

THE
GREEN
HERALD



THE ANNUAL OF THE
EUROPEAN ROUTE OF
HISTORIC GARDENS

“Gardens of Inspiration:
Historic Gardens and Literature”

Issue n. 1 (2022)



European Route of
Historic Gardens
Itinerario Europeo dei Giardini Storici
Itinerario Europeo de Jardines Históricos
Itinéraire Européen des Jardins Historiques

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“Literature driven walks in Hungarian gardens”

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“Literature and poetry at Eszterháza”

Katalin Egresitsné Firtl
Ádám Osváth

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“Literary Arkadia - Garden Inscriptions”

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“The new management plan of the Royal Park and the English Garden”

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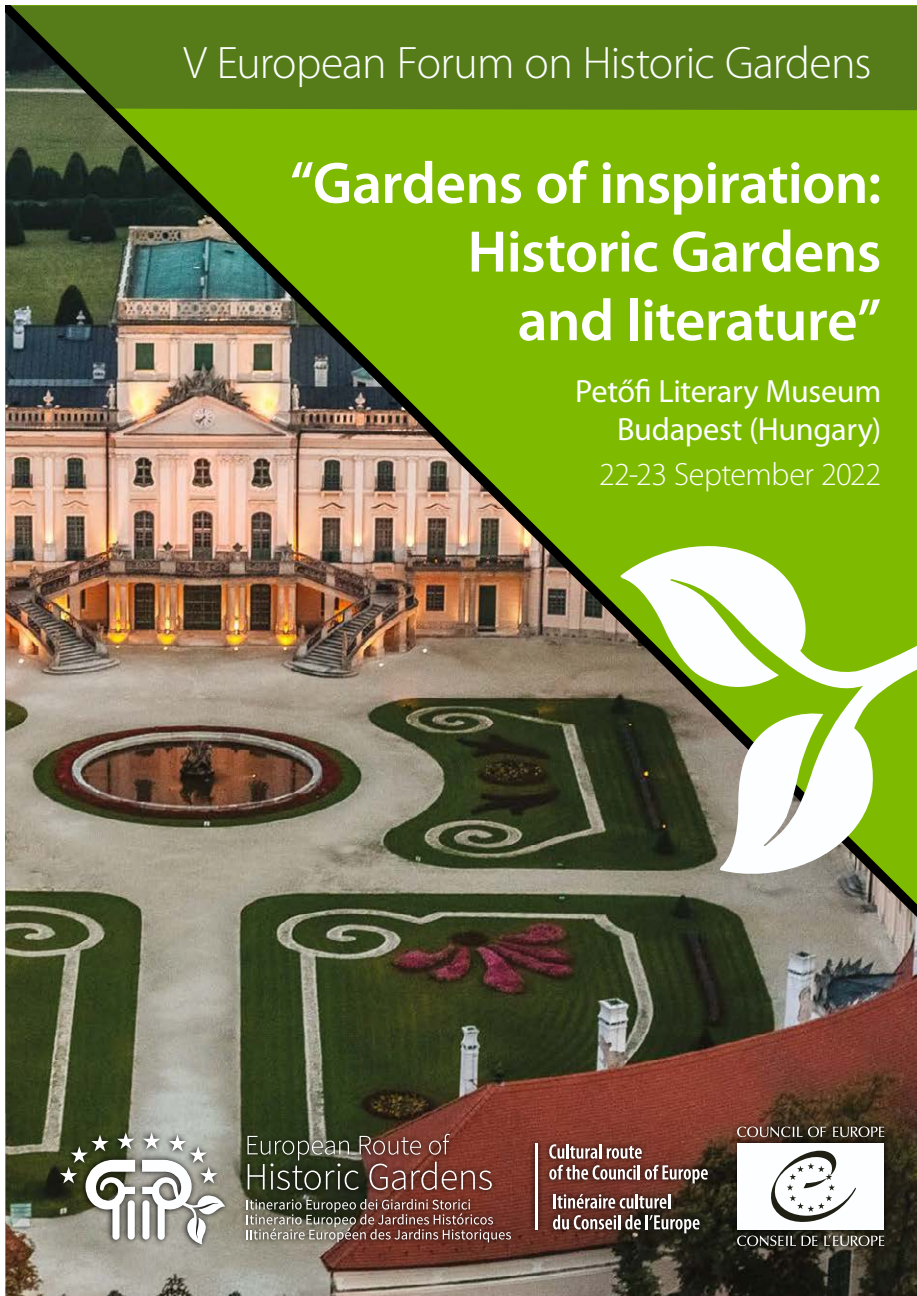
“Challenges and perspectives in the renewal and use of the Rákóczi-Bánffy Castle Garden Ensamble from Gyalu/Gilau”

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V European Forum on Historic Gardens

“Gardens of inspiration: Historic Gardens and literature”

Petőfi Literary Museum
Budapest (Hungary)
22-23 September 2022



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The V European Forum on Historic Gardens has been
hosted by the Hungarian Garden Heritage Foundation



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HUNGARIAN
GARDEN HERITAGE
FOUNDATION

Program

THURSDAY

SEPTEMBER 22

8.30-14.30

V EUROPEAN FORUM ON HISTORIC GARDENS

Venue: Petőfi Literary Museum, hosted by the Károlyi Palace and the Károlyi Garden

9.00-9.15 **OFFICIAL OPENING OF THE FORUM**

9.15-12.00 **GENERAL SESSION: "GARDENS OF INSPIRATION: HISTORIC GARDENS AND LITERATURE"**

Lectures by European Historic Gardens' representatives

9.15-9.30

"Literature driven walks in Hungarian gardens"

by **Ágnes Herczeg**, President of the Hungarian Garden Heritage Foundation

9.30-9.50

"Literature and poems at Eszterháza",

by **Katalin Egresitsné Firtl**, director of Esterházy-Kastély Park, Fertőd, Hungary

9.50-10.10

"What women write: travelers, storytellers and poets in Boboli Gardens",

by **Bianca Maria Landi**, coordinator of Boboli Gardens, head of garden department and curator of the botanical heritage of Uffizi Galleries, Firenze, Italy

10.10-10.40

Coffee break

10.40-11.00 **ONLINE**

"Sissinghurst: Historic, poetic, iconic", by **Troy Scott Smith**, head gardener at Sissinghurst Castle Garden, Kent, England.

11.00-11.20

"Literary Arcadia in Garden Inscriptions",

by **Katarzyna Żak-Zatorska**, head of garden department, National Museum in Warsaw, branch of the Museum in Nieborow and Arcadia, Nieborow, Poland

11.20-11.40

"Gardening in time of war: Vita Sackville West, Herman Hesse and Derek Jarman"

by **Marco Martella**, writer, director of the magazine "Jardins"

11.40-12.00

Questions and answers

12.00-13.30 **Lunch at the Petőfi Literary Museum, with a guided walk in the Károlyi Garden**

(A short description available here: <https://www.hungarybudapestguide.com/the-karolyi-garden-in-the-heart-of-budapest/> Please, find hereby the route planner of this comfortable walk distance)

13.30-14.30 **PANEL PRESENTATION: "HISTORIC GARDENS' LIGHTS AND SHADOWS"**

13.30-13.45 **ONLINE**

"New management plan",

by **Viola Paola**, Salvaguarda e Valorizzazioni del Complesso del Parco, Reggia Di Caserta, Caserta, Italy

13.45-14.00

"The green and blue infrastructure of the historic complex at Wilanów and the growing investment pressure"

by **Maciej Żołnierczuk**, Gardens of the Museum of King Jan III's Palace at Wilanów, Warsaw, Poland

14.00-14.15

"Challenges and perspectives in the renewal and use of the Rákóczi-Bánffy Castle Garden Ensemble from Gyalu, Gilau"

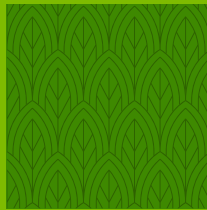
by **Attila Deák**, director, curator at the Fundația Tradiții Transilvane (Foundation for Transylvanian Traditions), Romania and **Albert Fekete**, curator at the Hungarian Garden Heritage Foundation and director at the Institute of Landscape Architecture, Urban Planning and Garden Art, MATE, Hungary

14.15-14.30

Discussion

GENERAL SESSION:

“Gardens of Inspiration:
Historic Gardens
and Literature”



SUMMARY

Agnes Herczeg

“Literature driven walks
in Hungarian gardens”

Katalin Egresitsné Firtl, Ádám Osváth

“Literature and poetry at Eszterháza”

Bianca Maria Landi

“Writers, poetesses and travellers:
women voices in Boboli Gardens”

Katarzyna Żak-Zatorska

“Literary Arkadia – Garden Inscriptions”

"Literature driven walks in Hungarian gardens"



Agnes Herczeg

President of the Hungarian Garden Heritage Foundation

Mrs. Herczeg is the President of the Hungarian Garden Heritage Foundation, partner of the European Route of Historic Gardens and host for the V Annual Forum. She is also President of the Ars Topia Foundation and member of the Board of Ormos Imre Foundation. Mrs. Herczeg is a landscape architect who works at the Hungarian University of Agriculture and Life Sciences, Institute of Landscape Architecture, Department of Garden Art and Landscape design (MATE) and at the company PAGONY Landscape Architect Studio. Along her professional career, she has received many different honors and awards, like the Torsanlorenzo International Prize (Italy) in 2011, the FIABCI World Prix d'Excellence Awards in 2014, the 2014 Otto Herman Scientific Award in 2014 and the Mihaly Mocsenyi Award in 2019.

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Hungarian Garden Heritage Foundation

Abstract:

There is a strong relationship between the garden and literature. They are, one might say, inseparable. Creation myths, legends, gardens of fairy tales, and in Judeo-Christian culture, biblical gardens symbolise the mystical relationship between the created world and man. Paradise is the beginning and the desired goal of every gardener.

Keywords:

literature, Hungarian heritage gardens, garden art



1. Introduction

Garden art, like all the other arts, does not exist on its own. The garden appears in various aspects of artistic and cultural life, as a theme, subject, inspiration for a piece of art. As a piece of art on its own, it has been a place for artistic and cultural events since the beginning of time and could be also simply a place for reading.

Garden and literature are also inseparably connected in Hungarian culture. Etymologically, our word for garden means a horizontal separation of an area from the world, which has a gate, an entrance. If we walk through the garden gate, we enter a separate universe, which is vertically connected to the sky. A link between Heaven and Earth. So, we can say that the garden is a fenced infinity. And there are as many names for the Hungarian garden as many ways of using it: flower garden, pleasure garden, vegetable garden, orchard, turf, stack yard, hazel garden, rabbit garden, bee garden and so on. The relationship between gardens and literature can be recalled since the time we have written records, and there have been eras that have emphasised it even more and considered it more important. The leading Hungarian figures of the Renaissance culture were walking around their gardens with their pocketbooks of antique poets and philosophers. And from this point on, it can be traced that garden and literature are integral and inseparable.

For years, we have been organizing conferences in cooperation with the Department of Garden Art and Landscape Design of the Institute of Landscape Architecture, Urban Planning and Garden Art, Hungarian University of Agriculture and Life Sciences, the Historic Gardens Subcommittee of the Hungarian National Committee of the ICOMOS, the Ormos Imre. Foundation and the Hungarian Garden Heritage Foundation, aiming to explore the relationship between garden art and other forms of art. In 2021, the focus was on gardens and literature. Unfortunately, due to the limitations of COVID, we were only able to organise the conference online. The lack of face-to-face meetings and discussions was balanced by the fact that the invited speakers undertook to write longer articles, which resulted in a more extensive and heavier volume than usual.

I would like to briefly introduce this volume now, because it provides a fascinating picture of the relationship between gardens and literature.

2. Garden Art and Literature book

Text Our Persian-born colleague Azadeh Rahnama begins her article, *The Garden of Words*, with the inseparable relationship between garden and fairy tale in childhood memories. The open-air genre of the tale and the storyteller is the "Naquali", where the storyteller performs the story in the streets, squares, gardens and cafés in front of a canvas with all the characters and events depicted in one image. Persian culture is not only the cradle of garden culture but also of the overall artistic concept that the garden unites. Poetry plays a primary role in this. Poems by favourite poets are displayed on garden walls and the facades of garden pavilions. And the graves of the greatest poets are placed in historic gardens or surrounded by gardens. The greatest Persian poet Kwaja Shamud-Din Muhammad Hafiz (1320-1389), or Hafez of Shiraz for short, is buried in the garden of Gulgash Musalla in Shiraz, the city his life and work was related to. This garden is still a place of pilgrimage today, where visitors recite the poet's poetic reflections spanning and connecting the centuries over his tomb. In 1930, the garden was restored by French landscape architects Andre Godard and Maxim Siroux.



FIGURE 1
Storyteller from Naqali

Source: photo by the author



FIGURE 2
Mausoleum Garden of Hafiz, Shiraz

Source: photo by the author

Judit Bíró, historian and contemporary writer, brings the theme of love to the intersection of garden and literature in her lecture titled *Ancient Greek Gardens*. The most famous garden in the intricate stories of Greek mythology, depicting all human nature and divine predestination, is the Garden of Hera. She then goes on to discuss the qualities and teachings of nature, gardens and plants in relation to mythological figures and places.

Landscape architect Máté Sárospataki shows the connection between Christian spirituality and gardens through Hungarian poetry. In his lecture titled *Sites of the Holy Scriptures in Hungarian Poetry*, he undertakes to present the appearance of the sites, landscapes, and gardens of the Holy Scriptures in the poetry of fifty-four Hungarian poets by analysing a thousand works of their poetry.

Barbara Sólyom, landscape architect and litterateur of Italian writings, gave a lecture entitled *Dekameron – “The Scenes of a Medieval Salvation History”*, which was given a special emphasis by the pandemic. Boccaccio’s well-known work is set during the plague epidemic in Florence. Our speaker focuses on the gardens that provide the frame setting and the events that take place in them. And, in her final remarks, she concludes that the literary text itself can be seen as a kind of garden. She quotes Franco Ferrucci, who argues that literature is a garden of symbols and that the garden is therefore a privileged symbol of literature.



FIGURE 3
Villa Palmieri, Firenze. 1873

Source: Unknown photographer (1873)

My lecture, *Garden Art and Literature - Goethe's Attractions and Choices*, explores Goethe's time and worldview. As an enthusiast of Goethe's poetry and his writings on natural science and art theory, I explored how he expresses representative ideas of his times in his works. *Attractions and Choices* (German title: *Wahlferwandsaften*), a work about human relationships, takes place during the construction of a landscape garden. The ways of building a garden are also emphasised in *The Love and Death of Werther*. Among his drawings are two of what Vercelloni calls 'gigantic visual poesies', which may be a forerunner of land art or

nature art. The poet, who himself built and cultivated gardens and acted as a consultant during the creation of gardens, wrote a study of the new landscape perception in Claude Lorrain's canvases. His travels in Italy included a visit to the Boboli gardens, and in his work *Italian Journey* he states, "I have been to Arcadia." In summary, garden historian Michael Niedermann concludes that there were two areas of the intellectual revolution in Goethe's time: literature and garden art.

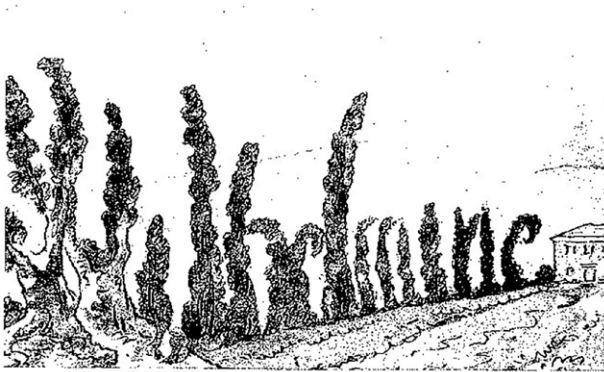


FIGURE 4
Drawing made by Goethe
 Source: based on Vercelloni (1808)



FIGURE 5
Goethe in the Roman Campagna
 Source: Johann Heinrich Wilhelm Tischbein (1787)

Speaking of Arcadia, Zsolt Nagy, a historian knowledgeable about literature, film and theatre, presented his thoughts with the title *The Garden as Metaphor in Tom Stoppard's Arcadia*. The analytical reflections were inspired by personal experiences in the world of Hungarian theatre.

The work of the British dramatist and screenwriter of Czech origin was first performed in 1998 at the Katona József Theatre in Budapest, directed by Tamás Ascher. One strand of Stoppard's drama, set in 1809, emphasises the metaphorical role of the garden. In the dialogues between the landscape architect Mr. Noakes, the designer of the grandiose transformation of Sidley Park, and his client Lady Croom, Stoppard describes the state of Western culture, with the garden as a symbol of beauty, order, continuity, and tradition threatened by the advance of "cheap sentiment and false excitement".

Lajos Ambrus, Attila József and Berzsenyi Prize-winning writer expresses his literary views on the Hungarian garden in his lecture titled *The Gardens of Hungarian Poets*. He speaks of the sacred tradition of Hungarian gardening since the garden is not merely profane. It is Eden itself. He quotes from the earliest preserved (1664) horticultural work in Hungarian, *Posoni kert* (The Garden in Posen): "So that when the gentleman looks out of the window, should feel like in a paradisiacal palace, he may see himself being courted at his command by beautiful flowers of all kinds in their colourful robes." He lists the plant names of the first documents and codices in Hungarian or those containing Hungarian names, the horticultural excellence of the great women of the Hungarian Renaissance and its literary roots, and all the writings that have influenced us up to the present day and that exemplify the inseparable bond between Hungarian garden and literature.

The article entitled *Kazinczy and the Landscape Garden* by Éva Szikra, landscape architect and garden historian, is about the passion of Ferenc Kazinczy (1759-1831), one of the most influential figures of the Hungarian Enlightenment and the Hungarian language revival, for garden design. His description of the Garden of Hotkóc and more than 6000 of his surviving letters reveal his image of the garden and his activities emphasising its importance. He knew the great garden theorists of his time, travelled extensively, took notes and made sketches during his travels, and was a plant enthusiast. He dreamed of his own garden in Széphalom. Due to the lack of money and the years of imprisonment under Austrian oppression, the development of his garden was slow. Today, Széphalom is not only a national literary and linguistic pantheon, but also a monument to Hungarian garden art.

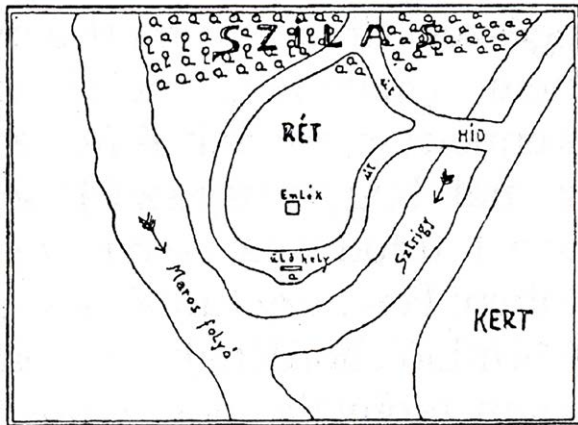


FIGURE 6
Malaczka, Oroszvár

Source: drawing by Kazinczy Ferenc

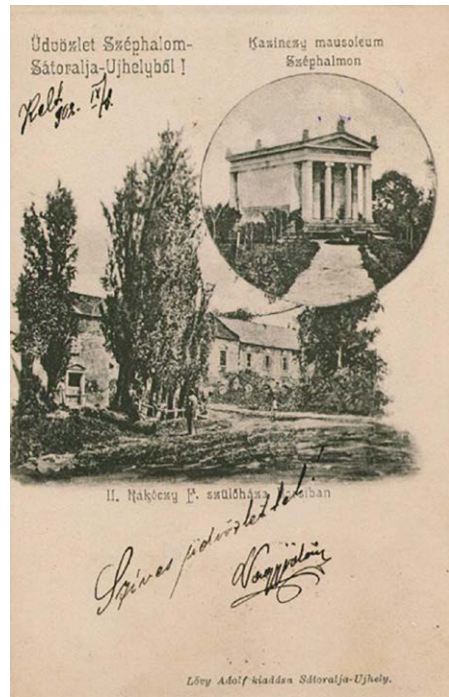


FIGURE 7
Mausoleum of Kazinczy

Source: Unknown postcard

Márta Parragi gave a lecture on the gardening passion of Mór Jókai, one of the most successful and widely read figures of the 19th century, entitled “*I am a gardener, and I am proud of it*” *Mór Jókai on Svábhegy*. The staff of the Petőfi Literary Museum prepared a literary exhibition in the former Jókai Garden in the Buda Hills. Similarly to Goethe, besides his literary work, his gardening and horticultural activities are little known. He wrote extensively on gardens and horticulture, and his works are also infused with knowledge of landscape, gardens and plants. His partner in this, both in the gardens at Svábhegy and Balatonfüred, was his wife, Rózsa Laborfalvi, a leading actress of the Hungarian National Theatre.



FIGURE 8
Jókai at his garden on the Svábhegy

Source: photo from PIM (1898)

The lecture titled *The Gardens of Second Homes of our Great Litterateurs* by our colleagues, Imola G. Tar and Katalin Takács, landscape architects and garden historians summarises the literary aspects of this particular garden genre. In the first half of the 19th century, the Hungarian Reformation connected the enthusiasm for the beauty of the landscape with summer and winter holidays, the discovery of health resorts and the promotion of their development and revitalisation. Excursions were made to the Buda Hills from the capital, while in the countryside the Lake Balaton area or high-altitude places were popular. The Hungarian literary figures of the 20th century acquired their own holiday homes and gardens in the popular villages

of Lake Balaton or the Danube Bend. Writer's honorariums were used to create holiday and artistic resorts. These places and gardens also became literary salons.

In his lecture *A Literary Reading of Old Transylvanian Gardens*, Albert Fekete notes that there is a long list of sites, almost all of which are local cultural centres where literature, language, the expression of ideas on paper and the social life that is organised around these took place. In addition to the pre-Renaissance Latin literacy, Hungarian language, and literature gain ground in Renaissance culture. It can be said that up to the 17th century, in the royal and noble courts and ecclesiastical centres of Transylvania, poetry and prose alike found a home. The Transylvanian culture inspired many prominent figures of Hungarian literature, among them Baron Miklós Jósika (1794-1865), whose literary oeuvre is presented in the context of garden history.



FIGURE 9
Stone lions in Bethlen
Source: photos by the author



FIGURE 10
Jósika Castle in Magyarfenes
Source: Arcanum

In his lecture entitled *The Relationship of Transylvanian Authors with the Garden*, Zsolt Szabó, Transylvanian publicist and journal editor, presents the relationship of Transylvanian people to literature and gardens through family stories and gardens. Behind the personal tone lies the memory and atmosphere of childhood gardens, a latent garden culture hidden within us, which is also the source of our pictorial literary expressions.

Finally, Anna Eplényi, landscape architect and art teacher, and Gergely Kardeván-Lapis also discuss the relationship of Transylvanian writers with the garden in their lecture titled *Landscape narratives of Kalotaszeg in the Jékely garden of literary trail in Magyarvalkó*. The literary garden created in the wildflower orchard of the church garden of Magyarvalkó is an example of how the interpretation of landscape and garden manifests itself in literature, and how literature helps to lead us back to nature, to landscape, to ourselves and to our culture through gardens.



FIGURE 11
Signos of children from Valkó on an apple tree
Source: photo by the author

3. Conclusions

Our conference had the conclusion that garden art is weaved through by literature, and there is no literature without garden art. More and more programs, occasions and discussions need to be arranged, so the two art forms can discourse, debate and create new directions both in public life and in education.

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"Literature and poetry at Eszterháza"



Katalin Egresitsné Firtl

Director of Eszterházy-Kastély Park, Fertőd, Hungary

Managing director. Eszterháza Cultural, Research and Festival Centre Public Benefit Non-Profit LLC
Born in Sopron, she continued her studies in her hometown and in the region. Her work is her passion. Married, mother of two children.

Since September 2, 2017, she has been the managing director of the Eszterháza Cultural, Research and Festival Center Public Benefit Non-Profit LLC, a company that manages and operates the following heritage sites:

- Esterházy-Palace and garden complex, Fertőd-Eszterháza
- Széchenyi heritage, Nagycenk
- Sopronbánfalva Monastery and Hotel, Sopronbánfalva
- Bishop's Palace, Fertőrákos

Ádám Osváth

Eszterházy-Kastély Park, Fertőd, Hungary

Abstract:

The Esterházy palace at Fertőd is known as the „Hungarian Versailles” as the most beautiful and impressive complex of monuments of special architectural and art historical value in Hungary that still inspires admiration today. Its dreamer and creator, Miklós Esterházy «the Magnificent”, is credited with the slogan: „What the emperor can do, I can do!”. The luxurious baroque-rococo palace was built between 1762 and 1790 in the spirit of this sentence, and in its prime, it was one of Europe’s cultural centers as a residence comparable to the royal courts.

The importance of the baroque-rococo wonderland was only further enhanced by the fact that one of the musical geniuses of the era, Joseph Haydn, lived and created here for decades, so Eszterháza can rightly be considered the most authentic baroque-rococo location of Haydn’s oeuvre. The palace and its park are the scene of many poems and literary works.

Keywords:

baroque, rococo, Joseph Haydn, Miklós Esterházy „The Magnificent”, music history, garden history, literary history



Introduction

In the history of European culture, regardless of era, the garden is always the home of culture, the symbol and carrier of arts and civilizational values. The „Gombos garden” of the Perényis in Sáropatak or the linden tree „dedicated to Apollo” Bishop István Radéczy, where humanist literary intellectuals met and inspired literary works as early as the 16th century. Eszterháza’s Apolló Hall is also a direct continuation of this culture-historical and literary tradition.

Historical memory defines our identity, who we are, where we came from, and where we are going. Nowadays, when cancel culture is in fashion, when our identity is being questioned, sure supports and fix points, fulcrums are important. Faith, family, nation. Our fourth identity-forming fixed point is our past, our history.

Reminders of our history are memorial sites, heritage sites, and historical gardens.

The Baroque era is only a small slice of Hungary’s 1,000-year history, but it is one of the most significant in our thinking, philosophy, art, and culture.

The Esterházy palace in Fertőd is the most impressive baroque-rococo palace, garden and landscape in our country. It was the dominant intellectual, cultural and entertainment center of 18th-century Central Europe, and its influence and charm are still present today.

The name of Joseph Haydn¹, one of the greatest musical geniuses of the 18th century, merged with Eszterháza. Eszterháza is an inspiring location of the arts, where the garden, nature, culture, music and painting interacted and inspired by each other.

In the first part of my presentation, I review the relationship between the Fertő (Neusiedl) landscape² and the palace that lives in it. Then I move on to the relationship between the palace baroque - rococo environment and literature.

These are inspirations from which the essence of Eszterháza is nourished, as the perfect harmony of the built and spiritual heritage, that is: the baroque itself.

Palace and cultural landscape

The Esterházy palace at Fertőd is one of the most prestigious historical location at the Fertő cultural landscape. The landscape in which the palace lives is outstanding in itself: with its unique microclimate, unique flora and fauna, it is considered the westernmost saltwater steppe lake in Eurasia. It is a particular example of how the interactions between the landscape and the society living in it shape how it has been formed, formed and changed for thousands of years as a result of its effects. For this reason, it was the first cultural landscape in Hungary to receive a World Heritage title, and in 2001 it was added to the World Cultural Heritage List as a joint heritage of Hungary and Austria.

1 Joseph Haydn (1732-1809) composer, conductor, the first great master of Viennese classicism, creator of the classical form of the symphony and the string quartet

2 „The Fertő/Neusiedler Lake area has been the meeting place of different cultures for eight millennia. This is graphically demonstrated by its varied landscape, the result of an evolutionary symbiosis between human activity and the physical environment. The remarkable rural architecture of the villages surrounding the lake and several 18th- and 19th-century palaces adds to the area’s considerable cultural interest.” – source: UNESCO - <https://whc.unesco.org/en/list/772/> Downloaded: 2022.09.20

„The Fertő often played fairy games with the mortals,” writes Mór Jókai in his work *The Nameless Castle*, published in 1877.³ Allow me to quote a few lines from the novel that exemplify the capricious volatility of Fertő:

„...once another came to mind for the Fertő: he re-appointed himself a lake, reclaiming his dignity, and sowings and homesteads disappeared again under the green wave mirror; only the chimney of a steam mill has been left as a testimony to a fairy tale of dreamed-of paradise.”⁴

Heritage of the Fertő

In addition to the World Heritage title, Fertő táj is a Hungarikum, a national monument and place of special importance, received the European Heritage Award for the Pan-European Picnic⁵, with which it became a heritage site of outstanding importance for common European values, historical past and common cultural heritage, the garden of Esterházy palace is part of the European Route of Historic Gardens.⁶

We have historical sources from the 18th century about the second largest baroque garden in Europe, which paint a true-to-life picture of the park surrounding the palace at that time. The following excerpt from the source is a good example of how, even in Esterháza's early period, garden planning was carried out in accordance with the watchword of conscious landscape use:

„Next to this village there is only one forest: the so-called Lisch. The forest is guarded with caution because of the pheasants, partridges and rabbits kept in it, and although oaks grow in it, they cannot be cut, only the acorns are allowed to be picked up to feed pigs. And because in this forest there are beautiful allees running from the ornamental garden of the palace to Szentmiklós, grass can be obtained from them [...] especially if the allotments are cleaned properly.”⁷

Mirage management in the 18th century

True art is not self-serving – at least not until the 20th century. Dazzle, fascinates or conveys something to say. Communicates thoughts, shows values, and can also be used as a tool of power. It is always an imprint of the thinking of the given era in our case the 18th century.

Gardens and parks can be interpreted similarly. The built landscape and works of garden art represent the imprint of the culture, showing its richness and level of education. Baroque literature and the garden both go back to the culture of antiquity, but their purpose is more profane: primarily to delight and entertain, but at the same time to break away from the wars of everyday life, which abounded in the 18th century.

A quote from the poet Dániel Berzsenyi, which is a very nice example of 18th century art coexistence of poetry, nature, faith and love:

„Cypris! I fall down your goves at dusk,
And I sing my first loves,
I will sing for which me
Love and bitterness taught me.
Float around me, Heavenly, oh, float!
Garnish your magic belt with charms,
Cover me with your amber foliage,
And let Lolli's gentle hand give me my wages”⁸

3 The quotations in the study are only mirror translations, not literary translations

4 Jókai Mór: *Névetelen vár*, 3/III 61, Budapest, 1877.

5 The Pan European Picnic was a peace demonstration held on the Austrian-Hungarian border near Sopron, Hungary on 19 August 1989. The demonstration turned into a border crossing event, what caused a chain reaction and the bricks of the Soviet Union started to fall apart. At the end of which there was the German reunification, the Iron Curtain fell apart, and the Eastern Bloc had disintegrated.

6 The gardens of the Esterházy palace at Fertőd were included in the European Route of Historic Gardens in 2021

7 Dávid Ferenc: *A süttöri Esterházy kastély és pertinenciája 1760-ban. A kicsiny süttöri kis kastély, s tartozékai. Az uradalmi erdőről*. IN: *Soproni Szemle*. 61. 2008. Sopron

8 Berzsenyi Dániel: *Cyprishez*, IN: *Berzsenyi Dániel összes versei* - <https://mek.oszk.hu/00600/00614/html/vers05.htm> downloaded - 2022.09.20

Palace born from the landscape

Allow me to briefly introduce the country's largest baroque palace and its surroundings, one of the most outstanding monuments of the Fertő cultural landscape.

Esterházy palace is one of the most popular tourist destinations in Hungary, one of the most important historical monument. The estate, the palace and its garden are also extremely important from the point of view of heritage protection and management. The heritage, which dates back more than 300 years, began to develop during the construction of duke József Esterházy⁹ and later became one of the most important Central European estates of the 18th century, which was called Hungarian Versailles at the time, after the expansions of Miklós Esterházy „The Magnificent”.¹⁰ The duke, often referred to as a lover of pomp and luxury: paid great attention to the expansion of the palace as well as to the landscaping. „Whatever the emperor can do, I can too!” the duke built one of the largest baroque-rococo palaces in Central Europe in the spirit of this sentence. Duke Miklós was a lover of culture – especially music and theatre. He built an opera house and a puppet theater using all the means of the baroque-rococo splendor of the 18th century. He employed German theater companies and Italian and French ballet dancers. Many Shakespeare dramas were performed first at Eszterháza in Hungary, like the royal drama IV. Henrik.

A quote from the Shakespeare drama:

„Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty: let us be Diana's foresters, gentlemen of the shade, minions of the moon; and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal.”¹¹

Among others, the world-famous French dancer and ballet artist Jean-Georges Noverre¹² danced here, on whose birthday we celebrate World Dance Day.¹³ Joseph Haydn, the world famous composer who created the genre, was at the head of his orchestra. Here at Eszterháza he wrote his greatest works, including the world-famous Farewell Symphony.¹⁴

One of Haydn's puppet operas is also based on Greek mythology. In the story of Philemon and Baucis, an old married couple who were gifted by the gods in exchange for their services: they are simultaneously overtaken by fate and could turn into trees.

„On the hills of Phrygia an oak tree stands beside a linden tree, and a low wall surrounds the two. There is a marsh nearby, once inhabited land, but now only diving birds and cormorants swarm in it.”

„when the years prescribed for them had already passed, it happened that they were standing in front of the holy steps, performing the church service. At the same time, they only noticed leaves on each other, foliage was growing over both of their faces, and they barely had time to say goodbye to each other for the last time.

„God be with you, my spouse,” they said at the same time, and then thick foliage covered their lips as well. Bauchis turned into a linden tree, Philémon into an oak tree. They stood side by side and pious hands often placed wreaths on their branches. Those passing by said:

9 József Esterházy (1688-1721)

10 Miklós Esterházy (1714-1790) Miklós “Fényes” creates the “Hungarian Versailles”. In 1778-79, with 1,200 of his own soldiers, II. Next to Emperor Joseph in Bavaria, the emperor therefore extends the princely rank to all members of the family.

11 William Shakespeare: King Henry The Fourth, Act1, Scene 1 - <http://shakespeare.mit.edu/1henryiv/full.html> Downloaded - 2022.09.20

12 Jean-Georges Noverre (1727-1810) French dancer and ballet master. He is considered as the creator of the art of ballet.

13 29 april

14 The story behind the Farewell Symphony: duke Miklós Esterházy the „Magnificent” once obliged the musicians of his orchestra to an unusually long “concert season”, since he himself was happy to stay in Eszterháza for a long time. The musicians asked Haydn to intervene in their case with the duke. Haydn considered the F sharp minor symphony to be the most suitable for the “intervention” purpose, in the final movement of which he literally incorporated the departure of the musicians one by one. In the end, only two violinists remained on the scene: Joseph Haydn himself and Luigi Tomasini, the concertmaster. When they too were about to leave, the duke realized what the symphony “had to say” and agreed to move the court to Vienna the next day.

„The gods care for the pious, and those who respect the gods are themselves respected.”¹⁵

The second golden age of Eszterháza was at the early 20th century during the duke Esterházy IV. Miklós¹⁶ and his wife, Margit Cziráky¹⁷. Thanks to the duke and the duchess, the renewal and expansion of the palace started. The garden got another color spot on the palette of Eszterháza's heritage. They started next to the french garden an english landscape garden and a rosegarden. The memory of this is kept by the Margit Cziráky Rosegarden, one of the most beautiful sights in Eszterháza today.

The history of the Esterházy palace at Fertőd, which goes back for many centuries, is an excellent example of how the former raw landscape is transformed into a cultural landscape under the influence of human activity living in it, taking into account the natural values.

The poet Lajos Harsányi¹⁸ lived at Eszterháza during the early 20th century, and after the death of duchess Margit Cziráky, he remembered the duchess with a poem from which i will quote:

„Since she left, alas, the big park is dead.
The old sycamore trees are sobbing.
Misty-eyed autumn is weeping beneath them
And memories of old sorrows.

The palace has been dead since she left.
The golden paintings seems rueful,
Silks and brocades slowly fade,
They don't feel anymore the velvet hand.”¹⁹

Landscape and built heritage

The connection between the palace and the Fertő landscape can be found two places in the palace. The original condition of the sala terrena and the marionette theater is provided by descriptions of the palace and travelers' reports.

One of the central spaces of the palace is the reception room on the ground floor, the sala terrena, which is decorated with motifs referring to the estate's natural environment. The spacious room is the meeting point of natural treasures and man-made fine art wonders. The source of these wonders is the Fertő landscape itself. The green and silver colors of the decorative motifs evoke the marshy wildlife of Lake Fertő. The flower garlands decorating the walls also refer to the natural environment, they serve as a kind of front garden, because the carved flowers are only a few meters away from their real counterparts blooming in the garden.

Today, only these elements refer to the nearby lake, but before the destruction caused by the second world war, many more motifs evoking the world of Fertő decorated the walls. The life-size wall wells, gargoyles, storks and frogs on the walls showed the world of the reeds of the nearby Fertő Lake in the interior of the palace.

In one of the annexes belonging to the palace, in the building referred to as the puppet or marionette theater, the goal was to display nature and the living world of Fertő in a built environment. The interior of the marionett-theater looked like an artificial cave. I would like to quote you from a description from 1773:

„The hall decoration for the new genre is also made with the rarest and most exquisite taste. The whole interior of the hall was covered with shells and small gravel caves, some of which were painted on exquisitely crafted walls, while the rest contained small fountains that made a very pleasant, rumbling sound. The

15 Quotations from the myth of Philemon and Baucis – IN: Trencsényi-Waldapfel Imre: Mitológia, Forrás: [://efaidnbmnnnibpcajpcglclefindmkaj/http://mohay.gergely.btk.ppke.hu/gorog%20vallas%20ea./Trencsenyi-Waldapfel%20Imre%20-%20Mitologia.pdf](http://efaidnbmnnnibpcajpcglclefindmkaj/http://mohay.gergely.btk.ppke.hu/gorog%20vallas%20ea./Trencsenyi-Waldapfel%20Imre%20-%20Mitologia.pdf) – Downloaded – 2022.09.19

16 Miklós Esterházy IV (1869-1920)

17 Margit Cziráky (1874-1910)

18 Lajos Harsányi (1883-1959) poet, catholic priest

19 Harsányi Lajos: A névtelen vár asszonya IN: A boldog költő – közreadja Bors Anikó, Győr, 2015.

pebbles were sprinkled with glittering dust that shone wonderfully from the light of the chandelier that illuminated them."²⁰

Plays and opera performances, musical life were forms of the entertainment and culture. It was particularly important for the Hungarian lords, noblemen. They considered their own culture to be of higher rank than that of Vienna, which is why they looked at French and Italian culture as a form of resistance.

The relationship between theater – nature is a strong one. We know about many events and entertainment, which were organized in the gardens. In this way, the blurring and cooperation of arts and functions achieved the perfect harmony in the gardens.

Landscape appearing in literature

In Hungarian culture, poetry has always been connected with the strengthening and preservation of national identity. From the 16th to the 19th century, literature played an outstanding role in nation-building. Already in the eras before the construction of the palace, in the 16th and 17th centuries. In the 19th century, the literary symbol system was used, which equated cultivated culture or the garden that housed poetry with the development of culture. The Bratislavia garden of Archbishop György Lippai²¹ in the middle of the 17th century not only reflected the archbishop's rank, but also indirectly expressed Hungary's close European relations at the level of symbols: the display of the shared ancient vocabulary with Parnassus²² and Pegasus²³; the garden planted on the basis of German models served as a model for all subsequent nobleman's gardens.

Eszterháza's garden represented the same cultural value system in the 18th century. The poet Márton Dallos directly identified the Lés forest belonging to Eszterháza park with Elysium (Greek: Élüzion), the home of the favored ones of the Gods. The reference to the common ancient cultural tradition in this case also symbolized identification with the values of European culture.

Allow me to quote briefly:

„Happy Earth! which stood then full of joy
With which he was brought up in our County,
Whistle, Music, Pipe
Peasant joyful song was dragged in the Lés.

The Field of Elyseum with the high orders
With lords, with many Peoples, with youngs, and with elders
Of the Order of the Woman, widows with virgins
They've been filled with their fancy outfits."²⁴

Palace in the Literature: Festivities at Eszterháza

The garden of Eszterháza was immortalized by the prominent figure of the Hungarian Enlightenment, György Bessenyei²⁵, a member of the Hungarian Royal Bodyguards, in his work The Festivities at Eszterháza. The poem was written exactly 250 years ago in 1777.

20 *Rélation des fetes données, 1773.* - Pálincás Edit: *Kő kövön.* Dávid Ferenc 73. születésnapjára. Vince Kiadó, Budapest, 2013. 109.

21 Lippai György (1600-1666) archbishop of Esztergom

22 Parnassus is the sacred mountain of the Muses and the god Apollo in Greek mythology

23 Pegasus in Greek mythology, a winged horse, the child of Poseidon and Medusa, the helper of the gods, the Hippocrene spring was created in the Helikon mountains on his footprint, which is the source of poetic inspiration in mythology

24 Dallos Márton: *Eszterházi várnak és ahoz tartozandó nevezetesebb helyeinek rövid leírása*, Sopron, 1781 - <https://www.arcanum.com/hu/online-kiadvanyok/Petrik-magyar-konyveszet-17121920-2/17121860v-B005/dallos-marton-eszterhazi-varnak-es-ahoz-tartozando-nevezetesebb-helyeinek-rovid-le-irasa-sopron-1781-sziesz-ny-15-lev-20-cm-oszk-B816/> Downloaded: 2022.09.20

25 György Bessenyei (1747-1811) imperial bodyguard officer, poet, one of the defining personalities of the Hungarian Enlightenment

The background of the poem is that the French ambassador, Cardinal and Duke Rohan²⁶, visited Eszterháza. The emissary, who liked a luxurious lifestyle, was impressed by the palace and garden of Miklós Esterházy the „Magnificent”. With this visit, Eszterháza also became the stage for the European representation of the Hungarian aristocracy.

Short excerpt from György Bessenyei's poem:

„On this day they only took a walk in the morning;
To enjoyed the fresh air, they went out into the garden.
The trees were planted by sophisticated art,
and they stood neatly side by side.
There were long paths between their thick twigs,
Where the stillnesses lurked.”²⁷

Culture is one of the arenas of politics, Miklós Esterházy „the Magnificent” recognized this very well. The power of poems, the written or spoken word, its soft politics is enormous, and this can and should be used strongly not only in court life but also in diplomacy. Thus, due to the presence of high culture, Eszterháza became an important player in diplomacy and (cultural) politics.

This role of Eszterháza has not changed since the 18th century. It is a prominent location and scene of Hungary's cultural performance. Today we are building the third golden age of Eszterháza. A joint art and multidisciplinary venue, where history, music history and art, horticulture and, more recently, tourism advance hand in hand for the common goal: establishing a cultural management role, which we complement with today's approach: the Esterházy palace in Fertőd should be the main regional and tourist destination, attraction and the scene and location of a decisive soft political force.

The gods of Eszterháza

The ancient mythology is one of the most important common cultural treasures of the European culture. It appears in garden art and also appears in the decorative motifs of palaces. Eszterháza's Apollo Hall is an excellent example of a pictorial map of literary motifs

I quote from Ovid's Metamorphoses cycle:

„...he cheerfully puts the reins in his hands,
From there, he sends words of thanks to a listless father.
Meanwhile, the winged sun-horses, Pyrois and Eous,
Aethon and Phlegon flamethrower with great win
it fills up, and their hooves are already pounding the barrier.”²⁸

Eszterháza's Apollo Hall is actually a garden, a garden created with the tools of interior design and decorative painting within the walls of the palace. In the four corners of the room, the allegorical figures of the four seasons simultaneously symbolize the passage of time and the strict order of the seasons that determine the order of nature. Flora the goddess of Spring, Ceres, the goddess of Summer, Diana the goddess of Autumn and Boreas the god of winter.

Space within space, nature arranged in a garden appears in the central, most important representational spaces of the palace. palace and nature, garden and architecture - form a close, inseparable unity at Eszterháza.

26 Luis René Édouard de Rohan-Guéméné (1734-1803) archbishop of Strasbourg, cardinal and high priest of France. He was one of the protagonists of the scandal in the case of the famous French queen's necklace

27 Bessenyei György: Az eszterházi vigasságok, Eszterháza, 1772 <https://www.arcanum.com/hu/online-kiadvanyok/Verstar-verstar-otven-kolto-ossz-es-verse-2/bessenyei-gyorgy-2A77/az-eszterhazi-vigassagok-1772-2AF3/az-eszterhazi-vigassagok-2AF7/> - Downloaded - 2022.09.20

28 Publius Ovidius Naso Átváltozások (Metamorphoses) <https://mek.oszk.hu/03600/03690/03690.htm> - Letöltve - 2022.09.20

Eszterháza and its gardens are a creation of all the arts. It is not just made of bricks, it rests on spiritual foundations: musical scores, poems, mythology and philosophy. Eszterháza is an inexhaustible source of miracles. The baroque itself.

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“Writers, poetesses and travellers: women voices in Boboli Gardens”



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Gallerie degli Uffizi - Giardino di Boboli

Abstract:

There's always been a strong relationship between gardens and literature, and there's also a peculiar way of visiting a garden, that means not only paying attention to the botanical and artistic beauties, but remembering the great writers and poets who visited it. In another words a literary visit of a garden means to see the beauty through someone else's eyes. Sometimes someone else's genial point of view.

Keywords:

Literary garden; female writers; when a promenade creates a work of art



In a certain sense we can say that the "location" for the first story of the world was a garden. Anyway the biblical Garden of Eden was not the only place that worked as scenography for poems, novels, tales and philosophical thoughts. During the centuries many artists of the words decided to set their works in a garden: let's think to the group of young Florentines, escaping the plague, who took refuge in the countryside and in a garden began to tell the stories of the *Decameron*; the garden of Armida, in *the Jerusalem delivered* by Torquato Tasso is the place where Rinaldo is conducted by the muslin witch Armida. The same could be said for the Cherry Garden by Anton Cechov, or The Garden of Finzi Contini by Giorgio Bassani, The secret garden by Francis Hodgson Burnett. And these are only a small example.

The relationship between literature and gardens has always been close, anyway literary visits in the historical gardens are not so frequent. When we read a guide of a garden we generally find explanations of the statues and monuments, sometimes some short mentions for the trees and plants. Often we forget the other protagonists of a garden: the visitors.

Boboli Literary Garden, it's an initiative created to fill this void, to hear and remember the voices of the most famous visitors who entered the garden situated on the back side of Pitti Palace. The first edition was dedicated to the great writers who visited it and took inspiration to write their books. Starting from the Nobel prizes Hermann Hesse and Albert Camus, we let the visitors discover the garden using the words of other writers: Johan Wolfgang Goethe, the Italian poet Dino Campana, the Marquis De Sade, Fedor Dostoevskij.

This year we have enlarged our perspective and found the words of the women writers who visited the garden. Compared to the previous edition, the contents have certainly been enriched. While maintaining the themes and the already proven structure, the 2022 edition dedicated particular attention to female voices, both those of poets, novel writers or simple travelers.

The inclusion in the tour of previously closed areas, such as the Botanical Garden, has also opened the narrative to more popular and genre works, such as thrillers and detective stories.

Especially in the past, there were very few women who could devote themselves to literature, just as there were few women who could access culture, books, education.

If culture was already the privilege of a few men, it was even less so of women. This does not mean that there were no women artists, intellectuals, who traveled and left their travel impressions on paper, sometimes in paintings, drawings, and even in some books.

If one of the first female visitors, Dalkeith Holmes, hasn't offer us a substantial different point of view of the garden, from that of a man, the poem *Daises of Florence* by the English poetess Kathleen Raine, has been a revelation. Here is the poem and our comment about it:

*Bambini picking daisies in the new spring grass of the Boboli gardens
Now and now and now in rosy-petalled fingers hold the multitude of time.
To the limits of the small and fine florets innumerable of white and gold
They know their daisies real.
Botticelli with daisies from the timeless fields of recollection scatters
That bright Elysium or Paradise*

*Whose flowers none can gather,
Where spirits immortal walk for ever*

*With her who walks through spring after spring in primavera robed,
Ripening the transient under her veil*

In the poem, the garden becomes a place of time and art. The cycle of the seasons (*in the new spring grass, from timeless fields, spring after spring in spring dressed*) shows the infinity of time and the human spirit, that's why Raine writes: *where immortal spirits walk forever*. Quite certainly our attention is taken by the the incipit of the second line of the poem: *Now and now and now* remind another famous incipit, that of Shakespeare's *Machbeth* (*Tomorrow, and tomorrow, and tomorrow, Creeps in this petty pace from day to day...*) totally changing the focus and the meaning of the poem. If Shakespeare's final monologue is a hopeless and bitter thought about human life, for Kathleen Raine the word *now*, repeated for three times, represents the eternity of time, a neverending now, meaning the whole circle of life: past, present and future.

The poem speaks of eternity, represented by the grandeur of an art, that of Botticelli, destined to last forever. In appearance, however, it is not just an eternity of memory, of "beautiful things" but of the spirit, of the soul, of the essence.

Children (*bambini*), in the act of picking the new daisies, at the same time grasp an infinite life process, and although intangible (whose flowers no one can pick) it becomes concrete in the act of picking the daisies (they know that their daisies are real). Those small flowers that return every spring, after the apparent vital interruption of winter, symbolize the eternal cycle of life and death.

It is therefore a poem with a profound pagan idea of the cycle of life and death, the furthest away from Christian thought. It is no coincidence that the poetess chooses daisies as a flower linked to this process of reiterating the cycle of life and death.

In the English language there is an expression: pushing daisies, which expresses the concept of being dead and buried, since the only ones who can push from the bottom to the tall the daisies are the buried dead. The expression "picking daisies" is linked to children, who in the act of picking flowers, ideally "pushed" by the dead, pick up the baton and carry on life, the eternal cycle of life and death.

The "setting" of the poem in the Boboli garden is not a random one. Raine's poetics are in fact characterized by a return to Neoplatonic thought and setting a poem like that in the garden of the family that most of all contributed to bringing the ancient philosophy back to life was almost the most obvious choice.

In this second edition of Boboli Literary Garden we talked about one of the most interesting characters in thrilling genre, Marshal Guarnaccia, whose Carabinieri station, where he lives, is in Boboli Garden. The character was created by the imagination of Madgalen Nabb, English writer, author of serial thrilling novels dedicated to our Marshal.

Boboli Garden has been visited by one of the most interesting voices of the new English literature, Zadie Smith, who dedicated a tale to our garden, intitled *Love in the gardens*, in which she tell her experience in Florence and Rome. Miss Zadie's tale is maybe the most remarkable example of a literary work, that explains architecture without using a single term of architecture. The talent of the writer manages to explain the difference between the English and Italian gardens only talking about emotions. It takes talent to succeed in such a challenge, and our visitors have it!

Our visits started on May 2022 and finished at the end of June of the same year. The guided tours were well appreciated by visitors, many of whom were residents of the city of Florence, eager to know a different aspect of the most famous Florentine garden. Besides them many tourists from other cities, tourist guides from Florence, and schools, including foreign ones. In support of the visits we produced 13 videos, all posted on the social channels of the Uffizi Galleries, focused on the writers who visited the garden. The average views for each video are around 6,000-8,000, with peaks of 16,000 viewers. The videos are in turn shared by

viewers, hundreds of times, contributing to the knowledge of the contents of the initiative. Even the numbers therefore affirm the success of our proposal.

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"Literary Arkadia – Garden Inscriptions"



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In 2009, she graduated with honors from the Postgraduate Studies in Interior Architecture and Industrial Design of the Silesian University of Technology in Gliwice, Faculty of Architecture.

For 7 years she worked in design office, cooperating with architects, contractors and public institutions. She has experience in managing investment processes.

In 2011, a graduate of postgraduate studies at the Warsaw University of Life Sciences, Faculty of Horticulture and Landscape Architecture, major: the Faculty of Protection and Conservation of Historic Garden Assumptions.

Since 2017, employed at the National Museum in Warsaw, branch of the Museum in Nieborow and Arcadia as a Head of the Garden Department. She is responsible for the 17th century baroque garden complex in Nieborow and the 18th century sentimental and romantic garden in Arcadia. The author of numerous projects for dendrological inventory. A garden researcher, passionate about utility gardens and historic walled kitchen gardens.

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Abstract:

Arkadia - a Polish sentimental and romantic garden created by Duchess Helena Radziwiłł at the end of the 18th century. It referred to English landscape gardens both in terms of a rich philosophical and literary program as well as spatial compositions. Garden inscriptions were a characteristic motif appearing in English gardens.

Inscriptions appearing in the garden on stones scattered among the trees, sentences placed on temples, monuments and other architectural and lapidary elements created a genius loci. They introduced a specific mood in the garden, moved hearts and made people reflect on human fate.

The choice of the spot for placing the inscription in the garden was not accidental, nor was the greenery that surrounded it. These elements created garden interiors by juxtaposing: the mood of a rural idyll, necessary to create a contrast with the melancholic, elegiac scenery of passing time and death.

Inscriptions, maxims and dedications in various languages, taken from various cultural circles, were used. Their message was ambiguously interpreted. It resulted from the recipients' life experiences, their intelligence and sensitivity.

Many of the garden inscriptions indicated in this study have not survived, many have been obliterated and it is difficult to find them in the Arcadian garden. Those that have survived can be read on the garden structures, the sarcophagus, the tomb and the obelisk. They testify not only to the then prevailing fashion - but also present the intentions of the founder of the garden and are the result of the sum of her personal life experiences.

Keywords:

historic garden, garden's inscriptions, stones, monuments and garden buildings, Arkadia in Poland, Helena Radziwiłł, 18th century landscape gardens;



1. Introduction

The starting point for reflections on the literary approach to the garden in Arkadia is the literary work of Duchess Helena Radziwiłł (1753-1821) and numerous garden inscriptions, taken from literary works of the Duchess's favorite writers, philosophers and poets, hidden among the greenery.

The garden, called Arkadia in Polish, is located in central Poland, seventy kilometers west of Warsaw. It was built at the end of the eighteenth century (created between 1774 and 1821).

The inspiration for creating the garden was Arcadia – the Greek, mythical land in the Peloponnese, which was considered by poets to be the land of happiness. It was an idealized symbol of the land of peace, harmony and eternal idyll, as well as the land of poetry and art.

In line with the theme of the fifth annual Forum of Historical Gardens – *Literature and Historical Gardens* - the literary theme of the Arcadia motif and the Arcadian myth, popularized by the Roman poet Virgil, was reflected in the life work of the Duchess Helena Radziwiłł - the Garden of Arkadia and her personal guide of the garden.

The Duchess was an educated, well-read person who knew ancient culture, literature and poetry. This knowledge had a huge impact on the shape of the garden in Arkadia. She was fluent in French and German, as well as English and Italian, and committed herself to reading poetry and European literature. In her diary, on the first page, she wrote, presumably, the maxim of her life - the desire for creative and continuous activity: *When the imagination is carried away by the creative sense, it will lead to heavenly lands, indifferent and deaf to the rest, it would only desire to create and create; creativity becomes its only need and essence.*

The Duchess's literary work is contained in her guidebook in French- *Le guide d'Arcadie* written in 1800. This sentimental guide to the garden contains echoes of ancient literature, mapping out the sightseeing routes, but without explaining the details. Helena Radziwiłł, at the beginning of her guide, wrote that: *Arcadia may be regarded as an ancient monument to beautiful Greece. There are traces of mythological reverence that was once preserved in art /.../.*

The main task of *Le Guide d'Arcadie* was to make the garden and its founder famous in Europe. *Le Guide...* is a peculiar literary genre, unique, testifying to the versatile talents of the Duchess and her sensitivity to the world.

The praise of the arcadian garden was described by the then popular French poet Jacques Delille in 1801, in his poem *Les Jardins*, Canto IV:

/.../

Par un contraire effet vous cacherez au jour
L'asyle du silence, ou celui de l'amour:
Ainsi de Radzivil se dérobe le temple;
L'œil de loin le devine, et de près le contemple
Dans son isle charmante, abri voluptueux:
Là, tout est frais, riant, simple, majestueux:
*Au-dedans, un jour doux, le calme, le mystere,
Les traits chéris du dieu qu'en secret on révere;*

/.../

*L'heureuse allégorie, et la fable, et l'histoire,
Tout ce qui plaît aux yeux, et parle à la mémoire,
La nature et les arts, le génie et le goût,
Tout sert à l'embellir; lui-même embellit tout.
Heureux quand Radzivil daigne en orner les fêtes,
Et vient au dieu du temple assurer des conquêtes!
Telle est des bâtiments la grace et la beauté.*

/.../

And on the contrary, hide from the site of mankind
Both the corner of Silence and asylum of Love:
This is how Radziwiłł templum disguises itself.
The eye perceives it from a distance, contemplates it in close-up
On this charming island, in a sensual atmosphere
Everything there is fresh, cheerful, simple, in majesty.
Inside, a blissful day, silence in a strange scenery,
Where the dear traces of God a man secretly worships.

/.../

Happy allegory, fairy tale, living story,
Everything that pleases the eye, that revives the memory,
Nature, fine arts, genius, tasteful style,
Everything is her adornment, she decorates the world.
They are all delighted when Radziwiłł adorns the feast days with them,
And asks the god in the temple for conquests!
Such are the charms and beauty of these buildings.

2. The Garden

The Arkadia garden, following the example of the English and French gardens, had a rich ideological and philosophical program based on mythological and literary associations and the iconography of Masonic rituals.

Arkadia is a park, which was supposed to stimulate reflection and contemplation of the uttermost ideas. From the beginning, the garden was dominated by the symbolism of meanings encoded in the composition of architectural concepts, also in small garden forms, in sentences placed on buildings, boards and boulders, even in the planting of greenery and flowers.

Garden inscriptions were a characteristic motif of the landscape sentimental gardens of the 18th century. The inscriptions appeared on stones, monuments scattered among the trees, as well as on the facades of buildings, garden elements, sarcophagi, urns and altars. They created the atmosphere of the place, encouraging reflection on the cycle of life, passing and death, the contrast between nature and artificiality, reality and illusion, fantasy and facts. The inscriptions were dedicated to people, places, events and dates, they glorified the virtues of human nature, referred to existential dilemmas, joys and tragedies in life. They were intended to evoke a variety of feelings: from gratitude to sadness or melancholy.

The Duchess introduced rich and original content to the park, which, in combination with its individual fragments, were marked with sentimental and romantic nomenclature: the Baucis and Philemon's huts, the Sibyl's Grotto with a hermit's hut, the Stone Arch, the Gothic House, the Diana's Temple, Big Pond with an Island of Offerings, the Aqueduct, the High Priest's Sanctuary, the Margrave's House, the Tomb on the Poplar Island, the Elysian Fields with the Tomb of Illusions, the Circus and the Amphitheatre.

2.1 Entrance to the Garden - Baucis and Philomon's huts

After crossing the wooden gate of the Arcadia garden, one could find the modest huts of Baucis and Philemon, surrounded by blooming flowers. Between them was a stone fountain with the inscription: *One ne juit d'un bien qu'autant qu'on le partage – He only knows happiness, who shares it with others.*

This inscription referred to the Greek myth of a poor, old couple - Baucis and Philemon, who welcomed Zeus and Hermes. This motif was taken up by the Duchess, and at the same time testified to her goodness and hospitality.

2.2 The Sibyl's Grotto

Walking along a path under shady coniferous trees, the visitor to Arkadia made his way towards the Sibyl's Cave, beside which stood a hermit's hut. The grotto was built with huge boulders *supposedly suspended by the hand of the Titans*, taken from the surrounding fields. Near the entrance to the cave lay a mossy stone with a sentimental inscription in English:

Oh! Let me seek out some desolate shade/ And there weep my sad bosom empty -

The above quote comes from a conversation between Malcolm and Macduff in Act 4 Scene 3 from *Macbeth* William Shakespeare. In modern English: *Let's go find some quiet shady place, and cry till our hearts are empty.*

The stone with the inscription has not survived.

2.3 The Gothic House

Underneath the altar raised above the Grotto, adorned with a marble relief, representing the Holy Family, there was the following French maxim:

*Fais Immortelle, qu'aime de la plus belle, je sois le plus vaillant.
/ Make immortal the one who loves the most beautiful, I am the bravest .*

Probably the inscription referred to the relationship between the mother - Duchess Helena and her soldier son - Michał Gedeon Radziwiłł.

2.4 The Stone Arch

At the foot of the Stone Arch lay a huge boulder with Italian inscription:

*O da me piu d'ogni altra amata e cara/ Più d'ogni altra gentil terra d'Arcadia
/ Che col drink tocco e con la mente inchino.

Oh, more than others beloved and dear,/ More than any other gentle land of Arcadia,
/ Which I touch with my foot and greet with my thought.*

Undoubtedly, this inscription testified to the Duchess's great attachment to the Arkadia garden.

The sandstone boulder with the Italian inscription in three lines was subjected to conservation and restoration works in 2019. Currently, it is waiting to be embedded in the base on the right side of the Stone Arch, on the path situated east of the Temple of Diana.

2.5 The Temple of Diana

On a semicircular architrave of the eastern entrance to the Temple of Diana - the most important building in Arkadia garden - there was a dictum drawn from the Horaces's verses:

M'involo altrui per ritrovar me stessa / I part from others to find myself.



FIGURE 1

The View of the Temple of Diana framed by the Stone Arch at Arkadia/ the fragment/

Source: Jan Zachariasz Frey's etching after Zygmunt Vogel, 1806, National Library Polona
Copies in Museum in Nieborów and Arkadia, Palace 2floor Hall

This sentence was known in the Latin version: *Nosce te ipsum - Know yourself* , attributed to the Delphic oracle. There was also a famous saying: *Habita tecum – With you I live*.

Through this message, the Duchess wanted a moment of contemplation, reflection and also loneliness, needed to understand herself and the world.

Another sentence, this time from Petrarch, was written in Italian on the west facade of Diana's Temple: *D'ove pace trovai d'ogni mia guerra / After the struggles, I found my peace here .*

2.6 The Sarcophagus near the Temple of Diana

On the terrace of the Temple Diana, above the stairs in front of the Island of Offerings, there is an 18th-century sarcophagus with an engraved quatrain from a poem by Jacques Dellile on one side:

Quel homme vers la vie au moment du départ/ Ne se tourne et ne jette un triste et long regard/

A l'espoir d'un regret ne sent pas quelque charme/Et des yeux d'un ami n'attend pas une larme.

What man at the time of departure / Will not turn a sad gaze towards life /

In hope of regrets will not feel some charm. /And in friend's eyes won't wait for a tear?

And on the other side: *Eh qui n'a pas pleuré quelque perte cruelle? / Ah! Who hasn't mourned some cruel loss?* The words on the sarcophagus are eloquent and make you think about life.

2.7 The Island of Offerings

Opposite the Knight's Tent, on the trunk of an old tree, there was a shield nailed with an arrow with the words: *It fixes me to my destiny*.

From that site a boat would leave for the Island of Offerings on the shore of which a Sphinx was set up with a shield abutted on it and with sentimental verses:

Go to the quiet glade amidst the shade of these trees, / You'll find there Love, Friendship, Hope and Memories, / You'll also find a rare gratitude, and if you're sensitive, / Be joyful in your worries or be joyful that you're happy.

2.8 The High Priest's Sanctuary

The High Priest's Sanctuary, which is a fake- ruin structure, is the most original building in the Arkadia garden. It is a symbol of the destructive influence of the passing time. The sphere of this ideology includes a relief adorning the northern wall of the High Priest's Sanctuary, which represents Hope nourishing Chimer, with the French inscription:

L'Espérance nourrit une Chimère et la vie s'écoule/ Hope nourishing the Chimera and life escapes.

2.9 The Tomb on Poplar Island

In this sphere of poetics fits undoubtedly the Duchess's idea of erecting a symbolic tomb of her own on the Poplar Island, with an ancient urn and a recess housing a recumbent feminine figure sculpted in white marble with an inscription below: *Et in Arcadia ego*.

According to Erwin Panofsky's interpretation, the epigraph *Et in Arcadia ego* has a dual significance. The first of which: *And I (the death) am in Arcadia*, should be understood directly as the presence of the grave, thus death, also in the Arcadian land of happiness. The other meaning, interpreted as: *And I (who died) stayed in Arcadia* – meaning the person buried here who dwelt some time in this ideal land of happiness. The Duchess clearly meant the other interpretation of the Latin epigraph, as she supplemented the tomb she prepared for herself on the Poplar Island with an additional phrase:

J'ai fait l'arcadie et j'y repose/ I have created Arcadia and in it, I rest.

The Tomb was dismantled and dispersed immediately after the death of Duchess Helena Radziwiłł. In May 2015, thanks to the conservation work carried out on the occasion of the seventh anniversary of the National Museum in Warsaw, the tombstone from the now-defunct Poplar Island returned to the Arkadia garden after almost two hundred years.

2.10 The Elysian Fields and the Tomb of Illusions

The Elysian Fields were an interesting spatial motif of the open composition of the Arkadia garden. In this open space, adjacent to the garden, on the side of the Łupia River, the Tomb of Illusions was created. The Tomb of Illusions was dedicated to the memory of the Duchess's three daughters (Krystyna, Róża and Aniela Radziwiłł), who died one after another at ten years' intervals.

There was an inscription on the stone in French, which created the mood of the site: *Celui qui sème dans les pleurs, recueille dans la joie*, which means: *Who sows in tears, reaps in joy*. The boulder was located next to the entrance to the chapel, where there was a marble urn with the ashes of the dead daughters.

This is most likely the only Christian reference in the Arcadian Garden, and comes from the Book of Psalms *For the Improvement of the Lot of the Liberated People* - Psalm 126 (125), 5: *Those who sow in tears, will reap in joy*.

Characteristically, the numerous sentences, which constitute a literary complement of the ideological program of the Arkadia garden, describes death as a phenomenon suggestive of a note of sentiment and optimism, rather than a dreadful thing. *Thinking of death - there is nothing horrifying* - assures Duchess Helena Radziwiłł in her guidebook to the Arkadia garden.

2.11 The Circle

The last of the known outdoor inscriptions, placed on the shaft of the obelisk crowning the spina of the Circus, reads: *Munificentiae Augusti Helena posuit*. This inscription refers to the Polish King Stanisław August Poniatowski and can be interpreted as: *Helena appreciates the munificence of August*.

2.12 The Circus with the Arcadius Monument and the Fish Gate

The garden decorations were monuments devoted to the mythological Arcadia.

For example monument with the inscription: *Arcadius* - meant an inhabitant of Arcadia, the land of happiness, an ancient region in Greece in the Peloponnese. In Greek mythology, Arcas, was the son of Zeus, who was king of Arcadia.

The another relationship of the Greek Peloponnese was the Fish Gate project with inscription:

Hippodamia que Pelopi nupsit - Hippodamia married Pelops.

This is a reference to the Greek myth of Pelops, who deceived the king in a race on chariots to win his daughter's hand. The name of the land of Peloponnese derives from the name Pelops - that is, "Pelops Island" - the land of happiness to which Duchess Helena Radziwiłł refers.

3. Existing garden inscriptions

During the times of Helena Radziwiłł, there were many inscriptions on the premises of the Arkadia garden. This unusual "garden literature" was supposed to build the literary mood of the Arkadia garden. All places are described in the guide. However, not many of them have survived to this day (they can be found: on the western facade of the Temple of Diana, the sarcophagus on the terrace, the Tomb from the former Poplar Island, the obelisk in the Circus, the restored stone, whose destination will be the Stone Arch, and on the facade of the High Priest's Sanctuary with a Chimera relief).

Their presence shows overwhelming sensitivity and a mysterious kind of narrative message, a sentimental garden scenario and allows sharing the echo of emotions.

4. Conclusions

Arkadia, the eighteenth-century garden, together with the personal guide of its founder Helena Radziwiłł and numerous garden inscriptions, referring to outstanding works of thinkers, philosophers and poets, encourages reflection on human life, its fragility and transience.

Arkadia and the understanding of its symbolism and hidden meanings on many levels depends to a large extent on the sensitivity of people, their intelligence, knowledge and the sum of life experiences.

This specific "garden literature" contained in the space of the Arcadian garden creates a sentimental and romantic atmosphere of the place. It is often a dialogue - sometimes a monologue of the garden, in which fine arts speak through literature, poetry, music, references to painting or theatre.

Translator: Jacek Gajewski

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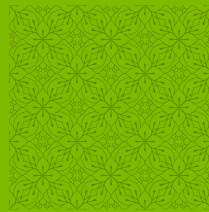
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PANEL PRESENTATION:

“Historic Gardens’ lights and shadows”



SUMMARY

Paola Viola

“The new management plan of the
Royal Park and the English Garden”

Maciej Żołnierczuk

“The green and blue infrastructure
of the historic complex at Wilanów
and the growing investment pressure”

Attila Deák, Albert Fekete

“Challenges and perspectives in the renewal
and use of the Rákóczi-Bánffy Castle Garden
Ensamble from Gyalu/Gilau”

"The new management plan of the Royal Park and the English Garden"



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Referent of the relations between the Reggia di Caserta and the National and International Associations active in the field of protection and promotion of the Gardens. Follows the activities of the Reggia di Caserta for the *Green Table of the Museums*, in which the main Italian museums with important historical gardens participate. She holds University Masters in the management of ornamental greenery and is currently a PhD student at the University of Bologna with a research project relating to the management of historic gardens. She has produced scientific publications, articles in specialist journals and she has participated in study days and conferences on the theme of ornamental greenery and historic gardens.

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Reggia di Caserta

Abstract:

The Reggia di Caserta represents a complex museum system that includes the Palace and the large gardens, called Green Museum. The use of the museum and the conservation needs make a management plan essential. The new three-year plan is an expression of the need for a pragmatic and organic management of historic gardens in the medium and long term. The plan has two important goals: an optimal technical planning of maintenance and reintegration activities and obtain and store information that simplify future planning and facilitate the application of functional solutions that allow, with current techniques, to preserve the original idea of the garden in a more sustainable way.

Keywords:

Green Museum, knowledge, management, innovation, sharing, monitoring, update.



1. Introduction

The Reggia di Caserta is a sumptuous residence of the Bourbon dynasty, commissioned by King Charles in 1750. The project for the imposing building, destined to rival the other European royal residences, was entrusted, to the architect of Dutch origin Luigi Vanvitelli (1700 - 1773), The construction of the palace began on 20 January 1752. After the death of Luigi Vanvitelli in 1773, his grandiose project was carried out by his son Carlo and other architects of his school. The construction of the park began in 1753 and lasted for over 50 years: here architecture and greenery have always constituted a unified whole.

The Park is a synthesis of all types of gardens:

- part of the pre-existing Renaissance gardens and the Bosco Vecchio with the *Castelluccia*¹ and the *Peschiera Grande*² that Vanvitelli incorporated into his project.
- baroque garden with geometric layout, plant architectures and monumental fountains.
- English garden, landscape, or romantic garden, from the end of the eighteenth century.

The Park covers an area of about one hundred hectares plus the eighty hectares of the San Silvestro wood, and the twenty-three of the English Garden, forming an articulated and suggestive landscape system in which different types of gardens coexist with specific conservation needs. For this reason, the Reggia is preparing a new three-year management plan for the gardens.

2. The new management plan of the Royal Gardens

The Reggia di Caserta represents a complex museum system that includes the Palace and the large gardens, called *Green Museum*. The use of the museum (almost one million visitors a year) and the conservation needs - aspects that are not always easily reconcilable - make a knowledge plan essential for proper future management. The new three-year plan - innovative and experimental for a State Museum - is an expression of the need for a pragmatic and organic management of historic gardens in the medium and long term.

2.1. The reasons for the change of management plan

For the definition of the plan the main garden management problems, with which we have been confronted for some time, were examined: presence of ancient tree specimens, consequences of improvised past interventions, failure to update in the field of scientific knowledge, lengthy and complex administrative procedures, climate changes, need for specialized professionals.

2.2. The main goals of the management plan

Analysed the problems, the management plan has two essential objectives:

1. Optimal technical planning of maintenance and reintegration activities, compatible both with the nature of the place and with the productive and modern use of the park

1 Little Tower

2 Big fishpond

2. Obtain and store information that simplify future planning and facilitate the application of functional solutions that allow, with current techniques, to preserve the original idea of the garden in a more sustainable way.

3. The structure of the management plan

The plan is composed of 2 phases: *Phase of study* and *Operational phase*.

3.1. Phase of study:

The phase of study plan it is based on two fundamental assumptions:

1. The reference legislation and the guidelines³
2. The general knowledge plan of the site.

The general knowledge plan of the site is the cognitive and descriptive part of the park. It is built based on surveys and research to obtain and organize historical news and investigations, bibliographic sources, research, and publications, archive and iconographic documentation: maps, images of paintings, drawings, photos etc., censuses of the various components, reliefs available in different formats Thanks to the knowledge plan, *the definition and precise analysis of the historical-cultural and landscape specificities of the site* are achieved. To constantly update the knowledge plan, the Reggia di Caserta has put in place procedures for investigating and deepening the main components of the site:⁴ *Historical research is required as a basic element for every project proposal*. The Knowledge Plan must be related to the delicate balance of the Historic Gardens, so it is necessary to carry out scientific research and enhancement activities:

- Agreements with Universities for the protection of monumental trees
- Collaboration with Public and Research Bodies for census of Monumental Trees, collection of seeds and other basic materials of ancient and valuable plants, to increase the number of specimens as the *Camellia japonica*, phytosanitary monitoring and interventions, water sampling, scientific study activities on historical botanical collections, monitoring of protected animal species
- Internships for art gardeners, Tactile and olfactory visit, Membership of national and international associations for the promotion and knowledge of historic gardens, Educational and social vegetable gardens, Agreements with voluntary associations or sports associations for the ordinary cleaning of some areas of the Royal Park, Competition of ideas for the creation of contemporary art installations that reuse plant material destined for disposal.

3.2. Operational phase:⁵

The second phase - operational phase - is divided in two parts:

1. Project framework: Design phase
2. Operational framework: Operational phase and Monitoring.

In the planning phase the following aims must be considered:

3 UNESCO 1972: *Convention concerning the Protection of the World Cultural and Natural Heritage* – art. 2.; D. Lgs. N.42 del 22 gennaio 2004 e ss.mm.ii. *Codice dei Beni culturali e del Paesaggio*; Legge 10 del 14.1.2013 - art 7 e 7 bis - in materia di *Disposizioni per la tutela e la salvaguardia degli alberi monumentali, dei filari e delle alberate di particolare pregio paesaggistico, naturalistico, monumentale, storico e culturale e dei boschi vetusti*; Decreto 22 gennaio 2014 *Piano di azione nazionale per l'uso sostenibile dei prodotti fitosanitari (PAN)* (Art. 6 del D.L. 14.8.2012, n. 150); Decreto del Ministro n. 63 del 10 marzo 2020, *Criteri ambientali minimi (CAM) per il servizio di gestione del verde pubblico e la fornitura di prodotti per la cura del verde*; Ministero della Cultura (MIC), Associazione Parchi e Giardini d'Italia (APGI), *Linee Guida e Norme Tecniche per il restauro dei Giardini Storici*, 2021.

4 Census of arboreal and shrubby plant components, Relief of the avenues, Plant survey with particular attention to the pre-existing structures connected to the Caroline Aqueduct and the entire water system of the site (wells, manholes, canalizations, etc.), Relief of architectural artefacts and *fabriques*.

5 Its reference point is Article 29 of Code of Cultural Heritage and Landscape: «The conservation of the cultural heritage is ensured through a coherent, coordinated and planned activity of study, prevention, maintenance and restoration», «Maintenance means the set of activities and interventions intended to control the conditions of the cultural property and to maintain the integrity, functional efficiency and identity of the property and its parts». The application of this Article shall entail the definition of a specific programmatic reference tool for ordinary and extraordinary maintenance interventions, and entrusting the “maintenance” exclusively to highly qualified performers with specific experience, supervised by a construction manager specializing in the restoration and management of historic gardens.

- protect and safeguard the cultural and landscape heritage of the Reggia and promote its sustainable development
- address the maintenance needs of the Royal Park and the English Garden and propose correct management for their different constituent parts
- ensure accessibility and expanded use of the Royal Park and the English Garden and the following steps were necessary:
- analyse the historical-cultural and landscape specificities of the Site
- develop a study of the current state of the Site and its component parts
- critically evaluate the current management of the Site with particular attention to the green maintenance service and its costs.

In the DESIGN PHASE to realize the goals of the Plan, the Gardens have been divided into constituent parts - with specific historical-morphological, landscape and identity characteristics - considered as *Management Units* for the purposes of maintenance interventions.

For each *Management Unit* it will be possible to plan the interventions related to the structuring components, experimenting with new operational techniques aimed at sustainable development, promote compatible awareness/education and entertainment activities, check and monitor the operation of the plan. For each *Management Unit* the Plan, according to the intervention needs, provides a specific *Guiding Project* with two functions: define specific objectives and identify the actions to be implemented in the various structuring components through the relative Operational Plans

Through the *Guiding Project* the Plan prefigures the result of the interventions to be carried out, guides the interventions towards the expected objectives and indicates the final goal to be achieved, the image that you want to recover or recreate. For each *Guiding Project* have been drawn up:

1. Evaluation sheet of the state of conservation of the structural components present - problems
2. Project sheet - goals - linked to the Operational Plans.

The OPERATIONAL PHASE includes the *Operational Intervention Plans* that are the implementation tool of the Plan, divided into structuring components (vegetation, architecture, systems, furnishings). They define and program the restoration, recovery, care, and maintenance actions of the various components identified in the individual Management Units of the Royal Park and English Garden.⁶

The OPERATIONAL PHASE closes with Monitoring plan that verifies the effectiveness of the conservation and planned management interventions of the Royal Park and the English Garden, verifies the adequacy of the actions envisaged in the Plan implemented over time, identifies the monitoring requirements aimed at protecting the Exceptional Universal Value of the Site and its cultural heritage, including authenticity and integrity.

In essence the Plan must be updated over time, plans actions and interventions through its Guiding Projects and related Operational Plans, monitor the results and integrates or adapts the actions and interventions to be implemented.

4. Conclusion: Expected results. *What do we expect in practice?*

- Outline in an organic and pragmatic way the new green management policy that the Reggia di Caserta wants to pursue over the medium and long term also for a correct use
- Innovative management of the *Green Museum* with greater attention to the issues of sustainability and respect for the environment with ecologically correct choices in the awareness of also having to prevent the effects of climate change

⁶ The Operational Intervention Plans are: Conservation, care, and maintenance of turfgrass and grasslands, Conservation, care, or renewal of wooded areas, Protection and conservation of valuable and / or monumental trees or plant formations, Protection and conservation of plant architectures, Protection and conservation of the botanical collections of shrubs and trees, Conservation, care, and maintenance of thematic gardens, Care and maintenance of water courses and pools, Care and maintenance of avenues and paths.

- Obtain an optimal technical planning of maintenance and reintegration activities, compatible both with the nature of the place and with the productive and modern use of the park
- Obtain and store information that simplifies future planning and the application of functional solutions with which to preserve the original idea of the garden in a sustainable way
- Promote the sharing of information acquired between related realities as a reference for a further contribution to the adoption of correct choices.



FIGURE 1
Summary structure of the management plan

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"The green and blue infrastructure of the historic complex at Wilanów and the growing investment pressure"



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A graduate of the Faculty of Horticulture, Biotechnology and Landscape Architecture of the Warsaw University of Life Sciences (2013), PhD in agricultural sciences (2019, thesis topic „Shaping the biodiversity of plant cover along express roads, and user expectations, defended”). Participant of international programs: Erasmus (2013 - University of Copenhagen), CEEPUS (2016 - University of Corvinus in Budapest), POWER (2018 - Parques de Sintra, project: "I am learning to teach. Development of social competences through programs for seniors at the Museum of King Jan III's Palace at Wilanów"), ARRE Mobility Grant (Prussian Palaces and Gardens Foundation Berlin-Brandenburg), The V4 Heritage Academy - Management of the UNESCO World Heritage Cultural Sites in Visegrad Countries. The winner of the THEORY competition organized by the Fundacja im. Stefan Kuryłowicz for the publication: „The cultural language of glass architecture”. Co-author of textbooks in the field of landscape architecture dedicated to technicians schools, as well as scientific and popular science publications. At the Museum of King Jan III's Palace in Wilanów, he is a landscape protection specialist. He cares about both the cultural and natural landscape. Actively participates in social consultations organized, among others by city planners trying to ensure order and harmony in the surroundings of the summer residence of King Jan III.

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Museum of King Jan III's Palace at Wilanów

Abstract:

Historic palace and park complexes face new challenges related to counteracting the causes and effects of global warming. The green and blue infrastructure that they create is often a key structure for districts and cities. Unfortunately, cities do not always give them due care, and the negative impact is reinforced by the increasing urban pressure. Recently, some doubts have been aggravated by the ecological disaster that happened on the Odra River in Poland. In the article, the author presents the main problems related to the impact of urban pressure on the hydrographic system and park vegetation in the palace and park complex in Wilanów. It describes examples of activities that are undertaken by the museum to protect natural resources. The institution is an example of a museum with extended competences. Thanks to the work it does, it is called the museum of culture and nature.

Keywords:

Hydrographic system, sustainable development, extended museums.



1. Introduction

The global warming effect is a process that is talked about more and more often and louder due to the increased perceptibility of its effects. One of them is the increase in the rate of water circulation.¹ Counteracting the causes was to be the introduction of the principles of sustainable development, but one can get the impression that these are guidelines written on paper, but implemented to a limited extent. A kind of disapproval of helplessness was felt during Martha Schwartz's online lecture on September 2, 2022. It accompanied the exhibition "Zieleń to Życie" ("Green is life") at Warsaw. The landscape architect provided a lot of information, but the numbers were missing examples of solutions that the audience had hoped for. As a result, most of them left the halls before the end of the event.

The historic palace and park complexes that contribute to the priority landscape will also have to face the climate crisis. Without their involvement, they will risk losing their natural, cultural and social values. They are very often important "oases of cool" for city residents, as can be seen in the example of Wilanów, where the park managed by the Museum of King Jan III's Palace in Wilanów is the main rest for the residents of the district².

Wilanów used to be a village near Warsaw, which was characterized by a rural layout, the main point of which was the palace. Since 1951, it has been a district of Warsaw, which has been developing intensively in recent years. This was due to the new urban layout ("Wilanów Town"), which began to be built in 2002. In 2000, the number of inhabitants was 13,431, at the end of June 2021 there were over 44,000, and this number is still growing. The "Wilanów Town" project was almost 100% completed, however, urban pressure began to develop in the surrounding areas. To a large extent, these are floodplains at risk of flooding, formerly covered by meadows. Moreover, they have one of the most fertile soils in the city. Converting them into residential buildings with underground garages required pumping of groundwater. Unfortunately, when the land development method was changed, the issue of retention was not adequately secured. As a result, after intense rainfall, there are floods, also in the area of the palace and park complex. The intensive process of "concreting the space" has not been linked to the simultaneous rational development of new green areas, which are not present in this area.

The question then arises to what extent do cities ensure the security of historical park layouts? On the one hand, equal forms of protection of monuments and nature are visible, on the other hand, it would be worth considering their effectiveness. In the case of Poland, some doubts became even stronger after the ecological catastrophe of the Oder (one of the two largest, and therefore the most important, rivers in Poland).

Managers of historic park layouts cannot restrict themselves only within their borders. A more holistic view is needed in order to be able to analyze and understand the interdependence of landscape components. This is related to the introduction of the concept of an extended museum. These are institutions, that express the willingness to broaden the "scope of their perception" not only to the limit of their own garden, but also in the context of the influence of the surroundings, e.g. the district, surrounding public spaces, social life³.

1 Manabe S., Broccoli A. J., *Beyond global warming: How Numerical Models Revealed the Secrets of Climate Change*, Princeton University Press, U.S.A., 2020

2 Strategia adaptacji do zmian klimatu dla m.st. Warszawy do roku 2030 z perspektywą do roku 2050 (Climate change adaptation strategy for the Capital City of Warsaw by 2030 with a perspective by 2050) - Resolution of the Council of the Capital City of Warsaw No. XV / 339/2019 of July 4, 2019

3 Whitehead Ch., *De-Bordering the Museum: Voice, Empathy and Archaeologies of Inequality* [in:] Folga Januszewska, D., Lehmannová, M., Gaburová, J., Kellner, E., Jaskanis, P., *Museums and Identities Planning an Extended Museum*. Warszawa: Museum of King Jan III's Palace at Wilanów, 2019, 49-62.

The issue was also described in the ICOM resolution of 2016 dealing with the responsibility of museums for the surrounding landscape. The document emphasizes, inter alia, the fact that “museums and landscapes are an essential element of humanity, the physical, natural, social and symbolic environment” and “museums are part of the landscape and bear a special responsibility for the landscape in terms of managing and maintaining heritage in accordance with the principles of sustainable development”. Thus, museums are facing new challenges and responsibilities.

2. The blue and green infrastructure of Wilanów

2.1 Problem 1 - disturbed cooperation between institutions

After the ecological disaster of the Odra River, the search for those to blame began. Certain formal problems can be noticed in Wilanów. The first is the insufficient coordination of offices. The example of Wilanów Lake: the bottom is owned by the Museum, the waters are handled by the State Water Holding Polish Waters, the fish are the responsibility of the Polish Angling Association (after the approval of the State Water Holding Polish Waters), the environment is protected by the Regional Inspectorate for Environmental Protection. However, if we asked who is responsible for the seduction, it would already be a problem to indicate a specific institution - everyone realizes that removing the seduction is expensive, so they separate the problem from themselves. It should be emphasized that most deposits are deposited at the mouth of the Służewiecki Stream, the catchment of which is 10% of the area of Warsaw, which is constantly subject to investment pressure, which results, among others, in limiting biologically active areas and increasing surface runoff. It should also be noted that supervisory institutions have an insufficient number of employees. As a result, it happens that in the case of reporting the discharge of waste into the waters, the inspection takes place after a few days, when there is no trace of contamination.

2.2 Problem 2 - errors in documents

Institutions often hide behind the provisions appearing in documents. Again, an example from Wilanów can be cited. Generally, the kotyry Potok Służewiecki is treated in the land and mortgage registers as flowing water and is the responsibility of State Water Holding Polish Waters. The only exception is the final section - the estuary to Wilanowskie Lake, which, according to the land and mortgage register, is a wasteland, despite the fact that you can see flowing water. Therefore, State Treasury is responsible for this episode. According to the documents, Wilanowskie Lake itself is stagnant water, which is also a factual error, as it is a flow-through reservoir, from where the waters go to the Wilanówka river and then to the Vistula river.

2.3 Problem 3 – consequences for the palace and park complex

One of the main problems is water pollution, e.g. with oil derivatives. In the 1970s, there was even a bizarre situation when the Służewiecki Potok was ignited. It also happens that a large amount of foam appears on the watercourse. Another problem is mechanical contamination, e.g. discarded bottles. The museum also strives to ensure that the swath is collected during the maintenance of the watercourse bed and that it does not flow downstream to Wilanowskie Lake, causing it to accumulate on the bottom. The second group of consequences is related to the flooding of water causing flooding of lawns and park alleys. In 2021, soil saturation was so high that 3 large trees fell over in one flood. This is just an example of the related influence of blue infrastructure on green. Some suggest that the solution to this problem would be the meandering of the watercourse in Wilanów, but it is too late for that - the space around it has been limited by buildings and streets, which are now sometimes flooded.

3. Activities undertaken by the Museum

Water problems have been around for many years. Already in the material of the Polish Film Chronicle from 1979, we can see documents in which the Museum reports a problem and asks for intervention. However, despite the passage of more than 40 years, little has changed. Therefore, the Museum was forced to take action. Here are some examples.

3.1 Searching for retention opportunities

In response to the flood hazard, the Museum looks for new water retention opportunities. At present, a project of a rain garden distributing water from the brewery roof (roof area 1000 m²) is being prepared. We also notice the problem of the transformation of the riparian forest into a broadleaf forest in the Morysin Nature Reserve, caused by the construction of flood embankments by the Vistula River. In order to counteract further transformations, we are considering recreating the former water system in this area. The museum employees performed analyzes of the topography of the area and, using GIS tools, performed "virtual flooding of the area", increasing the height of the water surface every 10 cm. As a result, it was possible to identify the old canals visible, for example, in the painting View of Morysin by Wincenty Kasprzycki from 1834. Their relics have also been documented by prof. Gerard Ciołek in the mid-twentieth century - the alignment of the indicated elements in accordance with the data on archival maps. We also remind city officials of the location of historic polders and the possibilities of their revitalization - some of these facilities are approx. 300 years old, are habitats for animals (e.g. beavers), still partially store water, and their modernization would increase their retention potential.

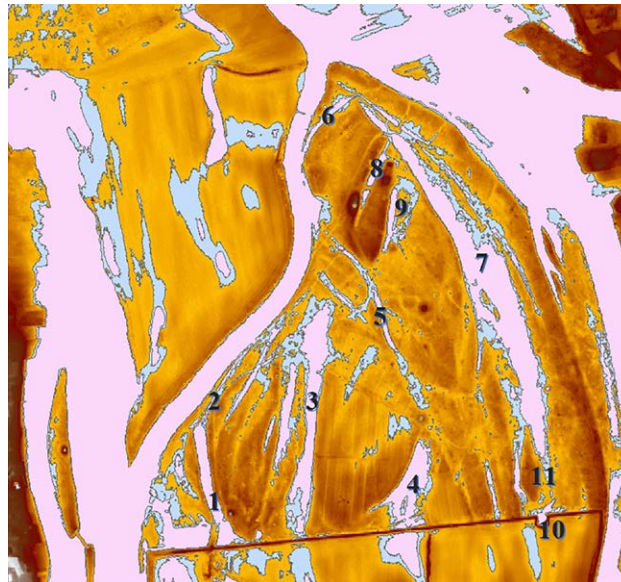


FIGURE 1

The location of the elements of the water system revealed during the analyzes (1- oxbow lake, 2,6 - feed channel, 3,4,7,9 - pond, 5 - canal, 8 - smaller channel, 10 - place of water abstraction for irrigation of fields, 11- an island sheltering probable water abstraction facilities)

3.2 Procedures, monitoring and documentation

Crisis management procedures have been developed to streamline operations. They include illustrations, descriptions of the situation and a list of actions taken along with the persons and contacts assigned to them. In this way, the time to react was limited.

In addition, a water monitoring system has been installed, thanks to which it is possible to observe, for example, the water level and salinity. If the value is exceeded, the system sends notifications to employees (operation similar to the alerts of the Government Security Center).

Besides, the museum constantly prepares documentation. This year, several camera traps were purchased. The obtained videos are also used for promotional purposes. The museum also decided to make drone recordings showing the state of the four seasons.

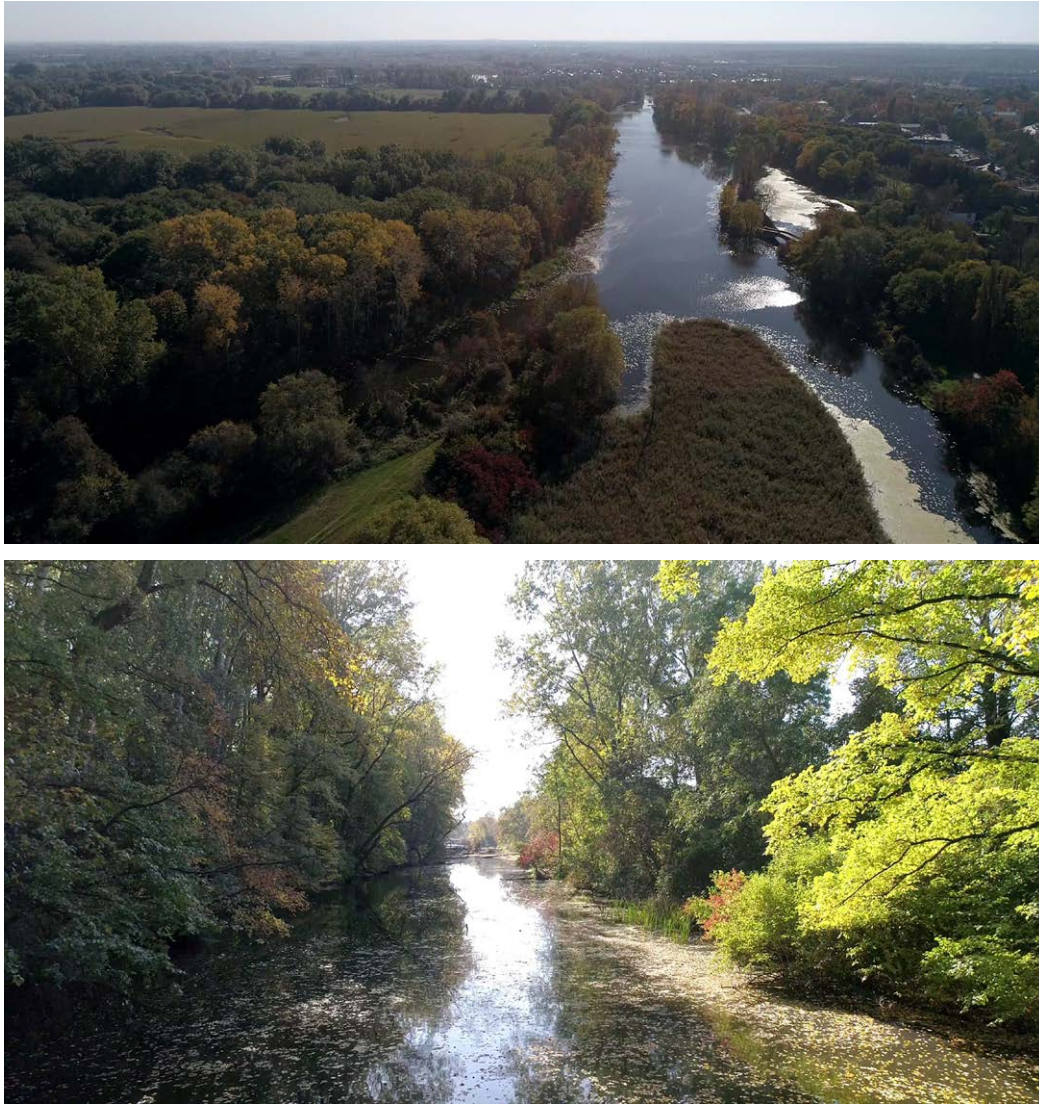


FIGURE 2
Examples of drone photo documentation (autumn season)

3.3 Cooperation

The museum also cooperates with various institutions by organizing, among others, thematic conferences. Here are a few examples of activities undertaken in the last 12 months. In the autumn of 2021, the UNEP / GRID cooperation managed to remove algae from one of the fragments of Wilanów Lake (the so-called northern bay). In the spring of 2022, the activities undertaken jointly with the Management Board of Greenery of the Capital City of Warsaw were finalized. Warszawy - the valve regulating the water level in Lake Wilanów was renovated. In addition, access to the Morysin Nature Reserve was limited in order to reduce the impact beyond the tourist routes - an action resulting from the Morysin Nature Reserve Protection Plan. A competition for the concept of a park toilet was organized in cooperation with KOŁO and GEBERIT companies. One of the awards was granted for the application of sustainable development solutions. We also try to cooperate with municipal offices on an ongoing basis, eg with regard to local spatial development plans.

4. Conclusions

All over the world, communities are undergoing rapid economic, political, social and cultural transformations. Museums are part of these changes, so they must expand their competences to include activities related to the landscape and combating climate change. It is necessary to broaden the observation and

activity of historical palace and park complexes to the surrounding areas and those affecting them. In the case of new investments, it is necessary to implement the principles of sustainable development. Failure to join the activities will result in the deepening of the crisis and the increase in value as a result of, for example, pollution, floods, rising temperatures. As prof. Janusz Bogdanowski "The condition of the landscape is a testimony and a strict verifier of the actions."

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"Challenges and perspectives in the renewal and use of the Rákóczi-Bánffy Castle Garden Ensemble from Gyalu/Gilau"



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Attila Deák is the director of the Erdélyi Hagymányok Alapítvány - Transylvanian Traditions Foundation, whose statutory objectives are the protection, restoration and social, cultural and educational use of monuments, the preservation of Transylvanian Hungarian cultural traditions - this includes the renovation of the Rákóczi-Bánffy Castle in Gyalu, which is partly funded by EU funds, and will become a prominent site of Hungarian cultural life in the region, including the 15th century building complex and the surrounding castle park, only 17 kilometers from Kolozsvár, into the cultural life and tourism of Transylvania. In addition to administrative tasks, Attila Deák is also responsible for the events organised in the castle garden in preparation for the Cultural Centre's function including the four time organized Várkert Fesztivál (Castle Garden Festival), or the prestigious TIFF International Film Festival's "Hungarian Day", the castle has hosted a conference on landscape architecture with renowned experts from Hungary and Romania, a concert of the SoNoRo classical music festival has been also held in the castle garden, and a four-day international orienteering competition too.



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Graduated Landscape Architect, Head of the Institute of Landscape Architecture, Urban Planning and Garden Art Budapest, Hungarian University of Agriculture and Life Sciences, founder and curator of Hungarian Garden Heritage Foundation. He is Doctor in Landscape Architecture (PhD) and in Architecture (DLA), researcher, teacher, guest lecturer in several European and overseas universities, licenced landscape architect and licensed for renovation of heritage sites, with international design experiences. Founder and owner since 2000 of the Lépték Terv Landscape Office in Budapest and since 2007 of the AB PLAN Design Office in Romania. He is leader or co-author of more than 70 realized landscape projects related mainly to heritage site preservation in Hungary, Romania, Germany, Holland and Spain. Awarded among others in 14 design competitions and winner of several national and international professional recognitions, for instance the „Landscape Architect of the Year” prize in Hungary in 2012 and 2017, and the Europa Nostra Award in Research category, in 2014. He is member of the steering committee of the Hungarian Association of Landscape Architects (HALA) and national delegate of the HALA in IFLA Europe. Beside teaching and planning, he has a vast experience of several international cooperations and research programmes (Landscape and Democracy, EuLand21, LED2Leap, ICOMOS cooperations, etc) with universities and professional partners.

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Abstract:

Visiting gardens has been a motivation for cultural tourism for many years worldwide, and can now be enjoyed in many different forms. According to international research, garden tourism is the second largest tourism sector after food tourism, with a third of tourists globally including at least one garden visit in their travel itinerary. Garden tourism encompasses botanical gardens, arboretas, zoological gardens, city parks, flower shows, garden centres and increasingly tours of historic gardens and estates. Beside its economic and health benefits, garden tourism contributes to the environmental and cultural education of visitors, increasing the importance of gardens in everyday life. The study shows the possible role of the Rákóczi-Bánffy castle garden in the environmental education and dissemination of cultural and garden heritage values. The historic character, the remains of various garden-stylistic periods, the compositional diversity, the value of the vegetal material and the geographical makes the ensemble to be one of the main targets for Transylvanian garden tourism.

Keywords:

cultural tourism, garden tourism, fieldwork, castle garden, garden heritage, landscape architecture

1. Introduction

Both foreign and domestic literature draw attention to the boom of cultural tourism after 1990. In the years preceding the COVID-19 epidemic, growth was very intense at international level, some estimates put it at more than 15% per year. Its importance is also indicated by the fact that the motivation of around 40% of recorded travel worldwide is cultural tourism (Cerdeiras et al. 2018). This growth is supported by our 2019 online research, which was conducted from the perspective of travellers and tour operators across a range of age groups. (Herczeg 2019). Unfortunately, garden tourism is not as prominent as other tourism products in the Hungarian tourism offer, but it is beginning to be more appreciated.

The recognition and exploitation of the development potential of castle gardens for tourism also requires a change in attitude of tourism industry. There is a demand at the societal level that certain heritage elements, such as a castle, a palace or a complex heritage asset, which were previously understood as individual features, should not be considered in isolation from the surrounding landscape in which they are embedded, which is part of the scenery and contributes to its appreciation (Pluskowski 2019). The tourism use of castle gardens in Central and Eastern Europe is not entirely new. An international ICOMOS symposium on "The New Role of Castles and Manor Houses in Society" was organised in Bratislava as early as 1983, at which it was stated, among other things, that "*the advantageous spatial features of castles and manor houses (buildings, parks) should be used in a suitable way for cultural and social purposes, in a way that meets the needs of the population.*" (ref. Herczeg 2019) But it is not simply a question of rethinking functions, but also of activities to achieve them. Festival tourism, for example, can be of particular importance in this respect. Musiaka (2013) has noted that festival tourism, and here he is referring mainly to cultural festivals, tourism related to the arts, has exploded, especially after 1990, and has changed the cultural market. Négrier et al (2021) also added that this change has given more space to outdoor cultural events than before. At the same time, Gustafsson (2009) argues that, in addition to outdoor activities, it should not be allowed to develop commercial activities that are not related to the cultural attractions, historical identity and place in an authentic way. All this indicates that castle gardens as a heritage category have been of concern to tourism professionals for decades and represent a potential attraction and tourism development opportunity.

2. Geographical and cultural context

2.1 Location and landscape

The Rákóczi-Bánffy Castle in Gyálu (Gilau, RO), is located Transylvania, Romania, 17 km from Kolozsvár (Cluj Napoca), in the Somes hydrographical corridor, at the junction of the predominantly Hungarian Kalotaszeg region and the predominantly Romanian Móc region. Because of this location, the village is a multi-ethnic area, where communities of different cultures and religions have lived side by side for centuries. Considering its position, the settlement has a temperate-continental climate, characteristic for the western and north-western regions of Romania. The geographical location provides not only a privileged situation but also a relative geographical unity marked by a complex and complementary natural environment. The varied landscape is the result of the lithological, geological and hydrological evolution which structured a morphological setting made up by a number of marginal mountain and hilly units, mountain basins and valley corridors (Moldovan et al, 2017).

Characteristic to the zone are the geographic modifications, respectively the appearance of the foehn phenomenon - even attenuated - due to the downward air coming from west, after surmounting the Bihar Peak of the Apuseni Mountains. The character shifts observed in the scenery are the strong characteristic traits, unique spatial formation and delicate inner fragmentation of the landscape. (Eplényi, 2017) This morphological tourism potential contributes to increasing the cultural attractiveness of the larger area of the castle-garden estate.

The castle was erected on the top of a hill in the village centre, the whole estate having predominantly a South-South Eastern orientation.

2.2 Historic overview

The Rákóczi-Bánffy Castle, as historic monument (List of Historic Monuments – LHM – code: CJ-II-m-A-07673.01) is the most important symbol of the settlement, which still preserves its Renaissance character, and the ancient walls of the four-cornered castle next to it, which has seen much, evoke an atmosphere that today is only known from written and pictorial documents of the past and from outstanding works of Hungarian literature.

The historical importance of the site is highlighted not just by the castle building, but even by other two historical monument components located in the surroundings of the castle, namely the Roman Military Castrum and Vicius (LHM code: CJ-I-s-A-07068) and the Castle Park (LHM code: CJ-II-s-B-07673.05), as integral parts the ensemble.

The oldest part of the castle was built in the 1300's for the Bishop of Transylvania. During the 1480's the bishop's residence is embellished in early Renaissance style. After the fall of Buda to the Turks in 1541, Gyalu castle becomes the residence of Queen Isabella, the widow of King John I of Hungary. Renovations begun before the queen's arrival are completed by 1543. In 1633, the castle is acquired by George I Rákóczi, Prince of Transylvania, who undertakes an ambitious rebuilding programme to give the building its present appearance. (Figure 1) After the death of Prince George II Rákóczi, the castle is granted to Baron Dénes Bánffy de Losoncz in 1663. His family is to retain ownership of the castle until after the Second World War. In 1707, the castle is looted and burned: the Banffy family does not inhabit it for the next hundred and twenty years. Count Dennis Banffy decides to restore the ruined structure in 1838. The ancient vaulting of most ground floor rooms is maintained. The moat is filled in and replaced with an English garden. After the death of Count Dénes Bánffy, the castle is inherited by a relative who sells it to a prosperous businessman in 1877. Later on, in 1911 the castle and estate are sold to Katherine Barcsay de Nagybarcsa, born Countess Bánffy de



FIGURE 1
The castle building in 2018, before the restoration process started
(Photo by Authors)

Losoncz. Thomas and Katherine Barcsay modernize and restore the castle. After 1945, the castle is looted and eventually confiscated; it is used by various state institutions for several decades. It is being reclaimed, in accordance with Romanian restitution laws, by Thomas Barcsay.

The current owner of the estate is the Transylvanian Traditions Foundation, established in 2014 having as general aims and objectives to protect historical monuments, to use them for social, artistic, cultural and educational purposes and to promote the traditional values of Transylvania and the peaceful coexistence of the nations of the region.

From garden historical point of view, the ensemble started to achieve importance in the 17th century, when a late renaissance garden being established around the four-tower-style renaissance castle building. The garden from Gyalu was one of the 148's late renaissance gardens discovered during the archival research in the Carpathian Basin, illustrated on the political map of the 17th Century, overlapped with the current country borders (Figure 2). According to the historical datas, from that moment till nowadays the garden can be identified always as an integral part of the estate.

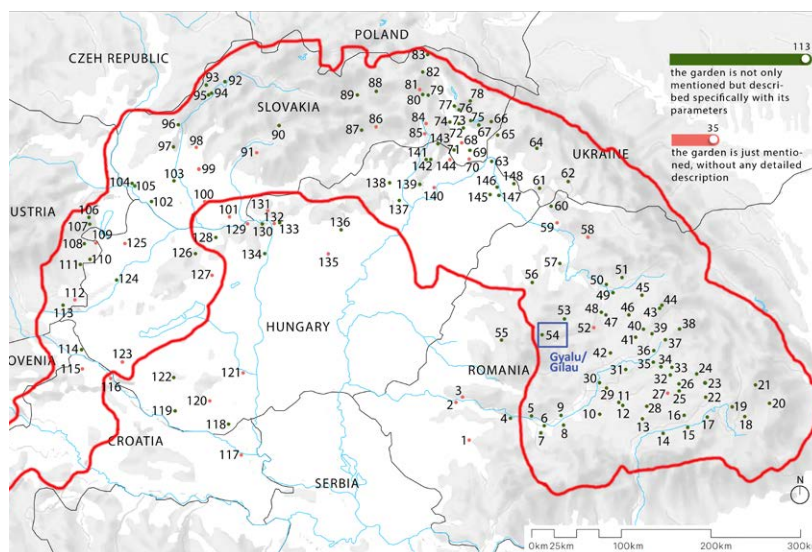


FIGURE 2

Location of the Rákóczi-Bánffy castle-garden ensemble from Gyalu (Gilau) in the geographical context of the late renaissance estates in the Carpathian Basin from the 17th century

(Source: map prepared by the Authors)

3. Current conditions and future use of the ensemble

3.1 Survey, exploration and documentation of the castle garden

Based on renovation projects currently is underway an extensive redevelopment/restoration of the Rákóczi-Bánffy castle-garden ensemble from Gyalu, partly financed by EU funds, and is expected to be completed by summer 2023. The rehabilitation would restore the 14 hectare castle gardens adjacent to the castle to their former glory, and make the rest of the site even more suitable for the planned community/cultural and educational purposes. According to the contract signed between the owner and the Institute of Landscape Architecture, Urban Planning and Garden Art (MATE), a research team carried out site surveys and landscape planning work for the revitalization and further use of the castle-garden. During the investigation of the current conditions, a special focus has been accorded to discover the still existing historical features of the garden and to survey the valuable tree components of the estate. (Figure 3-4) The historical survey and the site investigation itself represented already an important achievement in the realization of the main goals of the further use of the estate: to use it as a didactical site for education and research.

Exploring and interpreting heritage in the landscape is one of the main issues related to the tourism development of monument sites and to the social dissemination of cultural values. An important pedagogical

background in teaching is based on learning to observe, analyse, and comprehend historical values (gardens, mansions, settlement structures as historical phenomena) that can – in many cases – developed for contemporary use as well. Another important pedagogical background used for the exploration is learning about the cultural values by experiencing it. For instance, by walking in a castle garden to study its artistic composition of dynamic nature, to discover it as a place programmed for perception: it is revealed to the visitor in a planned way in time and space, and thanks to its plant and other natural components it can be understood as a living system that changes continuously over time. A visit to the garden is a complex experience: sounds and noises (leaves rustling, water splashing, birds chirping etc.), scents and smells, weather effects (rain, wind, shade, sunshine, mist, alternating cold and warm effects, light and shade effects as you walk through the sunny and shady areas etc.), kinaesthetic effects (ascending terrain, climbing a ramp or stairs, slope etc.), tactile effects (touching plants, feeling pavements etc.), compositional surprises and the memories and associations evoked by all these. Walking in a garden is therefore a much richer and more complex experience than just seeing a few visual elements: it is an overall perception of various spatial and aesthetic experiences.



FIGURE 3
Site investigation through freehand drawing and sketching in the castle garden in 2018
(Photo by Authors)



FIGURE 4
Garden archaeology: exploration of a historical road pavement in the castle garden in 2017
(Photo by Authors)

3.2 Current activities and future use

In order to establish the function of a cultural and educational centre, a number of events has been organised in the castle garden in recent years, such as the prestigious TIFF International Film Festival "Hungarian Day", landscape architecture conferences with renowned experts from Hungary, Holland and Romania, or a four-day international orienteering competition. The most important event, however, is the annual Castle Garden Festival, whose programme and structure best reflect the essence of the future cultural centre. This event is the other large-scale cultural event in the Central Transylvanian region that promotes the strengthening of Hungarian identity. Families with children are the main target group of the Festival. The castle park provides an ideal setting for outdoor children's activities, with a wide range of activities to suit all children: puppet and fairy-tale performances, children's concerts, handicraft workshops, folk dance lessons, horse and archery demonstrations, interactive historical reconstructions, various sports and skill competitions, and guided tours of the castle. The children's activities are complemented by a wide range of cultural and leisure activities for adults: book presentations, art history lectures, concerts, dance, etc. (Figure 5)

We also consider it necessary to prepare the future function of the Rákóczi-Bánffy Castle in Gyalu as a cultural and educational centre with year-round, non-open-air events and programmes, to make the presence of quality culture a regular feature in the everyday life of the Hungarian community of the region. This is the aim of the *Present values are rooted in the past* entitled project, whose events currently cover two main areas: quality jazz, folk and world music, and the past and present of the Hungary and Transylvania.



FIGURE 5
Mass-events in the castle garden
(Photo source: Foundation for Transylvanian Traditions)

4. Conclusions

Conserving, renewing and authentically presenting the castle gardens is becoming an increasingly complex task involving more and more actors. New user needs, sustainability requirements, tourism, social participation, universal design principles and many other social norms are creating a situation in which, in addition to the historical precedents, garden design analogies, renovation and restoration aspects, a creative, abstract, artistic design approach and vision is required.

The Rákóczi-Bánffy castle garden from Gyalu has a particular importance for all types of tourism due to its related historical events, artistic and compositional qualities, natural features, ecology, role in the social life and in the townscape and complex nature. The challenges and perspectives lies in the way how the values of the castle garden must be made known and taught. The existing ownership, legal framework and the cooperation in the field of higher education provide a good basis for this. The garden on its own must also be marketed, communicated and used for tourism. The presentation of the castle garden in case of Gyalu should be based primarily on the historical monuments and features preserved, but also on the future use

and maintenance. The spirit of the place, its characteristics, heritage conservation principles and sustainability needs must be taken into account and harmonised in all uses of the castle garden.

- The values of the garden should be communicated through educational processes, at different levels and in appropriate educational forms:
- Targeting representatives of related professions and fields through university courses, subjects and modules on garden heritage
- Targeting professionals working in tourism and the development of the country's image (e.g. specialised training as for managers of historic gardens and landscapes, landscape managers) with higher education programmes
- Targeting future users, managers, visitors through awareness-raising in kindergartens, primary and secondary schools, environmental education, specialised workshops, scientific and promotional publications, books, films, events, advertising etc.

The teaching of historic gardens can guarantee that our garden heritage can take its rightful place among our cultural assets.

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