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**A Comparative History of Public Figurative Statues between Budapest and
Istanbul in 1833-1944**

This research deals with the modern figurative statues which were erected on the public spaces of Budapest and Istanbul in a comparative way in slightly more than 100 years' time-period. Up until now, the positions of Central European cities in terms of modern public statues, were usually evaluated by carrying out comparisons with other (especially Western) European cities. History of those public statues were debated along with the concept of "*statuomania*" as performed in German cities most profoundly, and the main idea of this comparison was when and how the Central European cities could catch the ongoing trend. How about comparing them with the cities from completely different contexts? What results can a comparative analysis between a Central European city and an Eastern city (belonging to a completely different culture) bring?

Throughout history, erecting statues and monuments have been one of the many ways to influence the public. Particularly, in the era when democratization of politics took place and the ideas of the public became more reputable than the ideas of aristocracy and kings -- which means that public opinion became the central point of political reference -- the political elites often erected public monuments and statues which have significant impacts both on the aesthetic appearance and narratives of the cities.

The statues, implying religious symbols, which appeared in the garden of temples or in the graveyards at pre-modern era, were erected at public spaces in the 18th and 19th centuries, for leading and manipulating the ideas of public who demand more political equality. Not only did the spaces of the statues change, but also the symbols the statues represented: earlier the statues and monuments featured national symbols, however, later religious depictions became the new trend. The phenomenon of "*statuomania*" (erecting public monuments dedicated to nation and the state in all around the cities) which commenced first at the end of the 18th century especially in Germany, created a form of art that represents significant national figures, national historical events, national symbols concreted in monuments and statues in all around Europe. Nevertheless, was trend the same in the East? Did Istanbul, one of the most important historical cities which had been

a part of Europe under Byzantium rule, had constant interaction with European cities and cultures under the Ottoman rule and was modernized by Kemalist nationalists, implement the "*statuomania*" trend in the aforementioned period? How can we define Budapest's position in terms of figurative public statues in the intersection of art history and politics by comparing it with Istanbul?

In this study, by the help of Hungarian, Turkish and English language sources, at first, the public monuments/statues as part of "*statuomania*" which appeared in the public spaces of Budapest (first one in 1852) and Istanbul (first one in 1833) from the middle of 19th century to the last year of the World War II, 1944 will be discussed. Later on, the research will focus on the figurative public statues in the same period, and it is hoped that the profound differences between two cities regarding to public statuary in 100 years' time period are to be laid on. The main reasons of the profound differences can be classified under those four topics:

- 1) Strong continuities between Hungary and its empire past, strong ruptures between Republic of Turkey and Ottoman Empire
- 2) Anti-human-shaped-statue Position of Islam
- 3) Deep discrepancies in timing of nationalism and national building process of Hungarian and Turkish cases
- 4) Budapest's unrivaled position in Hungary versus. The decision of removing the capital of recently founded Republic of Turkey from Istanbul to Ankara.