

Largo do Rossio to a garden: the genesis of the Gomes Freire's square in Mariana-MG⁽¹⁾

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ABSTRACT

Considered as the first village from Minas Gerais state, *Mariana* has important cultural and historical collections from the Brazilian colonial period. Currently the city has three squares in the historic center, and they are recognized for the historical heritage. *Gomes Freire's Square*, set in the historic center of *Mariana*, has two interesting characteristics: its location behind the Main Church and the intensity use by many social groups in this city, furthermore the large presence of tourists. In the prospect of meeting its historical evolution, and identify the landscape representation in the collective unconscious of *Mariana's* inhabitants, it was analyzed the evolution of the village and formation of the *Gomes Freire's Square*. To achieve this goal it was necessary to deepen the knowledge of the social appropriation of this space over time, enabling the identification of the same, as well as its evolution as a public place. The study focused its interest in the village evolution, in the uses and social representation of the covered space. For this, the methodology applied was an interface between the inventive analysis, subjective method analysis, and recommendations for preservation of historic gardens. *Gomes Freire's Square*, in its formation process presented as remarkable feature in its historical dimension, the fact that emerged and remained as a space of popular demonstrations.

Keywords: historical gardens, squares, landscaping.

RESUMO

Do Largo do Rossio ao Jardim: a gênese da praça Gomes Freire em Mariana-MG

Considerada como a primeira vila mineira, Mariana possui importante acervo cultural e histórico do período colonial brasileiro. Atualmente a cidade conta com três praças no seu centro histórico e tombadas pelo patrimônio histórico. A Praça Gomes Freire, inserida no centro histórico de Mariana, conta com duas características interessantes: sua localização, atrás da Matriz, e a intensidade de uso por vários grupos sociais desta cidade, além da grande presença de turistas. Na perspectiva de conhecer sua evolução histórica, e identificar a representação paisagística no inconsciente coletivo dos habitantes da cidade de Mariana, analisou-se a evolução da vila e formação da Praça Gomes Freire. Para alcançar este objetivo foi necessário aprofundar o conhecimento das apropriações sociais deste espaço no decorrer do tempo, possibilitando a identificação do mesmo, bem como sua evolução enquanto lugar público. O estudo centrou seu interesse na evolução da vila, nos usos e na representação social do espaço abordado. Para isto a metodologia aplicada foi uma interface entre a análise inventiva, o método de análise subjetiva, e as recomendações para preservação de jardins históricos. A Praça Gomes Freire, no seu processo de formação, apresentou como característica marcante na sua dimensão histórica, o fato de ter surgido e permanecido como um espaço de manifestações populares.

Palavras-chave: jardins históricos, praças, paisagismo.

1. INTRODUCTION

The studies of the urban development of *Mariana-MG* city are focused on the perspective of knowing the *Gomes Freire's Square* historical evolution of to identify the landscape representation on the collective unconscious of their inhabitants. This triggered the need to deepen the knowledge of the social appropriation of the same from the beginning of *Mariana's* story, which enabled the identification of the evolution from this public space.

The square is an ancient space that is intertwined with the own origin of the western concept of urban, but it is not possible to say the same of the gardens, which are effectively materialized creations at the end of the Middle Ages and the Renaissance in Europe, the public square

was the convergence point of all that was not official. In the squares there were no labels or rules of politeness in them formed a familiar language, clearly different from that used by the dominant classes, the aristocracy, clergy, nobility (SEGAWA, 1996).

The model used to study the evolution of *Gomes Freire's Square* passes by the portrait of the medieval square and the qualification of Renaissance squares. *Gomes Freire's Square* began its history as the *Largo do Rossio*, open space on the suburb of villages or cities, designed for military exercises and *Cavalhadas*. This historical evolution study of the *Gomes Freire's Square* showed its genesis as space of great vocation for the meeting and social celebration of *Mariana* (ALVES et al., 2010).

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The historical dimension importance and landscape design of *Gomes Freire's* Square in the context of *Mariana* city is evident as popular representation space. This same social importance is evidenced in many of the public spaces in historic cities since the eighteenth century (ALVES et al., 2015; JUSTE and PAIVA, 2015). Moreover, this square has the particularity to be located near the back of the Cathedral *Basilica Nossa Senhora da Assunção - Igreja da Sé*, fact that aroused the interest of carrying out this study, because usually the squares with those characteristics of social appropriations are located in front of the religious institutions of greater support.

This study of the *Gomes Freire's* Square history, rescuing its social appropriation in various periods of its evolutionary line, has its importance due to the fact to insert this model among those that have been recognized in the garden art history in Brazil, a historical insertion that would not be evident without a scientific finding.

2. MATERIAL AND METHODS

The historical evolution research of the *Gomes Freire's* Square centered its interest in the space transformation and social representation. For this, the methodology applied was an interface between the inventive analysis (LASSUS, 1992), subjective analysis method (LUGINBUHL, 2006) and the statements presented by Delphin (2005).

The inventive analysis makes possible an interpretation that considers the natural data, patrimonial and social of place, identifying the processes of physical development and practices thereof (LASSUS, 1992). This can lead to discern what would be most appropriate in the specific relation between the place and its social practices.

Subjective analysis does not lead to a quantitative assessment, but reveals aesthetic, phenomenological or symbolic values (LUGINBUHL, 2006). This method is based on the assumption that the landscapes and their representations have values that are assigned by their populations, artists or by writers who marked the aesthetic or symbolic attributes in their works (LUGINBUHL, 2006).

Delphin (2005) traces in his work a systematic survey to intervene in a historic garden, ranging from the physical survey of the area, considering there all the architectural, hydraulic and electrical projects suffered by square (in study) to artistic records thereof, being the descriptions of travelers or the poets' exaltations.

To fulfill the objective of trace the historical evolution of *Gomes Freire's* Square in *Mariana, Minas Gerais*, it was realized a history review of the city, searching to correlate the morphological transformations of *Gomes Freire's* Square with the historical moment in which the local society belonged. This bibliographical survey consisted of secondary sources. So, it was visited the Library Station of *Mariana*, Library of Federal University of *Ouro Preto - UFOP* in *Mariana* and the Federal University of *Minas Gerais - UFMG*. These consulted sources include books, newspapers and reports, consisting of any publication whose subject

relate to *Gomes Freire's* Square. Among these documents have been raised even reports of foreign travelers.

In this survey part were also found some administrative iconographic records from the eighteenth century and a visit to the city by foreign traveler Prince Maximilien that greatly contributed to the understanding of this area in the period from eighteenth to nineteenth centuries. Moreover, *Gomes Freire's* Square was also visited several times, in order to try to see and recognize these traces of its history within its contemporary reality. Also they were consulted some documents of the Historical Archive of the *Casa Setecentista*, and of the National Institute of Historic and Artistic Heritage - IPHAN office, which granted the right to search the reform process of *Gomes Freire's* Square, held in 2004. And as a source of very important information to close this research, it also had informal interviews with residents, intellectuals, students and visitors.

3. RESULTS AND DISCUSSION

The settlement of *Nossa Senhora do Carmo*

It is dated of July 16, 1696, the day of Virgin Mary celebration, the arrival of *Paulistas* excursions⁽⁴⁾ of *Miguel Garcia* and Colonel *Salvador Fernandes Furtado*, who discovered a rich river of gold and named of *Nossa Senhora do Carmo* river (VASCONCELOS, 1935). Colonel *Salvador Fernandes Furtado* and his entourage took possession of the river, dividing the mines and then erected a few huts along the river, forming the original nucleus, which took the name of *Mata Cavalos* (also known as *Arraial de Cima*). There, built a small chapel dedicated to *Nossa Senhora do Carmo*.

The news of the discovery spread, and soon the camp already had a large enough population. In 1701, in response to a request Colonel *Salvador Fernandes Furtado* dated 1698, the pontiff of *Rio de Janeiro*, created a congregation in the Chapel of *Nossa Senhora do Carmo*. Around 1703 the Portuguese *Antonio Pereira Machado* was installed on site and built "on the plateau, a chapel dedicated to *Nossa Senhora da Conceição*." Soon spread the success of gold holdings in high edge of a small river undertaken by *Antonio Pereira*, and so the settlement retook the growth and passed to be called *Arraial de Baixo*, to distinguish the *Arraial de Cima (Mata Cavalos)*.

Jesuit Father *André João Antonil* (ANTONIL, 1967), writing about the mines noted the large influx of people heading to the mines and the lack of a well-ordered government and efficient justice, existing in these localities only a few laws that organized dates and the divisions of the small river.

From 1709 to 1710, to offset losses suffered by the invasion of his lands, *Antonio Pereira* got the land grant that corresponds to the location of the current urban structure of the "Historic Center" of *Mariana*. This grant did not solve *Antonio Pereira's* problem, because residents did not accept to pay granting privileges and then in 1711, the settlement of *Carmo* was elevated to the category of Village (VASCONCELOS, 1935).

⁽⁴⁾Paulistas: people born at São Paulo. At that time they performed many excursions with the objective of find gold and stones in Brazil country side.

The *Rossio*

With the creation of a village then was determined its term, i.e, new municipality area, as well the land that would be the heritage of the city council as a tradition that dates back to the reconquest (FONSECA, 2006). So, when a settlement was erected in village, the Crown, which owns all the land of Portuguese America donated to the city council, newly created, the *Rossio*, i.e land for the establishment of its assets. In *Minas Gerais*, in addition to *Rossio*, these lands were given different names, such as “assets of council”, “land grants of city council” and “wastelands of city council”. Part of this *Rossio* could be allocated to community uses such as pastures, fields, or even wood reserves and hardwood. The other part is divided into lots, they were granted to residents through contracts, called “granting privileges”.

These records of “granting privileges” should establish a detailed chronology of the opening streets and squares of the villages (FONSECA, 2006). But lacked precision and rigor in managing these granting privileges in *Minas*

Gerais's villages, cause for criticism by governments and other authorities of the captaincy in the mid-eighteenth century, not made it possible to rescue with accuracy the spatial development thereof.

In 1711, with the donation of Antonio Pereira land to the Portuguese Crown, the land located behind the site where was the Chapel of *Nossa Senhora da Conceição*, and a part of *Rossio*, and where was built the *Gomes Freire*'s Square. Its surroundings, the lands were considered free or public, because they were emancipated from private landlord.

After the settlement was transformed into a village in 1712, the Chapel of *Conceição*, which had already been expanded in 1707 was transformed into main church (Fonseca, 1998). The Chapel received another renovation and expansion from 1712 and 1718. And in the traditional time process, the original chapel was transformed into a main chapel, and the body of the church grew toward the main architecture. The map date 1714 shows the image of the main church (Figure 1).

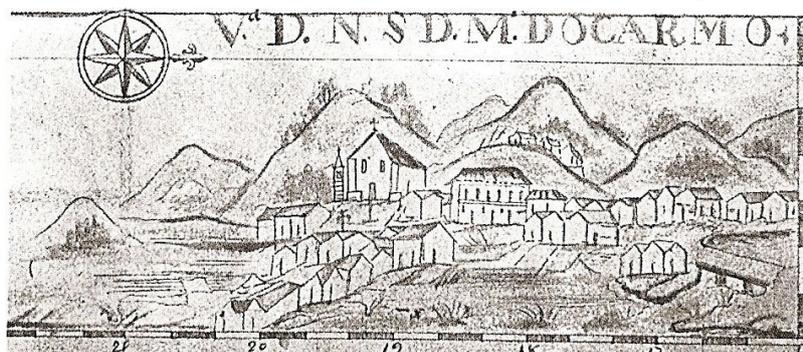


Figure 1. Detail of the “Map of Gold Mines of *S. Paulo* and *Costa do Mar* that belongs to it” designed by Sergeant *Pedro Gomes Chaves*, in 1714. Source: Vasconcelos (1937).

Behind the main church there was a ditch which separated the village and, on this interval, there was a gate that closed the village hall and gave way to the main road coming from *Itaverava* (VASCONCELOS, 1935). This ditch set the *Rossio* limit. The village was extending by this route, which was later called *Intendencia* Street and housed the theater, and a ranch that served the troops that entered by the *Itaverava* route. This space, close to the *Rossio* limits, where stop the horses, and still was not properly within the village, it was a place outside the *Rossio*, where there were no official standards.

At the same time wherein was not within the *Rossio*, it was note that in this site was creating a tradition of use. In this *Rossio* limit, the horses were stopped, and people were preparing to enter or leave the village. This shows an informal settlement, which can be associated to what Segawa (1996) calls to popular space. Extending a little more in the reasoning line of the same author, it may be associated with social representation of this *Rossio* limit of the Village *Nossa Senhora do Carmo* (present city of *Mariana*) social appropriation of European public square in

the late Middle Ages and in the Renaissance, “the meeting point of all that was not official, somehow enjoyed a right to extraterritoriality in the world of order and the official ideology” (SEGAWA, 1996).

With the creation of the village, the chapel yard of the *Conceição* was transformed into *Largo* to the main church, which has housed not only the main church, but other symbols of colonial power, accentuating its power centralization (VASCONCELOS, 1935). In this square, in front of the main church, the Pillory and the Jail has been installed. On the side street of the main church, there were the Administration House (*Casa da Intendencia*) and the Magistrates House (who acts in councils). This street was renamed *Intendencia* Street it was the initial stretch of *Itaverava* way, which was near the *Rossio* limit.

In the space behind the main church, even though this informal, the way was being occupied by important buildings to the society of the time, which contributed to the routine of this site was reaching certain formality, turning gradually its use and social scope.

Largo das Cavalhadas

Around 1715, behind the main church was built a large building (the molds of the time) where from 1717, the third Governor, *Pedro de Almeida*, the *Conde de Assumar*, has relocated. “The building was built in a hill still no street”, being located “on the edge of the field”, i.e the borders of *Rossio* (VASCONCELOS, 1935).

From 1719 it was built the “Barracks of Dragons of the *Conde de Assumar*” near his residence. With this, these lands outside of the village were being occupied by the barracks, the ranch of the Barracks of Dragons and by the pastures for *Cavalhada* (VASCONCELOS, 1937).

Next to the barracks, where today is the *Gomes Freire’s* Square, settled a drinking fountain for the horses, still existing. This place was known as *Largo das Cavalhadas*, referring not to the horses of the Dragons, but the popular festival (VASCONCELOS, 1947). The *cavalhadas* were a kind of religious expression of warrior Catholicism that represented the struggle of Christians against the Moors (FIGUEIREDO, 1998). Of medieval origin, *cavalhadas* is based on the life of Emperor *Carlos Magno* (742-814) and his Twelve Pairs of France. This religious manifestation consisted of twelve pairs of “warriors” who were placed on opposite sides with their respective colors (blue for Christians, and red for the Moors), making embassies and simulating fighting on-site to exhibition (MARTINS, 1991). The maximum time of *cavalhadas* turns around the race of ringlets, in which horsemen riding their richly caparisoned horses and armed with spear galloping to the bow where are the ringlets. One who could take out offer at the tip of the spear, to some viewers, which was obliged to repay the distinction with a gift, usually tape, farm parts, etc., the rider carried triumphantly, turning the square (BARRETO, 1995).

Thus, *Largo das Cavalhadas* was a simple field, careless, which also wheelies circus companies camped for the night shows (SANTOS, 1967), i.e, it was where they held the profane nature of ceremonies, certainly prohibited in the *Largo* of the main church.

It does not have references about the date and origin of the creation of the regular layout and design of this place that nowadays occupy the *Gomes Freire’s* Square (FONSECA, 1998). This space has received throughout the history of the city, many names and renovations, following the successive urban fashions, but always providing a socialization place of *Mariana* city.

The city of Mariana

In the mid-eighteenth century the mining reached its apogee and own urban centers resent the effects of predatory holdings, as mining services were located within their territories.

The floods of 1743 were responsible for the destruction of a good part of the village and, even though these problems, King *D. João VI* kept his decision to settle in the Village of *Carmo* the new bishopric and in 1745, it came true. That same year the village elevated to the category of *Mariana* City, in honor of *D. Maria Anna D’Áustria*, wife of King *D. João VI*, grandmother of *D. Pedro* (FONSECA, 1998).

The village of *Carmo* found it quite fallen to receive the bishopric, then the king decided that a new town should be built and thus a new city was built in the “*Campo da vila*”, that is, besides the *Rossio* land (Figure 2). Such land referred as “field” or “*Cavalhada* fields” were owned by the crown and had already been requested by the city council since 1740 (FONSECA, 1998).



Figure 2. Map drawn in 1745 showing the episcopal city of *Mariana*. Source: Fonseca (2003)

Largo das Cavalhadas at this time was named *D. João VI* Square (VASCONCELOS, 1974). In the mid-eighteenth century, the Square, which has housed the house of *Conde de Assumar*, came to be regarded as a noble location, and then indicated as appropriate place to receive the building of the city council and Jail, and just was not chosen because their surroundings was already almost fully occupied.

The detail extracted of the map (Figure 3) of the new village designed by Alpoim (1745) note on the *Largo* back of the main church, the left, the presence of a letter V to indicate the location, and the right to representation of a fountain in its center. In Figure 4, it has been part of the map legend of Alpoim (1745), with the letter V indicating the name *Largo do Chafariz*.



Figure 3. A. *Largo* behind the main church, detail of the *Mariana* map prepared by Alpoim in 1745. B. Part of the map legend.

The Square, at this time, with the opening of the first fountain, in 1749, was renamed *Largo do Rossio* (VASCONCELOS, 1974), a reference to the homonymous square of Lisbon, also endowed with a fountain.

An interesting fact of *Mariana* regarding the formation of Squares is that differently to the smaller villages where surrounding the square were common civil and religious buildings, here the construction of the new City Hall and Jail took place in New Street, opening a Square for this building (FONSECA, 1998). *Mariana* city was marked by a spatial sequence of Largos, which won different uses: the great *Adro da Sé*, *D. João VI* Square or *Chafariz*, where public festivals were held and, finally, the Pillory Square, symbol of municipal autonomy and mainly a civil nature.

The foreign travelers' records

Among foreign travelers of the nineteenth century who visited the region of *Minas Gerais* was possible to verify records by Mawe, Saint Hilaire, Luccock and Burton, travelers who stayed in *Ouro Preto* and visited *Mariana*.

John Mawe (Mawe, 1944), English mineralogist, visited the diamonds mines of *Minas Gerais* and other interior regions from 1809 to 1810. This traveler realizes that the *Vila Rica* mines were already with a scarce production in relation to the abundant gold production, which reached its peak from 1730 to 1750. On his trip to *Mariana*, Mawe (1944) makes no mention of the studied Square, but also does not describe the city in its details, just mention quickly the story of his training and reports that:

It's a small town, cleaner and well built, with six to seven thousand inhabitants. (...) The local market is small, its inhabitants live mainly the work of the mines and the product of the land. (...)

Auguste Saint-Hilaire (SAINT-HILAIRE, 1975), French naturalist who arrived in Brazil in 1816 following the mission of the *Conde of Luxemburgo*, visited *Vila Rica* in 1822, also made a quick visit to *Mariana*. This traveler, as Mawe also note the period of decline in which is going to gold mining in the region. However, instead, makes a description of *Mariana* detailing its configuration.

(...) Cross by longitudinal streets, crossing other oblique streets relative to the first and approximately parallel to each other. (...) All are regularly paved, and generally straight and quite wide.

Mostly two longitudinal streets called Direita Street and Cortes Street. The first leads to the Cadeia Square (prison place), and the other end on the square called Cavalhadas (Tournament Local). (...) The square called Cavalhadas is an elongated and covered quadrangle of grass; it is there that the public festivities make the races on horseback and tournaments. (...)

It can be seen in the Saint-Hilaire report the indication of existence of two squares: *Cavalhadas* and *Cadeia*, but makes no reference to *Sé* Square. Another interesting fact is that the traveler was in *Mariana* in 1822, and this name of the Square, "*Cavalhadas*", according to historians, was used in the early eighteenth century, and in the middle of that yet moved to *D. João VI* Square, *Chafariz* Square and then *Largo do Rossio*. The fact that the traveler named the space as *Cavalhadas* Square indicates that possibly other names mentioned by historians were only official and popularly, the name *Cavalhadas* was what remained until the end of the nineteenth century.

John Luccock was a merchant, endowed with great culture (LUCCOCK, 1975) and remained in Brazil from 1808 to 1818. He was in *Minas Gerais*, in 1818, staying a few days in *Vila Rica* when he visited *Mariana*. Luccock (1975) reported quickly his visit to *Mariana*, which seemed confined (among the hills) and hot, with neat houses, beautiful churches, and destined to become a university center of continental importance. This traveler, however, made no mention of the studied Square. The traveler naturalist Hermann Burmeister (BURMEISTER, 2002) was in *Mariana* in 1853, described the square:

(...) A cross-street, short and extremely narrow, it leads from Largo da Cadeia to Cavalhadas - a long rectangle of which one of the long sides coincide with the street of the courts. In this square there are beautiful houses in general houses with two floors and residences of lords. The center is not paved because of the tournaments that are held there each year on Dia de Reis (...)

Richard Francis Burton, British explorer and orientalist, was consul in Brazil, where he made many trips, leaving an extensive and rich literature on the same (BURTON, 2001). In one of his travels in Brazil, around 1867, was in *Mariana*, unlike the other travelers who stayed in *Ouro Preto* and visited *Mariana*, he came from *Rio de Janeiro* in *Mariana*, where he stayed a few days, and then left to *Ouro*

Preto. As Burton stayed in *Mariana*, his report on the city is extensive, describing the minutiae of the places visited, but he does not mention anything about the studied Square

This lack of descriptions of the square and its use maybe is justified by the fact that in the nineteenth century, the unhealthiness of cities in Europe was the center of the criticism of the clarified classes (SEGAWA, 1996). As the city was an unhealthy place, it was not possible for the Europeans to get an aesthetic appreciation of this space. Although described the cities, for those travelers aesthetic appreciation was revealed in the picturesque landscapes of the of the surroundings cities. The picturesque term was first used by William Gilpin in 1768 in *Essais Sur Les Caracteres* text, as a kind of beauty that would have a great effect on the painting (DANTEC, 1996). The practice of picturesque journey developed by William Gilpin ally with walk a successive

discovery of landscapes shaped by composition of picturesque imagination of landscape designs (CONAN, 1992).

The taste for excursions and the walks on the cities' surroundings, stylish Gilpin, trying to see the scenery, has become a fashion in the nineteenth century. This European practice was imported by foreign travelers as they passed by *Mariana*, not concentrated in its urban beauty, looking the landscape on the cities' surroundings, where one can notice some sort of poetic description or graphic representation, for example the picture of Prince Maximilium Wied-Neuwied has a *Mariana* vision in 1813, in the picturesque spirit of the time: the city seen from the cities' surroundings. It can be seen in the second plan of this image (Figure 4) the presence of a large *Largo* to the right of the two churches, and behind the main church, where today is the *Gomes Freire's* Square.

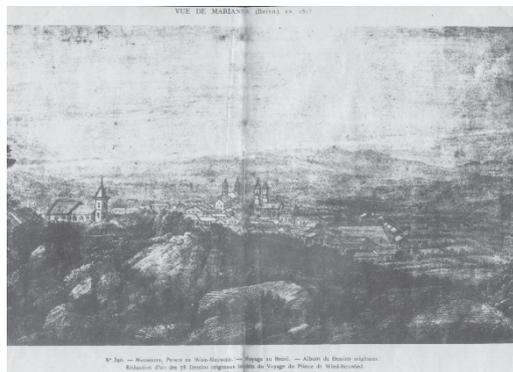


Figure 4. Picture of the *Mariana* view in 1813. Source: IPHAN Archive - *Mariana*

The creation of the garden at the *Independencia* Square

On December 16, 1892, the City Council of *Mariana* registered the application for the construction of a Forum, Theatre, Garden, Market and sidewalks of the *Mariana* city (QUEIROZ, 2002).

(...) It was read a request of João Baptista Bembi proposing the construction of a Forum, one Theatro, a garden, a market, paving stone in the main streets, water drinking supply and sewers for the amount of 800:000\$00. The citizen president named a committee of Councillors Tito de Souza Novaes, Antonio Luiz Pereira Brandão and Olympio Baptista de Macedo, to give opinion on the application. Nothing (...) [page.5 Vº]

This request, made by João Baptista Bembi engineer, was approved on December 17, 1892 (QUEIROZ, 2002).

(...) It is read and put into discussion the opinion of the Committee appointed to give an opinion on the request of João Baptista Bembi Engineer proposing several improvements up for discussion and voting is approved (...) [page.6 Vº]

The concern to make improvements in the city by João Baptista Bembi engineer did not stop, on January 4, 1893 was recorded in the book of Terms of auction the plan to improve the *Mariana* city.

[Page .02] - Contract Term between City Council of Mariana and Dr. João Baptista Bembi - January 4, 1893. (...)It is obliged more to make a garden in the Largo da Independencia - wooded and planted with a fountain in the middle surrounded by iron railings of 1mt20 high, built on masonry support of 0mt50 high and 0mt40 width by price (20:000 # 000) twenty contos de réis⁽⁵⁾ (...)

Note, in this resolutions, the Square in the late nineteenth century changed its name, no longer being treated as *Largo das Cavalhadas* but as *Independencia Square*. It is assumed that this square has received this name after the Republic Proclamation in the same period in which there was the initiative of landscapes it.

The images (Figure 5) record the square at different times, as you can see by the size development of plants, but both can be seen the wire fence.

⁽⁵⁾ Name of the currency used at that time



Figure 5. Pictures of the Garden - *Independencia Square*. IPHAN Archive - *Mariana*. Source: Photographers and unknown dates.

It does not appear in these images (Figure 5) the presence of “*fountain surrounded by iron fence*” as stated in the book of Terms of auction of the city council of *Mariana*. Considering that the trees of the image already present with a considerable development and possibly were

planted from 1892 to 1893, it is assumed that the picture is the end of the 1890s, which makes to imagine the fountain and fence was never built.

Square has lighting that work-based carbide Queiroz (2002). Lampposts can be identified in Figure 6.



Figura 6. Garden of *Independencia Square*. Archive IPHAN - *Mariana*. Source: Author and date unknown.



Figure 7. Garden of *Independencia Square* seen from the tower of the church *Nossa Senhora do Carmo*. IPHAN Archive - *Mariana*. Source: Author and date unknown.

The square had clear space organization with several beds of geometric shapes, the presence of a tree line surrounding the square, a bandstand and a small round fountain from the right of it.

On record in 1920, sheet 43 of the book income and expenditure of the City Council of *Mariana* consists payment for the construction of the wall and sidewalk around the garden.

Subject: Construction of the wall and sidewalk around the garden (...) Sidewalk around the Municipal garden 471 =2 80mt. Sidewalk and garden tour 3100 per meter 94mts of wall to 2500 Imp paid Ordinance no. 97. August 2, 1920 (...)



Figure 8. Civic event in the Garden of *Independencia* Square. IPHAN Archive - *Mariana*. Source: Author and date unknown.

Even if the current view seems a reduced landscaping, the Garden of *Independencia* Square, as Silveira (1926) in his article “*Minas Gerais* in 1925,” was regarded as one of the most beautiful in the state:

(...) Squares - There are two gardens, and *Independencia* Square is a beautiful park and as well as there is few in the countryside (...)

The bandstand reconstruction in the Municipal Garden

In 1937, expenses were recorded with the bandstand, whose payment of the *Mariana* City Hall register either as construction, or reconstruction (QUEIROZ, 2002). It is interesting to notice in this period that there are expenses paid for electrical installation (QUEIROZ, 2002).

An interesting fact is that the expenses were recorded for the “Municipal Garden”, showing the new name of *Parque da Independencia*. Rather, in the *Mariana* description made by *Manuel Bandeira* in his *Ouro Preto* Guide (BANDEIRA, 1963), refers to the square as the *Largo da Independencia*.

However, there is no iconographic record showing this work or other documentary records confirming whether or not the construction thereof.

The square also has civic importance beyond the parties commonly performed. For example, the presentation of a band and military alignment portrayed in the picture (Figure 8). Although the image has as its main focus portray the event, it is possible see the alignment of trees surrounding the square, and that they are presented with a more developed size, that of the previous picture (Figure 7). In this image not displayed neither fencing nor the wall, as well as sidewalk for circulation, which allows inferring that it is prior to 1920.

***Mariana* National Monument - *Gomes Freire*'s Square**
Mariana city became National Monument (BARBOSA, 1971) by the Decree-Law nº. 7713 - July 6, 1945:

The architectural and urbanistic set in *Mariana* city - Minas Gerais, for the purposes of the Decree-Law nº 25 - November 30, 1937, is erected in national monument.

The fact of *Mariana* has been declared a National Monument in 1945, meant that it had a greater official support on issues of touristic interest. Also renovations were done, because as seen in postcard of the time (Figure 9), the square has new look and new name and was apparently guarded the layout of the beds. The new name of the square became *Gomes Freire*, in honor of Portuguese General *Gomes Freire de Andrade e Castro*, symbol of the martyrs of liberty.

The fact that the square be the subject of a postcard, indicates be considered as one of the attractions of the city. Observing the postcard image note the lampposts presence topped by domes of spherical shape, revealing the presence of electricity.



Figure 9. Postcard: Garden of *Gomes Freire's* Square. IPHAN Archive - *Mariana*. Probable date: after the 1945.

The 1950's

In particular archives found some photos that had as scenario *Gomes Freire's* Square (Figure 10).

In the 1950's, the square was contoured by cypress tree, which seems to be a trend of the gardens that time (PAIVA and ALVES, 2011) but who formed a closed

environment, which eventually enabling behaviors that were not well seen by society at the time (Figure 11). Apparently the Square in this time turned into a male redoubt, as in informal interviews it was stated that the square in this period did not present "environment for girls of good family."



Figure 10. *Gomes Freire's* Square. Particular archives: Lirim (left.) and Vieira (right). Probably date: 1950's



Figure 11. Garden of *Gomes Freire's* Square. Particular archive: Vieira. Probably date: 1950s

Gomes Freire's Square, from the 1960's to today

The 1960's was apparently the height of the Square as aesthetic appreciation model, as can be seen in the description by Vasconcelos (2004) who was in *Mariana* around 1967:

(...) It is not, however, in the main square that is located its most important monuments. (...)

The citation "Main square" refers to the *Sé* Square. It can be seen in the following excerpt the *Gomes Freire's* Square still is considered one of the most beautiful in the state.

(...) The largest square, notable for its typical landscaping of the nineteenth century, is the largest and most pleasant of all state if not compared to the municipal park of *Belo Horizonte*, (...) flowerbeds and trees, bandstand, lakes and flowers. The typical square remembered for the song in vogue, where the lovers sighing and the elderly evoke their longing. A fountain represents of its corners, by the house that seems to have served as the first residence of the governors of the region. It would have been pressed and almost caught the *Conde de Assumar*, fled from *Ouro Preto* (...).

After the 1950's the cypresses were removed and the square was opened again, refining your environment, and returning to a reference in the state, as the beautiful park cited by Silveira in 1925 (SILVEIRA, 1926).

Gomes Freire's Square is now popularly known as Garden and has the presence of visitors of all ages and different social classes. The square is the meeting place of young people in the evenings and weekends, during the day is visited by elderly and children, as well as passers and tourists who take advantage of their benches to rest and enjoy the presence of nature within the city.

Also still stage of cultural and civil demonstrations, as reported by Santos (1998):

(...) *Gomes Freire's* Square has always been the scene of famous popular concert and the main space for large public meetings. The whole square is formed by regular beds covered with underbrush that adorns the beautiful and leafy trees that in turn adorn the beautiful garden. (...) The romantic touch of the square is due to the Bridge of Sighs, a meeting place for couples in love. The bandstand is the point - the key square, site of the famous popular concert, and the center point of the main events as social, political and religious held in the public place. (...)

All processions go through the Square and small musical shows and political events use the Bandstand as stage; and its free areas are used for art exhibitions. Some people also use it for physical activity. Thus, today this Square is the most important point of *Mariana* social life.

4. CONCLUSIONS

The space behind the main church in *Mariana* originated informally, having its surroundings occupied by many important buildings for the society of the time, as was common.

The space defined by this place that today occupies the *Gomes Freire's* Square received different names during the eighteenth century as *Largo das Cavalhadas*, *D. João VI* Square and *Largo do Chafariz*. With the presence of the house of *Conde de Assumar*, began a period in which this place was climbing a nobler mention to the point to be mentioned as the appropriate place to receive the building of City Hall and Jail. In this sense, the history of the *Mariana* Squares formation differs from other smaller villages, where there was a single square that housed in their mediations the main civil and religious buildings. In *Mariana*, the space occupation has developed in this way until it was decided to build the new City Hall and Jail in New Street, which turned out to schedule a spatial sequence of *Largos* in this city.

It can be stated that *D. João VI* Square or *Chafariz*, object of study in question, was characterized at the end of this period as the place which were held the public festivals, and despite its surroundings be considered noble, this has always maintained as a characteristic the fact be constituted a socialization place. And this use and appropriation of space is not lost with the time, because until today remains the most important point of *Mariana* social life.

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