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EMBLEMATIC MOTIFS ON BAROQUE GATES OF BELGRADE

Abstract: The four entrances into the city fortress, with the *Gate of Carl VI* at the ahead, are the most prominent baroque edifices preserved from the period of Austrian administration in Belgrade. In the sense of construction, these fortresses belong to the fortification system of S. Vauban, and architecturally, they restore the tradition of ancient Roman triumphal arches. Their iconography, on account of the accompanying ephemeral baroque spectacle of celebrating a ruler's military conquest, is inseparable from the metaphors of a *Divine City* or *Heavenly Jerusalem*. The paper examines in detail the sources of their western European symbols and emblems.

After capturing the Belgrade fortress in 1717, the Austrians immediately set out to fortify and modernize the construction of the fort most projected toward Turkey in entire Christianity.

In addition to the barracks¹ and court of the governor of the Kingdom of Serbia, Alexander Wirtemberg, the city gates displayed the baroque style in the architecture of Austrian Belgrade, most prominently the *Gate of Carl*

¹ Military barracks meant for the architecture of a baroque city what monasteries did to medieval architecture. Viewed generally, all European cities built between the 16th and 19th centuries, were developed on the baroque theory of planning, which means they were planned either as places for residence or for garrison bases, i.e. they were to be constructed with the aim of being either permanent or temporary seats of royal authority. The Belgrade fortress was in the 1720s and 1730s clearly subjected to the urbanistic notion of a citadel for the army and capital of a king *in absentia*. See Mumford, L., 1988, 366 and 391.

VI,² the *Gate of Leopold I*, the *Sahat* or *Stambol-Gate* and *King-Gate*.³ Elements of these edifices recalled the anthological details of magnificent baroque palaces in Vienna and Wuerzburg, ideas and designs of the most renowned Austrian and German architects (J.B. Fischer von Erlach, L. Hildebrandt, J.B. Neumann).⁴

The construction of Italian fortresses in the 16th century was undertaken by military engineers who subjected architectural aims to construction, and aesthetic goals to the demands of technical calculations.⁵ The degree to which war in the Baroque period had become an "urban factor", reflecting on the "military conquest of space," is best seen in the efforts of French marshal and builder Sebastian Vauban (1633-1707), whose views on building fortifications adapted to times of constant warfare would be accepted across Europe until the 19th century. Vauban's emphasis on beauty of the entrance gates, and the adaption of the fronts of the bastions to the configuration of the terrain (numerous fortified cities in Italy, France, Germany, Austria and Transylvania)⁶, was applied in the construction of the Belgrade fort during the Austrian administration.

Owing to a considerable monetary sum collected by Pope Benedict XIII,⁷ for the fortification and construction of Belgrade (by exacting additional taxes from the Catholic clergy), Swiss General Nikola Doxat de Morez, 1682-1739),⁸ submitted in 1725 to the Court War Council in Vienna, headed

² This is the only gate thanks to the memorial tablet of which we know the precise date of completion - 1736. See Birtašević, M., 1956, 121. The questionables of its links with the *Gate of Carl IV* in the recent reports have not in the meantime, any convincing scientific substances. See Uzelac, Z., 1988, 33-34.

³ Veselinović, R., 1974, 539-540, 559 and 579-580.

⁴ Vasić, P., 1971, 161; Veselinović, R., 1974, 577 and 579. The participation of J.B. Neumann on the fortification of the Belgrade city after 1717 is not yet proved. That is the reason of its quotations with remarks „maybe“ probably“ and „it seems possible.“ See Uzelac, Z., 1988, 31-34.

⁵ Entirely in the spirit of the said practice, Dürer in his tractate on city forts mentions city merely as an addition to a military encampment - a remainder and extension of the unused space of a fortress. See Mumford, L., 1988, 364.

⁶ Stefanović Vilovski, T., 1905 (No. 8) 246; Vatasianu, V., 1970, 181-182, fif. 303-304.

⁷ The sum amounted to an incredible two million guildens then. See Vasić, P., 1971, 151; Veselinović, R., 1974, 574. As a sign of gratitude and honor, one of the newly erected bastions of Belgrade, the bulwark near today's National Theatre, was named St Benedict. See Veselinović, R., 1974, 537.

⁸ Škalamera, Ž., 1973, 13; Popović, M., 1983, 42.

by Prince Eugene of Savoy, a detailed urbanistic plan for the restoration of the Belgrade fort and the city's broader center.⁹

Transforming the fortified medieval Singidunum into a modern military and royal fortification system required a reconstruction of old city gates and the erection of new ones. One should not wonder then that one entrance into the city has several names: *Stambol*, or the Constantinople Gate, was also called the Wirtemberg Gate, because of its proximity to Alexander's barracks, and after the Austrians had built a tower with a clock on it, the gate became known as *Sahat (Clock) Gate*;¹⁰ before it became known as the *Gate of Leopold I*, the passageway was commonly named depending on the route or part of the world it was situated in (Vidin, Smederevo or Istočna - Eastern - gates);¹¹ during the Turkish occupation, the *King-Gate (Kralj kapija)* was referred to by such a variety of names that might provide names for all the gates of the fort (Zapadna, Mala, Bosanska or Šabačka, Savska, Vodena, Tajna, Dvojna, Zatvorena, Ogrun and Breša)¹² the newly-built *Gate of Carl VI* was more popularly referred to as the triumphal arch of Prince Eugene of Savoy,¹³ the commander-in-chief of the Austrian army and the liberator of Belgrade.

The decorative treatment of the facades of the Belgrade fort gates from the first half of the 18th century is characterized by a rigid, military variant of German Baroque, its visual order and sturdiness. The architectural division of the front of the gate was done according to Michelangelo's principle of modeling, with the *chiaro-scuro* effect. The effect is the application of a rustic wall structure with stone quadrae, discrete profiling of the capitals of the pilasters and accentuating the key-stone. Perched on top of the semi-columns left and right from the entrance, or on holders in the shape of hemmed-in pyramids above the entrance architrave, are generally large stone globes or balls.¹⁴

⁹ Vasić, P., 1970, 150. Before he was appointed manager of the construction of the Belgrade fort (1723-39), General Doxat was already renowned as a fortification expert in Vauban's system, when he built the city bastions of Temisoara. See Stefanović Vilovski, T., 1905 (No. 9), 274.

¹⁰ Vasić, P., 1970, 161; Vulović, M., 1972, 161; Veselinović, 1974, 539.

¹¹ Vulović, M., 1972, 162; Popović, M., 1982, 170.

¹² Vulović, M., 1972, 161; Popović, M., 1982, 170

¹³ Vulović, M., 1972, 162-163.

¹⁴ Though of subsequent date (1753-80) the double-column entrance and the gate-tunnel in the Upper Petrovaradin fortress, as well as the Belgrade triumphal arch in the part of town under the fortification of this so-called Gibraltar on the Danube, is

The *Gate of Carl VI*, which comes nearest in form and meaning to the imperial Roman triumphal arch, had additional decorations. Its southwestern and northeastern frontons were decorated with cartouches, bearing the imperial monogram and coat of arms of Trivalija¹⁵ or Northern Serbia¹⁶ (boar's head pierced with an arrow), and above the attic on the entrance front the gate had three unique sculptural finishes in the shape of trophy military armors, helmets and banners.¹⁷

Triumphal arches were common architectural structures serving, since ancient times, to show gratitude, admiration and honor to a ruler whose military conquest was thus commemorated for all time. Pompous entrances by rulers into a city were part of the usual western European baroque spectacle. The stage scenery for the celebration of victorious conclusions to royal military campaigns were worked out in detail, with the ruler's magnificent passage on horseback through the city gates, on the model of Christ's festal *Entry into Jerusalem*.¹⁸

Those studying iconographic programs of architecture of recent date have already observed how much builders of baroque triumphal arches relied on Italian mannerists (G.Romano, S.Serlio, A.Palladio) for emblematic instructions regarding stage decoration.¹⁹ Serlio's drawings for three types of stage scenery equipment (comedy, tragedy and satire) made a pleiad of his followers aware of the symbolic meaning of every detail in achieving the desired effect of a selected architectural plan. Separate chapters of volumes three and four of the *Tractate on Architecture* by this Bolognan builder and theoretician contain suggestions for *rustic* gates, offering builders two options for dynamic restoration: either to set sculptures or antiques in appropriate niches or to enable a view of gardens, courts or other buildings from the back, through openings made for windows or doors.²⁰ Serlio's

also crowned with two to three stone globes at the foot of the same sculptural type. See Vranić, M., 1963, 9, ill. 14, 17 and 18; Vulović, M., 1972, 157.

¹⁵ The ancient name Tribali was retained for Serbs even in late-Byzantine names, and *Stematografija* (1741) by Hristifor Žefarović, done on the model of the heraldic collection *Stematographia sive armorum illiricorum delineatio, descriptio et restitutio* (Vienna, 1701), by Croatian historian and engraver Pavle Ritter Vitezović, has impressed a coat of arms of Trivalija as a land or province to which Austria then lay claim. See Jireček, K., 1988 (I), 64; Davidov, D., 1971, 9, 38r, 50r.

¹⁶ Popović, M., 1982, 176.

¹⁷ Vasić, P., 1970, 161; Popović, M., 1982, upper drawing on page 177.

¹⁸ Tovar Martin, V., 1981, 309-311; Timotijević, M., 1989, 362-365.

¹⁹ Roteta, A.M., 1984, 26.

²⁰ *Ibid.*

architectural albums became widely popular in the West in the 17th century, and his commentaries were translated into Latin, French, English, Spanish and German. It should be remembered that Serlio was during his lifetime most appreciated in the French milieu, where he worked as a court builder and writer of influential tractates. There are, however, some possibilities arising from this fact that have been neglected. Namely, it appears probable that his younger namesake, Vauban, in his new conceptions of fortifications and theoretic discourses on military fortresses, not only ingeniously applied the building knowledge and practice of his great predecessor, but indirectly made them the most sought-after European building theory and practice in the contentious baroque times. The conspicuous similarity of Serlio's drawings for the city gates, flanked with columns or pillars (western facade of the *Gate of Carl VI*, *Gate of Leopold I*, *Sahat Gate*, *King-Gate* and the *Prva Vodena* or *Dizdar's Gate*) and triumphal arches with three-fold openings with main entrances in the Belgrade fort (northeastern facade of the *Gate of Carl VI* and the *Lower* or *Interior Vidin Gate*)²¹ may be interpreted only due to Vauban's long-prevalent artistic taste formed on the older traditions of Italian mannerists.²² This would explain the subsequent reasons for mentioning the unusual variations of the Toscan and French variants of German baroque architecture, inappropriately characterized as the "Doric order".²³

Representatives of the Spanish and Austrian (German) branches of Europe's most powerful dynasty at one time, the Hapsburgs, considered themselves legitimate successors to the Roman emperors. Their internal and foreign policies were dependent on the Catholic church, continual warfare, acquisition and extension of land obtained through widely-branched

²¹ Based on four attached columns around the entrance and ends that divide the facade into three parts, this gate may, conditionally, be an illustrative example for both of Serlio's typological drawings of the city entrances. The rusticity missing today need not mean it was not there when it was built. See Vulović, M., 1972, pictures 6 and 7; Popović, M., 1982, picture 48. Doxat's original projects are preserved in fragments today in the Vienna war archives and in the state library in Berlin, Germany, with copies in the British library in London. These details, however, are undiscernible in the published plans. See Popović, M., 1982, 166, picture 62.

²² It is well known how much the baroque movement inherited and adopted from mannerism. What unites them is sometimes called a *violent culture*, in the sense of a violent visual expression of movement and tension, but also, an attitude of life and view of the world. Maravall, J.A., 1986, 210.

²³ Vasić, P., 1970, 161.

family ties. Some of the mottos of these centralist absolutist rulers were, in their "Empire, the sun never set" (Carl V), and "the whole world is subject to Hapsburg Austria", which is "predestined to rule eternally" (Friedrich III).²⁴

A baroque city, located on forbidden territory - a fortress - is a magnified picture of the ruler's court where, as if on stage, the absolute monarch executes infinite power, like God, with general approval and adoration. The apparent infinity of city streets meeting in one point - the main square - demonstrate the internal order of a strictly centralized political authority of a sovereign to whom all must bow at every moment as to an infallible dominium.²⁵ Entrance into a city, as the center of absolute power, symbolically joined and separated two worlds, the outside chaotic, and the inside ordered, earth and heaven, war and peace.²⁶ Thus the construction of city walls with entrance gates acquired primary symbolic meaning, and did not serve merely to define main routes.²⁷

Pairs of colossal columns - allegories of great strength and stability - are old symbols of heavenly gates and holy places marking commencement of a new life. Moralizing preachers and emblematisers in the counter-reformation were often want to compare the ideal ruler with the kings of the Old Testament, the able military leader David and his son, the wise Solomon,²⁸ and liken the royal cities of contemporary monarchs to the *Temple of Solomon* and *Heavenly Jerusalem*.²⁹ As only the just may pass through the Zion doors (Psalm LXXXVII, 2; Solomon's tales IX,1) on their way to the Divine city, so only loyal subjects and good Catholics may seek and find shelter in the baroque fortress of the world's mighty (Hapsburg) empire.

²⁴ These are the initials of the imperial maxim composed of the five vowels in alphabetical order (AEIOU), which have been variously interpreted, most commonly as *Alles Erdreich Ist Oesterreiche Unntertan*, *Austria erit In Orbe Ultima* and *Austria Est Imperare Orbi Universo*. See Josimović, I., 1994, 93-94.

²⁵ Mumford, L., 1988, 254.

²⁶ It appears Constantin's arch (312-313) inaugurated the presentation of two opposing life legislations on different parts of the world: western, facing the city, symbolizing departure to war (prefectio), and eastern, looking to the village, meaning arrival or return from war (adventus) and the beginning of peace. This is a milestone in Roman state imperial art penetrated by chief postulates taken over from Christian understanding of harmonic balance, but also on the dynamic principle of the alternation and conciliation of war and peace, i.e. Night (Luna) and Day (Sol). See Gerke, F., 1973, 55-58.

²⁷ Mumford, L., 1988, 307-308.

²⁸ Covarrubias, S. de, 1978, cent. I, embl. 34.

²⁹ Sebastian, S., 1981 (I), 118-121; *Ibid*, 1981 (II), 139-143.

Profane and spiritual rule, the earthly and heavenly kingdoms, was inter-linked in history both in the East and West by the formation of great (multi)national states - world empires (Old East, Roman Empire, Empire of Charlemagne, Byzantine Empire, Russian Empire, Napoleon's Empire).³⁰ Attempting to subject a sovereign to the church, the West did quite the reverse - it blessed and gave the emperor a life-long personality cult by apotheosizing him.³¹ The German (Austrian) and Spanish Hapsburgs, like the French Louis, for instance, proclaimed themselves state and God, by abusing the gospel words - give to the king the king's, to God God's, and every rule is God-ordained. Unable to transform ephemeral into infinite phenomena, and matter into spirit, all sovereigns indirectly brought on their own demise, with their absolute power. Disregarding the life of the individual and the interests of their subjects, the sovereigns strove to diminish them completely, nearly to extinction, losing sight of the fact that some day they would meet the same fate. The art of this period depicts this view. Baroque illusionism rested on a mechanism that abruptly distanced every dot from its center, rendering it irretrievably invisible. When they become subject to the laws they enacted for others, absolutist monarchs, kings and emperors, will become smaller and and smaller until they cease to exist physically and disappear without trace from the political scene.³²

The baroque epoch was marked by ceremonious entrances into a city which acquired the form of religious processions, whether the occasion was a ruler's military triumph, or visits, marriages and funerals, carnivals, guild or religious feasts.³³ The triumphal arch was one of the most frequent, though not the only, architectural structure erected for these purposes. The local authorities and population would make preparations for its construction months beforehand, even an entire year, to present themselves at best before notable guests, and make the event a memorable occasion to the people and accidental passersby.³⁴ Triumphal arches, as the most pronounced

³⁰ Berdjajev, H., 1992, 106.

³¹ *Ibid.*, 48-50.

³² Mumford, L., 1988, 395.

³³ Mihailović, R., 1963, 105-107; Pedraza, P., 1982, 25.

³⁴ The decoration of public and private buildings and houses - windows, doors, balconies, fountains and monuments - in main streets and central squares, added to the festive mood. There were other visual and sound effects - parade attires, jewelry and accessories (branches, flowers, confetti, trumpets and fanfares, as well as fireworks and advertizing boards, so-called tableaux vivants). Kernodle, G.R., 1970, 41, 60, 70-73, 82; Tovar Martin, V., 1981, 309-311; Pizarro Gomez, F.J., 1985, 47-53; Gallego, J., 1985, 120-125.

symbols of welcome, acquired the shape of city gates, church fronts or the characteristics of a palace or princely castle.³⁵ Special attention was attached to the central doors, for the use of civic processions: their width, height and elaboration of sculptural ornamentation distinguished them from the flanking side passageways, earning them the epithet *royal gates*.³⁶

The arched doorway entrance, in the shape of a Roman triumphal arch, occupied a special place in the architecture of the Carolingian renaissance (Lorsch monastery, near Worms). During the reign of the Hapsburgs - the most determined claimants to the dream on the renewal of the old Roman Empire and unification of the pan-European empire of Charlemagne, Jesuits revived St Augustine's idea of a *Divine city (De Civitas Dei)*³⁷ as a myth of the sovereign as the only true divine regent on earth, Christ.³⁸ Many emblematic collections of the most educated Jesuit prelates, court preachers, councillors, chroniclers and historians, were published with the aim of popularizing the official military political idea of both state and church. Amidst such interests, there naturally emerged moralistically illustrated tractates on the ideal Christian ruler whose empire would extend beyond the Roman Empire - to the world (*Plus ultra*).³⁹

The triumphal arch, with one or three arched passageways, supported by *massive* columns or *rustically* placed stone quadrae, was a frequent emblematic motif in the politico-moralistic collections worked out in detail by the Jesuits, especially in the 17th century. Emphasis or precedence given to the central arch has been viewed as a sign that the monarch's closest associates are to pass through the side entrances during triumphant entries into the city.⁴⁰ The need for mutual cooperation and support with wise councils at the state top, headed by the sovereign, was symbolically depicted in the intrados, built of stone voussoirs: the mergence of the central keystone

³⁵ *Ibid.*, 64-80.

³⁶ Of course, this led senior dignitaries and their suite in a hierarchical relationship envisaged by protocol. *Ibid.*, 36-39.

³⁷ Yates, F.A., 1975, 2-3.

³⁸ *Ibid.*, 20-22.

³⁹ *Ibid.*, 23. After the discovery of the New World, this maximalist motto had to be altered into *Non plus ultra*. The accompanying emblem with a pair of Heracleian colossal columns, however, was retained and applied by the Austrian Hapsburgs: the symbolic insignia of Carl VI, for instance, can be recognized by the two massive pillars, with the motto *Fortitudine et constantia*. See Rosenthal, 1971, 204-217; Gallego, J., 1972, 195-197; Covarrubias, S. de, 1978, cent.I, embl. 34; Matsche, F., 1981, Abb. 24, 37, 38; Revilla, F., 1984, pp 59-61.

⁴⁰ Mendo, A., 1662, emblem LXVIII on page 44.

with the surrounding stones determined the fate of the entire construction (centralist-absolutist authority) - its stability and permanence, or its shakiness, insecurity and liability to fall.⁴¹

In addition to the rustic method of construction, a common trait of the baroque gates of the Belgrade fortress is a sculptural decoration in the shape of a stone globe placed on the pyramidal base or the columnal support.⁴² The combination of a tapering pyramid or column, with a ball at the top, is a decorative element, the elaboration of which was a subject of special interest to baroque emblemists. The pyramid has been viewed since antiquity as a symbol for one of the four elements - earth - though its steep four-sides with the sharp tip always gave rise to different and original metaphoric interpretations. Beginning from the *Iconologia* by Cesare Ripa, the pyramid became an obligatory part of a ruler's iconography, marking the glory of a sovereign.⁴³ However, moralistic pamphlets depicted it as a symbol of laborious and gradual accomplishment of every highly-set aim in life.⁴⁴ Finally, the column and pyramid are taken as models for all just and wise men: just as the sun that shines on them moves and changes their shadows, but not themselves, so a man's spirit must remain courageous, under the blows of an evil destiny, trouble or difficulty in life, and his will hard and indomitable.⁴⁵

The usual inventory of symbolical images linked to triumphal arches - as with the Belgrade *Gate of Carl VI* - includes military trophies of confiscated enemy weaponry, equipment and standards. When military armors, helmets and shields - symbols of strength, steadfastness and invincibility⁴⁶ - were seen hanging from a tree, thrown on the ground, buried or burned, their meaning changed completely. They became emblems bearing highly

⁴¹ *Ibid.*, emblem LXX on pp 57-58; Borja, J. de, 1981, 71 (*Amicitiae bonum*).

⁴² The aforesaid gates from the latter part of the 18th century in Fort Petrovaradin and under the fort also had decorations. Vranić, M., 1963, illust. 14, 17 and 18. Such traces have not been preserved only on the Belgrade King-Gate, and the appearance of its original tympanum can only be conjectured. As we know, their pinnacles and bases in the architecture of ancient temples were reserved only for symbolical (palmettes, acanthuses) or allegorical sculptural decorations (Nike or Victoria as personifications of victory in wars or sports events).

⁴³ Ripa, C., 1603, 190 (*Gloria de'prencipi*).

⁴⁴ Mendo, A., 1662, doc. XXXVI, 174 (*Sic docti a potentibus sublimandi*); Borja, J. de, 1981, 90-91 (*Sic itur ad astra*).

⁴⁵ Cepeda, F.N. de, 1688, p 135, empr. VII (*Colligit umbram*); Covarrubias, S. de, 1978, cent. II, embl. 149 (*Immota flectitur umbra, nempe pyramidis*).

⁴⁶ Ripa, C., 1603, 167 (*Fortezza*).

anti-war propaganda messages: from war to peace, a real and true victory, or, let war never break out again.⁴⁷ Such important pledges, particularly when found on the “war” side of the city doors, were a reminder of the need to forget old enmities so that the foundations of peace may be more solid, and that peace, with blessing from God, may last forever.

In the year the *Gate of Carl VI* was built (1736), died the great army leader Eugene of Savoy, whose glory and merits in war were so great they were remembered long after his death - the Belgrade triumphal arch is even today known more by his name than the name of the emperor under whose motto - “Austria above all” - the prince had waged wars. As the other gates, this gate has preserved most of its authentic sculptural and scenic inscriptions - political messages and moralistic symbols. Unfortunately, it appears this was insufficient to extend the fragile peace concluded between the two powers: Belgrade fell from Christian into Ottoman hands only three years later. The city gates shared the greatness and tragedy of the times they were built in. They are indeed testimonies of ephemeral baroque spectacles committed to memory, like the absolutist monarchs who had them built, as utopian conceptions and imperialistic aims, rather than as able in fact to implement and preserve them.

АМБЛЕМАТСКИ МОТИВИ НА БАРОКНИМ КАПИЈАМА БЕОГРАДА

Резиме

У периоду аустријске управе Београдом (1718-1739), барокна обележја архитектури градског утврђења давала су градска врата међу којима су се нарочито истицале *Капија Карла VI*, *Капија Леополда I*, *Сјамбол* или *Сахај капија* и *Краљ-капија*.

У конструкционом погледу, сва ова здања изграђена су по узору на фортификациони систем Себастијана Вобана (1633-1707), општеприхваћен у целој Европи све до почетка XIX века. Познаваоци иконографског програма архитектуре новијег доба већ су запазили у коликој су се мери градитељи барокних тријумфалних лукова ослањали на амблематска упутства за сценску декорацију италијанских манириста. Утицај који су на Вобана морали имати нацрти за *русијичне* капије болоњског градитеља и теоретичара архитектуре, Себастијана Серлија (1475-1554), остао је, међутим, недовољно испитан. Ингениозно

⁴⁷ Alciati, A., 1621, embl. CLXXVIII (*Ex bello pax*); Mendo, A., 1662, doc. II, embl. 7 (*Labitur quod Deo bene non haeret*); Covarrubias, S. de, 1978, cent II, embl. 65 (*At ergo nunquam metus*); Borja, J. de, 1981, 172-173 (*Non renovandum*) and 232-233 (*Vera victoria*).

применивши градитељска знања и умења свог великог претходника, Вобан их је посредно учинио најтраженијом западноевропском архитектонском теоријом и праксом у ратовима обележеним барокним временима.

Улаз у град као центар највише моћи представљао је гранично место спајања и раздвајања двају, спољњег-хаотичног и унутрашњег-уређеног света, земље и неба, рата и мира. Подизање градских зидина с улазним капијама у барокни град, стога, није служило само за одређивање главних путних праваца већ је добијало вредност прворазредних симбола. Реч је о епохи коју су обележили свечани уласци у град (*енџираде* или *енџираџе*) у форми религиозних процесија било да су им непосредни поводи били владарски војни тријумфи, посете, венчања и погребни, било да се радило о карневалским, еснафским и црквеним свечаностима. Тријумфални лук био је један од најчешћих мада не и једини објекат подизан у ове сврхе.

Наглашавање и давање предности средњем луку славолука језуитски амблематичари XVII века тумачили су потребом да кроз бочне пролазе приликом тријумфалног уласка монарха у град прођу њихови најближи сарадници према протоколом строго предвиђеном хијерархијском реду. Потреба за међусобном сарадњом у државном врху на челу са владарем добила је свој убедљиви ликовни израз баш у лучним сводовима изграђеним од камених квадера: стабилност и трајност читаве конструкције (централистичко-апсолутистичке власти) зависила је од добре стопљености средњег (заглавног или теменог) камена с онима који су га окруживали.

У заједничке одлике барокних капија београдског утврђења, убрајају се и скулпторални украси у облику кугли постављених на пирамидалне постаменте или стуболике носаче. И овај мотив био је предмет посебне разраде у барокним политичко-морализаторским зборницима. Почев од *Иконолоџије* Чезара Рипе, пирамида је означавала славу монарха и била симбол мукотрпног и постепеног досезања сваког високо постављеног животног циља.

Када би се на тријумфалним луковима - какав је случај и са *Капијом Карла VI* - нашле и апликације са војничким трофејима, заплењеним оружјем, бојном опремом и заставама непријатеља, оне су имале циљ да стално подсећају на неопходност заборављања старих непријатељстава како би склапање мира било постављено на што чвршће темеље.

Нажалост, само неколико година пошто су саграђене (1736), барокне капије Београда прешле су из хришћанских у османске руке (1739). Оне још и данас веродостојно сведоче како о ефемерном карактеру барокних спектакала, тако и о утопистичким замислима и империјалистичким циљевима свога времена.

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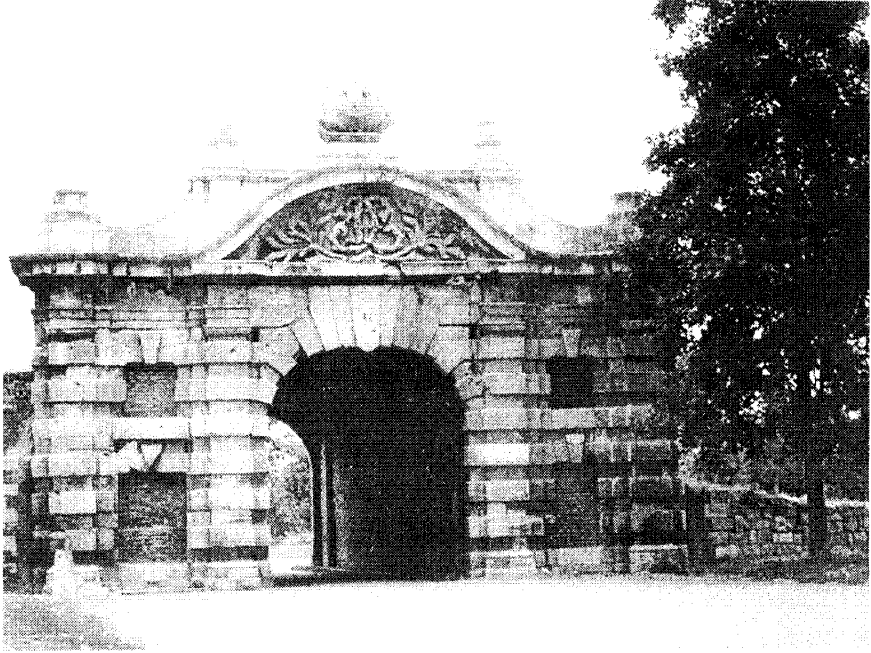
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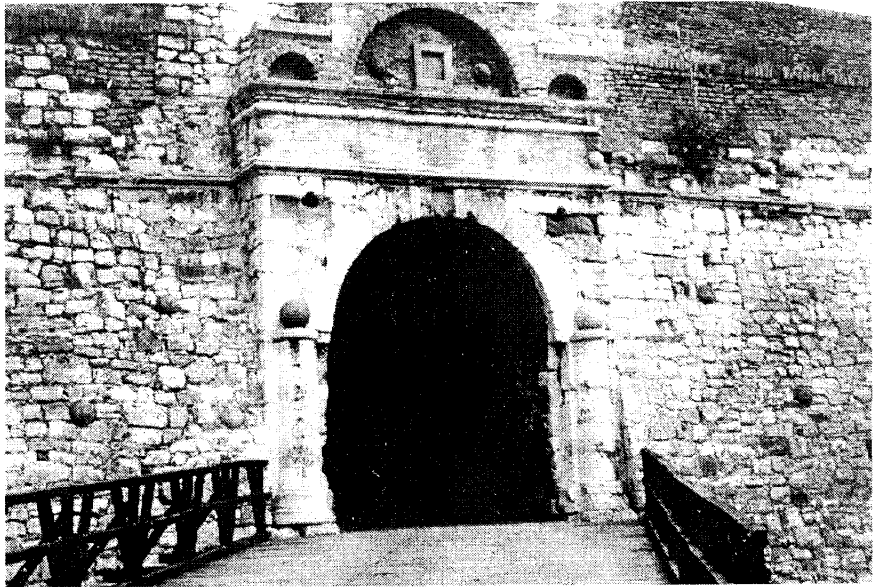
Pl. 1 *The Gate Carl VI*, northwestern view



Pl. 2 *The Gate of Carl VI*, southwestern view



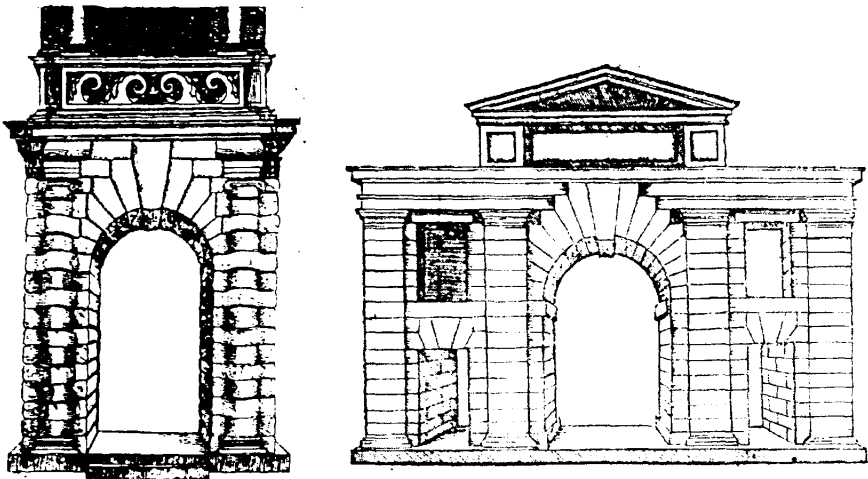
Pl. 3
*The Gate of
Leopold I*



Pl. 4 *The Sahat or Stambol-Gate*



Pl. 5 *The King-Gate*



Pl. 6-7 S.Serlio (*Architettura*, III-IV, 1619), drawing for rustic gates

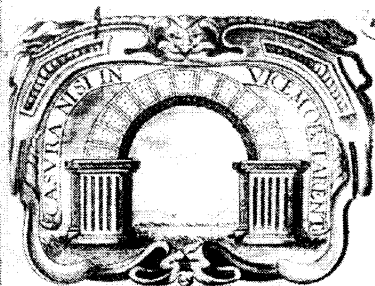
CENTVRIA. I.



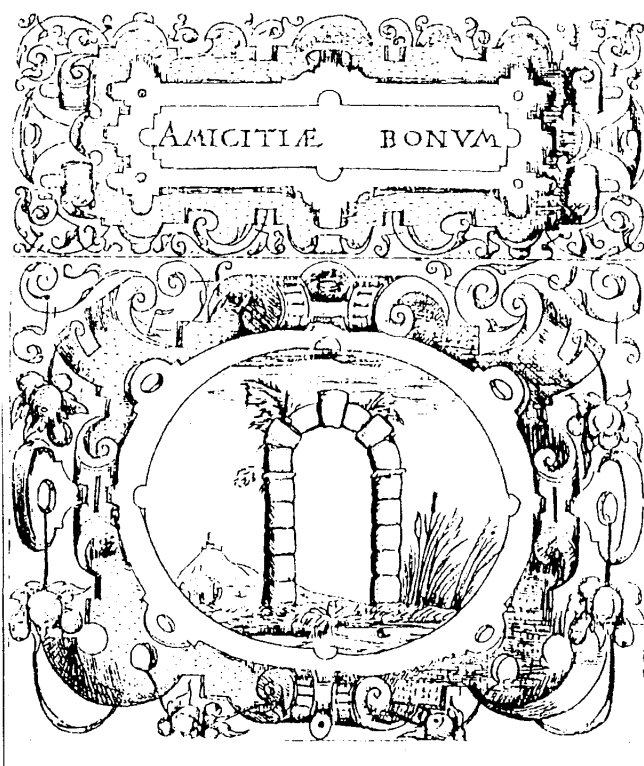
EMBLEMA. 34.

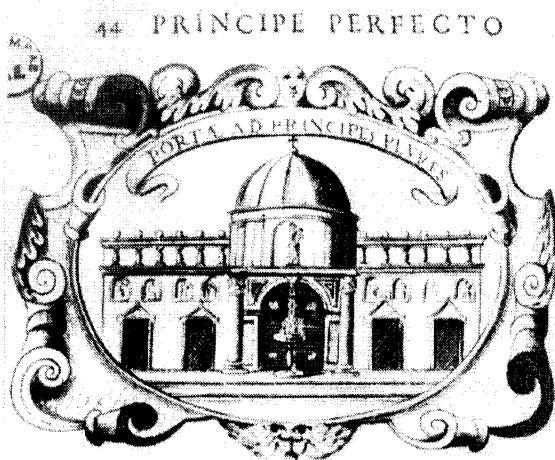
Pl. 8 S. de Covarrubias (Madrid,
1610), *Plus ultra*

DOCUMENTO LXX. 57



En los pareceres encontrados se ajusta la
verdad, y tiene el gobierno mas
firmeza.

Pl. 10 A. Mendo (Lion, 1662),
Casura nisi in vicem obstarentPl. 9 J. de Borja (Brisel, 1680), *Amicitiae bonum*



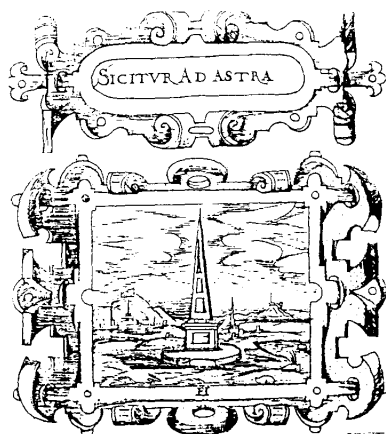
Pl. 11 A.Mendo (Lion, 1662), *Portae ad principes plures*

DOCUMENTO LXVIII.

*Muchos Ministros ha de auer, para qui
aya muchas puertas, por donde entren
los Vasillos à su Principe.*



Pl. 12 C.Ripa (Rim, 1603), *Gloria de' prencipi*

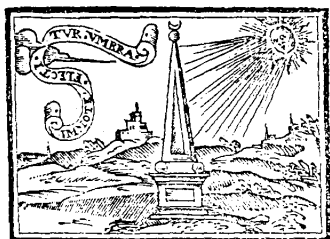


Pl. 13 J. de Borja (Brisel, 1680),
Sic itur ad astra



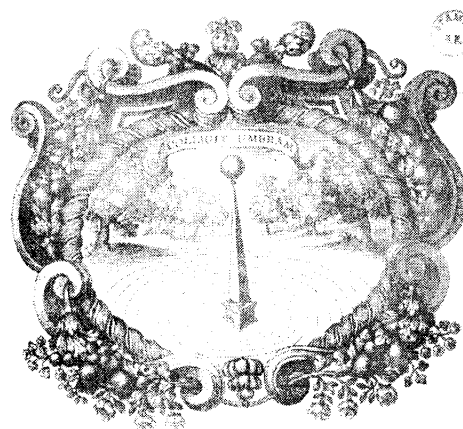
Pl. 14 A. Mendo (Lion, 1662), *Sic docti a potentibus sublimandi*

CENTVRIA II. 149.



EMBLEM A. 49.

Pl. 15 S. de Covarrubias
(Madrid, 1610), *Immota
flectitur umbra, nempe
pyramidis*



Pl. 16 F. Nuñez de Cepeda (Lion, 1688),
Colligit umbram

Ex bello pax.
EMBLEM A. CLXXXVII.



Pl. 17 A. Alciati (Milano,
1621), *Ex bello pax*



Pl. 18 S.de Covarrubias
(Madrid, 1610), *At ergo
nunquam metus*

CENTVRIA II. 165.



EMBLEM A. 65.

Pl. 19 J.de Borja (Brisel
1680), *Non renovandum*

DOCUMENTO II. 7



*Desde la primera edad ha de asegurarse en la
ciudad sus acerrios: que no tiene fuerza
za lo que en Dios no está. ma.*

Pl. 20 A.Mendo (Lion, 1662), *Labitur quod Deo bene non haeret*