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TRÄNEN DES VATERLANDES: THE WAR IN AN ICONOPHOTOLOGICAL READING

TRÄNEN DES VATERLANDES: A GUERRA NUMA LEITURA ICONOFOTOLÓGICA

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ABSTRACT – The present article intends to give a new approach to reading texts from the period known as Baroque. For that, it was necessary to create new terms corresponding to this expectation: iconophotology and photographic poems. To enable a reader to read and understand texts of that period, he would have to have access to a signical key to which only readers of that moment had access: the iconologies. However, such reference has been lost; therefore, we have to replace it with another one from the imagery-photographic collection we have called iconophotological. With this premise, it will be possible to read the so-called photographic poems from the contemporary point of view (not from the baroque point of view).

KEYWORDS – Iconophotology, photographic poem, German Baroque, iconology, emblematic genre

RESUMO – O presente artigo pretende dar uma nova abordagem à leitura de textos do período conhecido como Barroco. Para isso, foi necessário criar novos termos correspondentes a essa expectativa: iconofotologia e poemas fotográficos. Para que um leitor pudesse ler e compreender textos daquele período, ele teria que ter acesso a uma chave sígnica à qual somente leitores daquele momento tinham acesso: as iconologias. No entanto, tal referência se perdeu; portanto, temos que substituí-la por outra do acervo imagético-fotográfico que chamamos de iconofotológica. Com essa premissa, será possível ler os chamados poemas fotográficos do

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ponto de vista contemporâneo (não do ponto de vista barroco).

PALAVRAS-CHAVE – Iconofotologia, poema fotográfico, barroco alemão, iconologia, gênero emblemático

War as a poetic theme

Discussing war as a literary theme involves two considerations: first, it represents one of humanity's oldest themes, explored over the centuries in works like Homer's **Iliad** and **Odyssey**[1], Virgil's **Aeneid** from classical Antiquity, the **Song of Roland** from the Middle Ages, and Ariosto's ***Orlando Furioso*** during the Humanist period, among others; second, to maintain focus on the epic, these tales depicted the aristocratic class, conveying their aspirations and beliefs through their heroes. Furthermore, it's important to note that an elevated style was used, despite the deviations from this standard that became apparent from the Middle Ages onward, when the vernacular began to emerge.

In idealizing the hero, the aristocracy saw themselves and forged their ideals and aspirations through him. In numerous literary works, only the nobles were represented; others, like outcasts, revolved around them. References to soldiers were virtually absent; when mentioned, they were often portrayed derogatorily, enhancing the nobility's qualities.

In contrast, the real battlefront lacked invincible heroes – only men of flesh and blood who perished in brutal combat. Yet, adhering to the conventions of high style evident in these texts, acts of brutality and carnage were seldom depicted in literature and had to be softened, leading to a portrayal that, for the contemporary reader, could seem at best inconsistent with reality, especially for those seeking historical truth in literature.

Moreover, aside from stylistic limitations, it is crucial to emphasize the lack of comprehension regarding what we now identify as historical research. Historical research, as we recognize it today, was not acknowledged during classical

[1]Even though this does not portray a war per se, it involves its protagonist in several small *wars* in order to return to Ithaca, when he has to fight against the pretenders to his throne and his wife.

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Antiquity. The authors of that time, along with their successors in the Middle Ages and Renaissance, did not concentrate on expressing overwhelming or revolutionary forces and passions akin to those in Romanticism; instead, they focused on illustrating their subjects' vices and virtues. Additionally, these representations were never offered from a spiritual or historical-evolutionary viewpoint but rather from a moralistic angle (AUERBACH, 2004, p. 32).

Furthermore, these texts were never addressed to crowds but were rather aimed at the delight of "a social and literary elite that observes things from above, impassive and enjoying" (AUERBACH, 2004, p. 40) as the dominant aristocracy viewed social movements emerging from the lower classes as "vile, orgiastic and illegal agitations" (AUERBACH, 2004, p. 33) that sought only to disrupt the natural order (the *status quo*) and undermine values considered steadfast and unshakable.

Therefore, considering that the vast majority of people lacked access to education – essentially being illiterate – together with the dominance of an elite that was protective of its status and culture, little would be revealed about the genuine suffering inflicted on most of the population by the wars, at least in the context of what is termed official literature, which is what has been preserved for us[2]. After all, the wars have served as a poetic theme throughout the centuries for the militaristic glorification of a people and their accomplishments – as seen in the poems of Antiquity – rather than as a means to convey the pain and sorrow of the destroyed lives, towns, and cities.

Thus, if a poet hypothetically proposed to serve as the social filter society needed to articulate its indignation, rebellion, and sorrow – or reflections on moments of hardship and despair – this poet could never look to the poetry of Antiquity as a model. This is because the cries of indignation, as we understand them today through combative literature and a social perspective of society, are products of bourgeois society.

[2] This statement can be contested when one considers that popular tradition endured for a long time through oral means. However, we assert that this popular literature was intertwined with official literature and influenced by the interests and propaganda of the same social class that wielded power. See Maravall's (1997) perspective on this issue.

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Brecht: A vision of the Great War

To begin our analysis, we will use an excerpt from a poem by Bertolt Brecht, whose theme centers on the First World War (the Great War – 1914-1918). This will allow us to examine how a 20th-century writer utilizes images compared to one from the 17th century and how the images constructed in these two periods are received. What is particularly interesting here is how the refraction of images that have occurred over the centuries enables us to understand the concept of iconophotology proposed by this author. However, it is essential to emphasize that the goal is not to compare authors from different periods but to utilize the images crafted by both to support the idea of image refraction found in texts bound by the strict rules of rhetorical representation, such as those by Andreas Gryphius, in contrast to the text by Brecht below.

The Belgian Acker

An den Grenzen Mord, Schlachten
[und Dörfer in Brand.
Aber nachts flackert der
[Feuerschein
Rot und lodernd ins belgische Land
[hinein
Spiegelt in blanken Äckern sich, im
[endlos blühenden Land.

Disappointed donor
Dumpf überrollt on
[Sturmglockenklang
Tage und Nächte den wirkenden
[Frühling lang
Über Altflanders sprossendes
[Friedhofgefild.

[The Belgian countryside
On the border, there are murders, battles, and burning villages./ But at night, the red light flashes/ Flaming in the interior of the Belgian land. / It is reflected in bare fields, in the endless, blossoming land. / The thunder of artillery screams/ Muffled and begins to peal in assault/ Days and nights acting throughout the spring/ Over the budding tomb-like landscape of old Flanders.]

Als der Frühling aus dem Meere
[quillt
Schreiten über die Äcker und
[Straßen in wimmelden
[Zügen
Deutsche Soldaten über die Höfe
[und Wiesen und Flächen
Mit flatternden Eggen und
[wühlenden Pflügen
Malmen and Brechen
Die springenden Schollen
Werfen aus vollen
Fäusten, die heiß vom Gewehrlauf
[noch und geschwollen
Klingendes Fruchtkorn über die
[bräutliche Erde.
Tag und Nacht grub der Pflug Acker
[und Ackerrain.
Straße und Garten und Anger,

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[Verhaue und Brüche von [Stein...
Verschonte keine Grenzmark,
[keinen Feldergang [...]
(BRECHT, 1990, p. 9-11)

[When it burst forth from the spring sea/ They walk in the fields and streets in a bustling march/ The German soldiers on farms and pastures and fields/ With trembling plows and churning plows/ They crush and break/ The raised clods/ They throw out of their fists/ Full, the which are still swollen and hot from the barrels of the/ Rifles, seeds clanging over the intended land./ Day and night the plow digs the field and its boundaries/ Street and garden and meadow, fences and broken stones... / No mark of limit respected, no trail (...).]

Something strikes us when we first read Brecht's text: Is the lyrical subject discussing misfortune or hope? This impression arises when we see the image of soldiers marching with plows, yet the soldiers' role is to wage war, to kill, or to be killed, however nefarious this logic may be. A man must kill to assert himself and claim superiority over others who, subjugated, bow their heads before their oppressors.

Modern art could afford to explore war from a different perspective: why not depict soldiers plowing the land? Why can't they carry flowers in the barrels of their rifles instead of deadly projectiles? After all, soldiers were not fed by those they defended (KEEGAN, 2006, p. 17), so why shouldn't such logic be subverted?

Just as modern art was able to modify society's image of the soldier, giving him another value, regardless of his social origin, such a procedure could also be extended to war and the relationship between the two.

However, what 20th-century literature subverted would not have been possible in other artistic periods, such as the 17th century. For this subversion to take place, we must free ourselves from the constraints of *μίμησις* (*mímesis*) in art. With this newfound freedom, almost anything became possible in art, including inverting the structural logic of war and the societal roles it depicts when the soldier not only kills but can also give life. This marked a transformation in humanity's mindset, stemming from shifts in sociocultural and economic assumptions and paradigms that led to the reality in the 20th century when people would place flowers in the barrels of soldiers' rifles, as seen in the Carnation Revolution of 1974 in Portugal (photo 1).

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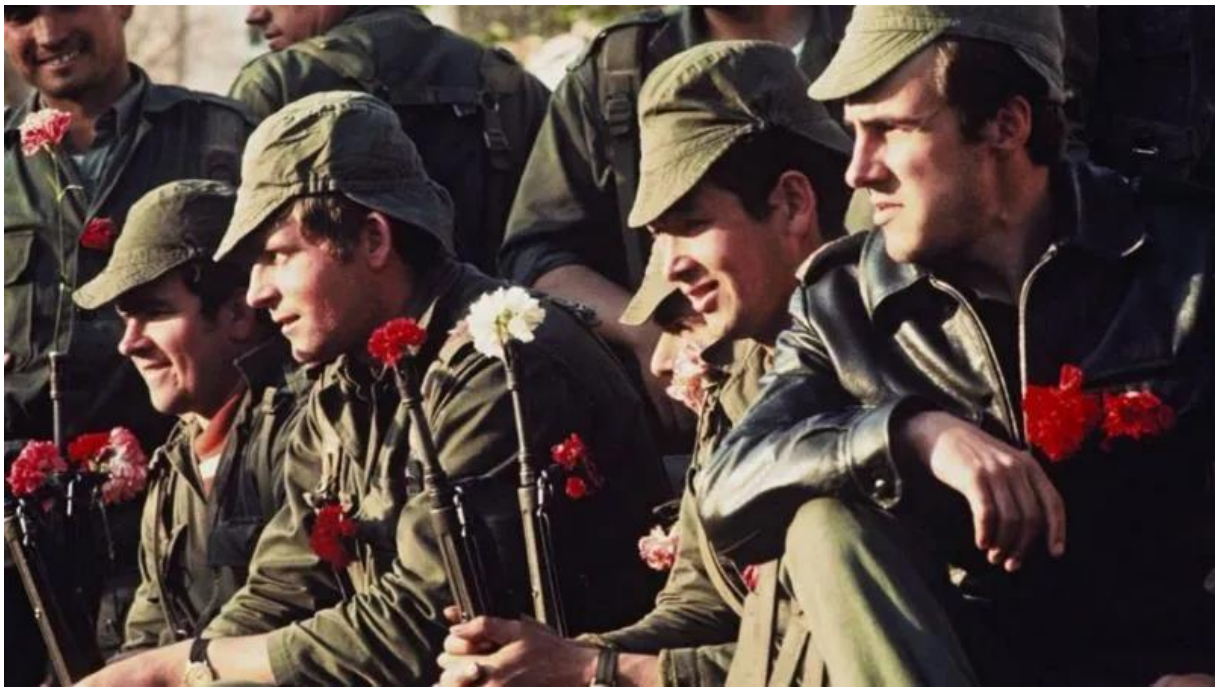
PHOTO 1



Carnation Revolution, April 25, 1974, Portugal
Source: Documentation Center of the University of Coimbra

Brecht's poem conveys these images that may even lead us to believe in their possibility or that the impossible can occur. We feel the poet's artistic creation within them; we understand that he creates art, and we take pleasure in his images. We recognize what soldiers are and that, in war, when they march through their fields or those of their enemies, they destroy them to prevent the enemy from benefiting from them[3]. However, Brecht inverts this relationship in his poem: the hands that can kill are also the ones that can open to this same field and allow seeds to bear fruit. In this way, the poet makes us believe in his words, transmitting hope amidst destruction and death, such as during the Great War, which troubled the world at the beginning of the 20th century, and destroying the hopes of the bourgeoisie of the *belle époque*. This

[3]This was one of Stalin's tactics to contain Hitler's army that was marching on Russian cities and was also used by him when the Red Army advanced on Germany.

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lyrical subject conveys encouragement and hope when it sees that *Tag und Nacht grub der Pflug Acker und Ackerrain*. This exemplifies the excellent antagonism of modern poetry: to create plausibility where there would otherwise be unreason

> The cardinal idea of the revolutionary movement of the modern era is the creation of a universal society that, by abolishing oppression, simultaneously develops the original identity or similarity of all men and the radical difference or singularity of each one. Poetic thought has not been oblivious to this superhuman enterprise's vicissitudes and conflicts. (PAZ, 2005, p. 95-96)

In Brecht's poem, we can observe traits of a social nature or Marxist tendencies that clarify the images constructed by the German poet as he seeks to bid "goodbye to the old world and the hope of transforming it into poetry" (PAZ, 2005, p. 98). This may not be a characteristic shared by all period poets since each had his own vision of the events surrounding him, expressing them distinctly and uniquely. The same applies to their readers: each approaches these poems individually and uniquely.

Herein lie two significant differences between the post-romantic (bourgeois) literary model and the 17th-century (aristocratic) one: the issues of individuality and artistic freedom, concepts unknown in Gryphius' time.

Gryphius: A vision of the Thirty Years' War?

The following text by the poet Andreas Gryphius was written during the Thirty Years' War (1618-1648). Despite sharing a theme similar to that of Brecht, notable differences can be observed that extend beyond just the fixed structure employed by the 17th-century author (compared to that of the 20th century) but also pertain to the imagery constructed by the Baroque author.

Threnen des Vatterlandes/ Anno 1636

Wir sindt doch nuhmer ganz/ ja
[mehr den ganz verheret!
Der frechen völcker Schaar/ die
[rasende Posaun
Das vom blutt fette Schwerdt/ die
[donnernde Carthaun
Hatt aller Schweis/ und fleis/ und
[vorraht auff gezehret.

Die Türme stehn in glutt/ die
[Kirch ist umbgekehret.

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Das Rahthaus ligt im graus/ die
[starcken sind zerhawn.
Die Jungfrawn sindt geschändt/
[und wo wir hin nur schawn
Ist fewer/ pest/ und todt der herz
[undt geist durchfehret.

Hier durch die Schanz und Stadt/
[rint alzeit frisches blutt.
Dreymal sindt schon sechs jahr als
[unser ströme flutt
Von so viel leichen schwer/ sich
[langsam fortgedrungen.

Doch schweige ich noch von dem
[was ärger als der Tod.
Was grimmer den die pest/ undt
[glutt undt hungers noth
Das nun der Selen schatz so vielen
[abgezwungen.
(GRYPHIUS, 1963, p. 48)

[Tears of the Fatherland/ Year 1636
Now we are utterly/ yes, more than utterly lost!/ The insolent horde of people/the furious trumpet/ The blood-filled sword/ the thundering cannon/ Has consumed all the sweat, toil, and supplies.

The towers are ablaze/ the church has been turned upside down./ The town hall is horrified, and the forts are cut to pieces./ The virgins are violated/and wherever we go/ There is fire, plague, and death that invade the heart and spirit.

Here, through the fortifications and the city, fresh blood always flows./ Thrice now for six years, our rivers have flooded/ Weighed down by so many corpses/slowly pushed away.

But still, I am silent about what is worse than death./ What is more terrible than plague, fire, and famine/ That now the treasure of the soul has been torn from so many.]

Gryphius' images have, based on synchrony, an apparent denotative use of the linguistic sign, and due to their juxtaposition, they resemble photographic frames, giving the impression of representing the reality imposed on the people who lived in Silesia during the Thirty Years' War. This pseudo-denotative appearance arises because these images seem easily decodable, similar to prosaic text[4]; they possess a direct, clear, objective look and are contemporary, meaning it is possible to see them in the news across various media every day. This closeness to today's reality makes them seem neither metaphors nor allegories despite being such. Today, when reading *Tränen des*

[4] We are not thinking about prose from a literary point of view, nor from the perspective of Bakhtinian studies, whose guiding principle was artistic prose, more specifically the novel, but as daily discourse: that of the press, that of science, that of everyday language. (See: BRANDÃO, 2009, p. 285)

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Vatterlandes, one can make two assumptions about its author:

a) that he witnessed the scenes described due to their vividness;

b) despite not having experienced the scenes himself, he effectively conveys reality in his poetic creation. We could even suggest that he adopted a position, perhaps intentionally, in his choice of imagery. It is clear that these judgments are merely speculative; however, when reading German school anthologies that include this sonnet, it becomes evident that they employ it to exemplify the horrors caused by the Thirty Years' War, conveying their images as a simple description of that episode.

By doing this, one overlooks (or attempts to guide the reading with an intention different from that intended by the author and his era) that the text is an elegiac poem and adheres to the models of Antiquity to which it was subjected. It was not meant to be, as one might assume, an autobiography since it does not aim to present personal experiences. It feels as though one is confronted with a concrete reality, experienced through images reminiscent of photography, which is why these images seem not metaphorical. According to Barthes (1984), "in photography, the thing's presence (at a specific past moment) is never metaphorical. [...] Thus, it is worth noting that the inimitable trait of Photography (its noema) is that someone witnessed the referent (even if it is an object) in flesh, blood, or even in person". (p. 118)

Thus, as we are fully immersed in the realm of photography, we perceive Gryphius' images as a testament to his existence in that time and space. This is why we view his images as akin to linear photograms as if they were photographic images converted into the *lógos*. It is important to note that we are not considering photography here in the context of the *Digital Revolution*, especially with the widespread use of AIs that we are witnessing today, where the concept of *truth* no longer exists, making room for various parallel worlds (*paramundo*) constructed through apps.

Logotic image vs. photographic image

The key difference between logotic and photographic images is that the latter presents the object as a whole, providing the viewer with certainty. In contrast, the former constructs the object gradually, presenting it through other perceptions in a vague, debatable manner that breeds

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distrust in what one believes in seeing. However, this does not effectively apply to the poem or the poet.

He knows that the constructed image explains itself; as Paz states, it is akin to seeing a chair and understanding its purpose. After all, while words need to explain one another in their continuous "wanting to say" (which can always be expressed differently), images explain themselves: "meaning and image are the same thing." (PAZ, 2005, p. 47) This is the remarkable particularity of the poetic image, or as I would describe it, of its poetic photograms: these images do not lead to something else, as is common in prose, but confront the reader with a concrete reality. (PAZ, 2005, p. 47)

Tränen des Vaterlandes has this dual reality: constructing images through words based on the poem's object. Although its construction exists within a socioeconomic and cultural context distant from the current one, the sonnet will be read today from a diachronic perspective; much of what was intended with the constructed images has been lost over the centuries. Thus, when reading it today, the images revealed to the 21st-century reader are noticeably different from those intended by the author. This leads to the assumption – based on the poet's probable perspective – that Gryphius takes his readers on a journey to the post-battle as if equipped with a camera, the result being not photographs (he was not a photographer, nor had the photographic process been fully realized), but rather poetic photograms.

Thus, what can be assumed today from the images presented by the poet is this:

a) he wants to record everything that passes before his eyes;

b) he does not use metaphors to minimize what he sees; after all, he does not want to hide anything; on the contrary, he aims to create such an impact to attract attention;

c) he promotes propaganda and even adopts a political stance (MAUSER, 1976);

d) he denounces the truth...

One might arrive at this conclusion in a modern reading because our notion of art is bourgeois, or as Hansen (2008) explains, "since the second half of the 18th century, the universalization of the principle of free bourgeois competition imposed objective surplus value on everyone and against everyone" (p. 17), which was fatal for institutions, whose principles originated from the models

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of classical Antiquity, since "money became the universal equivalent of all values" (HANSEN, 2008, p.17), supplanting aristocratic family ancestry.

Given this context, the previous items represent a vision of the world that surrounds us, which differs from the period in which Gryphius and his aristocratic perspective existed. After all, the poet:

a) not only uses metaphors but also works with allegorical figures throughout much of the text, as will be discussed below;

b) aims to create an impact, not to express his feelings or indignation, but to convey *πάθος* (*pathos*);

c) denounces the truth... but which truth? Ours or his? Is it possible to discuss a truth or points of view shaped by culture? After all, why should these aspects be considered? When making an image-based reading of a poem from an extemporaneous time, such as the 17th century, it tends to be approached from two perspectives:

a) either it seeks to recover what was intended at the time of its creation – which presupposes knowledge of iconology, emblematic books, and biblical expertise;

b) or it is read from a contemporary perspective – therefore without all the references from the 17th century – replacing the iconological image sign with photographic images derived from an individual iconophotological collection. Based on this choice, the poem can be deemed photographic or not. Such a statement must consider not the poem as the product of a specific time, isolated within itself – which would be anachronistic – but as a transmitter of images, the same ones that reach us, awaken us, and manifest in us, the readers of the 21st century.

Temporal distance alone allows us to view *Tränen des Vaterlandes* from a photographic perspective, as photography has dominated our imagery for almost two hundred years, aiding us in seeing the world around us. This implies that extemporaneous texts must also be influenced by this dominance, especially the poem, which stood merely as the art of verse but ultimately was recognized as the art of the image. The poem constitutes an image (with or without pictures) (DUBOIS, 1974, p. 80). Consequently, interference between such a model and contemporary image-making is inevitable, resulting in a *photographic poem*. Furthermore, the poem presents itself as a circle or sphere that folds in on itself, akin to a

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self-sufficient universe whose principle repeats and recreates itself. (PAZ, 2005)

After all, isn't this the essence of photography as well? It is a closed and recurring image prompting various readings and interpretations yet ultimately returning to the same point. There is a limitation of space and time in the photography, freezing a specific moment, demonstrated through the frame, which is seen here not as an ornament but as its very framing (placing it in a frame). Particularity is sought—a moment captured by the lens; in essence, there's a fragmentation of reality in a universe that is also self-sufficient: it must stand on its own.

In the sonnet, like in photography, there's also a framing of images: two quatrains and two tercets joined together to form blocks, encompassing not only variations in color, light, shadows, or superimposed figures; instead, there are words, more specifically, "frames made of words." (CARONE NETO, 1974, p. 71) Such frames aim to "refer the object directly to the imagination and enjoyment of the reader" (CARONE NETO, 1974, p. 71); since poetic messages possess a permanence that common language lacks, after all, the poem is memorable (LEVIN, 1975). This encourages the reader to view these images from various angles, as there is no definitive or unique answer regarding one's perception of reality.

Tränen des Vaterlandes is as though framed in three planes of vision that even reference other sensations – such as auditory ones – when one is removed from its framing and taken to the *extra frame*, expanding the lyrical subject's field of vision:

a) the awareness of the present misfortune affecting everyone (the first four verses): *We sindt doch nunmehr gantz/ ja mehr denn gantz verheeret*!; along with auditory impressions: *Der frechen Volcker Schaar/die rasende Posaun/das vom Blutt fette Schwerdt* (the clanging of swords and, consequently, the blood that runs down them) / *die donnernde Carthaun*; as well as emotional-psychological elements: *Hat aller Schweiz/ und Flei / und Vorrath auffgezehret*;

b) we now observe the results of the destruction wrought by troops after a battle in a city or village. If it weren't for the date in the title of the poem (or the temporal reference in the second verse of the first tercet*: Dreymal sindt schon sechs jahr* – the war began in 1618 – or even the language used – *glutt* for *Glut, umbgekehret* for

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umgekehrt, among others), one could argue that the poem is timeless, as it could represent the outcomes of countless battles fought throughout humanity*: Die Türme stehn in glutt/ die Kirch ist umbgekehret. / Das Rathaus ligt im grau/ die Starcken sind zerhaun/ Die Jungfrawn sindt geschändt/ und wo wir hin nur schawn/Ist fewr/pest/undt todt der herz undt geist durchfehret;*

c) therefore, as a result, there is the desolation of men in the face of the destruction that remains (the last triplet), however the lament, the tremendous cry is to "I shut up": *schweige ich*, because worse than the material destruction was the spiritual one, which ends hopes and the will to build everything up again.

We, therefore, have a frame of bitter tears of despair and displeasure, recognizable in the Baroque *Weltanschauung*, because the man of the seventeenth century is an individual in struggle, accompanied by all the evils that this struggle entails, yet who even finds pleasure in witnessing bloody acts. In this way, we approach the objective towards which the pathetic and pessimistic outline of the 17th century was directed: to illuminate the human condition to dominate, contain, and guide it. (MARAVALL, 1997)

It is clear that Gryphius' inclusion occurs in a Europe where existence is grim: lives are lost, properties are ruined, houses are destroyed, or workshops are abandoned. Sadness reigns everywhere, and the theme of the "world's madness" proliferates, closely linked to the artistic expressions of the Baroque (MARAVALL, 1997). After all, this would not be surprising in a society where violence is explicitly social, political, and religious.

Tränen des Vaterlandes, as well as certain monuments that aim to preserve the memory of those who fell at a particular time and place, produce a strange ecstasy with their images because, at the same time, there is a reluctance to accept the human misery depicted there; it is essential to perpetuate it as a lesson to prevent such events from recurring, thus evoking aesthetic pleasure. Barthes illustrates that ancient societies aimed for memories, as substitutes for life, to be eternal and that everything related to death and the deceased should be immortal (BARTHES, 1984): this is the role played by totems; this explains why monuments to the victims of World War II can be seen scattered throughout Europe today. Therefore, the walls surrounding the Dachau

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Concentration Camp (Photo 2), as well as the monument at the entrance to its museum, ensure that no one forgets those who passed through and perished there.

PHOTO 2

Monument to the victims of the Dachau concentration camp, near Munich
(Photo by Jack Brandão, 1994)

It can be said that Gryphius' sonnet possesses the power to keep its images alive over the years without mediation or any interpretation that does not belong to its modern reader because its imagery remains **present** and **real**. I refer to all extemporaneous poems with these imagery properties as photographic poems. His images and events can be visualized as if they were printed on photographic paper; our contemporary outlook can be observed in his verses, enabling 21st-century readers to understand, despite diachronic refracting, the poem from his perspective, independent of the rhetorical principles of the 17th

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century. Although Gryphius never intended to impart a monumental value to his text (and likely never did), it has become one, at least from the viewpoint expressed in this article.

It should be emphasized that Gryphius' text is anchored in its time and is structured according to rhetorical conventions that most contemporary readers no longer grasp. The sonnet is elegiac; that is, there is a voice that does not reveal the author's psychological vision but rather illustrates a typical experience of pain by applying a sorrowful and mournful *ήθος* (*ethos*) that invokes passion, melancholy, and anguish in searching the *πάθος* (*pathos*). Gryphius, therefore, achieved his intended goal: he attained the *ενάργεια* (*enargeia*). Although today, his text is not approached through the rhetorical conventions of the 17th century, today's readers are still touched by the "living images" imposed by the lyrical voice and come to perceive them as authentic; after all, they can be seen clearly. Thus, *Tränen des Vaterlandes* emerges, in the eyes of the 21st century, as a totem representing something undeniable, of lasting value. It is, in essence, the representation of real scenes that have already transpired – and they will endure like a photograph, granting such events a form of immortality. (SONTAG, 1986)

The tears evoked do not belong solely to the lyrical subject but to the entire nation. Each time we read the text, the scenes are renewed: the cannons with their thunder, the fire consuming the towers, the churches destroyed; the virgins are raped again; there are no more stocks, no more sweat, no more effort; we see fresh blood running down the walls of the cities, as well as on the swords; we look at the bodies abandoned to the mercy of the river's waters... However, everything is already dead! This is the photographic power of *Tränen des Vaterlandes*: to resurrect the past in the present; the sonnet does not merely recall the past; its effect is not to restore what was abolished but to attest that what we see existed (BARTHES, 1984), was a fact, is History. Gryphius, therefore, does not merely describe scenes, does not create facts, does not reproduce a painting, and does not aspire to be a painter since copying a natural model is impossible. He understands that the painter's intervention will always have an active character since he can introduce new elements and transform the object to allow it to enter the world of art. (MARAVALL, 1997) Faced with Gryphius' scenes,

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one is led to believe in him, even if he did not intend to be believed. The same occurs with any photograph; it always testifies to a presence without an evidentiary intention. One does not *question* a photograph or what it represents; one knows that the photographer was there. In the same way, one does not hesitate to believe in the poet and his past since his photographic sonnet "puts an end to this resistance: the past is as safe as the present, what is seen on paper is as secure as what is touched." (BARTHES, 1984, p. 130) Even digital photographs and the numerous image-processing applications developed today have neither managed to diminish the sacred character of photography and its mimetic idea nor their tendency toward factual truth.

This is why the relationship between diachrony and synchrony makes *Tränen des Vaterlandes* a photographic sonnet: it is credible to our eyes. In a pre-iconographic[5] reading, using Panofsky's concept, one can sense the text as synchronic due to its apparent simplicity of images.

However, one only needs to begin an iconological analysis to verify precisely the opposite: diachrony

[5]For the German art theorist Erwin Panofsky (1892-1968) , it is possible to identify three levels in the meaning of a work of art, so that we can understand his concepts of "iconography and iconology": a) "primary or natural theme (pre-iconographic description)": identification of the basic forms of an artistic expression, based on our practical experience: colors, lines and volumes; materials identified with animate or inanimate forms (men, animals, plants, objects, etc.) such as bronze, wood, stone; perception of some modes of expression – joy, sadness, anger; b) "secondary or conventional theme (iconographic description)": connection of artistic motifs and their combinations with subjects or concepts that can be recognized as bearers of meaning, such as allegories; it therefore presupposes familiarity with specific themes or concepts (Catholic images portrayed with a palm in their hands represent martyrdom, for example), that is, it demands the search for prior knowledge for its interpretation; c) "intrinsic meaning or content (iconological description): apprehension of underlying principles that reveal the basic attitude of a nation, a period, a social class, a religious or philosophical belief" (PANOFSKY, 2001, p. 52), thus requiring more than familiarity with certain concepts, or, as Panofsky says, we must have "a mental faculty comparable to that of a clinician in his diagnoses". (PANOFSKY, 2001, p. 62) One must, therefore, seek answers to possible questions in the work, not only and exclusively in a single one, but in the "group of works to which one devotes one's attention, based on what one thinks to be the intrinsic meaning of as many other documents of civilization historically related to this work or group of works as one can obtain: of documents that testify to the political, poetic, religious, philosophical and social tendencies of the personality, period or country under investigation". (PANOFSKY, 2001, p. 63)

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permeates the text, making it markedly different from what our present leads us to believe. The sign appears to be what it no longer is; however, this is difficult to perceive due to its "synchronous appearance." One will also note that the images in this sonnet evoke "imagery transitivity"[6], not only due to their impact or because they are the most explored by the media (those that depict human suffering resulting from wars or calamities are the most pronounced and impactful), but also because they compel people to want to know more about them, leading the reader to co-participate in the suffering revealed. In this manner, Gryphius' transitive images enable our society to recognize itself in them through an iconophotological reading. It can be seen that, although the lyrical subject also has *mummified* its *present*, like the photographic image, the referential expressed in the poetic text becomes anachronistic since the images evoked for its reading are those *stored* in our memory, in our iconophotological collection[7], rather than those belonging to the world of the 17th century, compiled in its iconologies

Iconophotological reading of *Tränen des Vaterlandes*

Below, we will demonstrate how an individual iconophotological collection modifies the understanding of extemporaneous poetic texts. This will become evident as we contrast the author's intentions—who adhered to the rigid rules of rhetoric like Gryphius and had access to image manuals like the iconologies—with the iconophotological collection accumulated over the 20th and 21st centuries.

The iconophotological reading that will be shown is *directed*. There could be numerous readings, i.e., interpretations of the same verse, depending on various socio-economic and cultural factors, such as the reader's continuous access to information.

In addition to being directed and akin to a news report, this laboratory reading will utilize captions[8], in this

[6] It's when an image compels us to step outside of it to discover what lies beyond the frame. For example, it's when I see someone in a photograph looking at and talking to someone next to them, even though this person isn't present in the scene, yet I know they exist.

[7] "I call the photographic images that permeate our memory the **iconophotological collection**". (BRANDÃO, 2009, p. 16)

[8] A short sentence generally has two functions: to describe the photograph (or illustration) of the news story to which it

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case, the images evoked by the verses that will appear below the photograph (in bold)[9], thus forming a textual imagery frame. By doing this, we seek to draw a parallel to contemporary artists whose paintings – without reference – hold value in themselves and who encourage the viewer to see what they wish to be seen, or even to a photographer who elevates a mundane image into art by titling it. Alongside this photographic reading, we will illustrate with images derived from the iconologies and emblem books of the period, aiming to represent the 17th-century *Weltanschauung*, with its allegories and moral lessons so distant from our current reality.

Threnen

[Tears]

"Threnen des Vatterlands. Anno 1636" is one of Andreas Gryphius' best-known sonnets, although its original title was *Trawklage des verwüsteten Deutschlandes* [Lament for Devastated Germany], which belongs to the ***Lissaer Sonette***[10]. One can speculate as to why this change occurred. It is possible that referring to the destruction of a country in the title did not carry the same expressive semantic weight, according to Baroque precepts[11], as the use of the word "tears" and all its metaphorical connotations.

Tears convey sorrow and joy and, in the 17th century, symbolizing the "purging of sins" and "cleansing of the soul"[12], leading to repentance and compunction.

refers and to support it by providing other information about the subject being reported. They usually use verbs in the present tense and do not use a full stop.

[9] Below our caption, we kept the original.

[10] Andreas Gryphius' first collection of sonnets was published in early 1637 in what is now the Polish city of Lissa, hence it is known as ***Lissaer Sonette***.

[11] Perhaps because the idea of a German State did not yet exist within the borders of the Holy Roman Empire.

[12] It should be clear that religiosity and the theological vision of life and the world will be of great importance in understanding not only the spiritual but also the cultural mentality of the 17th century, which will be verified with the systematic use of biblical quotations in this article.

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PHOTO 3

Threnen des Vatterlandes
Source: **Time Life Books**, 1971 (unable to identify the photographer)

The lyrical subject informs us that the entire country must be led to this bitterness to attain the desired peace. This not only signifies that weapons will cease to draw from death but also that the divine spirit will reveal itself; after all, if they cry, it is because they must *pay* for something they did wrong, much like the Hebrew people who, because of their sins and disobedience to Yahweh, were often taken into slavery: "My eyes have gushed like springs of water, because they have not kept your law." (Ps 118,136)

However, the tears of despair resulting from the compulsion to disobey will ultimately bring peace, allowing everything to be restored, with "God will wipe away every tear from their eyes". (Rev 7:17)

Upon reading the sonnet's title, one expects the lyrical subject to guide the reader toward depicting the sadness stemming from the pain of loss and the anguish of war. A photograph from the Second World War (photo

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3[13]) illustrates a crying child, desperate amidst the destruction surrounding him. This serves as a synecdoche, as this child represents the entire Chinese population during the time they were persecuted and massacred due to Japan's expansionist aspirations.

Due to photographic transitivity, we must consider the following: Did someone place that child, who was all singed, to take the photo? Where were his parents really, especially his mother, who, according to the caption, was killed recently?

Could the destruction shown in the photo be interpreted as the destruction described by Gryphius? Is it possible to understand and extend the child's tears, as the German poet has done, to all the Chinese people who also needed purging? Today, it would be unacceptable to believe that people deserved to be *purified* for their *mistakes* if such existed. The term *mistake* itself is debatable: what may be an error for one culture may represent the truth for another.

It can be seen, therefore, that an iconophotological reading of the sonnet's title would lead the reader to a distorted understanding of what the author intended – tears as a state of purgation, not merely a representation of sadness and lamentation. The relationship between the image created by the poet and the one we interpret today is, at first glance, easy to decipher. This is because, even in the title, our iconophotological reading would refract the image intended by the poet in his sonnet (that is if the reader aims to understand the text in light of the rhetorical precepts of the 17th century). After all, the poem directs us toward another interpretative conceptualization since it is photographic.

Wir sindt ganz verheret!

[We are utterly destroyed!]

To speak of destruction in the 17th century evokes several images, such as the one presented for contemplation in the emblem of Otto Vaenius (fig. 1). He depicts it as the result of human abandonment of religious precepts and divine will. To illustrate this, the emblem maker

[13] **Original caption**: "Seconds after his mother was killed by Japanese bombs, a Chinese baby sits crying at a Shanghai railroad station in 1937. The attack was filmed by one of Hearst Metrotone's star newsreel photographers with a 35 mm movie camera, this frame, reproduced in magazines and newspapers, stirred up international outrage at the slaughter of Chinese civilians."

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cites, within the soul of the emblem[14], the authority of Cicero:

> What glorious kingdoms in the
> [world,
> What towns, what cities are so
> [famous,
> What people ever so exalted,
> Have not fallen with pitiful ends.
> For only despising the sonorous
> Echoes of religion and the sacred
> Ancient ceremonies inherited
> From those fathers […].[15]

Here, therefore, the interpretative meanders of the 17th-century *epistéme* commence, without which understanding texts like *Tränen des Vaterlandes* can be refracted from the original idea proposed by its author. This is because, after the mimetic rupture initiated in Romanticism and following the photographic revolution – along with the limitless dissemination of technical images we see today – the reading of these extemporaneous texts is typically done from an iconophotological perspective since

> it is the verbal images contained in this linguistic structure that reveals, precisely, the photographic images that permeate our memory, what I call an iconophotological collection. That repository also makes us reflect on the poetic work and the world in which it is inserted; when through imagery contemplation - What is nothing more than an activity oriented towards the capture of signification, since that is not inherent to the work, but dependent not on a single, but several readings [...] - the sign keys are opened by replacing a logotic image with a photographic one, latent in our memory, waiting for a stimulus that makes it come out of its lethargy. (BRANDÃO, 2019, p. 187)

Thus, in the first line of the sonnet, "*Wir sindt doch nuhmer ganz/ ja mehr den ganz verheret*!", we might imagine the destruction stemming solely from the Thirty Years' War (1618-1648), likely the theme of the

[14] The emblems had a tripartite structure consisting of an image – its "body" – which should be fixed in the memory of the readers, as it conveyed moral precepts that the author wished to transmit; a motto, normally a sharp sentence written in Latin, from which the reader was directed to a certain reading of the image; and an epigram, or explanatory text, which sought to relate the body to the emblem's motto, clarifying the existing relationship; it was, therefore, its "soul". (BRANDÃO, 2009a, p. 11)

[15] **Original in the emblem's soul**: "*Que Reynos en el mundo tan gloriosos,/ Que villas, que ciudades tan nombradas,/ Que personas jamas tan leuantadas,/ No cayeron con fines lastimosos./ Por solo despreciar los sonorosos/ Ecos de religion, y las sagradas/ Ceremonias antiguas, heredadas/ De aquellos padres* […]".

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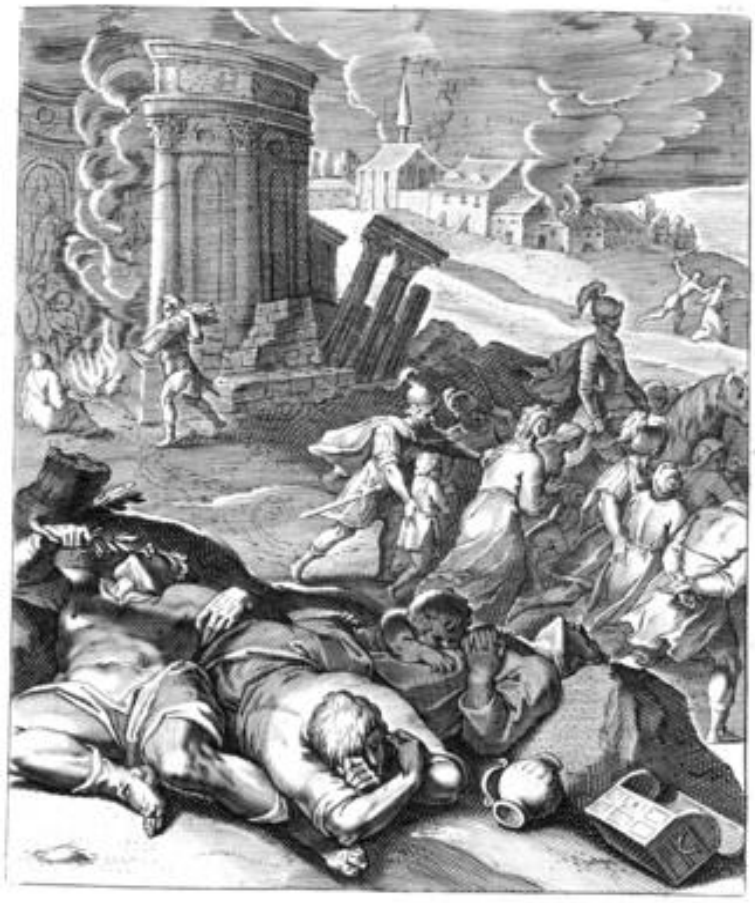
sonnet. However, in this instance, the destruction transcends the "mere" physical devastation of people, towns, and cities; it extends to their moral ruin. This leads one, on a collective level, to ask: why do we deserve this suffering? Or, on an individual level: what was my fault?

FIGURE 1



Emblema 86, *Neglectæ religionis poena multiplex*
Source: VAENIUS, 1612

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PHOTO 2

Wir sindt doch nuhmer ganz/ ja mehr den ganz verheret!
Source: *A Segunda Guerra Mundial,* 1966, p. 18 (unable to identify the photographer)

How can we not glimpse – and draw upon part of an iconophotological collection – what Gryphius expressed in the verse "*Wir sindt doch nuhmer ganz/ ja mehr den ganz verheret*!" when confronted with (or having faced with) photo 2? How can it not be used as part of this individual collection, if it has already been visualized, analyzed, and imprinted in memory?

In this photographic image, we witness the representation of being "completely ruined" as we see a man sitting (and likely desolate) contemplating the aftermath of a bombing. Could the ruins around him include his home or his family members? Had he lost his relatives and friends? It's likely probable. One might also ask, of this man, just like thousands of Germans at that time: was it worth it to have followed the Führer? Where are the hopes that the future promised? We observe that the transitivity of the photograph allows us to follow the gaze of the man who,

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seated, surveys the destruction surrounding him. We can even affirm alongside him that we are completely destroyed! Whether it's our dreams from a short while ago – those of splendor, grandeur, and victory – or the tangible remnants of all we possessed – our homes, furniture, clothing.

This photograph, alongside the sonnet's verse, alludes to the concept of Vaenius' emblem 88 (Fig. 2) when he tells us that, due to a single person, death spreads and imparts its horror to both the just and the unjust, the innocent and the guilty; ultimately, everyone suffers from it. Vaenius, in the soul of the emblem, cites the example of the Trojan War, because due to the abduction of a woman, many had to witness their lives abruptly altered: "*Per l'amoroso rapto d'vna Greca, Gran pianto, and sangue Grecia, and Troia sparse*."

Der frechen Völker Schar

[…of the insolent mob]

The lyrical subject invites us to visualize how all the effort, sweat, and savings have been taken away and destroyed. To illustrate this, he emphasizes the value of the mob: *Der frechen Völker Schar*. It should be noted that the German word *Schar* (Gryphius wrote *Schaar*) originally referred to a military detachment (*Heeresabteilung*). However, its meaning expanded to include the crowd, society, or even a gathering of living beings like birds. The lyrical self further specifies the term by saying *völcker Schar*, indicating a group of people. This mob exemplifies what the corresponding word in English seeks to express: a crowd of people, especially one that is disorderly and intent on causing trouble or violence.

We previously pointed out how these aristocratic societies regarded ordinary people as worthless individuals submerged in their ignorance. They despised the masses while elevating themselves, always at the expense of the lower classes. This becomes evident when we observe the quest for distinguishing styles that persisted throughout the 17th century. In this manner, Gryphius redirects attention from vileness and baseness, not to the aristocracy but to the mob, since it is they who, according to that perspective, could commit the most insane acts, as if such behavior were possible without the approval of the dominant classes to which they were subjected.

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PHOTO 3

Der frechen völcker Schaar
Source: ***Veja*** (ed. 1584) 1999, p. 53, Photo by Paula Bronstein/Liaison (original in color)

This conception of the mob refers to groups that seek vengeance against the society in which they live, when they seek to destroy those, they consider different; they can only see in them a scapegoat for their misfortunes. There have always been examples of this search for "culprits" throughout the history of humanity: during the persecution of Christians in the Roman Empire – when Christians were blamed for the burning of Rome; the mistreatment of women and people with disabilities in the Middle Ages – accused of demonic associations by the same Catholic Church that had once been persecuted; the harassment of Jews in Nazi Germany – blamed for conspiring against the nation's stability; the expulsion of Palestinians from their homes to establish the State of Israel – they could resist being subjugated by a foreign people; and, more recently, the resurgence of religious fanaticism

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worldwide, as shown in Photo 3[16], where simply being a Christian in a predominantly Muslim country like Indonesia could justify brutal murder.

This very photo, evidently transitive, illustrates how the mob becomes excited in front of the camera: as if the man being naked, dead, and discarded in a trash can (compared to filth) wasn't sufficient, they persist in destroying what has already been obliterated.

In the foreground, hands reach out as if to grasp another who is not satisfied with mere death but wishes to disfigure. The man's gaze toward the victim appears to calculate precisely what his following action will be. Yet, what do the other hands desire? To refrain from vilifying the deceased, to stop him in front of the camera capturing the moment, or to carry out what other insists, so fervently, on doing?

… die rasende Posaun

[the raging trumpet]

It is clear that the first hemistich of the second verse of the sonnet introduces transitive imagery for us; after all, the represented genitive imposes this: something belongs to something, something was created from something, or, in other words, something derives from something. Thus, the enumeration of what comes from the crowd begins. However, the second hemistich starts with an image we still recognize: the trumpet.

Gryphius drew this image from the Bible, referring to the Old Testament, the Hebrew Shofar (Ex 19,16), and the New Testament. The first case recalls the moment when Moses "encounters" Yahweh and symbolizes the divine revelation to man, foreshadowing the covenant established between God and the Hebrew people. In the second case, we find two instances in the New Testament:

a) when the angels of God will call the dead to the Last Judgment – represented in Fig. 3;

b) as a harbinger of apocalyptic misfortunes: "And the seven Angels who hold the seven trumpets prepared themselves, in order to sound the trumpet" (Rev 8,6).

[16] **Original caption**: (there is another photo besides this one in the same frame) *Christian refugees in a church in Ambon, Indonesia, to escape lynchings like the one in the photo to the side (above): 65 dead in January [of that year].*

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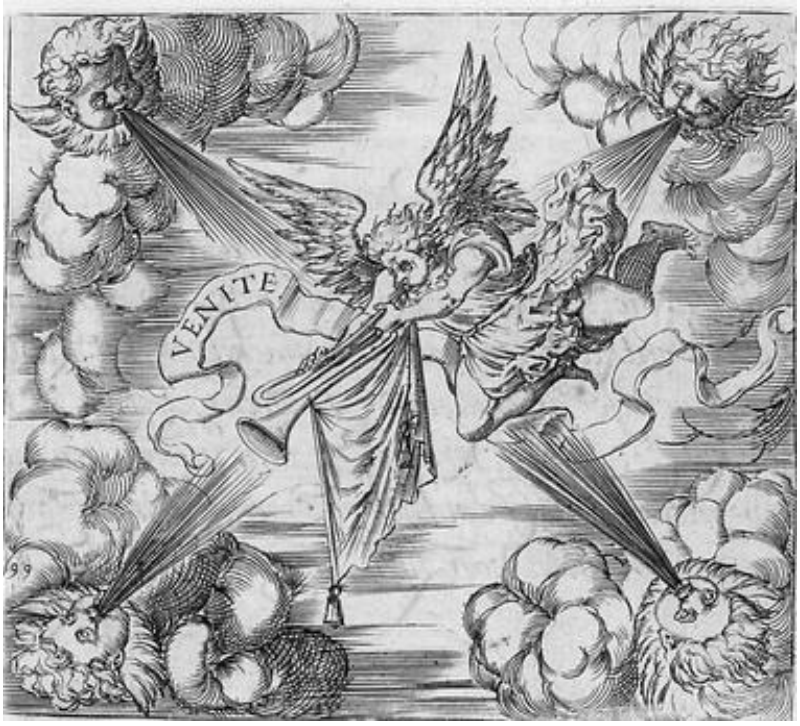
FIGURE 3



Emblem 99, *Venite* [Come!], by Georgette de Montenay, 1615

Finding an iconophotological image representing what Gryphius intended would not be easy in our society. However, if the trumpet signals imminent misfortunes, why couldn't it be symbolized by the microphone and the grand speeches where the public is called to action toward a specific goal? Consider Hitler's speeches in Nuremberg, akin to a god addressing his *chosen people*.

There is, however, a photograph that can be used to attempt to *translate* what Gryphius wanted. In photo 4[17], we see Albert Speer in front of two microphones, calling for an

[17] **Original caption:** *„Reichsappel 1943". In einem Berliner Rüstungswerk spricht Albert Speer zur „schaffenden Jugend". „Wenn ich mir vergegenwärtige", sinnierte Speer nach dem Krieg in seiner Spandauer Zelle, „daß unter meiner Leitung als Rüstungsminister bürokratische Fesseln, die die Produktion von 1942 behinderten entfernt wurden und daraufhin in nur zwei Jahren die Zahl der gepanzerten Fahrzeuge fast auf das Dreifache, der Geschütze auf das Vierfache stieg, wir dir Zahl der Flugzeuge mehr als verdoppelten und so weiter – dann wird mir schwindlig"*

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increase in the production of the war machine. Behind the minister, two cannons can be seen as openings for the new trumpets that would roar and announce what was to come: the total acceptance of the new *revelation* – indeed, according to Adolf Hitler's epiphanic meaning – which would bring death and destruction, evoking new apocalyptic visions witnessed by humanity in the 20th century: behold, with this latest manifestation, the four apocalyptic Horsemen would come.

PHOTO 4

The Rasende Posaun
Source: FÄRBER, 1990, p. 241 (unable to identify the photographer)

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Schwerdt

[sword]

The lyrical subject continues his description and, in the third verse, illustrates the contrast between past and present, highlighting how war has changed over time. To achieve this, he offers two distinct, paradigmatic images of how war is conducted: one through the sword and the other through the cannon, both destroying humanity, possessions, and dignity.

PHOTO 5

Das vom blutt fette Schwerdt
Source: ***Veja*** (ed. 1591) 1999, p. 58, AFP (original in color)

The sword embodies a persistent act of suffering and pain, extending the agony of existence and gradually causing life to fade away. Individuals lose their identity in the presence of others as the act occurs *tete-à-tete* with the enemy. In contrast, while aimed primarily at buildings, the cannon does not overtly target the lives within them. This destruction is akin to natural disasters that can

unexpectedly claim lives, much like earthquakes.

Again, in this sonnet by Gryphius, we encounter imagery of the Apocalypse: "Then another horse appeared [...], and its rider was given the power to take peace from the earth [...]. And they gave him a great sword". (Rev 6,1b and 4)

In ancient times, the sword held far more significance than merely being a weapon; it carried symbolic meaning across various cultures. In Norse mythology, for instance, there was Balmung, wielded by Siegfried to slay the dragon Fafnir; King Arthur's Excalibur hails from Celtic traditions; in the Middle Ages, it could symbolize chastity when placed between a man and a woman. In the Hebrew-Christian tradition, we see its role in Genesis, when Yahweh expels Adam from Eden, positioning cherubim at the gate armed with a flaming sword to guard him (Gen 3,24). In light of such numerous representations, we often overlook the sword's cruel and inhumane essence as a weapon, possibly because it no longer signifies death as it once did, a change that has been transferred to the various firearms of today. However, this view has been minimized with the advent of the Islamic State and its insistence on using the object not only as a deadly weapon but also as a propaganda weapon.

Despite that, still, there exists a romanticized perception of the sword today, like when we see its use as an adornment in the highest echelons of the armed forces in various countries. This notion is evident in the narratives we encounter from childhood through television series and films when heroes engage in fierce battles to conquer territory or pursue love. The lyrical self, following the precepts of the period, displaces the mere unilateral idea of death, as well as its cruelty, redirecting its focus from the hands of the aristocracy to that of the mob that is inebriated by enemy blood. Furthermore, in the art that portrays the highest social segments, one does not see the representation of what could be called "real suffering". Their experiences appear pristine, dignified, and heroic. The common people, in turn, at most, could have the "advantage" of seeing/feeling their suffering, which was "real", appeased by a coup de grace, executed by someone who minimized their agony on the front, for example.

Another intriguing aspect in Tränen des Vaterlandes is the portrayal of the sword; the discussion does not revolve around the blade,

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edge, or the fatal glimmer of the steel itself but instead focuses on the results of its continuous and constant use, resulting from the act of killing: *vom blutt fette*. Why *fett* (fat) and not *rot* (red)? It is noted that the Thirty Years' War era was marked by economic hardship and scarcity across Europe; thus, *fett* could symbolize those who had more than enough, the arrogant, and even the powerful. The War spared no one, affecting front-line soldiers, villages, and cities, or through the plague that ravaged and claimed many lives.

We see that there is indeed a significant distance between the images conveyed by the lyrical self and a possible iconophotological collection. However, in light of the recent religious wars and the competition for space among ethnicities and rival groups, the animalistic side of humanity is reemerging, which had long been relegated to historical texts or legends, such as the so-called Islamic State that made no effort to spare anyone opposing its beliefs, or the headhunters of Indonesia. In this country, as throughout the Islamic world, there has been a surge of hostility towards all things Western, the effects of which are evident in religious contexts.

Photo 5[18] impresses us doubly:

a) it is difficult for us to believe that such acts are still possible in our day, even more so with the contempt with which their *trophies* were displayed[19];

b) the photo barely draws us out of it due to its many details, to the point that we are content with its morbid elements, represented by the heads of two men and the decapitating instrument: their swords. These, for example, deviate from the Western standard sword we know and appear oriental, similar to those of the samurai that already permeate our memory – whether through films, cartoons, or even paintings.

For the mob, beheading is not enough; they must perform a ritual to vilify the corpses, something that most cultures abhor, even those in which cannibalism is practiced – which is itself a tribute, even if we cannot understand it. One thing that draws attention is that the

[18] **Original caption**: "Headhunters: Renewed Barbarity", 1999 (AFP – unable to identify photographer).

[19] Evidently, there was something similar to the supposed War on Terror, when terrorists, in retaliation, captured hostages who were beheaded in front of the cameras and whose image spread across the five continents via the internet, however, these were furtive acts (despite their domino effect), carried out in secret, not openly like the scenes seen in Borneo.

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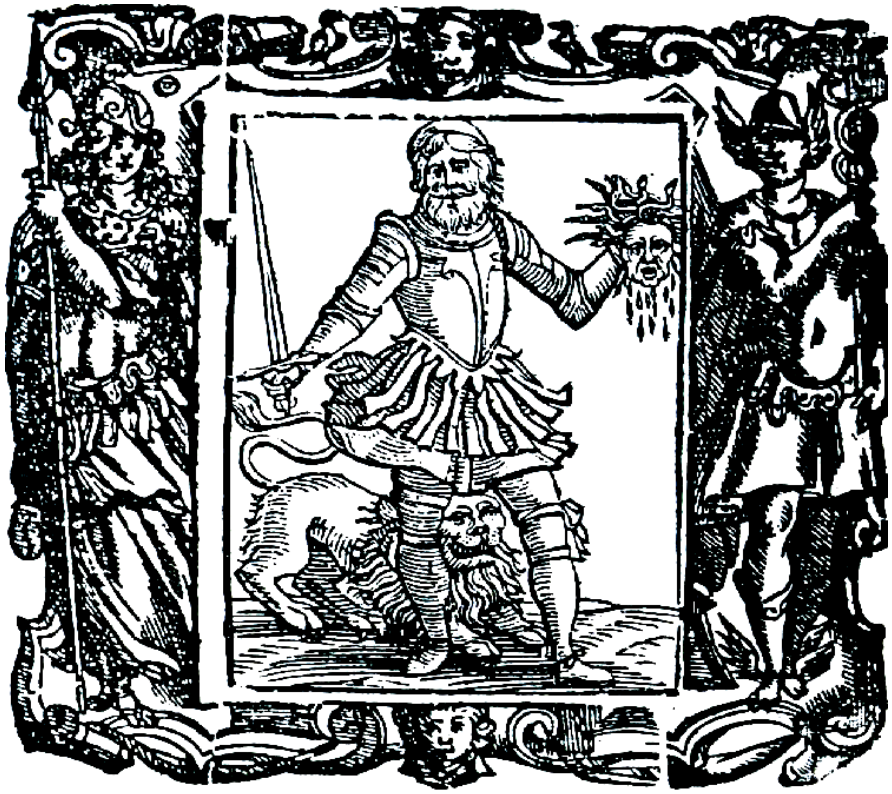
protagonists of the scene are all young, which means that they would be very far from the tradition they are trying to revive, that of their warlike ancestors, the head-cutters of Borneo.

FIGURE 4



Allegorical Model for *Amazement*
Source: RIPA, 2007, p. 352

Perhaps there lies a point of contact between this photographic image and that of Gryphius, as the latter shows us that the swords are *vom blutt fett* [greased with blood], assuming that *fett* is a metonym for opulence (*fett* > fat > health > opulence). Still, those who used it – the mob – would be far from this condition (that of satiety itself, also represented by *fett* itself).

The photo, in turn, shows us young people – perhaps from the outskirts who did not have the same conditions as their executed – much older and, probably, with better financial conditions. The probable leader of this

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young mob holds in one of his hands the head of a man; in the other, what appears to be a pack of cigarettes, or a money wallet (which he makes a point of showing off); in addition, he is in an attitude that reminds us of conquest. None of the young people are smoking; we have no evidence to show us why (it is not even possible to know if the young man is holding a pack of cigarettes!): religious precepts, purism, not wanting to blend with the defects of those they beheaded?

The other head has something resembling a cigarette stuck in one of its nostrils, perhaps as an act of repudiation, to indicate that both victims belonged to a different social class than the young men or even as part of this macabre rite, since many photos from this period share this common trait. Those young men might also assert – like the lyrical self of *Tränen des Vaterlandes* – that their swords were full of *vom blutt fette*, meaning the same *fett* (as a representation of abundance) they lacked.

Cesare Ripa[20], for example, in his allegorization of *Astonishment* (fig. 4), uses images reminiscent of photo 5, when we see a man holding a sword in one hand and a head in the other. However, the central idea of the allegory is neither in the Medusa's head nor in the sword, but in the lion under the man who is shocked by the scene. Emperor Domitian used the head of Medusa to subjugate the people. After all, what were those young men doing with the heads of their enemies if not bringing terror and fear to their adversaries?

Carthaun

[cannon]

Natural phenomena have always frightened humanity since before the creation of *λόγος* (logos) and the formation of its *ratio*. Even in so-called advanced civilizations[21], people sought to explain these phenomena as forms of divine revelation or wrath, thus constructing an entire mythical world to understand, or at least know why they should fear such forces.

[20] Cesare Ripa (1560-1622) published, in 1593, his work ***Iconologia*** – which would represent "the key to the allegories of the 17th and 18th centuries explored by such illustrious artists and poets as Bernini, Poussin, Vermeer and Milton" (PANOFKSY, 2004, p. 216) –, establishing the necessary link for iconology to establish itself as an epistemological model.

[21] Second, of course, the prejudiced standards of our society, since there should be no elevation of one culture to the detriment of another, hence we call one primitive (inferior) and the other civilized (superior).

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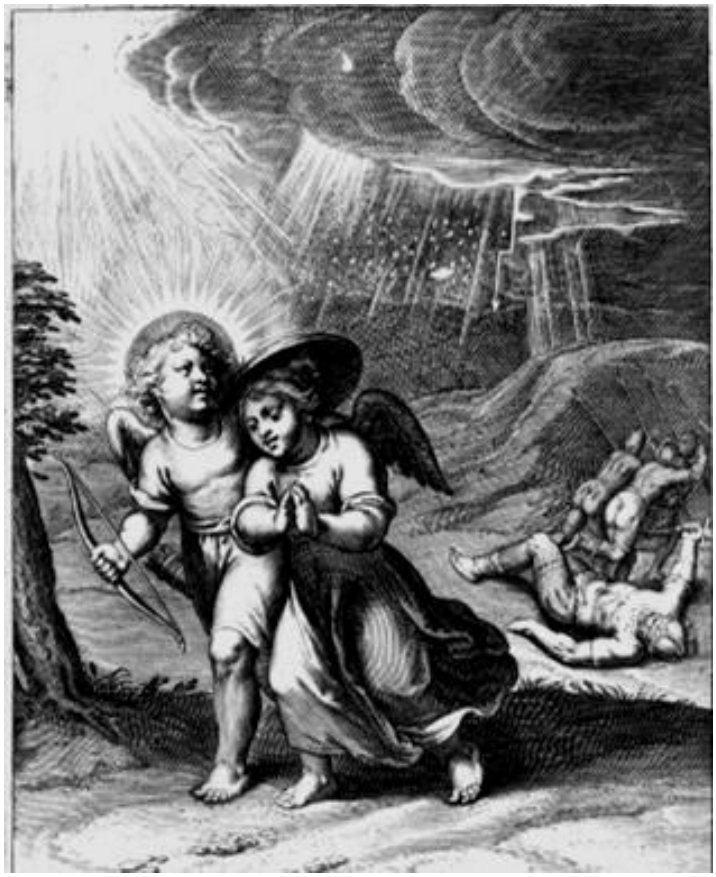
With the invention of the cannon, humanity succeeded in creating a deadly weapon whose destructive power was amplified by another element: the divine roar of thunder. Gryphius illustrates that while the trumpet's sound heralded imminent destruction, one could also hear die *donnerende Carthaun* (the thundering cannon).

Figure 5:



Emblem 21: *A malu tuetur*
Source: VAENIUS, 1615

A curious fact highlights this piece of artillery: the first bronze cannons were produced by bell-makers, "the only craftsmen skilled in molding metal into large forms (a technique developed in the 8th century) until experiments with cast iron began in the 16th century". (KEEGAN, 2006, p.

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398) These were the same who crafted bells for churches, whose tradition dates back to the Catacomb Church, which was made of silver and smaller (BIEDERMANN, 1998). For much of the Middle Ages, these bells guided the lives of Christian communities, calling them to mass, sounding alarms, mourning plagues, and accompanying coffins.

Using the image of *Carthaun*, the lyrical subject illustrates humanity's desire to mirror divinity: the human being also aspires to be like a god. He employs the artifices of divinity to dominate and conquer; he is not satisfied with the fire given by Prometheus but seeks to attain more. He acquires the power of thunder and lightning, the light that rushes with its fireball: behold, the troops advance like God once did. "In his hands, he holds the lightning, and he commands it to strike the mark. His thunder speaks for him and incites the fury of the storm. At this my heart trembles and leaps out of its place. [...] Again his voice roars the majestic sound of his thunder." (Job 36, 32-33; 37, 1)[22].

But unlike man, whose arrival brings death to the just and the unjust, to the good and the bad, Divine Love (Fig. 5) quenches the thirst for justice amid injustice: behold, the lyrical subject is aware of this and believes in it. It matters little if the *donnern* carries the rays of death wrought by human hands; the arm of divine Love will protect him. After all, "he covers you with his pinions, you find shelter under his wings. His constancy is shield and protection." (Ps 91,4)

This is precisely what the soul of emblem 21 from Vaenius, *A malo tuetur* [Love protects us from evil], conveys; that is, the lyrical subject from *"Tränen des Vaterlandes"* expresses confidence in divine wisdom and love, knowing that little by little, his enemies will fall, and that evil will not triumph despite man's artificial thunder and its deadly threats.

When we see the image expressed by the lyrical subject in the second hemistich, *die donnerende Carthaun*, we are led to an iconophotological reading similar to that of photo 6[23], when we see soldiers, firing at enemy positions, who close their ears to withstand the subsequent roar. Something similar occurs when, in the imminence of a storm, we see

[22] **The New American Bible**.

[23] **Original caption**: "A large-caliber piece of American artillery fires on Japanese positions."

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lightning cross the sky and wait for the thunder to follow.

PHOTO 6

… die donnernde Carthaun
Source: FÄRBER, 1990, p. 186 (unable to identify the photographer)

The *punctum*[24] What draws our attention in this photo is that the nearest soldier is not covering his ears like the others. Is he already deaf, or does he not care about anything anymore? He probably doesn't want to care anymore; he ignores the photographer's presence there; he doesn't even turn around to join the others in the shot. On the other hand, if we pay a little more attention to reading the photo, we will see that two of the soldiers are looking at the photographer as if posing, and they are on the verge of an explosion, the boom of which must be not only

[24]Using the Barthian concept.

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deafening but also maddening. The interesting thing is that they insist on keeping their eyes open to make themselves seen by the photographer: they insist on participating in the action, and they want to perpetuate themselves in what could be the last act of their lives: no, it is not possible to see anything divine or salvific amid this *donnern*, the soldiers know that they send projectiles and fire in one direction and can receive the same from the other.

Turm, Kirch, Rathhaus

[tower, church, town hall]

In the first couplet of the second stanza of the sonnet, the lyrical subject directs us to three images that evoke significant aspects of 17th-century society and establish interrelationships: Church, Town Hall, and Tower. On one hand, the church signifies spiritual power, while the town hall embodies local temporal authority. Both utilize the tower as an external representation of this power within their architecture. Today, we could interpret the tower in several ways:

a) as a means of reaching God, represented by the continual pursuit of height that affirms divine glory and power;

b) or, conversely, as an affront to the divine when humanity attempts to elevate itself to a godly status, reminiscent of the mythical Tower of Babel;

c) to illustrate a prince or cardinal power, dominance, and grandeur, eager to showcase these attributes in their palaces and cathedrals while providing a strategic observation point for defense and attack.

Thus, we can envision the tower as a metonym for both Church and State, reflecting spiritual and temporal power – the church and the palace.

Within the emblematic genre, the tower also carries symbolic meanings, such as indicating the direction and path that should or should not be taken. For instance, a weather vane atop the tower – often in the shape of an animal, like a rooster – demonstrates the direction of the wind (Fig. 6). This imagery symbolizes the fickleness of human love, which tends to be swayed by new ideas.

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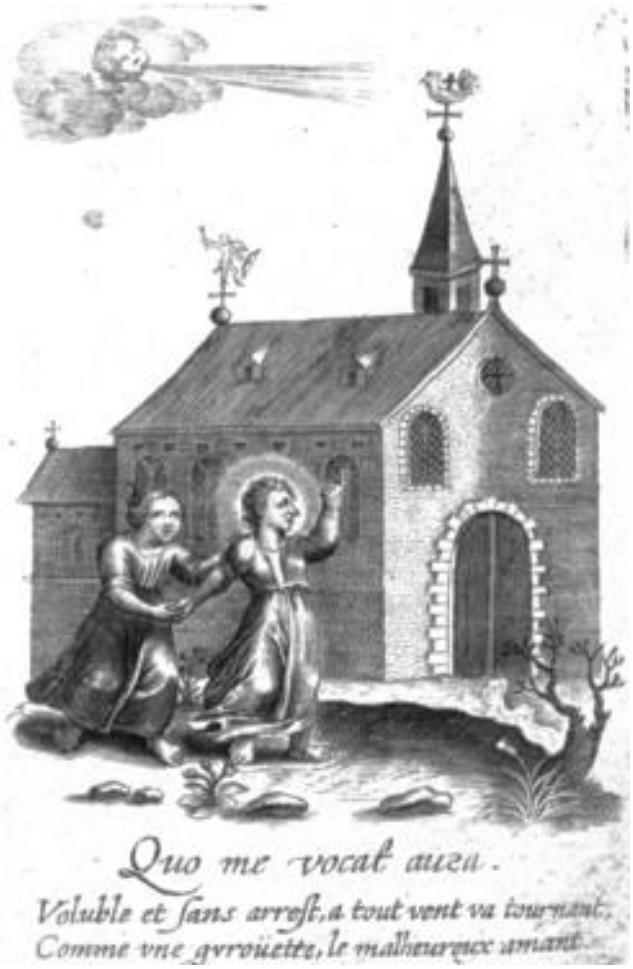
FIGURE 6



Emblem 39 *Inconstancia amoris*
Source: VAN LEUVEN, 1628

Another notion the tower conveys is firmness and security. Even when battered by storms and winds, a well-built tower remains unshaken. This should be the ideal image of the human soul and character: possessing solidity, firmness, and security so that amid transformations and changes, they remain steadfast in their unyielding structures.

When the lyrical self in *Tränen des Vaterlandes* expresses that the towers are ablaze, their strength and solidity – representing the so-called unshakeable institutions – have been compromised. Not only have the

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temporal or spiritual powers been corrupted, but also the constancy and firmness of the human soul, necessitating purification through fire. Therefore, the imagery of the towers burning signifies a process of purification – an idea profoundly explored in the Bible: For in fire gold is tested, and worthy men in the crucible of humiliation" (Sir 2,5) or "You have tested my heart, searched it in the night. You have tried me by fire, but find no malice in me" (Ps 17,3) – as also articulated by authors of the 17th century.

Today, however, when we read the word *Turm*, a vivid image indeed comes to mind: the destruction of the Twin Towers of the World Trade Center in New York. After the tragic events of September 11, 2001, we were bombarded, to exhaustion, by the media showcasing their images in flames from various angles (Photo 7).

PHOTO 7

Die Türme stehn in glutt (a)
Source: World Trade Center attack, New York, 2001 (unable to identify the photographer)

What, after all, does the scene of planes crashing into the WTC buildings represent if not the trembling of both temporal power –

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represented by the dominance and status of the most powerful nation on Earth, the financial center of the capitalist world with its 110 floors and almost 527 meters in height (something unimaginable even for the legendary Tower of Babel); and spiritual power – represented by the belief of the terrorists who participated in that catastrophe, viewing themselves as martyrs in their Holy War against the great Satan, embodied by the USA?

It is worth noting that the images used by Gryphius are entirely transitive. They can be perceived clearly, not with their original intent since diachronic refraction makes this reading impossible, but through their particularized meaning in History.

Using the Twin Towers as a model, it is possible to demonstrate how diachronic refraction shapes the meaning of images throughout history; that is, how the same iconic image could be interpreted in different historical contexts. For instance, following the Second World War, an iconophotological reading of the hemistich would differ from today's interpretation, as seen in photo 8[25], since this image would be closer in time to that moment.

Had Gryphius's text been read, for example, in the mid-20th century, the image of the WTC in flames would not have been used as an iconophotological model due to its anachronism (it was inaugurated in 1971). We could hypothetically reframe this image to the Empire State Building, built in 1931. However, in this hypothetical shift, one question remains: how could we believe that the US would be so severely impacted on its soil if it managed to defeat the Axis, becoming a superpower, without ever fighting a battle on its territory?

[25] **Original caption**: "In the heart of Germany, fires caused by bombings destroy valuable buildings, along with residential neighborhoods and factory areas."

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PHOTO 8

Die Türme stehn in glutt (b)
Source: ***A Segunda Guerra Mundial*** (vol.10), 1966, p. 236, (unable to identify the photographer)

Here lies the connection to Gryphius' concept: the burning tower symbolizes power struck at its foundation without prior warning, shattering the stable ground on which 17th-century society was built, with the tower being its representation. The German poet had expressed something similar when he wrote the tragedy ***Ermordete Majestät oder Carolus Stuardus*** (1649), responding to the shocking execution of the English king Charles I, demonstrating his outrage at the act. This anxiety spread alarmingly during the French Revolution as European nobles realized that their houses could collapse, akin to what

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happened to Louis XVI and Marie Antoinette.

Keeping the due proportions, of course, such fear intensified after the destruction of the Twin Towers and the political ramifications exploited by US authorities: not only did the walls and steel structure of what seemed indestructible succumb, but so too did the foundations of their security and individual freedoms. Additionally, there was growing apprehension regarding terrorism perpetrated by Islamic fundamentalist groups, many of which were funded and supported by the US. Yet, the reaction in this case was swift, manifesting in its **War on Terror**.

The same applies to the second hemistich: *die Kirch ist umbgekehret*. Indeed, Gryphius was not merely concerned with illustrating that the church – the temple as a physical structure – was turned upside down, destroyed, or overturned; instead, he highlighted that the Institution had endured a moral shock rather than a material one.

The image conjured by the lyrical subject reminds us iconophotologically of a photograph depicting the desecration of churches and cemeteries during the Spanish Civil War (Photo 9[26]), where we see ruined sacred images, charred benches, and the corpses of religious figures who were buried there, vilified by the Republicans. Additionally, several skeletons resemble a Baroque painting illustrating vanitas. What is particularly haunting about this photo is that Christians – at least those who were part of a Christian society and tradition – committed these acts rather than terrorist Islamics.

Once again, it is clear that the conflict stemmed from political factors, as nationalists – from the right and supported by Hitler, Mussolini, and Salazar – led by Franco, attempted to maintain control of the country while clashing with the Republicans – who had the backing of the former Soviet Union, and therefore Stalin – who sought to elevate Spain from the backwardness it experienced, rooted in its agrarian

[26] **Original caption**: "Looting and desecration of church and cemetery. The identification of the Church with the Spanish oligarchic State meant that one of the hallmarks of the violence of the Civil War was the burning and destruction of spaces that symbolized it. Since they were mostly Spanish, in addition to the help of the International Brigades (foreign volunteers who fought alongside the Republicans)".

society, the obscurantism of the Catholic Church, and the Army. *Die Kirch ist umgekehrt* can, therefore, be placed within the context of the Spanish Civil War, as shown by the photograph; beyond the mere destruction of the solidly constructed temple, we witness the devastation of relationships deeply embedded not only in religion but throughout the society that resisted modernization. In the wake of the chaos that ensued, the powerful were not content with their authority, nor were priests and nuns fulfilled in their faith; nor were the military given arms, as many were summarily executed by left-wing militias. Similarly, teachers, trade unionists, and intellectuals – Federico García Lorca, for instance – were not spared by the nationalist forces.

Die Jungfrawn sindt geschändt

[The virgins are raped]

The lyrical subject of *Tränen des Vaterlandes* continues its imagery construction and now shows us raped virgins – *Die Jungfrawn sindt geschändt* – in the face of the chaos that has been installed. Once again, the image evoked must be read within a larger context. Virginity has been a tradition of Christianity since its beginnings, when girls offered it to Jesus, imitating his mother, Mary. However, it was not the Christian religion that created the consecration of virgins; this dates back to Antiquity, perhaps a reference to the Vestals, priestesses of the cult of Vesta (Hestia for the Greeks), the Roman goddess of the home.

They were chosen from the leading Roman families and entrusted with one of Rome's highest, noblest, and most essential functions: the conservation of the sacred fire. They had such prestige among the Romans that their word alone was worthy of all credit in matters of justice. They were initiated between the ages of six and ten, had to remain virgins and chaste until the age of thirty, and if they violated their vow of chastity, they were buried alive.

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PHOTO 10

Die Jungfrawn sindt geschändt
Source: ***Der Spiegel****, Nr.39/1988,* p.158

It would be difficult to find photos of rape[27], nor would it be our intention, although there were various iconophotological references published in the press during several wars that occurred throughout the second half of the 20th and 21st centuries, such as the one in Kosovo and those of the Islamic State in both the Middle East and Africa. In Kosovo, for example, showed women in refugee camps in the former Yugoslavia crying because several Serbian soldiers had raped them to stain their Kosovar blood. What do say about the Islamic State's conquests in the Fertile Crescent, when they kidnapped girls and

[27] It must be borne in mind that the formation of the collective and individual iconophotological collection does not occur only with photographic images, but also with logotic images that end up being a compilation of several others that we have throughout our lives, as long as they have been impactful and have affected us in some way.

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women, especially Yazidis, to serve as sex slaves?

However, there is a photograph that, even though it does not address the subject, refers us to it indirectly, as it addresses the most pernicious aspect of rape: the violation not only of the physical integrity of the human being as a unique being with the right to privacy, but also the violation of one's own life in a humiliating way.

Similar to rape, the woman is forced to take off her clothes and surrender herself to someone, in this case, the *Mordkommando*. The scene we see in photo 10[28] reveals this: we see several armed soldiers and women who are forced to strip naked. But for what? What was going through the minds of these women, seeing themselves exposed in front of not their husbands but unknown and armed men in this way?

The *punctum* of this image is the woman who, naked, covers herself in front of the photographer: she tries to prevent him from invading her privacy, and she modestly shields her breasts; despite this, she realizes she cannot protect her privacy from being violated, nor her honor: what do these concepts represent if not the etymological meaning of rape? Some might argue that she covers herself because of the cold, as indicated by the heavy coats worn by the soldiers at the scene. Clothes are scattered on the floor, and the woman in the foreground turns her back to the photographer; she also does not want her privacy obscured, or is she embarrassed by a tear in her underwear that will no longer be hidden but is now exposed to everyone?

It is clear that the soldiers show no interest in these naked women: they talk among themselves and do not look at their bodies. Wouldn't they be appealing to their eyes? Wouldn't they exhibit the freshness and stiffness resulting from the cold? They do not see them as women for one reason only: they are Jews, considered inferior people, unworthy of attraction, much less compassion.

They undress, therefore, not to be raped – something inconceivable and rejected by the Nazi regime, not out of morality or ethics, but because the purity of Aryan blood would not allow such stains[29] – but to be executed in

[28] **Original caption:** "*Entkleidung jüdischer Frauen vor einem Mordkommando* […]".

[29] Very different from what was seen in Bosnia, when hundreds of children born from gang rapes were abandoned by their mothers.

front of a pit: death is not enough; it must come through humiliation, the loss of identity and humanity, represented by the removal of the clothes that cover them. These garments protect us from the outside world and define us as individuals, masters of our particularities.

Here is rape taken to the highest ignominy; one sees its object of desire, an abject form whose fate is to be lost among countless others who fell into the common grave without any right to identity: human life is torn away even before the projectiles do so with the body.

Final Considerations

In this article, we aim to discuss one of the most surprising periods in art history: the 17th century. Although it was undervalued for years as an obscure, unintelligible, and tasteless era, it is becoming increasingly evident that this distorted view – challenged at the beginning of the 20th century – was merely a reflection of a lack of understanding of the symbolic key that unlocks the meaning of the period, now lost due to the innovations brought about by Romanticism.

We intend to explore part of the obscured significance that shrouded the textual imagery of the 17th century, examining aspects of the visual culture of that time to demonstrate that the reception of those texts can no longer be adequately interpreted based on their epistemological models, which are represented by iconologies or books of emblems, but rather by a framework we propose, termed iconophotology. This collection of images is constructed throughout our lives, formed by individual and collective photographic experiences.

With the proliferation of photography in society, which began in the 19th century, our Weltanschauung began to adopt a perspective that diverged from the iconological. While its genesis influenced our way of perceiving the world and opened up avenues for exploring and refining our understanding of alternate realities, at the same time, the access to the insights that representation provided as an epistemological paradigm was restricted.

This has led to difficulties in reading extemporaneous images from a period like the Baroque, which might be alleviated if we could engage with multiple works and treatises from that time. Without this opportunity, such texts are interpreted through the lens of our

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iconophotology, reflected in the poetic works we refer to as photographic.

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