

The Lucerne Lion Monument of Bertel Thorvaldsen and 'A Song of Liberty' Poem of William Blake

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Abstract

The Purpose of the Study: Lucerne City, a canton of Switzerland, shelters the famous Lion Monument (the Lucerne Lion) which represents Swiss Guards' who lost their lives while defending the Monarchy during The French Revolution. On the other hand, William Blake, who lived during the French Revolution period and wrote poems on the revolution, wrote the lines 'Empire is no more! And now the lion and wolf shall cease' in his poem 'A Song of Liberty'. The main idea of this article is to expose the intuitive connection between the Lucerne Lion and the lion metaphor in William Blake's verse.

Method: The reference works of this article have consisted of art history, history, and literature. Historical information and visual materials, which are related to the topic of the article, were obtained from local researchers of Lucerne and official web pages of various facilities and museums in Switzerland, France, Italy, and Norway.

Results: It is deduced that the Metaphorical expression of the lion theme in both the sculpture and the poem in the article by illuminating visual and written sources. Within this direction of these facts, an intertextuality is evaluated between the Lion Monument and the A Song of Liberty poem.

Conclusion: The historical steps during the consisting of this sculpture express the collective formation stages of a monument from the perspective of art history. Individuals and mass facts have carried today the Lucerne Lion, an artifact of this collective memory. The Song of Liberty poem written by Willam Blake against the monarchy in the French Revolution matches the metaphoric content of Lucerne Lion. In the direction of these detections, these two works were reviewed in the historical, visual, and text contexts, thus the intuitional connection was exposed between them.

Keywords: Lucerne Lion, Swiss Guards, Bertel Thorvaldsen, Willam Blake, Karl Pfyffer von Altishofen

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Bertel Thorvaldsen'in Luzern Aslan Heykeli ve William Blake'in Özgürlük Şarkısı Şiiri

Öz

Amaç: İsviçre'nin bir kantonu olan Luzern şehri, Fransız İhtilali sırasında monarşiyi savunmak üzere hayatlarını kaybeden İsviçreli muhafızları temsil eden meşhur Aslan Heykeli'ni (Luzern Aslanı) barındırmaktadır. Diğer yandan, İhtilalin meydana geldiği dönemde yaşayan ve Fransız ihtilali üzerine şiirler yazan William Blake, "Özgürlük Şarkısı" şiirinde dile getirdiği slogan niteliğindeki "İmparatorluk yok artık! Şimdi aslanla kurt çekip gidecek" mısrasını almıştır. Luzern Aslanı ve William Blake'in mısrasındaki Aslan metaforu arasındaki sezgisel bağı ortaya çıkartmak bu makalenin hazırlanmasındaki temel fikirdir.

Yöntem: Makalenin literatür çalışması sanat tarihi, tarih ve edebiyat alanlarında yapılmıştır. Konu ile ilgili tarihi bilgiler ve görseller Luzern'deki yerel araştırmacılar, İsviçre, Fransa, İtalya ve Norveç'te bulunan çeşitli kurumlar ile müzelerin resmi web sayfalarından elde edilmiştir.

Bulgular: Makaledeki görsel ve yazılı kaynakların doğrultusunda aslan temasının heykel ve şiirdeki metaforik anlatımı ortaya çıkarılmıştır. Bu bulgular çerçevesinde iki eserin metinler arası ilişkisi değerlendirilmiştir.

Sonuç: Heykelin meydana gelmesindeki tarihi adımlar sanat tarihi bakımından bir eserin kolektif oluşum safalarını anlatmaktadır. Fransız İhtilalinin olduğu dönemde monarşiye karşı William Blake'in yazdığı "Özgürlük Şarkısı" şiiri Luzern Aslanı'nın metaforik içeriğiyle örtüşmektedir. Bu tespitler doğrultusunda her iki eser tarih, görsel ve metin bağlamında ele alınmış, böylelikle aralarındaki sezgisel bağ ortaya konmuştur.

Anahtar Kelimeler: Luzern Aslanı, İsviçreli Muhafızlar, Bertel Thorvaldsen, William Blake, Karl Pfyffer von Altshofen

Introduction

The 18th century came to an end with two big revolutions that changed the intellectual, social, political, and cultural direction of world history. The society who gathered under the main principles of "liberty", "equality" and "the involvement of the society directly in government" put forward by philosophers like Voltaire, J.J. Rousseau, firstly resisted the New World, for the authority of the British Monarchy with the American Revolution in 1776 and they brought the parliamentary system which was directly based on society to life. Thus, the ideas that were a resource for the American Revolution brought out the French Revolution in 1789 in the New World. These dates were not conclusive points for both of these revolutions. Contrarily, they were the messenger of bloody and difficult periods that would lead to civil fights for many years and the death of thousands of people. Such that, violence would show itself with big indignance in the third year of the French Revolution. The Kingdom that came across the

constituent assembly in 1791, would be taken to the dusty shelf of history with the bloody raid of revolutionaries in the Tuileries Palace on August 10, 1792. During this event, Swiss Guards, which the main considers of our subject to whom 'The Lucern Lion Monument' was attributed, had suffered a large number of casualties, and the ones surviving were sent to the guillotine with the king and his entity by the Convention Assembly.

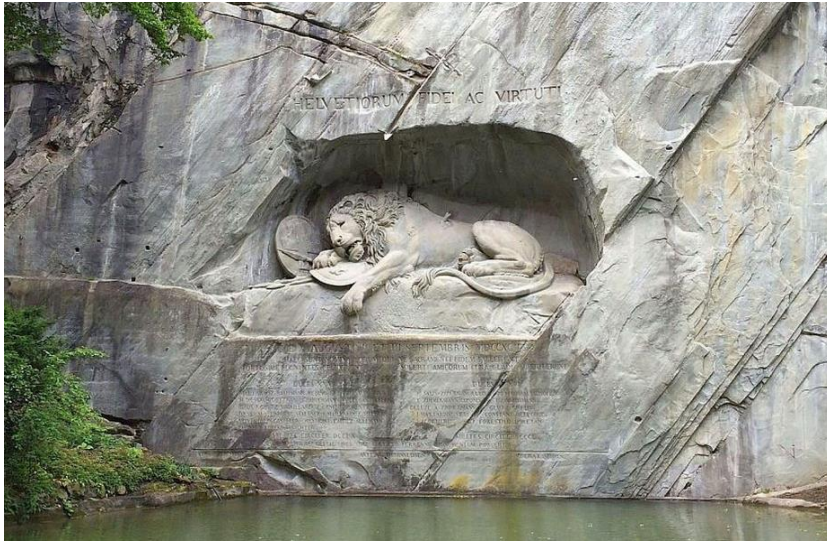


Fig. 1: The Lucerne Lion Monument, Bertel Thorvaldsen, 1821 (Kunsthalle Luzern, L21 Project, <https://www.loewendenkmal21.ch/ueber-l21/>)

The raid in 1792 wouldn't be over with the execution of the king, his entity, and the captives. It would continue through the time called "The Terror Period" in which hundreds of people against -and nearly not against- the revolution would be slaughtered. Eventually, the action which was started to have "good and humanistic life" turned into chaos although the opponents were removed. On the other hand, all these events were like the two opposite poles of a magnet interweaving and finding a direction. At this point, soon after the revolution in 1792 in the book "The Marriage of Heaven and Hell" written out by William Blake discusses the new period in which these conflicts created. Neither heaven is that good and nor hell is that evil. The dualism in the base of good and evil creates a new feeling matching with its nature and proceeds on its way. In other words, neither the Parisians are completely good nor the Monarchy is completely evil. However, the inevitable result is the birth of a new system. The Lucerne Lion Monument at the end of the fight of these two severe contrary issues came out as an aesthetically inevitable value.

The main event that is the source of The Lucerne Lion Monument is the French Revolution and the Swiss Guards who died in this period. The history of the Swiss Guard Troop who served the French Army nearly for four centuries lies in the history of Switzerland and Lucerne. Yet, these subjects can be detected in the triangle paintings in The Chapel Bridge of Lucerne as one of a kind in art history. For this reason, the explanation of the historical background of the Swiss Guards will be evaluated in our article with scenes chosen from these triangle paintings. On the other hand, the event of August 10, 1792 will be presented by the paintings portrayed by two different artists. Colonel Karl Pfyffer Von Altshofen, who ordered the Lucerne Lion Monument, Bertel Thorvaldsen, who made it, and William Blake, the efficient poet of the revolutions, these important men of culture of the new society will be referred in the related parts.

The events and the characters that are the resource of The Lucerne Lion Monument are standing in front of us like the collective fiction that is prepared for the monument to be engraved on the rock. If we want to clarify this collective fiction by questions, was the guilt of the Swiss Guard Troop of Louis XVI to protect the king in the Tuileries Palace? Was the problem of the revolutionaries only the king? Or was it only the Swiss soldiers? The answers to these questions lie in the unalterable reality of history. However, when we think about the line of Blake 'one law for the lion & the ox is oppression.' (Blake, 1994, p. 41), it is understood that the same law can be applied to two forces opposing each other. By the effect of all these factors, a collective artwork was born in Lucerne, which took part in the literature of the art history. However, Thorvaldsen's Lion Monument hiding in Altshofen's mountains is explaining how the Lion in Blake's 'A Song of Liberty' went away.

The Swiss Guards and August 10, 1792 Revolution by Paintings

Switzerland was formed in 1291 by the union of three cantons against the Holy Roman Empire. The Lucerne City which is a resource for our subject got involved in this union in the 14th century. The confederation which expanded with the areas in the 15th and the 16th centuries won victories in the wars against the forces around during this period. In the source of these victories lied 'the union army' which was formed by the cantonal soldiers in the 15th century. The Swiss Soldiers which reflected the image of invincibility with their advanced tactics and military abilities were demanded by the other European countries. Thus, The Swiss Soldiers started working as mercenary soldiers serving under their commanders in their troops in European Armies (Casparis, 1982, pp. 593-596; Laffan, 1975, p. 204; Schelbert, 2007, pp. 333-334).

The Swiss cantons struggle for independence from the Holy Roman Empire which started with William Tell¹ that took an important place in the world literature, took them to a political union that was even recognized by the monarchies in Europe. The troops gained reputation by their superior struggle in St. Jaques (St. Jacob) and Nancy Wars. St. Jaques War was against the soldiers of the union of Zurich, Austria, and French Troops, who were more than 24.000 in number. The Swiss cantons could resist by 1600 soldiers. Despite this unbalanced army capacity, the French army commander Dauphin (Louis XI) lost his 6,000 soldiers in the battle (Simond, 1823, pp. 201-203). While all the Swiss soldiers dying, the opposing party's loss was more than three times of the canton unity. The success of the Swiss soldiers in this battle in 1444 turned to be a heroic story (Oechsli, 1992, p. 4). After ten years, Charles VII made a treaty with the Swiss Federation, and Switzerland became the permanent ally of France. When the next France King, Louis XI, defeated the Bourgognese in Nancy by taking the Swiss soldiers with him, the federation soldiers' reputation permanently expanded in Europe (Simond, 1823, p. 205; Casparis, 1982, p. 595; İnalçık, 2019, pp. 105-106).

The battle and the development period of the Nancy War where the reputation of the Swiss Soldiers became permanent are explained in a group of pictures that were later added in the Chapel Bridge², built in the 14th century. In the pictures, the scenes related to the combats from the year of this war, 1475, until the Nancy War in 1477 can be seen. We will give the two of them here shortly. In the Chapel Bridge picture number 57/77 which describes the two years earlier than the Nancy War, the brothers' troop which has 400 well-armed youngsters of the Confederation Army in which the Lucerne soldiers also took place are welcomed by the Bernese (Fig. 2). While the Lucerne Troop is represented by the blue-white streamer, the soldiers' uniforms are given in the same colors.

¹ Switzerland's historical hero William Tell (Wilhelm Tell), is a national character who lit the fire of the fight of independence, the cantons undertook against Austria (Schelbert, 2007, pp. 336-338). The occurrence of the event also takes place in a group of pictures in The Chapel Bridge. Tell, while becoming a subject to a Shiller's play, also becomes an inspiration in the famous composer Rossini's 'William Tell Overture'.

² The Chapel Bridge (Kapel Brücke) is the oldest wooden bridge of Europe which reached the present day. The bridge built in the Lucerne City shows the same dates as "The Water Castle" (Wasserturm) known to be built in the 1360s. The most important feature of the bridge is the triangle framed paintings known to be built between 1614 and 1624. The paintings are placed in the inner frontals of the triangle roof at certain intervals as to be from the west to the east coast of the Reuss River and the reverse. The paintings were originally 158 in number, but 62 paintings could be saved in the fire in 1993. In the works of art, the history of the Switzerland Confederation and the saints of Lucerne (St. Leger and St. Lorige) are the subjects. In the 19th century, some part of the bridge was removed due to the refill of the river. (For the reference see <https://chapel-bridge.ch/overview/>; <https://chapel-bridge.ch/background/chapel-bridge-paintings/>)



Fig. 2: Before the Voud Conquest (1475) The reception of the brothers' troop which has 400 well-armed youngsters of the Confederation Army by Bernese, The Chapel Bridge (Bridges of Lucerne, From the West coast of Reuss River east cost side route, picture 57/77. (Horat, no.56 (Horat, 2015); <https://chapel-bridge.ch/background/chapel-bridge-paintings/>)

In picture 64/77 Nancy War is shown (Fig. 3). On the right side, The Switzerland Confederation army which resists the cavalry by their battle-axes is seen. To reflect the reality of the event, the artist expresses the Bourgognese Charles who died in the war, between the two armies in a lying situation.



Fig. 3: Nancy War, The Chapel Bridge, from the West side of Reus River, the right coast side route picture no: 64/77. (<https://chapel-bridge.ch/background/chapel-bridge-paintings/>)

Additionally, as in France, Pope Julius II also fixed a permanent Swiss Guard Troop to the papacy by a treaty with Zurich and Lucerne Cantons. This historical moment is seen in picture no 72/77 in the Chapel Bridge in Lucern (Fig. 4). Just in the center of the picture, Pope Julius II is on a horse and is surrounded by well-armed Swiss guards who have clothes of the same Medici color as of today's Vatican guards (For more information about the uniforms see <https://schweizergarde.ch/paepstliche-schweizergarde/en/about-us/uniforms/>).



Fig. 4: Pope II. Julius and Sweden Guards, The Chapel Bridge. (Horat, no. 71, (Horat, 2015), Bridges of Lucerne, Reus River from the left coast, the right coast side route, picture no. 72/77 <https://chapel-bridge.ch/background/chapel-bridge-paintings/>)

In the composition, the Pope and the Swiss Guards are highlighted on purpose. It is understood that the artist here directly reflects the missions of the Swiss Guards to the audience. The Swiss Guards regiment that celebrated its 500th anniversary in 2006 still keeps on its duty in the Vatican today. (Outlook, 2/2013) (Fig. 5).



Fig. 5: A Swiss Guard Vatican (2005), (Retrieved from, <https://www.britannica.com/topic/Swiss-Guards>)

While taking charge with high loyalty to the monarchy in The American and The French Revolution, from the second half of the 15th century until the mids of the 19th century in foreign countries more than one million Swiss mercenary soldiers are known to take part in European Armies. (Shelbert, 2007, p. 422) (Fig. 6) Nevertheless, the Swiss mercenary soldiers took part in France, Austria, Spain, Holy Roman-Germen Empire, Holland and, England (Casparis, 1982, p. 598) (Fig. 7). In fact, they even took part in the wars when England attacked the American natives and France (Casparis, 1982, p. 604).



Fig. 6: The Swiss Guards in the Army 1757 (Retrieved from,

https://en.wikipedia.org/wiki/Swiss_Guards#/media/File:Gardes_Suisses_Marbot.jpg)

Fig. 7: The Swiss Guards in charge of various French principdom, The Chapel Bridge. (Retrieved from, Horat no. 72, (Horat, 2015); Bridges of Lucerne, From the left coast of Reus River, the right coast side route, picture no. 73/77 <https://chapel-bridge.ch/background/chapel-bridge-paintings/>)

The Swiss Guards, who were brought in the reign of King Louis XI consist of a troop of 100 soldiers. They were put in charge of guarding the king as a central power by King Louis XIII in 1616. This charge continued until 1792.



Fig. 8: Jean Duplessi-Bertaux, The Tuileries Palace Raid, 1793, MV 5182, 129x194,5 cm, oil on canvas, Chateau de Versailles. (Retrieved from, <https://collections.chateauversailles.fr/#5266f49c-0e74-43e6-ae5-6f01e3fa4e7c>)

The year 1789 shows the date when the national assembly was formed in France, yet the date, August 10th, 1792, shows the subversion of the monarchy and establishment of the Republic (Roberts, 2015, pp. 422-423). In 1789, when the assembly was formed, there was no serious physical activity. However, the riot on August 10th caused the monarchy and the Republic parties to have big losses. Just before this event that happened in the Tuileries Palace, King Louis, while ordering the national guards to take the dynasty members out of the palace, also ordered the Swiss Guards to protect the palace. (D'Altshofen, 1821, pp. 18), (Fig. 8).



Fig. 9: Henri-Paul Motte, The Swiss Guards on the Palace Stairs in the 1792 Tuileries Riot, Salon de 1892, Le Petit journal 13 Aug. 1892, Bibliothèque Nationale de France. (Retrieved from, <https://gallica.bnf.fr/ark:/12148/bpt6k715977w/f8.item?lang=EN#>)

The Swiss Guard Troop with 750 soldiers under the command of Lucerne officer, Jost Dürler, started the defense to protect the palace. The revolutionaries who are about 40.000 in number forced the Swiss Guards to proceed into the palace (Fig. 9). The king ordered the guard troop to surrender. However, while 200 soldiers surrendered after getting this news, the others fought until the last minute. At the end of the event, many soldiers, King Louis and his wife Maria Antoinette who were captured by the revolutionaries were sent to the guillotine according to the revolution court decisions. 387 guards who could survive were praised with a medal of honor and loyalty by the Swiss Parliament (Kofaed 2013). Napoleon, who was in the fights would explain the extent of the violence with his words to his brother 'I have never witnessed such violence in any of the battles'

(<https://www.loewendenkmal21.ch/en/kont/the-storming-of-the-tuileries-on-10-august-1792/>; also see D'Altshofen, 1821, pp. 43-48).

Lucerne and King Pfyffer von Altshofen

Lucerne City, which was founded by the foot of the Alps is the center of the canton with the same name and again a historical settlement near a lake with the same name (Fig. 10). The city took its name from the Benedict Monastery St. Leodegar (Luciaria) built in 727 (Schelbert, 2007, p. 216). The development of the city took shape with the opening of the Godard Gateway in 1230, which connected North Italy and the interiors of Europe.

Habsburg king Rudolph I acquired Lucerne in 1291. In the next periods, the unsteady management of Habsburgs caused Lucerne to draw apart and join the Swiss Confederation in 1332. In the years 1380-1415 Lucerne turned into a canton by dominating the rural area. In 1417 the city was surrounded by city walls. The city was close to the papacy for years while leading the Catholic cantons during the reforms. In 1798 Sweden was invaded by the army of Napoleon, although resisted, it surrendered on May, 5th. By the acceptance of the Helvetic Constitution, the cantons were administrated to one government and the capital city was identified as Lucerne (Dandliker, 1899, pp. 221-222).



Fig. 10: The development of Lucerne, around 1615, The Chapel Bridge (Retrieved from, Horat, no.3. (Horat, 2015); Bridges of Lucerne, from the left coast of Reus River, right coast side route, picture no. 4/77, <https://chapel-bridge.ch/background/chapel-bridge-paintings/>)

The surname Pfyffer represents a long established family of Lucerne. Ludwig Pfyffer, one of the most important faces and who was referred to as the King of Switzerland, was leading the Catholic cantons during the wars of religion (Dandliker, 1899; HLS, LPVA, 2010). He served in the French army for a long time. In 1571, he was appointed to the presidency of the Lucerne canton, and he stayed in this position till his death (HLS, LPVA, 2010).

One of the members of this family, Karl Pfyffer von Altshofen was responsible for the Swiss Guards Troop that was fighting in the Tuileries raid in 1792 (HLS, KPVA, 2010). However, he had gone to Lucerne before the events. His uncle Major Karl Josef von Bachmann had taken him in the guards' troop (1734-1792). After 1792 Altshofen took part in the Kingdom of Sardinia and after that in Austria (HLS, KPVA, 2010).

Bertel Thorvaldsen and The Lucerne Lion Monument

The Lucerne Lion Monument idea which was suggested by Karl Pfyffer von Altshofen built by 29 years. Among the reasons for the artwork to be built so late was on one side the financial problems, another important issue was the invasion of Switzerland in 1798 by Napoleon. The idea of sculpturing to become an issue occurred when the country achieved its independence in 1815. After this event, Karl Pfyffer von Altshofen succeeded to find 20,000 Swiss francs to complete of this monument (<https://www.loewendenkmal21.ch/en/kont/carl-pfyffer-bertel-thorvaldsen-mark-twain/>).

In 1818 Karl Pfyffer von Altshofen reached Vincent Ruttiman, the contact of Bertel Thorvaldsen who was the famous sculpture of the time to commissioning this work. The design in Altshofen's mind was a lion about to die to represent the Swiss Soldiers who would rather die not to break their oath and rifles spread around it.

Thorvaldsen accepted to make this design and asked for information about the place the monument would be exhibited. The monument would be made outside Lucern, on the rocky slope of Wesemblin hill in the land that belonged to Karl Pfyffer von Altshofen (Fig. 11).

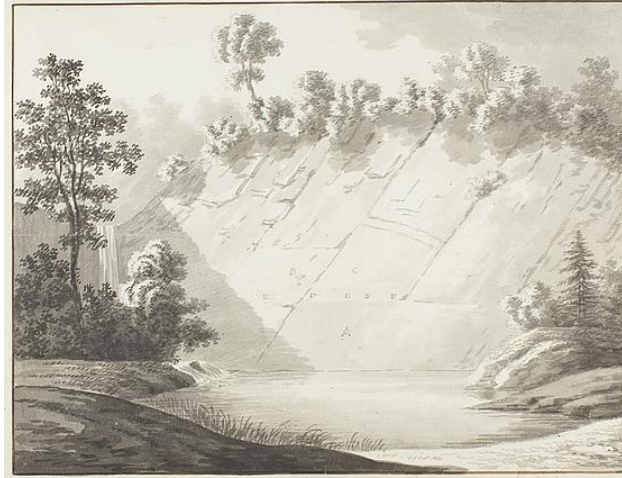


Fig. 11: The drawing that shows the measures of the surface where the monument would be placed, Thorvaldsen Museum, 1821 (Retrieved from, <https://thorvaldsensmuseum.dk/en/collections/work/D1515/details>)

Next, Thorvaldsen worked on two models. The first one of these models was described in a niche carved on the rock in accordance with the wish of Pfyffer (Kofoed, 2013). This model, that he made is seen to be similar to the composition of the present-day monument (Fig. 12). The model that was transported to Pfyffer by Heinrich Keller was later donated to Lucerne Museum by himself. Thorvaldsen had his students prepare two different copies of the second model which had bigger dimensions. He sent one of these to Lucerne while keeping the other one in his studio (Fig. 13) (Kofoed, 2013).



Fig. 12: B. Thorvaldsen, the First Model, 1819, Lucerne History Museum. (Retrieved from, <https://kataloget.thorvaldsensmuseum.dk/en/AX136>)



Fig. 13: B. Thorvaldsen, the Second Model, 1819, Thorvaldsen Museum. (Retrieved from, <https://kataloget.thorvaldsensmuseum.dk/en/A119>)

The monument which was ruined during the transportation was the prestudy of the final monument that would be carved in the rock. This job was given to Polish Sculpture Pankraz Eggenschwyler. Eggenschwyler who started work on 19.08.1819 lost his life in an unfortunate accident by falling down the scaffold. The German Sculpture who replaced him, Lucan Ahorn, could finish the artwork on August 7, 1821 (Kofoed, 2013).

William Blake, French Revolution, "A Song of Liberty"

William Blake was born on 28 November 1757. At the ages of 10-14, he went to the Paris Drawing School in Starand. During this time, he was interested in the pictures of Michelangelo, Raphael and, Albert Dürer and he was the apprentice of Basire. Working with Basire for seven years, Blake made studies here on the pictures of Gothic structures (Symons, 1907, pp. 35). He got into The Royal Academy at the age of 22, but he left the academy then occupied in carving. He published Poetical Sketches in 1783. The year after that he established a printing house with his brother and he met the well-known publisher, Joseph Jonson. He got in touch with the intellectual society around him. In the following years, Blake was under the effect of the American and French Revolution. The Terror Period of the revolution affected him deeply. He moved to Sussex with the recommendation of his friend. He turned back to London in 1803 and passed away in 1827 (Marshal, 1997, p. 17-24).

Blake's mystic side lies at the source of his having problems in being understood all his life. At the base of his philosophy, his opinion that the world is formed of souls prevailed. In the

further dimension, he believed that he was living in connection with the spiritual world. Moreover, during his beloved brother Robert's death, he believed that his soul ascended to the sky and after the funeral, he thought that he was with him (Davis, 1977, pp. 33). 'The Marriage of Heaven and Hell' secularized this mystic understanding with the effect of The French Revolution. Blake, who was affected by the revolution very much was supporting that an individual's freedom was possible by getting out of the pressure of monarchies. In his book 'The Marriage of Heaven and Hell' he shows this with his poem 'A Song of Liberty'. This poem, which he wrote in 1792 was about the revolutionaries who had heard that the Brunswick army would come to Paris, and who overthrew the dynasty by assaulting Tuileries Palace in 1792. However, instead of freedom, many people being put to death as the result of the revolution's turning into "The Terror Period" until 1794 had affected him deeply. On the other hand, in 1791, he published the first part of the book "French Revolution", but he could never publish the serial, which consisted of seven parts (Burdett, 1926, pp. 87).

The Allegory of the Poem Against the Reality of the Monument

Pfyffer and the historical event of the Swiss Guards who died (were executed) in the revolution in 1792 and its story that doesn't have any tralatitious image was made eternal in the monument with symbolic meanings. Although Pfyffer's ideas outweigh in the creation of the composition of the monument, it was embodied combining with Thorvaldsen's image world. Another subject that expresses this integration was that both of them decided on the lion symbol. However, one could feel the small conflict nuance between them from Thorvaldsen's wish to make the lion in a sleeping position while Pfyffer insisted on a wounded lion that was about to die (Kofoed, 2013). Nonetheless, the common comment was to animate the lion that was about to die. For Thorvaldsen, who had included lions in his work before, this lion figure was different both in size and the place the monument was on. In contrast with the common display of the monument culture, The Lucern Lion was an artwork that wouldn't decorate a palace or a chapel or a park that was connected to it. Although the artist followed the noble Neoclassical line of his contemporary and friend³ Canova's 'Pope Clement XIII' and 'Austria Archduchess Maria Christina Monument' Lions, he, in the pastoral serenity of the Romantic Period reflected the calm and melancholic mood in nature that tend to disappear (Fig. 14, 15). When we go on with the monument of Pope Clement XIII, the royal, noble, and loyal guardian double lions, taking turns, are in the impression of undertaking the protection of

³ Although their friendship is open to discussion, according to the information one of Thorvaldsen's friends gives, Canova was sending his artwork to Thorvaldsen after he finishes them and was taking his comments. Also, Thorvaldsen was calling him to his workplace and asking for comments about his artwork (Plon 1874, p. 41).

the Saint. Both as in their nature while young and protecting their herds, the one which is awake scare the one who comes close with its threatening roar.



Fig. 14: Monument to Clement XIII, 1792, St. Peter Basilica, Vatican. (Retrieved from, <https://stpetersbasilica.info/Monuments/ClementXIII/ClementXIII.htm>)

Fig. 15: The Monument of Austria Archduchess Maria Christina detail, 1805, Augustinian Church, Vienna. (Retrieved from,

https://en.m.wikipedia.org/wiki/File:Wien_Augustinerkirche_Kenotaph_Maria_Christina_5.jpg)

This threatening look overlaps with the concept of 'Beasts of King' (McCall, 1973/1974, p. 143). In the monument of Austria Archduchess Maria Christina, the lion represents the husband of the archduchess, Albert Casimir, the duke of Teschen. The lion represented in a sleeping or sorrowful position is being soothed by an angel. The emblems of the Archduke and the Archduchess being on the floor like the emblems around the lion tries to explain that some things tend to finish. The lion's position here directly reminds of the monarchism symbol. This monarchism symbol, which is encountered in Medieval Age Europe, is seen in a miniature in the period when the Swiss Guards were charged in the protection of King Louis XII permanently (Fig. 16) (Scheller, 1983, p. 99). In the miniature that is about the presentation of Anabasis, translated by Claude De Syssel in 1505, there is a vigilant lion on the right side of Louise. The lion stands between the King and the reverends on his right arm. The dragon on the other side stands between a guard with his sword and the officeholders. This composition highly processed in Medieval Time is thought to be suitable with the symbolism of "Conculcabit leonem et draconem" (the lions and dragons being stamped, Psalms 91:13) (Scheller, 1983, pp. 100). However, from a different point of view, the lion may symbolize "the Swiss Guard Troop" and the dragon, the French Troop of Guardsmen. At this point, we should remember that the

Swiss Guard Troop was assigned to the Vatican permanently in 1506. Moreover, we should remember that there were "Dragons" Troops in the 16th Century in the French Kingdom Army (Anonymous, 1846, pp. 1).

On one side, the lion and the dragon, we see in the Anabasis book of Sysse and on the other side Canona's dual expression that consists of only lions take us to the symbol of monarchy that continues for thousands of years. The monarchy symbolizes the superhuman strength and the divine capability that was bestowed to him with lions, the king of animals, and fantastic creatures. The symbols here are reflected in the other side in a position equipped with loyalty and honor and with their obedient nature by birth. This dual expression with its earnest and realist steps that cannot be decreased to a singular lion goes nearly equal with the human civilization. With its history that goes to Sumer, Hittite, Egypt civilizations, it becomes a symbol that east and west cultures use (Öney, 1971, p. 1). The existence of the dualism in the figures also in the east and west civilizations proves this. Lions in the corners of the tomb vaults prove how much this is interwoven in cultures.

If we need to give an example from the Muslim Anatolians; 14th Century in the west Anatolia, in the tomb of Ahmed Ghazi, the governor of The Beylic of Mentese, the lions in the corners of the tomb vaults prove how much this is interwoven in cultures (Fig. 17).



Fig. 16: The expression translated by Claude De Sysse. Anabasis 1502 (Scheller, 1983)

Fig. 17: The Tomb of Veteran Ahmed, 14th Century, (Beçin Fort, 2020)

If we go on with the subject with Lucerne, an important canton of Swiss soldier resource, two crests with lion figures should be mentioned. In the Chapel Bridge, the first one of the crests seen in two pictures expresses the period of German dominance (1611), the other one, the period of the independent canton (1734) (Horat, 2015) (Fig. 18, 19). The presence of the lion in Lucerne's crests is not a coincidence. When we think of the lions in the miniature of Sysse's book, in the monument of Canova's Pope Clement XIII, it seems very natural to have lions in the Lucerne crest.



Picture 18: The Chapel Bridge, the period under the throne of German Empire, 1611. (No: 1/71, Retrieved from, <https://chapel-bridge.ch/background/chapel-bridge-paintings/>).

Picture 19: The Chapel Bridge, after the period under the throne of German Empire, 1734 (No: 1/77, Retrieved from <https://chapel-bridge.ch/background/chapel-bridge-paintings/>).

In the allegory of the lions in these two descriptions, it is understood that the Swiss guards are symbolized. The details in the crests are a bit challenging and supportive of our idea. In the miniature samples of Anabasis's book of Canava and Sysse, we cannot see any accessories supporting the figures on the lions. However, the lions on the crests, although they are made in two different centuries, are described with torsos decorated with their blue and white Lucerne colors with caps made of peacock feathers and with neck scarves around their necks. Now if we give our attention to the Lucerne guards in front of Bern in the article's first picture, we can detect the caps of the young soldiers are the same as the lions (Fig. 20). This remarkable situation explains us that the lions on the crest directly represents the Lucerne Guards. Besides, when we think of Ludwig von Pfyster's providing soldiers for The Governor of Lucerne and the King of France in the first half of the 16th century, the 'Lion' image falls into its place.



Picture 20: A detail scene from picture number 1

The pictures in the Chapel Bridge in which the most important times of the Lucerne History are described, take place in a public area where people who come to the city from the 1600 until the present day watch with admiration. Therefore, these pictures at the bridge could be seen by everyone firstly by Karl Pfyffer von Altshofen several times a day. Most probably, this was lying in the resource of Altshofen's insist on the monument to be expressed as a lion. Although Altshofen was a soldier in origin, he was also an intellectual person dealing with art (HLS, KPVA, 2010). This explains that he had a good visual memory and also he was prone to interpret the symbolic expression and the allegory in the background of the artwork. If he didn't have such virtue, he could have ordered a symbolic Swiss Guard monument with its 'halbert' in the middle of the city from Thorvaldsen. Instead of this direct expression, he wanted to make a lion monument which was about to die on a hillside of a deserted rock outside the city. The main idea, place, figure, composition of the artwork with its symbolic and allegoric expressions would make the audience think and would encourage them to search for its story. For example, it would make Mark Twain say about the Lucerne Lion: 'It is the most sorrowful rock I have ever seen.' (<https://www.loewendenkmal21.ch/en/kont/carl-pfyffer-bertel-thorvaldsen-mark-twain/>). Moreover, Nietzsche would propose Solome in front of this monument although he knew she would refuse for the second time. What could express these images and feelings other than a lion which has helplessly faced death? On the other hand, at last, it is clear with Altshofen's idea and Thorvaldsen's interpretation that 'the lion' represents 'the Swiss Guards.'

The other allegory Altshofen wants to give here is the reality that the French Monarch came to an end. The lions, the king of the animals, the holly guards of the king had no emperor to protect on earth. Both were reflecting their last minutes while going to eternity. This piteous moment interestingly overlaps with the lyric final of William Blake's poem 'A Song of Liberty' in

his book 'The Marriage of Hell and Heaven'. The poem is almost explaining the raid of Tuileries Palace on August 10, 1792 step by step in verse providing allegories. On the other hand, William Blake targets the two great Powers of Europe in his poem (In the world William Blake created, Urizen represents the god of London and England (Erdman, 1969, pp. 192), Luvah represents France (Erdman, 1969, pp. 309)); France, the representation of absolute monarchy, and Rome, the center of the Catholic World (Erdman, 1969, pp. 192).

'3. Shadows of Prophecy shiver along by the lakes and the rivers, and mutter across the ocean. France, rend down thy dungeon!

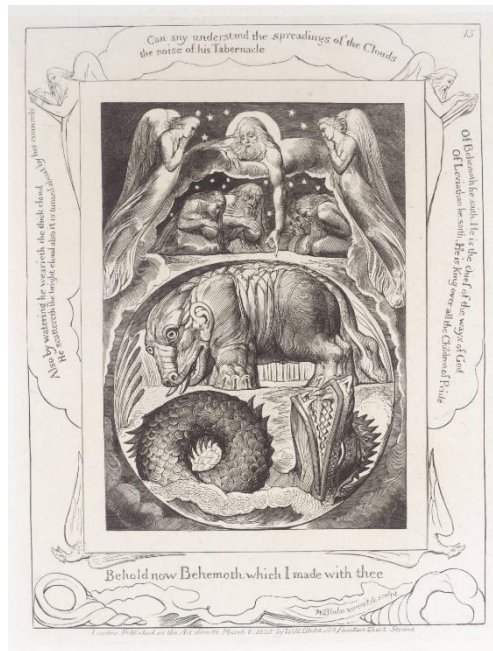
4. Golden Spain, burst the barriers of old Rome!

5. Cast thy keys, O Rome! into the deep, down falling, even to eternity down falling,' (Blake, 1994, pp. 42)

In the lines above, while 'the dungeon' playing the role of the symbol of monarchy points out the French Kingdom, 'the old barriers' and especially 'the keys' in the crest of Papacy point out the Vatican.

'Empire is no more! and now the lion and wolf shall cease.' (Blake, 1994, pp. 43)

We cannot see any clue about whom the symbolic animals in the last line represent in the poem. However, according to some researchers, upon the subject that the Brunswick army could come to Paris (Roberts, 2015, pp. 423), which threatened the revolutionaries, 'The Lion' symbolizes Austria and 'the wolf', Prussia (Davis, 1977, pp. 58; Erdman, 1969, pp. 192). When the crests of Brunswick are investigated, the symbol of the lion fits together, in spite of this, the wolf doesn't exist in the crests of Prussia. For the answer to the question 'Then what does the wolf point out?' 'Rome' that takes place in the poem should be emphasized. We have explained that the key symbolizes the Papacy above, on the other hand, as is known Rome was the capital city of an antic Empire. As the symbol of Sezsars, tyrants, Emperors, and implicitly monarchy, in the poems 'Rome' seems to be left to our interpretation by Blake. In this respect, the wolf that takes place in the crest of the Rome City today completes each other with the wolf in the poem. On the other hand, it is clear that in Blake's world, these symbols are not that earthly. Let's have a look at the illustration of Behemot and Levyatan in Blake's The Book of Job (Fig. 21). In the old testament, Behemot is the monster of lands and Levyatan, the seas. These symbols, which reflect the divine power of the kings in Medieval Europe, in Blake's world, turn into a lion-like animal or a dragon. 'The Lion' and 'the wolf' which he uses in the poem turn into fantastical monsters in his spiritual world in this illustration he drew before.



Picture 21: W. Blake, Behemot and Levatyayn, 1825 (Reprinted 1875) Tate Museum, London.
(Retrieved from, <https://www.tate.org.uk/art/artworks/blake-behemoth-and-leviathan-a00026>)

Behamot and Levyatan, or the dual representation of divine power in 'The Lion and the wolf' allegory resource which Blake included in his 'The Poem of Liberty' was known by Bertel Thorvaldsen beyond doubt. It can be understood from the composition in Papa Pius VII statue that he prefers to portray his artwork with realistic lines as not to overflow the Neoclassical style instead of images directly like a lion or a dragon. (For the statue see https://www.thorvaldsensmuseum.dk/en/collections/search?utf8=%E2%9C%93&order=inv_no&q=a142; for the other examples see Thorvaldsen Museum, Collections: A599, A120.). On the other hand, the classical interpretation in Thorvaldsen's artwork also emphasizes the idealism of liberty which came with the French Revolution. William Blake's response to the French Revolution and glorifying can also be seen in Thorvaldsen's artwork. This expression is showing itself in the embossments of 'the Napoleon Bust', 'The Cupid's Lion Riding', and 'The Prodigy (soul) of Peace and Liberty' (For the artwork see Thorvaldsen Museum, Collections, A909, A388, A529.). On the other hand, I think the composition the artist performed in the embossment of 'The Prodigy (Soul) of Peace and Liberty' needs to be clarified. In the embossment, 'Liberty (and Peace)' eliminates the thirst of the Lion and the Eagle that left the arms for peace and liberty (For the artwork see Thorvaldsen Museum, Collections, A529.).

Blake uses a similar composition in his book 'America: A Prophecy' while he was describing the spread of liberty concept that the American Revolution created through the continent, he uses 'Liberty' as 'A Lion in Mexico' and, 'An Eagle in Peru'. Although Thorvaldsen made this embossment at a later date than Blake, he shows to which degree he internalized The French Revolution.

The French Revolution is the reality of Blake, Thorvaldsen, and Karl Pfyffer von Altshofen. Although Napoleon and the concept of Liberty lie in the reality of Thorvaldsen, Altshofen's fellow fighters' death while defending the King can not demolish the reality that both were affected by the French Revolution. Here lies the reality of the statue. The two opposite worlds, when the white heat in them starts to blow out, become integrated into the construction story of a statue that will continue for 26 years and as a result of this, with the statue that tens of thousand people visit every year at the present time. 'The Lucerne Lion Statue' breaking from Thorvaldsen's antic statues of his Neoclassic art, dies while still defending some things with all its reality. The Statue reflects the principles between death and living, loyalty and courage with body and soul for the audience every time see this moment. However, it is difficult to feel such a reality in Thorvaldsen's lion figures he performed even after this date.

Conclusion

The essence of the poem lies in the eternity of the statue, where two opposing ideas exist: those who fought for their freedom and those who fought for loyalty to the King. Thorvaldsen's Lion as is, stands in front of us as a symbol that describes the association of opposite concepts in 'The Marriage of Heaven and Hell.' The association of opposite concepts beginning from the name of the book and the concept of new that will come out as a result of this continues through the artwork of the poet:

'The cut worm forgives the plow.; 'Eternity is in love with the productions of time.' (Blake, 1994, p. 31); *'... one portion of being is the Prolific, the other the Devouring. ... These two classes of men are always upon earth, and they should be enemies: whoever tries to reconcile them seeks to destroy existence.'* (Blake, 1994, p. 37); *'one law for the lion & the ox is oppression'* (Blake, 1994, p. 41).

Blake states that the contrasts in these descriptions, dual concepts open to an endless circularity. 'Plow-Worm'; 'Eternity-Time'; 'Prolific-Devouring'; 'The lion-The Ox' allegories are the subjects Blake emphasizes in the book. As he, himself, emphasizes, the result of the struggle of concepts and objects in examples is not a reconciliation, as a result of these comes out a new birth, a new concept. For that reason, the last sentence of the book finishes as follows:

"For every thing that lives is Holy." (Blake, 1994, p. 43).

While ending with a line glorifying the life itself, if there is any reality at the end of this dual allegory, it is the respect for life. That is to say, life itself is holy. The Lucerne Lion Statue is an object living here. When we mention the dual origin of its allegoric history, the divine power is expressed with a dual composition more than a singular appearance. Nevertheless, when we have a look at the image that monarchies became history, this situation confronts us in 'The Lucerne Lion' with a singular figure. This reality points out to us that this subject will live with The Lucerne Lion forever. With this reality, this moment when the king of the animals, the lion, proceeds to the depths of the history will live with the testimony of Karl Pfyffer von Altshofen, in the reality of Bertel Thorvaldsen's statue and the allegory of William Blake's 'A Song of Liberty' and millions of people will raise this moment with their moments in the future.

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