

# ON GARDENS

nature as matter  
of expression

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Nature as Matter of Expression

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## DEDICATION

Pour ML  
avec amour dans les roses de  
Santa Teresinha  
entourées au loin par les  
couleurs des bougainvilliers.

Atravessei o jardim solitário e sem lua,  
Correndo ao vento pelos caminhos fora,  
Para tentar como outrora  
Unir a minha alma à tua  
(...)  
Terror de te amar num sítio tão frágil como o mundo  
Mal de te amar neste lugar de imperfeição  
Onde tudo nos quebra e emudece  
Onde tudo nos mente e nos separa.  
(...)  
A ti eu voltarei após o incerto  
Calor de tantos gestos recebidos  
Passados os tumultos e o deserto  
Beijados os fantasmas, percorridos  
Os murmúrios da terra indefinida.  
(...)  
Para ti eu criarei um dia puro  
Livre como o vento e repetido  
Como o florir das ondas ordenadas.

**Sophia de Mello Breyner Andresen**

To the Ukrainian people.

Invoking David and Goliath in  
this hour of grief and suffering,  
reminding us that the fight for  
freedom comes with a high cost.  
And that it is a long journey.  
May courage be by our side in  
building peace,  
the highest summit in life.

## A LINHA IMAGINÁRIA

O inverno e o inferno  
De mãos dadas na Ucrânia  
Perante a dor das mãos  
As lágrimas nas mãos  
A cobrir a cara  
Onde fica essa vergonha  
De perder o sol da vida?

Eles vivem ainda  
Nos nossos sonhos  
No nosso sofrimento  
Fantasmas vivos  
Na ressurreição  
Do ódio e do amor.

E na esperança da vingança  
de cobrir o sadismo  
com excrementos de lama.  
Um enterro digno.

Como deve o jovem ouvir os poetas?

Todos nós nos cosemos  
com as linhas imaginárias  
tentando ligar horizontes  
presente passado e futuro  
a algum sentido e ordem  
das nossas vidas.  
Linhas de fronteira  
que vençam o caos e o sofrimento.

Toda a política é uma ficção.  
que por vezes se torna nua demais,  
crua demais,  
mortes a mais,  
suja demais.

Como deve o jovem ouvir os poetas?

Vemos a Ucrânia ao longe,  
e saudamos com acenos largos  
e sons arrastados. Os seus mortos.  
Os cobardes saúdam o torturador  
na sua tortura lenta  
O monstro ri-se  
da impotência,  
do frio que aí vem.  
Está a ganhar. Até quando?

Os monstros são o nosso pesadelo,  
encarnando  
a linha do insuportável  
a pilha de corpos  
o nojo em vômito.  
Ergue-te Europa. Luta.

(Espera sentado como o Buda.  
Veremos. )

Paralisados pelo medo,  
pela fome e pelo frio,  
ou paralisados pelo conforto,  
pela solidariedade, pelas notícias.  
Ergue-te Europa. Luta.

(Espera sentado como o Buda.  
Veremos. )

Só os poetas nos podem salvar  
esses mensageiros inconscientes de Deus.  
Escrevemos à beira da morte  
e à sua sombra  
Esperamos o milagre  
que nunca chega,  
que chega sempre.

Os poetas são os mensageiros de Deus.  
Como os músicos.  
Que revelam  
E anunciam ao mundo  
Que tudo está cheio de beleza  
Que tudo transborda de música.  
E a beleza é a única coisa que temos,  
a única coisa que resta no fim,  
como uma promessa de fé.

Sozinhos e naufragos,  
inundados pelo medo,  
ancoramos os nossos corações  
nas saudades de Deus  
temendo o esquecimento  
Daquele que nunca nos abandona.

Não nos abandones.  
Não nos esqueças.

CONSTANTINO  
PEREIRA  
MARTINS

I would like to start by expressing my admiration for Professor Diogo Ferrer and thank him for his support in this endeavor. His style, serenity, and wisdom are truly inspiring.

To underline the crucial role that Borbála Jász and Zsolt Batori in organizing the FilArch annual event in Budapest at the Kodolányi János University - Research Centre for Art and Creative Industries, even in such stressful and uncertain times of war in Europe again, which is the root of this book. I would like to wish Borbála and Zsolt all the happiness in their new life.

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Last but not least, to the Centre for Classical and Humanistic Studies, to the University of Coimbra, and to the authors that built this book with me.

A final word of appreciation to all the members of FilArch that work for this academic international platform that aims to study and bridge Philosophy and Architecture.

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## **LIFE BETWEEN SACRUM AND PROFANUM: LUDWIG WITTGENSTEIN'S GARDENERSHIP AND CONSTRUCTING**

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The article is dedicated to the meaning of garden and house as environmental spaces in Wittgenstein's private life and philosophical investigations. He could not have reconciled himself to any of the Christian denominations of various dogmas, for example, the idea of God as Creator, as this doctrine did not shape in his own thinking. His letter that addressed the Garden Committee of the Trinity College in 1934 is very interesting because of his objections to their plans regarding the Fellows' Garden. Both the gardening and construction activities help him to feel the creator of harmony. Wittgenstein's words about the limits of language in communicating ethical or moral values generally opens the way of how to explain his public and private preferences and the relations with his family.

### **KEYWORDS:**

Garden, Ecolinguistics, Environment, Moral Values, Natural Goodness, Religious Dogmata, Wittgenstein

BÉLA MESTER

## **CITY AGORA OR CITY GARDEN? AN URBANISTIC DILEMMA IN THE 19<sup>TH</sup>-CENTURY HUNGARY**

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A novelty of the 19th-century history of Hungarian political ideas is the new phenomenon of the mass demonstrations; amongst them the most important ones were organised in the time of the revolution of 1848. In the second half of the century, mass demonstrations became permanent and usual elements of the Hungarian politics. Histories, functions and ideological backgrounds of these demonstrations are well-known in the Hungarian historiography, but their relationship with the urbanistic discussion of the same period is just a rarely researched field in the Hungarian scholarship. The present paper is focussed on the connection of the political history of Hungary and the cultural usage of the public realms, in the 19<sup>th</sup> century. The hypothesis of the paper is that there is a hidden tension between the new-type usages of the public realms as agorae for the political activities and as gardens for the recreations; the most important example is the changing function of the public realm in front of the National Museum from an open square of political demonstrations till the closed garden of recreation.

## **A PHENOMENOLOGY OF A JAPANESE REMEMBRANCE GARDEN**

BRIAN HISAO  
ONISHI

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In this paper, I use a Japanese Remembrance Garden on Seattle University's campus as an opportunity for a phenomenological investigation, arguing that the garden embodies both a tension between visibility and invisibility, and between bounded space and excess. To do this, I will appeal to Robert Pogue Harrison's *Gardens: An Essay on the Human Condition* and expand on what he calls the "phenomenological conversion" of garden experiences. I will also appeal to Carolyn Merchant's *Reinventing Eden* as a way of incorporating garden narratives, which challenge the narrative of conquest and control that we find in the Biblical story of Eden. Finally, I will look to Merleau-Ponty's work in *The Visible and the Invisible* to argue that this tension in the garden between visibility and invisibility mirrors the challenge of internment thrust upon Japanese Americans during World War II. By using the Japanese Memorial Garden as an opportunity for phenomenological investigation, I highlight issues of visibility in race relations, and demonstrate the importance of material memory in shared spaces and on university campuses.

## **THE HETEROTOPIA OF THE GARDEN: THE GARDEN AS AN ARCHITECTURAL SKETCH TO THINK ABOUT SOCIETY THROUGH THE CONTRIBUTION OF MICHEL FOUCAULT**

CATARINA PALMA  
DE FIGUEIREDO;  
RUI MEALHA

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In this essay, we seek to investigate the possibility of exploring the garden as a space/device that allows us to think about society. For this purpose, we understand its interdisciplinary condition both in spatial, historical, cultural, behavioural and sociological valences, which the concept of the garden represents - questioning and validating this reasoning, through Michel Foucault's theoretical construction of the concept of heterotopia.

In an interpretative way, by relating different data and the author's analysis of the proposed problem, we intend to expand the field of vision on the interaction between the human being and the garden, contributing to the discipline of architecture, anthropology, psychology, sociology, philosophy, and botany. Thus, these disciplines compose the vast referential complexes, that build a clear enough image to investi-

## CITY AGORA OR CITY GARDEN? AN URBANISTIC DILEMMA IN THE 19<sup>TH</sup>-CENTURY HUNGARY

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### INTRODUCTION

Mass demonstrations represent a new phenomenon; a novelty is the 19<sup>th</sup>-century history of Hungarian political ideas; the first significant ones in this genre were organised in the time of the revolution of 1848. In the second half of the century, especially after the Austrian–Hungarian Compromise in 1867 (by the term of this age ‘the reconstruction of the Constitution of the country’), mass demonstrations became permanent elements of the Hungarian politics. The description and reconstruction of these demonstrations, including the analysis of their functions and ideological backgrounds are well-known in the Hungarian historiography. But their urbanistic features are rarely a researched field in the Hungarian scholarship, despite the vivid urbanistic discussion in the same period, concerning the same public realms what were used by these demonstrations. The present paper will be focussed on the connection between the political history of Hungary and the cultural usage of the public realms, in the 19<sup>th</sup> century. The main hypothesis of the present paper is that there is a hidden tension between the new-type usages of the public realms *as agorae* for the political activities and *as gardens* for the recreations. These new-type functions of the public realms were developed in the same time in Budapest, and sometimes the dominant function of a locality was not clear and changed.

Below, the pictorial representation of the new-type public realms will be exemplified by emblematic scenes in the city of Pest – today it is a part of Budapest on the left bank of Danube – a famous café and the front of the most important printing house as a symbol of the dominant media of this epoch and the building of the National Museum. The most important example is the changing function of the square around the building of the National Museum from an open square of political demonstrations until the recreational garden closed with the palisades. The changing forms of the usage of the public realms is connected with the visual representation of the mass demonstrations as symbols of historical events. By the evidence of the analysis of the most emblematic cases of the visually embodied cultural memory, in many cases there

is a tension between the original function of the public realms and their political usage; buildings and environment of cultural, or industrial institutions became political symbols. In other cases, when the political symbol of a public realm and its political usage were in synchrony, the technical conditions of the public realm made it dysfunctional for the mass politics. This tensions and dysfunctionalities have two roots in the history of the urbane development of Budapest. The first one is a general modernisation process of the urban environment of the political centres, and a formation of the public realms able for the requirements of the mass politics. The second one is a speciality of the urbane development of Budapest what was unified from three separate cities into one as late as in 1873; and its urbane structure formed just gradually from a three-headed settlement into a really unified capital of Hungary.

The theoretical starting point of my investigations was a visual interpretation of the key words of the concept of *cultural memory*. The first key word is the *Gedächtnisspur* (say ‘trace of memory’) of Jan Assmann as the central *narrative, non-visual* concept of his theory of the cultural memory. However, Assmann formulated the first draught of his ideas about the cultural memory in an English book (Assmann, 1997), published as a result of his visiting professorship in California, the new term of *Gedächtnisspur* was introduced just in the later published German version (Assmann, 1998), and he never tried to find an English equivalent for this neologism. The second term is Pierre Nora’s *lieux de mémoire* as a *spatial and visual* concept of the historical memory. It is interesting that the English version of Nora’s term, *realm of memory*, connects our third term, *public realm*, with the concept of memory. Nora’s aspect can be regarded as an endeavour to narrate the *history of the public realms*. (For the English version of Nora’s masterpiece, see Nora, 1996.) The theoretical novelty of my approach is that it offers a historical analysis of the *visual representation* of the *public realms* as it is preserved in the *cultural memory*. My intention was to liberate these keywords of the cultural memory from an almost pure *narrative* context and relink them with the *visual* sphere and with the historical and functional analysis of the urbane places. By other words, cultural memory must be more than a simple narrative story-telling, it is the history of the change of the function of the public realms, and a history of the activities of a political community embedded in a special urbane environment. This approach is connected with the different forms of the visual representations of the political personalities; a visual representation of a historical event embedded in an urbane

environment, must contain in many cases visual representations of historical, political personalities in the same visual environment. By this way, traditional narrative elements of the political history will be more embedded into the visual history of the public realms, into a historical urban studies. In the field of the intellectual history, connected with the *cultural memory*, with the function of the urbane environment in the background, the first step was an analysis of the emergence of the genre of *public philosophy* (Mester, 2018a). Later, it was described the cultural function of the cities (Mester, 2018b). The next step was the investigation of the *modern authorial self* in the context of the visibility of the cultural memory (Mester, 2019); my recent paper (Mester, 2022) was focussed on the visual representation from a historical perspective, and the present paper will be focussed on the visual forms of the cultural memory of several emblematic historical events.

### SÁNDOR PETŐFI AND THE REVOLUTION OF 1848 IN PICTURES

The best example for the visual historical representation of a symbolic personality in a symbolic public realm is the poet of the revolution of 1848, Sándor Petőfi (1823–1849). (Sándor Petőfi was a poet, an emblematic figure of the Hungarian romanticism. He played a key role in the political life as an initiator of the revolution of 1848; and he died in the battle field in the war of independence, in 1849, as an officer of the revolutionary Hungarian Army, against the Russian Army as an ally of the Austrian Hapsburgs, within the Holy Alliance. For an early English translation of a selection of his poems with his biography, see Bowring, 1866.) In the time of our story he was a representative of the younger generation of the intellectuals, later with an abundant tradition of his pictorial representation. However, we have his authentic portrait made by the *hi-tech* of his age, a *daguerreotype*, as well, and he has a lot of emblematic pictorial representations, his personal opinions about the new trend of the public portraits were highly pejorative. He called it a *new idolatry* and expressed his aims with a Platonic metaphor; according to him, his spiritual face should be engraved *in the souls of his audience*, instead of his reproduced portraits were estimated in albums of celebrities. (See the well-known *locus* of Plato's *Seventh Letter* about the true philosopher who prefers to write his works *on the souls of men than on the leather of animals*.) This 'anti-idolatry' programme is not surprising, if we are informed both about the usual function of the multiplied portraits in this era, and Petőfi's endeavours in the literary

life just before the revolution. Petőfi and his group of young writers and poets called 'the tens' wanted to achieve the authors' independence from the big, privileged editing houses and periodicals by the boycott of the dominant media-companies, and by the foundation of their own periodicals. (In the first days of the revolution, in the first period of the liberty of the press in the Hungarian history, he immediately founded the periodical of his group.) In the same time, publication of the multiplied portraits of the authors of a periodical as a special appendix before Christmas, or, the New Year, for the subscribers, was a well-known part of the promotion in the machinery of the cultural industry of this time. Under these conditions, a logical consequence of the boycott of the big media-companies was a disapproval concerning their promotional activity via the multiplied portraits of the authors.

We should consider that the majority of his portraits were made *posthumously*, and the aim of the single daguerreotype was initially private, just an interesting experience about the technological novelties, offered by one of his friends. His case is an almost unique opportunity to observe how an authentic, realistic, technically supported picture can be transformed into different idealised visual representations, with variations for inland and foreign usage. In Petőfi's case, we can realise the problem of the visualisation of these idealised figures in collective actions like a revolution in 1848. (Hungarian revolution in 1848 was a typical part of the revolutionary wave of the Continental Europe, in the same year. A speciality of the Hungarian case was the long war of independence, as a consequence of the revolution, against the Austrian and Russian troops, till the autumn of 1949. For the history of the revolution and war of independence, see Bona, 1999; and Deák, 2001.) However, Petőfi really was a central figure of the revolution, and the key events of the 'first day of the national liberty' with his participation have an important role in the national cultural memory, we have not any emblematic visual representation of his acting, or, what we have, they are unreliable from several aspects. (Petőfi wanted to form the cultural memory of the revolution of 1848 systematically and consciously, but he used for it narrative elements; i.e., the publication of his diary, written in the first days of the revolution, in accordance of his 'anti-idolatry' attitude.) This situation is connected with another visual feature of this cultural transition is the changing structure of the public realms of the cities, because of the functional transformation of the usage of urban places, from the public cafés and private saloons to the fixed places of the political demonstrations and mass meetings. By my hypothesis,

there is a contradiction in the relation between the pictorial schemes of the individual portraits and the perspective of the above-mentioned new public realms in their representations.

### THE PRESS AND THE CAFÉ AS EMBLEMATIC PUBLIC REALMS

Our first examples for the political usage of the public realms touches places what are totally apolitical ones by the first glance, in their original functions. An emblematic visual representation of the revolution is the distribution of the first products of the free press, after the symbolic occupation of the Landerer & Heckenast Co., the biggest printing house of Pest in this time. We can see on the pictorial representations made in synchrony with the events that people read the *Twelve Points of the Demands of the People*, and Petőfi's poem on the distributed flyers, in small groups throughout in the street before the printing house, but the poet is not present, the distributor of the flyers is just an unknown activist. It is a merely typographical vision of a *free nation* connected via the *free press*, without heroes, or charismatic leaders. It is a symptomatic description of all the witnesses of the revolutionary events that Petőfi communicated with the people just in a technically mediated form, via the press. He went to the building of the press, dictated or wrote the text directly for the picker, corrected the proof, and so on (we have detailed written memories of the elderly typographers from the second half of the century). Petőfi acted in the first day of the revolution like on his weekdays as it was usual for a professional writer and public intellectual, he did not intend to change the role of a modern author who works for the press with the archaic and romantic speaker who communicates with the people directly, without technical media (as it was appeared in the image of the posterior generation of the late romanticism). The usual visual representation made in synchrony with the events, this scene directly shows the people, the mass *as the actor of the history*, and the instrument, the press in a symbolic role as prerequisite and cement of the modern liberated society.

Another example for the public places is the emblematic café called Pilvax, one of the headquarters of the revolution of 1848. We should not imagine an intimate location for *rendezvous* and other private affairs. On the pictorial representations made in synchrony with the revolutionary days, we can see that it is a great café-hall, an important catalyser of the political and cultural activity, with complete editorial boards of the new-established periodicals; amongst them the

so-called 'table of the public opinion', the usual place of Petőfi's group, *Society of the Tens*. As this apolitical group transformed into a revolutionary political proto-party, its location found its role in the symbolic places of the visual representation of the revolution, as well. In the previous scene we could see a more official and technical place of the everyday life of a public intellectual of the same age, in here we can see a more informal, but highly important scenery of the same intellectual life. Petőfi and other known figures of the Hungarian cultural life were everyday guests in here; his and many others' post addresses was in this time just 'at the Pilvax in the city of Pest', used the café as an open editorial office and writer's study. However, the interior pictures made contemporarily with the events, a counterpart of the former exterior picture, we can see similar symbolic visual elements. Instead of the crowded mass as a passive audience of the communication mediated by the press, in here there is represented symbolically a working laboratory of the ideas what will be embodied in the press, soon. The usual contemporary pictures of the café-hall are full of anonym figures; portraits on the wall are unidentified, as well, Petőfi and the members of his group are absent from these well-known pictorial representations of his favourite café. As it was observable in the case of the visual representation of the exterior of the printing house 'Landerer & Heckenast', the interior of the Pilvax café shows the symbolism of the place as a public realm. Instead of Petőfi, or his group, it is more important the so-called 'table of the common opinion'. However, this table was the usual place of the 'the Tens', in the first days of the revolution, in the formulation of the visual form of the cultural memory. As in the case of the printing house, the physical place of the free press became a symbol; in here, the physical space of the editorial office of a free periodical became a symbol of the same concept of the liberty. (The Pilvax café works today, as well, in the same place, but the building was totally rebuilt in the 20<sup>th</sup> century; its structure and especially the interior of the café has changed. The image of the interior of the café in the 19<sup>th</sup> century is known just after ancient pictures.)

There is a scene of the first revolutionary day where the original political symbolism of a public realm is not in tension with the political action of the revolutionary mass. It is the enforced validation of the *Twelve Points Commitments* by the *Royal Governmental Council* in the city of Buda, and the liberation of a political prisoner from the 'Hungarian Bastille' in the next street. By the first glance, it is the pure form of the political usage of a public realm; a demonstration against

the rulers in front of the headquarter of the rulers. Surprisingly, the visual representations of these events are almost missing; there are just some pictures about the liberation of the political prisoner Mihály Táncsics, but just the scene when he is speaking for the mass in Pest, *on the other bank* of the Danube. Knowing the map of Buda, the mystery of the lack of this kind of the visual representation can be solved; this district was totally dysfunctional for the spectacular mass-demonstrations, because of its narrow streets remained from the mediaeval centuries. (Mihály Táncsics, 1799–1884, was a well-known writer and leftist politician of his age; his enforced liberation was an emblematic event of the revolution.)

### **A TENSION OF THE USAGE OF THE PUBLIC REALMS: CHANGING FUNCTIONS OF THE MUSEUM GARDEN**

In the line of the most important new-type public realms of Pest in the revolutionary days, our main example is the square in the front of the National Museum. In the time of the revolution, the building of the Museum was relatively newly established. It was always planned to be situated in the centre of a would-be Museum Garden, but this garden was not established yet, till the time of the revolution, and after that, under conditions of the political instability and later the military manoeuvres, the garden-building stopped for a while. There was a large and well-located square around the Museum. It was as near to the biggest market-place and to the Danube ports (now there is the biggest market hall of the city), as to the buildings of the university, and the former headquarter of the Academy. Telling the truth, it happened *accidentally* that in the time of the revolution there was the *biggest square* of the city here, optimal for the mass demonstrations. Visual representations of this emblematic scene of the revolution, made synchrony with the events, are similar like the abovementioned examples; their essence is the people as the actor of the history. An emblematic picture describes Petőfi's legendary speech in the Museum square, when he recites his poem for the people. It is a *legendary* event, because actually he did not speak *here, this day*. Other visual representations were focussed on the mass, on the ordinary people as the *actor of the history*, its (unknown) leader is just a point on the horizon.

Later, in the last third of the 19<sup>th</sup> century, the political usage of this location became amorphous in a way, with the establishment of the Museum Garden. There were continuous demonstrations in front

of the neighbouring provisional building of the Parliament. (This building works today as the Italian Cultural Institute. It was not actually big enough for the all the functions of a Parliament, it worked in a symbiosis with the National Museum, used the hall of the later for bigger festive events.) Political demonstrations have not an adequate location here, because the former square became a garden, closed by palisades, as it was always planned. In these years the Museum Garden became one of the most frequented recreation parks of the Hungarian capital, as it is mirrored in the well-known novel of the epoch entitled *The Paul Street Boys*, written by Ferenc Molnár (1878–1952), in the early period of his career, in 1906 (for a recent English version see: Molnár, 2019). (For the social history of Hungary of this period, see Gyáni–Kövér–Valuch, 2004; for the history of Budapest, see Gerő–Poór, 1997.)

Another novel published just before the move of the Houses of the Parliament well describes the dysfunctionality of this square, for the mass-politics (Hungarian Parliament moved to a yet uncompleted new building on the bank of the Danube, in 1902; the novel was published in 1901). The author of the novel, Gyula Krúdy (1878–1933) is a well-known Hungarian writer, novelist. He is known as a chronicler of the milieu of the ancient Buda and Pest, as well. A scene of the novel describes the arrangements of a demonstration, from a specific point of view used often in the writing technic of Krúdy. It is a sudden switch from the point of view of the central hero of the story to the point of view of a barman, waiter, publican or cab-driver. This writing technic can be described by the most characteristic form in the short twin-stories of the last period of his authorial career, what are interesting from the point of view of the cultural image of the urbane public spaces, as well. The *Last Cigar at the 'Arabian Dapple-Grey Horse'* (i.e. at the inn entitled after this kind of horses), was first published in 1927 (see Krúdy, 1957b), and its twin, *The Journalist and the Death* was appeared in 1931 (see Krúdy, 1957a). (In the following, I will mention the quoted Hungarian works with their English titles; for the original editorial data see the list of references.) The twin short stories offer a description of the last evening and night of two socially highly different heroes, before their duel in the next early morning. The poor journalist, Títusz Széplaki and the 'retired colonel P.E.G.' eat the imagined usual foods of each other and use the symptomatic public spheres of each other; the journalist is walking around the garrisons and the central officers' club, the colonel has a walk in the street of the editing houses and around the cheap pubs. The end of the story is a kind of the change

of their social roles and images; at first from the inversed aspect of the main characters, in the end from the point of view of a publican and a cab-driver. In these short stories there is a great role of the inverse social usage of the urbane spaces.

The work quoted here is Krúdy's first novel, entitled *The Goldmine* (Krúdy, 1960, first published in 1901). In the background of the novel there is a continuous change of the urbane landscape of Budapest; important scenes of the story are always destroying, building, or rebuilding. In the scene focussed on the Museum Garden, we can see just one, unique public sphere, from different aspects. After the points of view of prominent politicians and young students who organise the demonstration in the front of the Parliament against an act proposal, suddenly appears the point of view of the gardener and guardian of the Museum Garden, who is an experienced veteran soldier:

The serious building of the Museum is swimming in a fog, and from the fog appears a veteran [...] who provides the Museum garden. [...] He read [...] in his morning newspaper that [...] it is planned a demonstration in the front of the Parliament. [...] Why? The veteran did not know it and he was not interested in it. [...] He is worry just about the garden where the crowd will be cooped up by the police. (Krúdy, 1960, pp. 106–107.)

In this novel, the dysfunctionality of the political and recreation usages of the Museum Garden appears clearly from the point of view of the veteran-gardener. In the next year after the publication of the novel the houses of the Hungarian Parliament moved to the bank of the Danube, in the middle of a large square. This square was the scene of the mass-events of the next important political event that is the constitutional crisis in 1905–1906, without any disturbance of the apolitical people. In 1906 was published the abovementioned novel of Ferenc Molnár, with an emblematic opening scene of a *marble game party*, a favourite activity of the children of this epoch, in the Museum Garden. There was just 5 years between the novels of Krúdy and Molnár, and in the case of the last one, another usage of the Museum Garden than the recreation, was not mentioned again.

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