Monuments Of Western countries

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Some Monuments of United States

Statue of Liberty; The Statue of Liberty (Liberty Enlightening the World; French: La Liberté éclairant le monde) is a colossal neoclassical sculpture on Liberty Island in New York Harbor in New York City, in the United States. The copper statue, a gift from the people of France, was designed by French sculptor Frédéric Auguste Bartholdi and its metal framework was built by Gustave Eiffel. The statue was dedicated on October 28, 1886. The statue is a figure of Libertas, the Roman Goddess of Liberty. She holds a torch above her head with her right hand, and in her left hand carries a tabula ansata inscribed JULY IV MDCCLXXVI (July 4, 1776 in Roman numerals), the date of the U.S. Declaration of Independence. A broken chain and shackle lie at her feet as she walks forward, commemorating the national abolition of slavery following the American Civil War. After its dedication, the statue became an icon of freedom and of the United States, seen as a symbol of welcome to immigrants arriving by sea. The idea for the statue was born in 1865, when the French historian and abolitionist Édouard de Laboulaye proposed a monument to commemorate the upcoming centennial of U.S. independence (1876), the perseverance of American democracy and the liberation of the nation's slaves. The Franco-Prussian War delayed progress until 1875, when Laboulaye proposed that the people of France finance the statue and the United States provide the site and build the pedestal. Bartholdi completed the head and the torch-bearing arm before the statue was fully designed, and these pieces were exhibited for publicity at international expositions. The torch-bearing arm was displayed at the Centennial Exposition in Philadelphia in 1876, and in Madison Square Park in Manhattan from 1876 to 1882. Fundraising proved difficult, especially for the Americans, and by 1885 work on the pedestal was threatened by lack of funds. Publisher Joseph Pulitzer, of the New York World, started a drive for donations to finish the project and attracted more than 120,000 contributors, most of whom gave less than a dollar (equivalent to $33 in 2022). The statue was built in France, shipped overseas in crates, and assembled on the completed pedestal on what was then called Bedloe's Island. The statue's completion was marked by New York's first ticker-tape parade and a dedication ceremony presided over by President Grover Cleveland. The statue was administered by the United States Lighthouse Board until 1901 and then by the Department of War; since 1933, it has been maintained by the National Park Service as part of the Statue of Liberty National Monument, and is a major tourist attraction. Limited numbers of visitors can access the rim of the pedestal and the interior of the statue's crown from within; public access to the torch has been barred since 1916.

See More Detail;

Design and construction process

According to the National Park Service, the idea of a monument presented by the French people to the United States was first proposed by Édouard René de Laboulaye, president of the French Anti-Slavery Society and a prominent and important political thinker of his time. The project is traced to a mid-1865 conversation between Laboulaye, a staunch abolitionist, and Frédéric Bartholdi, a sculptor. In after-dinner conversation at his home near Versailles, Laboulaye, an ardent supporter of the Union in the American Civil War, is supposed to have said: "If a monument should rise in the United States, as a memorial to their independence, I should think it only natural if it were built by united effort—a common work of both our nations." The National Park Service, in a 2000 report, however, deemed this a legend traced to an 1885 fundraising pamphlet, and that the statue was most likely conceived in 1870. Bartholdi and Laboulaye considered how best to express the idea of American liberty. In early American history, two female figures were frequently used as cultural symbols of the nation. One of these symbols, the personified Columbia, was seen as an embodiment of the United States in the manner that Britannia was identified with the United Kingdom, and Marianne came to represent France. Columbia had supplanted the traditional European Personification of the Americas as an "Indian princess", which had come to be regarded as uncivilized and derogatory toward Americans. The other significant female icon in American culture was a representation of Liberty, derived from Libertas, the goddess of freedom widely worshipped in ancient Rome, especially among emancipated slaves. A Liberty figure adorned most American coins of the time, and representations of Liberty appeared in popular and civic art, including Thomas Crawford's Statue of Freedom (1863) atop the dome of the United States Capitol Building.

Prehistoric Trackways National Monument;

Prehistoric Trackways National Monument is a national monument in the Robledo Mountains of Doña Ana County, New Mexico, United States, near the city of Las Cruces. The monument's Paleozoic Era fossils are on 5,255 acres (2,127 ha) of land

administered by the Bureau of Land Management. It became the 100th active U.S. national monument when it was designated on March 30, 2009.

See More Detail;

History

Fossils

The Prehistoric Trackways National Monument site includes a major deposit of Paleozoic Era fossilized footprints in fossil mega-trackways of land animals, sea creatures, and insects. These are known as trace fossils or ichnofossils. There are also fossilized plants and petrified wood present, as well as plenty of marine invertebrate fossils including brachiopods, gastropods, cephalopods, bivalves, and echinoderms. Much of the fossilized material originated during the Permian Period and is around 280 million years old

Fort Union National Monument;

Fort Union National Monument is a unit of the National Park Service of the United States, and is located north of Watrous in Mora County, New Mexico. The national monument was founded on June 28, 1954. The site preserves the second of three forts constructed on the site beginning in 1851, as well as the ruins of the third. Also visible is a network of ruts from the Mountain and Cimarron Branches of the old Santa Fe Trail.

There is a visitor center with exhibits about the fort and a film about the Santa Fe Trail. The altitude of the Visitor Center is 6760 feet (2060 m). A 1.2-mile (1.9-kilometre) trail winds through the fort's adobe ruins.

See More Detail;

Description by William Davis

Santa Fe trader and author William Davis gave his first impression of the fort in the year 1857: Fort Union, a hundred and ten miles from Santa Fé, is situated in the pleasant valley of the Moro. It is an open post, without either stockades or breastworks of any kind, and, barring the officers and soldiers who are seen about, it has much more the appearance of a quiet frontier village than that of a military station. It is laid out with broad and straight streets crossing each other at right angles. The huts are built of pine logs, obtained from the neighboring mountains, and the quarters of both officers and men wore a neat and comfortable appearance.

Land ownership

In its forty years (1851–1891) as a frontier post, Fort Union had to defend itself in the courtroom as well as on the battlefield. When the United States Army built Fort Union in the Mora Valley in 1851, the soldiers were unaware that they had encroached on private property, which was part of the Mora Grant. The following year Colonel Edwin Vose Sumner expanded the fort to an area of eight square miles by claiming the site as a military reservation. In 1868, President Andrew Johnson declared a timber reservation, encompassing the entire range of the Turkey Mountains (part of the Sangre de Cristo range) and comprising an area of fifty-three square miles, as part of the fort. The claimants of the Mora Grant immediately challenged the government squatters and took the case to court. By the mid-1850s, the case reached Congress. In the next two decades, the government did not give any favorable decision to the claimants, until 1876 when the Surveyor-General of New Mexico reported that Fort Union was "no doubt" located in the Mora Grant. But the army was unwilling to move to another place or to compensate the claimants because of the cost. The Secretary of War took "a prudential measure", protesting the decision of the acting commissioner of the General Land Office. He argued that the military had improved the area and should not give it up without compensation. This stalling tactic worked; the army stayed at the fort until its demise in 1891, not paying a single penny to legitimate owners.

Gateway Arch;

The Gateway Arch is a 630-foot-tall (192 m) monument in St. Louis, Missouri, United States. Clad in stainless steel and built in the form of a weighted catenary arch, it is the world's tallest arch and Missouri's tallest accessible building. Some sources consider it the tallest human-made monument in the Western Hemisphere. Built as a monument to the westward expansion of the United States and officially dedicated to "the American people", the Arch, commonly referred to as "The Gateway to the West", is a National Historic Landmark in Gateway Arch National Park and has become an internationally recognized symbol of St. Louis, as well as a popular tourist destination. The Arch was designed by the Finnish-American architect Eero Saarinen in 1947, and construction began on February 12, 1963 and was completed on October 28, 1965, at an overall cost of $13 million (equivalent to $86.5 million in 2018). The monument opened to the public on June 10, 1967. It is located at the 1764 site of the founding of St. Louis on the west bank of the Mississippi River.

See More Detail;

History

Inception and funding (1933–1935) Around late 1933, civic leader Luther Ely Smith, returning to St. Louis from the George Rogers Clark National Historical Park in Vincennes, Indiana, saw the St. Louis riverfront area and envisioned that building a memorial there would both revive the riverfront and stimulate the economy. He communicated his idea to mayor Bernard Dickmann, who on December 15, 1933, raised it in a meeting with city leaders. They sanctioned the proposal, and the nonprofit Jefferson National Expansion Memorial Association (JNEMA—pronounced "Jenny

May") was formed. Smith was appointed chairman and Dickmann vice chairman. The association's goal was to create

Some Monuments of France

Arc de Triomphe;

The Arc de Triomphe is one of the most famous monuments in Paris, France, standing at the western end of the Champs-Élysées at the centre of Place Charles de Gaulle, formerly named Place de l'Étoile—the étoile or "star" of the juncture formed by its twelve radiating avenues. The location of the arc and the plaza is shared between three arrondissements, 16th (south and west), 17th (north), and 8th (east). The Arc de Triomphe honours those who fought and died for France in the French Revolutionary and Napoleonic Wars, with the names of all French victories and generals inscribed on its inner and outer surfaces. Beneath its vault lies the Tomb of the Unknown Soldier from World War I. The central cohesive element of the Axe historique (historic axis, a sequence of monuments and grand thoroughfares on a route running from the courtyard of the Louvre to the Grande Arche de la Défense), the Arc de Triomphe was designed by Jean Chalgrin in 1806; its iconographic programme pits heroically nude French youths against bearded Germanic warriors in chain mail. It set the tone for public monuments with triumphant patriotic messages. Inspired by the Arch of Titus in Rome, Italy, the Arc de Triomphe has an overall height of 50 m (164 ft), width of 45 m (148 ft) and depth of 22 m (72 ft), while its large vault is 29.19 m (95.8 ft) high and 14.62 m (48.0 ft) wide. The smaller transverse vaults are 18.68 m (61.3 ft) high and 8.44 m (27.7 ft) wide. Paris's Arc de Triomphe was the tallest triumphal arch until the

completion of the Monumento a la Revolución in Mexico City in 1938, which is 67 m (220 ft) high. The Arch of Triumph in Pyongyang, completed in 1982, is modeled on the Arc de Triomphe and is slightly taller at 60 m (197 ft). The Grande Arche in La Défense near Paris is 110 metres high. Although it is not named an Arc de Triomphe, it has been designed on the same model and from the perspective of the Arc de Triomphe. It qualifies as the world's tallest arch.

See More Detail;

The Arc de Triomphe is located on the right bank of the Seine at the centre of a dodecagonal configuration of twelve radiating avenues. It was commissioned in 1806, after the victory at Austerlitz by Emperor Napoleon at the peak of his fortunes. Laying the foundations alone took two years and, in 1810, when Napoleon entered Paris from the west with his new bride, Archduchess Marie-Louise of Austria, he had a wooden mock-up of the completed arch constructed. The architect, Jean Chalgrin, died in 1811 and the work was taken over by Jean-Nicolas Huyot. During the Bourbon Restoration, construction was halted, and it would not be completed until the reign of King Louis-Philippe, between 1833 and 1836, by the architects Goust, then Huyot, under the direction of Héricart de Thury. The final cost was reported at about 10,000,000 francs (equivalent to an estimated €65 million or $75 million in 2020).[7][8] On 15 December 1840, brought back to France from Saint Helena, Napoleon's remains passed under it on their way to the Emperor's final resting place at Les Invalides.[9] Before burial in the Panthéon, the body of Victor Hugo was displayed under the Arc on the night of 22 May 1885.

Pantheon, Rome ;

The Pantheon is a former Roman temple and, since 609 AD, a Catholic church (Basilicam Santa Maria ad Martyres or Basilica of St. Mary and the Martyrs) in Rome, Italy. It was built on the site of an earlier temple commissioned by Marcus Agrippa during the reign of Augustus (27 BC – 14 AD), then after that burnt down, the present building was ordered by the emperor Hadrian and probably dedicated c. 126 AD. Its date of construction is

uncertain, because Hadrian chose not to inscribe the new temple but rather to retain the inscription of Agrippa's older temple. The building is round in plan, except for the portico with large granite Corinthian columns (eight in the first rank and two groups of four behind) under a pediment. A rectangular vestibule links the porch to the rotunda, which is under a coffered concrete dome, with a central opening (oculus) to the sky. Almost two thousand years after it was built, the Pantheon's dome is still the world's largest unreinforced concrete dome. The height to the oculus and the diameter of the interior circle are the same, 43 metres (142 ft). It is one of the best-preserved of all Ancient Roman buildings, in large part because it has been in continuous use throughout its history. Since the 7th century, it has been a church dedicated to St. Mary and the Martyrs (Latin: Sancta Maria ad Martyres) but informally known as "Santa Maria Rotonda". The square in front of the Pantheon is called Piazza della Rotonda. The Pantheon is a state property, managed by Italy's Ministry of Cultural Heritage and Activities and Tourism through the Polo Museale del Lazio. In 2013, it was visited by over 6 million people. The Pantheon's large circular domed cella, with a conventional temple portico front, was unique in Roman architecture. Nevertheless, it became a standard exemplar when classical styles were revived, and has been copied many times by later architects.

See More Detail;

Etymology

The name "Pantheon" is from the Ancient Greek "Pantheion" meaning "of, relating to, or common to all the gods": . Cassius Dio, a Roman senator who wrote in Greek, speculated that the name comes either from the statues of many gods placed around this building, or from the resemblance of the dome to the heavens. His uncertainty strongly suggests that "Pantheon" (or Pantheum) was merely a nickname, not the formal name of the building. In fact, the concept of a pantheon dedicated to all the gods is questionable. The only definite pantheon recorded earlier than Agrippa's was at Antioch in Syria, though it is only mentioned by a sixth-century source. Ziegler tried to collect evidence of pantheons, but his list consists of simple dedications "to all the gods" or "to the Twelve Gods", which are not necessarily true pantheons in the sense of a temple housing a cult that literally worships all the gods. Godfrey and Hemsoll point out that ancient authors never refer to Hadrian's Pantheon with the word aedes, as they do with other temples, and the Severan inscription carved on the architrave uses simply "Pantheum," not "Aedes Panthei" (temple of all the gods). Dio does not quote the simplest explanation for the name—that the Pantheon was dedicated to all the gods. Livy wrote that it had been decreed that temple buildings should only be dedicated to single divinities, so that it would be clear who would be offended if, for example, the building was struck by lightning, and because it was only appropriate to offer sacrifice

to a specific deity (27.25.7–10). Godfrey and Hemsoll maintain that the word Pantheon "need not denote a particular group of gods, or, indeed, even all the gods, since it could well have had other meanings. ... Certainly the word pantheus or pantheos, could be applicable to individual deities. ... Bearing in mind also that the Greek word θεῖος (theios) need not mean 'of a god' but could mean 'superhuman', or even 'excellent'.

History

In the aftermath of the Battle of Actium (31 BC), Marcus Agrippa started an impressive building program. The Pantheon was a part of the complex created by him on his own property in the Campus Martius in 29–19 BC, which included three buildings aligned from south to north: the Baths of Agrippa, the Basilica of Neptune, and the Pantheon.[15] It seems likely that the Pantheon and the Basilica of Neptune were Agrippa's sacra privata, not aedes publicae (public temples).[16] The former would help explain how the building could have so easily lost its original name and purpose (Ziolkowski contends that it was originally the Temple of Mars in Campo)[17] in such a relatively short period of time.[18] It had long been thought that the current building was built by Agrippa, with later alterations undertaken, and this was in part because of the Latin inscription on the front of the temple .
However, archaeological excavations have shown that the Pantheon of Agrippa had been completely destroyed except for the façade. Lise Hetland argues that the present construction began in 114, under Trajan, four years after it was destroyed by fire for the second time (Oros. 7.12). She reexamined Herbert Bloch's 1959 paper, which is responsible for the commonly maintained Hadrianic date, and maintains that he should not have excluded all of the Trajanic-era bricks from his brick-stamp study. Her argument is particularly interesting in light of Heilmeyer's argument that, based on stylistic evidence, Apollodorus of Damascus, Trajan's architect, was the obvious architect.The form of Agrippa's Pantheon is debated. As a result of excavations in the late 19th century, archaeologist Rodolfo Lanciani concluded that Agrippa's Pantheon was oriented so that it faced south, in contrast with the current layout that faces north, and that it had a shortened T-shaped plan with the entrance at the base of the "T". This description was widely accepted until the late 20th century. While more recent archaeological diggings have suggested that Agrippa's building might have had a circular form with a triangular porch, and it might have also faced north, much like the later rebuildings, Ziolkowski complains that their conclusions were based entirely on surmise; according to him, they did not find any new datable material, yet they attributed everything they found to the Agrippan phase, failing to account for the fact that Domitian, known for his enthusiasm for building and known to have restored the Pantheon after 80 AD, might well have been responsible for everything they found. Ziolkowski argues that Lanciani's initial assessment is still supported by all of the finds to date, including theirs; he expresses scepticism because the building they describe, "a single building composed of a huge pronaos and a circular cella of the same diameter,

linked by a relatively narrow and very short passage (much thinner than the current intermediate block), has no known parallels in classical architecture and would go against everything we know of Roman design principles in general and of Augustan architecture in particular." The only passages referring to the decoration of the Agrippan Pantheon written by an eyewitness are in Pliny the Elder's Natural History. From him we know that "the capitals, too, of the pillars, which were placed by M. Agrippa in the Pantheon, are made of Syracusan bronze", that "the Pantheon of Agrippa has been decorated by Diogenes of Athens, and the Caryatides, by him, which form the columns of that temple, are looked upon as masterpieces of excellence: the same, too, with the statues that are placed upon the roof," and that one of Cleopatra's pearls was cut in half so that each half "might serve as pendants for the ears of Venus, in the Pantheon at Rome". The Augustan Pantheon was destroyed along with other buildings in a fire in 80 AD. Domitian rebuilt the Pantheon, which was burnt again in 110 AD. The degree to which the decorative scheme should be credited to Hadrian's architects is uncertain. Finished by Hadrian but not claimed as one of his works, it used the text of the original inscription on the new façade (a common practice in Hadrian's rebuilding projects all over Rome; the only building on which Hadrian put his own name was the Temple to the Deified Trajan).How the building was actually used is not known. The Historia Augusta says that Hadrian dedicated the Pantheon (among other buildings) in the name of the original builder (Hadr. 19.10), but the current inscription could not be a copy of the original; it provides no information as to who Agrippa's foundation was dedicated to, and, in Ziolkowski's opinion, it was highly unlikely that in 25 BC Agrippa would have presented himself as "consul tertium." On coins, the same words, "M. Agrippa L.f cos. tertium", were the ones used to refer to him after his death; consul tertium serving as "a sort of posthumous cognomen ex virtute, a remembrance of the fact that, of all the men of his generation apart from Augustus himself, he was the only one to hold the consulship thrice."[28] Whatever the cause of the alteration of the inscription might have been, the new inscription reflects the fact that there was a change in the building's purpose. Cassius Dio, a Graeco-Roman senator, consul and author of a comprehensive History of Rome, writing approximately 75 years after the Pantheon's reconstruction, mistakenly attributed the domed building to Agrippa rather than Hadrian. Dio appears to be the only near-contemporaneous writer to mention the Pantheon.

Chartres Cathedral; Chartres Cathedral, also known as the Cathedral of Our Lady of Chartres , is a Catholic church in Chartres, France, about **80 km (50 miles)** southwest of Paris, and is the seat of the Bishop of Chartres. Mostly constructed between 1194 and 1220, it stands on the site of at least five cathedrals that have occupied the site since the Diocese of Chartres was formed as an episcopal see in the

4th century. It is one of the best-known and most influential examples of High Gothic and Classic Gothic architecture, It stands on Romanesque basements, while its north spire is more recent (1507–1513) and is built in the more ornate Flamboyant style. Long renowned as "one of the most beautiful and historically significant cathedrals in all of Europe," it was designated a World Heritage Site by UNESCO in 1979, which called it "the high point of French Gothic art" and a "masterpiece". The cathedral is well-preserved and well-restored: the majority of the original stained glass windows survive intact, while the architecture has seen only minor changes since the early 13th century. The building's exterior is dominated by heavy flying buttresses which allowed the architects to increase the window size significantly, while the west end is dominated by two contrasting spires – a 105-metre (349 ft) plain pyramid completed around 1160 and a 113-metre (377 ft) early 16th-century Flamboyant spire on top of an older tower. Equally notable are the three great façades, each adorned with hundreds of sculpted figures illustrating key theological themes and narratives. Since at least the 12th century the cathedral has been an important destination for travellers. It attracts large numbers of Christian pilgrims, many of whom come to venerate its famous relic, the Sancta Camisa, said to be the tunic worn by the Virgin Mary at Christ's birth, as well as large numbers of secular tourists who come to admire the cathedral's architecture and art. A venerated Black Madonna enshrined within was crowned by Pope Pius IX on 31 May 1855.

See More Detail;

History

At least five cathedrals have stood on this site, each replacing an earlier building damaged by war or fire. The first church dated from no later than the 4th century and was located at the base of a Gallo-Roman wall; this was put to the torch in 743 on the orders of the Duke of Aquitaine. The second church on the site was set on fire by Danish pirates in 858. This was then reconstructed and enlarged by Bishop Gislebert, but was itself destroyed by fire in 1020. A vestige of this church, now known as Saint Lubin Chapel, remains, underneath the apse of the present cathedral. It took its name from Lubinus, the mid-6th-century Bishop of Chartres. It is lower than the rest of the

crypt and may have been the shrine of a local saint, prior to the church's rededication to the Virgin Mary. In 962 the church was damaged by another fire and was reconstructed yet again. A more serious fire broke out on 7 September 1020, after which Bishop Fulbert (bishop from 1006 to 1028) decided to build a new cathedral. He appealed to the royal houses of Europe, and received generous donations for the rebuilding, including a gift from Cnut the Great, King of Norway, Denmark and much of England. The new cathedral was constructed atop and around the remains of the 9th-century church. It consisted of an ambulatory around the earlier chapel, surrounded by three large chapels with Romanesque barrel vault and groin vault ceilings, which still exist. On top of this structure he built the upper church, 108 meters long and 34 meters wide.[11] The rebuilding proceeded in phases over the next century, culminating in 1145 in a display of public enthusiasm dubbed the "Cult of the Carts" – one of several such incidents recorded during the period. It was claimed that during this religious outburst, a crowd of more than a thousand penitents dragged carts filled with building supplies and provisions including stones, wood, grain, etc. to the site. In 1134, another fire in the town damaged the façade and the bell tower of the cathedral. Construction had already begun on the north tower in the mid-1120s, which was capped with a wooden spire around 1142. The site for the south tower was occupied by the Hotel Dieu that was damaged in the fire. Excavations for that tower were begun straight away. As it rose the sculpture for the Royal Portal was integrated with the walls of the south tower. The square of the tower was changed to an octagon for the spire just after the Second Crusade. It was finished about 1165 and reached a height of 105 metres or 345 feet, one of the highest in Europe. There was a narthex between the towers and a chapel devoted to Saint Michael. Traces of the vaults and the shafts which supported them are still visible in the western two bays.[14] The stained glass in the three lancet windows over the portals dates from some time before 1145. The Royal Portal on the west façade, between the towers, the primary entrance to the cathedral, was probably finished a year or so after 1140.

Fire and reconstruction (1194–1260) On the night of 10 June 1194, another major fire devastated the cathedral. Only the crypt, the towers, and the new façade survived. The cathedral was already known throughout Europe as a pilgrimage destination, due to the reputed relics of the Virgin Mary that it contained. A legate of the Pope happened to be in Chartres at the time of the fire, and spread the word. Funds were collected from royal and noble patrons across Europe, as well as small donations from ordinary people. Reconstruction began almost immediately. Some portions of the building had survived, including the two towers and the Royal Portal on the west end, and these were incorporated into the new cathedral. The nave, aisles, and lower levels of the transepts of the new cathedral were probably completed first, then the choir and chapels of the apse; then the upper parts of the transept. By 1220 the roof was in place. The major portions of the new cathedral, with its stained glass and sculpture, were largely finished within just twenty-five years, extraordinarily rapid for the time. The cathedral was

formally re-consecrated in October 1260, in the presence of King Louis IX of France, whose coat of arms can be seen painted on a boss at the entrance to the apse, although this was added in the 14th century.

Wall of Love;

The Wall of Love is a love-themed wall of 40 square metres (430 sq ft) in the Jehan Rictus garden square in Montmartre, Paris, France. The wall was created in 2000 by artists Fédéric Baron and Claire Kito and is composed of 612 tiles of enamelled lava, on which the phrase 'I love you' is featured 311 times in 250 languages. Each tile is 21 by 29.7 centimetres . The wall includes the words 'I love you' in all major languages, but also in rarer ones like Navajo, Inuit, Bambara and Esperanto. The wall is open to the public free of charge.

See More Detail;

Origins

Frédéric Baron first asked his brother, and later his foreign neighbours, to write words of love in their languages, then collected 'I love you' in this way in over 300 languages and dialects of the world.

Symbolism

The symbolism of the wall was a personal choice of the artist. A wall is, of course, a symbol of division and separation, and here Fédéric Baron wished that a wall could also be a support for the most beautiful of human feelings. The red splashes on the wall symbolize parts of a broken heart and can be gathered to form a full heart.

Soem Monuments of Germany

Monument to the Battle of the Nations;

The Monument to the Battle of the Nations is a monument in Leipzig, Germany, to the 1813 Battle of Leipzig, also known as the Battle of the Nations. Paid for mostly by donations and the city of Leipzig, it was completed in 1913 for the 100th anniversary of the battle at a cost of six million goldmarks. The monument commemorates the defeat of Napoleon's French army at Leipzig, a crucial step towards the end of hostilities in the War of the Sixth Coalition. The coalition armies of Russia, Prussia, Austria and Sweden were led by Tsar Alexander I of Russia and Karl Philipp, Prince of Schwarzenberg. There were Germans fighting on both sides, as Napoleon's troops also included conscripted Germans from the left bank of the Rhine annexed by France, as well as troops from his German allies of the Confederation of the Rhine. The structure is 91 metres (299 ft) tall. It contains over 500 steps to a viewing platform at the top, from which there are views across the city and environs. The structure makes extensive use of concrete, and the facings are of granite. It is widely regarded as one of the best examples of Wilhelmine architecture. The monument is said to stand on the spot of some of the bloodiest fighting, from where Napoleon ordered the retreat of his army. It was also the scene of fighting in World War II, when Nazi forces in Leipzig made their last stand against U.S. troops.

See More Detail;

History

The War of the Sixth Coalition and the Battle of Leipzig Following the French Revolution, France had waged a number of wars against its European neighbours. Napoleon Bonaparte had taken control of the country, first as Consul from 1799, and reigned as Emperor of the French under the title Napoleon I since 1804. Over the course of the hostilities, the Holy Roman Empire had ceased to exist following the abdication of Emperor Francis II, bowing to Napoleon's pressure, including the foundation of the Confederation of the Rhine from various former members of the Empire. The War of the Fifth Coalition in 1809 had ended with another defeat for the joint forces of the Austrian Empire, United Kingdom, Spain, and Portugal against the French and their German allies. Following Napoleon's unsuccessful invasion of Russia in 1812, Prussia joined the countries already at war with France to begin the War of the Sixth Coalition in March 1813. During the early part of the campaign, the allied forces against Napoleon suffered defeats at Großgörschen (2 May) and Bautzen (20–21 May), being driven back to the river Elbe. However, due to lack of training in his newly recruited soldiers, Napoleon was unable to take full advantage of his victories, allowing his enemies to regroup. Following a ceasefire, Austria rejoined the Coalition on 17 August. The French advantage in numbers was now reversed, with the Coalition forces counting 490,000 soldiers to Napoleon's 440,000. Between 16 and 19 October 1813, the Battle of the Nations outside Leipzig was the decisive one in the war, cementing the French defeat and temporarily ending Napoleon's rule. The Emperor was exiled to Elba in May 1814, but briefly returned to power the following year, before being permanently banished following his defeat at the Battle of Waterloo. The Battle of the Nations was fought between France and their German allies against a coalition of Russian, Austrian, Prussian, and Swedish forces. About half a million soldiers were involved and at the end of the battle, around 110,000 men had lost their lives, with many more dying in the days after in field hospitals in and around the city. The scope of the fighting was unprecedented. Remembrance of the Battle of the Nations between 1813 and 1871 In the immediate aftermath, both the Battle of Leipzig as well as the Wars of Liberation , as they became known in Germany, soon established a controversial and divided culture of remembrance. For liberal thinkers and young, educated students, many of whom had fought in the wars, they resembled a starting point for a potential German unification into a national state. This sentiment was embodied in the mythologization of the Freikorps and Landwehr regiments, volunteer fighters against the French rule. On the other side, the monarchs of the German states as well as conservatives highlighted the role the princes had played in the struggle against Napoleon, seeing a growing desire for a German national state as an attack on their royal and noble positions. Ernst Moritz Arndt, a leading liberal and nationalistic writer, called for a commemoration of the battle throughout Germany. The anniversary on 19 October should be marked by festivities with "burning fires, festive 'folk' clothing, oak wreaths, and the ringing of bells". In fact,

the first anniversary of the battle was marked by celebrations across the German countries, including bonfires. However, in some territories such as Baden and Württemberg, such celebrations were prohibited, while in the Kingdom of Hanover, they were incorporated into the festivities around George III's jubilee on 23 October. In Berlin, the capital of the Kingdom of Prussia, the main celebration was organised by the Turner movement, gymnastic clubs led by nationalist Friedrich Ludwig Jahn. Taking place at the Hasenheide, a park outside Berlin, the event was attended by several tens of thousands of people. Similar celebrations were held the following years. These included the Wartburg Festival in 1817, a nationalistic event commemorating both Martin Luther's stay at the Wartburg as well as the Battle of Leipzig. However, following the Carlsbad Decrees of 1819 both the Burschenschaften, the nationalistic student groups, as well as the Turners, were outlawed, and commemoration of the Battle of Leipzig subsided over the following years. In the 1840s, the "Association for the Celebration of October 19" was established in Leipzig, partly reviving the remembrance of the event, however, only the anniversaries in 1838 and 1863 were "forcefully expressed". In 1863, for the battle's 50th anniversary, the city of Leipzig put up large festivities, inviting representatives from 200 German cities and several hundred veterans. The celebrations included nationalistic songs and the reading of poems, with between 25,000 and 30,000 people in attendance.

Holstentor;

The Holsten Gate is a city gate marking off the western boundary of the old center of the Hanseatic city of Lübeck. Built in 1464, the Brick Gothic construction is one of the relics of Lübeck's medieval city fortifications and one of two remaining city gates, the other being the Citadel Gate (Burgtor). Known for its two-round towers and arched entrance, it is regarded today as a symbol of the city. Together with the old city centre (Altstadt) of Lübeck it has been a UNESCO World Heritage Site since 1987.

See More Detail;

History

The rich Hanseatic city of Lübeck felt the need in the course of the centuries to protect itself from outside threats with ever stronger walls and fortifications. Three gates gave access to the city: the Citadel Gate in the north, Mill Gate in the south, and the Holsten Gate in the west. To the east, the city was protected by the dammed Wakenitz River. Here, the less martial Hüxter Gate led out of the city. These city gates were initially simple gates which were repeatedly strengthened over time so that they eventually all had an outer, middle and inner gate. Today, only fragments remain of these ancient city gates. The gate now known as the Citadel Gate is the former Interior Citadel Gate; the Middle and Outer Citadel Gates no longer exist. All three Mill Gates have completely disappeared. The gate now known as the Holsten Gate is the former Middle Holsten Gate; there was also an (older) Inner Holsten Gate, an Outer Holsten Gate, and even a fourth gate, known as the Second Outer Holsten Gate. So the history of the Holsten Gate is actually the history of four consecutive gates, although only one of them is left. The names of the individual gates changed as a matter of course as their components emerged and disappeared. The Middle Holsten Gate was once the Outer Holsten Gate before the gates on either side were constructed. Still today there is a great deal of confusion about the names as one studies the historical record. The four gates and their history are described below.

Soem Monuments of Canada

South African War Memorial (Toronto);

class="card-text">The South African War Memorial is a memorial located at University Avenue and Queen Street West in Toronto, Ontario, Canada. Commissioned in 1910, largely as the result of the efforts of James Mason, and designed by Walter Seymour Allward to commemorate Canada's participation in the Second Boer War, it consists of three bronze figures at the base of a granite column. Another bronze figure is found at the top of the memorial. It was restored in 2001 The Ontario Heritage Foundation plaque for this memorial erroneously states that Walter Allward studied under Emanuel Hahn; in fact, it was the other way around. For two decades after the war, Canadians would gather on February 27 around memorials to the South African War to say prayers and honour veterans. This continued until the end of the First World War, when Armistice Day (later called Remembrance Day) began to be observed on November 11. The monument was unveiled in 1910 by Sir John French.

Centennial Flame;

The Centennial Flame is a monument on Parliament Hill commemorating the 100th anniversary of the Canadian Confederation. First lit in January 1967, the Flame worked with natural gas and as of 2021 uses biogas, presenting a fountain that does not freeze in winter. Money thrown into it is a donation for people with disabilities, some of whom have received over $5,000.

See More Detail;

History

The Centennial Flame was first lit as the climax of the centennial celebrations of January 1, 1967 for the Canadian Confederation, in the presence of the Prime Minister, Lester B. Pearson. He was joined on the hill by leader of the Opposition and former Prime Minister, John Diefenbaker, and Secretary of State Judy LaMarsh, as well as thousands of onlookers. The Flame is fuelled by natural gas and surrounded by a fountain whose ledge contains the shields of Canada's 13 provinces and territories—Nunavut was originally absent as it was not created until 1999. On December 13, 2017, a Nunavut plaque was unveiled. This Flame was erected as a temporary monument, but due to great public support was made permanent. In 2021 it began burning biogas, near the Queen's Gates (the centre gate). It is located in front of the stairs leading to the Peace Tower and Centre Block, the latter of which is home to the House of Commons and the Senate. The Centennial was celebrated across Canada in various ways, including a re-enactment of the Battle of the Thames and a building of a destroyer out of match sticks. The government also encouraged the building of a Centennial

memorial in each of Canada's 10 provinces. The provincial and federal governments matched whatever the municipal government spent on their memorial, thereby encouraging the construction of grand buildings such as the National Arts Centre in Ottawa.

Design

The monument is encompassed by a fountain into which many visitors to Parliament Hill throw coins for luck. That change is gathered, washed, dried and sorted by maintenance before it is put into a government bank account.[3] From there the money is given to the winner of the Centennial Flame Research Award.[6] The award, which was begun in 2005, is given "to a person with a disability to enable him or her to conduct research and prepare a report on the contributions of one or more Canadians with disabilities to the public life of Canada or the activities of Parliament."[6] The 2011 recipient, Andrew Morrison-Gurza, received $5,500.[7] The 2012 recipient, Andrew St. Kitts, was a Masters student with cerebral palsy who planned on using the $5,000 he received to research "attitudes of able-bodied Canadians when they see people like him." Because of the fire that burns above the water, the fountain does not freeze, even in the middle of the winter The flame is often confused for an eternal flame; however, it does not burn eternally. It may sometimes be extinguished due to bad weather or for maintenance purposes. In 2002, for example, during the G8 protest, Prime Minister Jean Chrétien decided to have the flame extinguished and the monument covered to avoid damage. It was covered by a welded steel lid attached to concrete.

Some Monuments of Switzerland

Lion Monument;

The Lion Monument, or the Lion of Lucerne, is a rock relief in Lucerne, Switzerland, designed by Bertel Thorvaldsen and hewn in 1820–21 by Lukas Ahorn. It commemorates the Swiss Guards who were massacred in 1792 during the French Revolution, when revolutionaries stormed the Tuileries Palace in Paris. It is one of the most famous monuments in Switzerland, visited annually by about 1.4 million tourists.In 2006, it was placed under Swiss monument protection. US author Mark Twain praised the sculpture of a mortally wounded lion as "the most mournful and moving piece of stone in the world.