen shots (taken from 2:07:13–2:07:28) of *Potter* digging a grave, being handed *Dobby*'s body by *Granger* and filling the grave.[xvii]

[xvii] *Deathly Hallows – Part 1*.

Figure 21

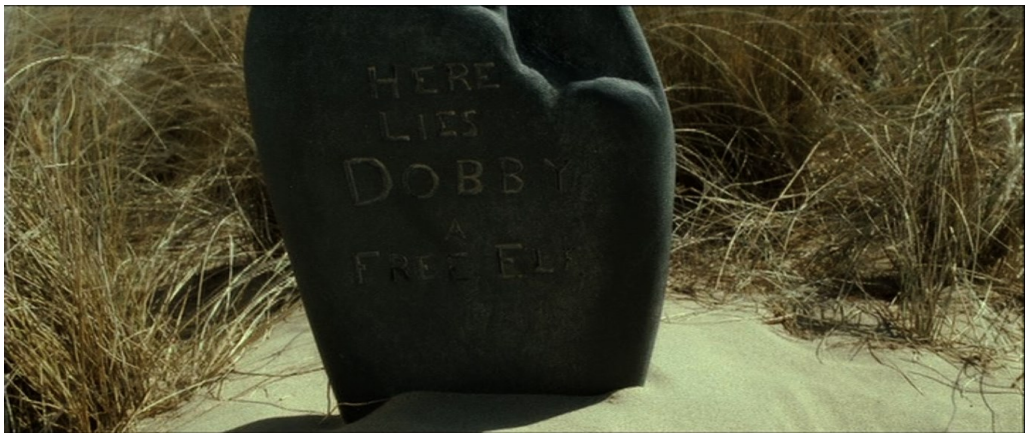


Fig. 21.1: David Yates; *Harry Potter and the Deathly Hallows – Part 2*; July 15, 2011; runtime of 2:05:05; screen shot (taken at 0:01:52) of *Dobby*'s headstone.[xviii]

Fig. 21.2: Details; cropped screen shots (taken from 0:02:04–0:02:09) of *Potter* picking up and placing a stone upon *Dobby*'s grave.[xix]

[xviii] *Harry Potter and the Deathly Hallows – Part 2*, DVD, directed by David Yates, July 15, 2011 (London: Warner Home Video, 2011).
[xix] Ibid.

Ianto Jones

Figure 22

Fig. 22.1: *Ianto's Shrine*; July, 2009 (ongoing – above photo is August, 2022); a spectrum of ephemeral tributes, secured to one of five adjacent wooden frames that each support a metal grid – installed to protect a door that leads under the boardwalk above – with three permanent signs that reference *Ianto* as the *Shrine*'s subject; Mermaid Quay, Cardiff Bay, Cardiff.

Fig. 22.2: Detail; *Ianto's Shrine* in situ [outlined with white].

Behind In Front

Fig. 22.3: Details; behind and in front of *Ianto's Shrine*.

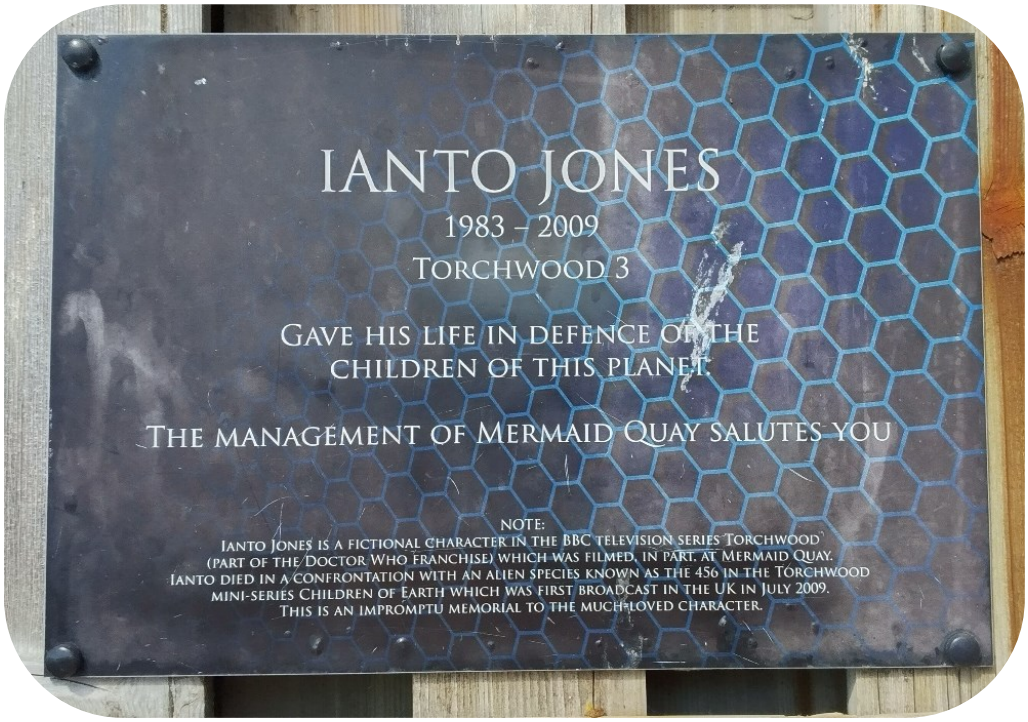


Fig. 22.4: Detail; Mermaid Quay's plaque for *Ianto* [outlined in **fig. 22.3**].

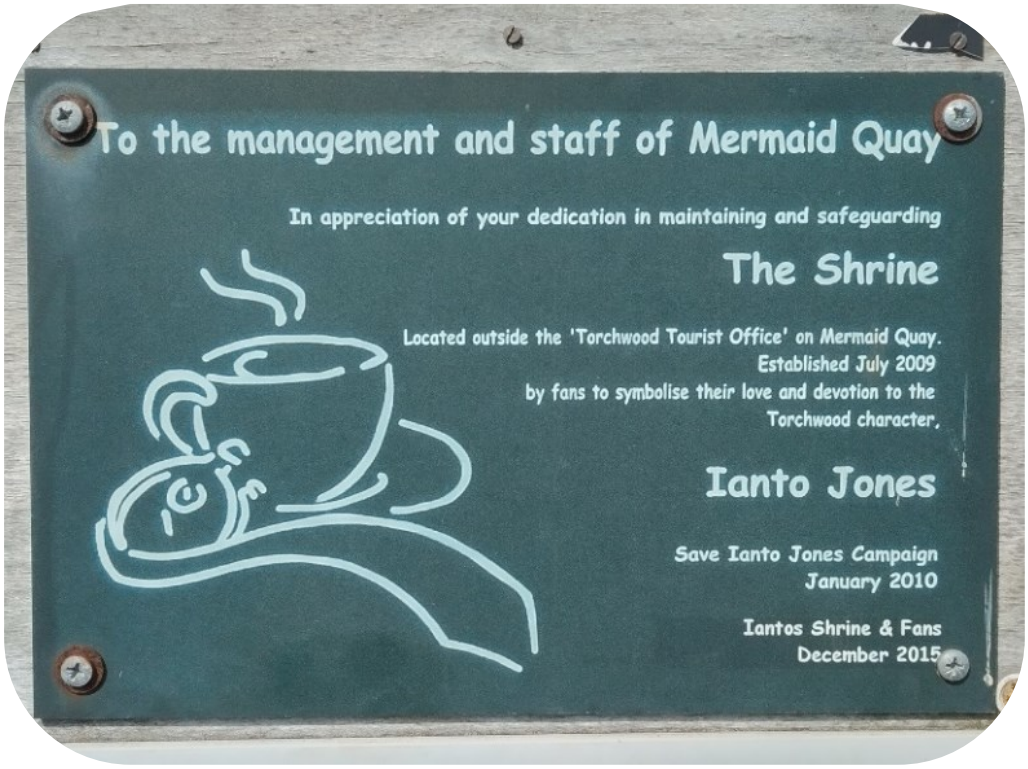


Fig. 22.5: Detail; plaque recognising Mermaid Quay [outlined in **fig. 22.3**].

Fig. 22.6: Detail; frames of *Ianto's Shrine*, numbered from one-to-five.

Frame Four

Frame Five

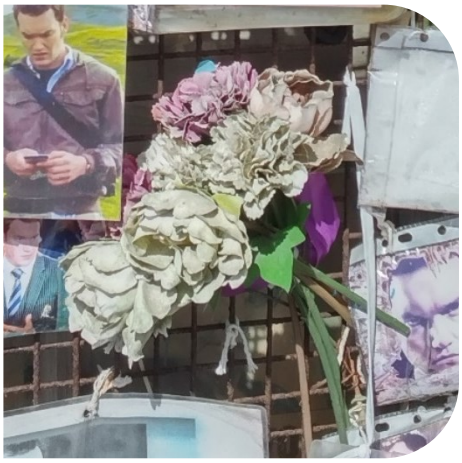


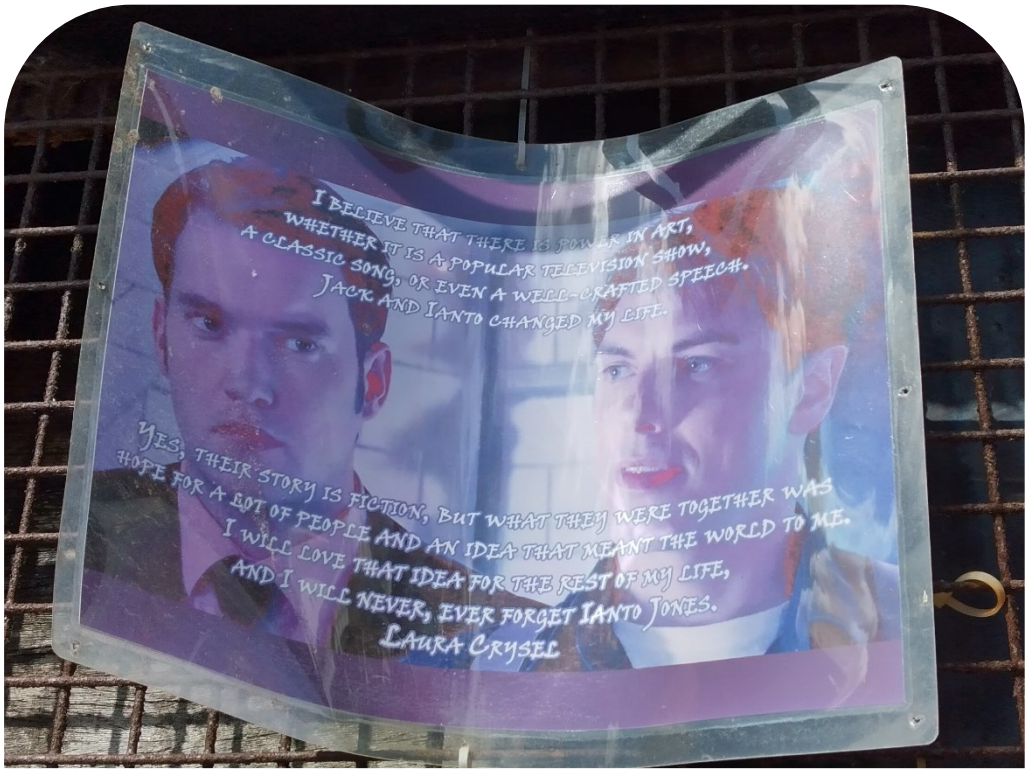
Fig. 22.7: Details; flowers attached to *Ianto's Shrine*.

Frame Two

Frame Four

Fig. 22.8: Details; screenshots and promotional images, from *Torchwood*, attached to *Ianto's Shrine*.

Frame One



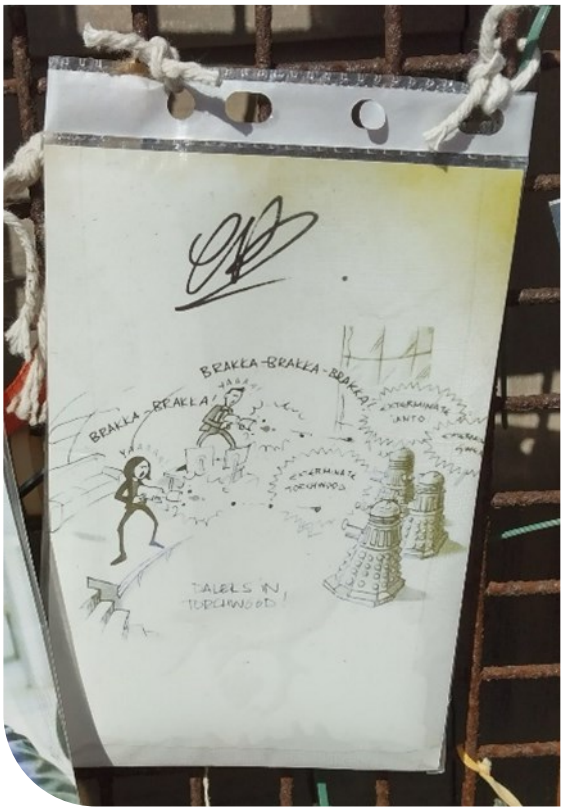
Frame One

Frame Five

Fig. 22.9: Details; further screenshots, but with typed messages.

Frame One

Frame Three

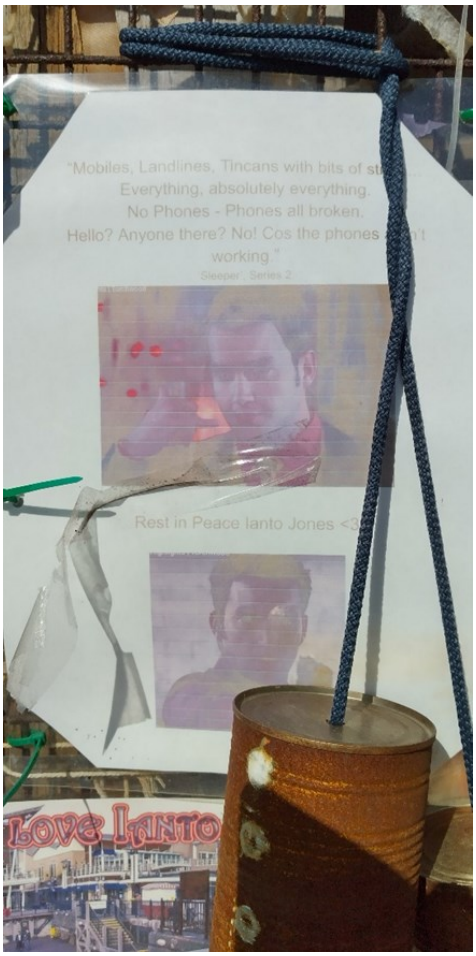


Frame Five

Fig. 22.10: Details; artworks.

Frame One

Frame Two



Frame Three

Frame Four

Fig. 22.11: Details; miscellaneous objects that are associated with *Ianto*.

Frame One Frame Two

Fig. 22.12: Details; love locks, either for fictional couples like "Ianto + Jack," or (presumably) real couples like "Rhys & Molly," secured to *Ianto's Shrine*.

Frame One Frame Four

Fig. 22.13: Details; other mementos.

Frame One

Fig. 22.14: Details; Pride symbols.

Frame Two

Fig. 22.15: Details; QR code and website addresses.

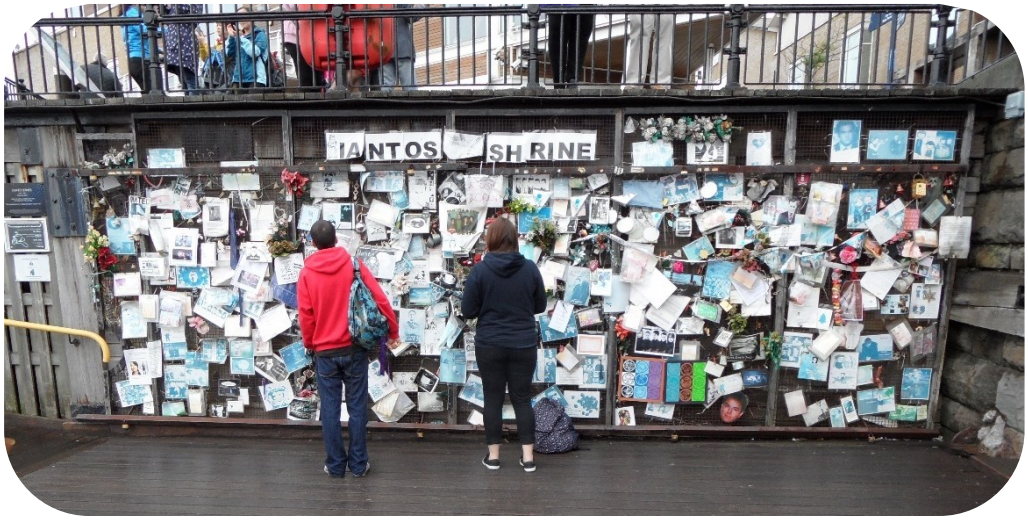


Fig. 22.16: Detail; *Ianto's Shrine* in 2015.

Fig. 22.17: Detail; tenth-anniversary tribute, showing the site from 2009–'19.

Figure 23

Fig. 23.1: Brian Kelly; *Torchwood: Everything Changes*; Series 1, Episode 1; October 22, 2006; runtime of 51:07; screen shot of Mermaid Quay entrance to the Torchwood Hub.[xx]

Fig. 23.2: Detail; screen shot of the interior behind the door in **fig. 23.1**.[xxi]

[xx] "Gwen Enters Torchwood | Everything Changes | Torchwood," Torchwood, YouTube, uploaded October 16, 2019, video, 4:40, https://www.youtube.com/watch?v=s4kq3uBOKLY.

[xxi] Ibid.