

Violence and Pregnancy in G.A. Bredero's *Griane*

PATRYCJA PONIATOWSKA

Wroclaw University, Poland

Uniwersytet Wroclawski, Instytut Filologii Angielskiej
ul. Kuźnicza 22 50-138 Wroclaw, Polska
ponipat@hotmail.com

Abstract. The eponymous character of *Griane*, a tragicomedy by G.A. Bredero, is dramatised as a figure of self-produced humoral outrage, which culminates in her becoming pregnant out of wedlock and potentially unsettling political and familial structures. Griane's pregnancy is staged as an ultimate manifestation of, a consequence of and a punishment for her volatility repeatedly rendered in the drama in evocations of bodily anarchy and/or wounding. Whereas Griane is produced as a quintessence of wilful and unlicensed violence located in the unruly female body and threatening to disrupt both her and the order of the state, the institutional violence of war, execution and incarceration authorised and implemented by the superior male agency is construed in the play as clarifying and restorative. Exposed to such forms of organised violence, Griane internalises the lesson of the postulated feminine submission and is produced as a docile subject. At the same time, the institutional and political dimension of punitive violence is obscured by insistence on the secrecy and privacy of Griane's predicament.

Keywords: body; gender; humours; incarceration; patriarchy; punishment; pregnancy; Renaissance drama; violence

The early modern period witnessed an increasing competition between the dynastic and nuclear models of family¹ as well as unsettling of the medical discourses

¹ In his comprehensive *The Family, Sex and Marriage in England*, Lawrence Stone offers illuminating insights concerning the changes in the family models in the early modern period. Analysing the transition from the dynastic model to the nuclear model, he points to changes in forms of control and expectations towards as well as of the spouses. A similar transformation, as Lene Dresen-Coenders contends, was observable even earlier also in the Low Countries, due to the dense network of cities and prominence of the burgher class and culture (Dresen-Coenders 1977: 31).

on conception and procreation.² These developments had an impact on negotiating the definitions of maleness and femaleness in terms of gender attributes and agency. In canonical Dutch plays of the early 17th century, a tendency is apparent to dramatise the pregnant characters in contexts involving either direct violence or at least coercion, as a result of which the stage mothers-to-be internalise and express the lesson of female dependence and inferiority and in extreme cases are marginalised and/or penalised. A radical solution is proposed for Claartje in P.C. Hooff's *Warenar*, whose pregnancy is a result of what in modern language would be termed a date-rape and who – though crucial to the plot and rhetoric of the play – is dramatically erased from the performance, never actually appearing on the stage. She nevertheless remains a hovering presence causing haste, intrigue and primarily verbal outpourings of other characters. Her pregnancy is presented in terms of resentment of patriarchally defined filial and feminine duties, of which the consequences might not only demolish her reputation but also start a chain reaction of disruptions in her surroundings. Pregnant Trijn Jans from G.A. Bredero's *Klucht van de molenaar*, who is sexually blackmailed and manoeuvred into an apparent no-win situation of being the dependent body taken advantage of by allied men, manages to disentangle herself from the potentially ruinous predicament by her wit and eloquence; yet at the end of the playlet she docilely delivers a speech denouncing feminine mobility and outspokenness as the sources of her averted plight. Griane, the eponymous character of Bredero's tragicomedy, is dramatised as a failure of the rational confronting the passionate.³ The heroine's hesitations over her illicit love are expressed as a clash of

² In his seminal *Making Sex: Body and Gender from the Greeks to Freud*, Thomas Laqueur shows how the Aristotelian and Galenic paradigms of generation, presupposing anatomical homologies as well as polarity in the reproductive processes of male activity/agency and female passivity/receptiveness, productive of what he calls the "one-sex model," though still espoused, began to lose their dominant (if not hegemonic) position in the early modern period. They found themselves under attack from theories advocating specificity of male and female anatomies and generative potency of both males and females. In *Gender, Sex and Subordination in England 1500-1800* Anthony Fletcher highlights confusions issuing from medical, theological and moral controversies abundant in discussions of such issues as the mechanisms and conditions of conception, functions of particular reproductive organs, role of sexual desire and pleasure in procreation, etc.

³ The contrast is not merely descriptive; even if not entirely polarised in the Renaissance cultural discourse, reason and passion were evidently hierarchised with reason having decisive precedence over passion. Evaluation of the *dramatis personae* in *Griane* (both explicitly articulated and indirectly implied) runs along such axiological lines. As Fokke Veenstra notices in his introduction to the play, "Griane accepts the domination of her passions over her reason as a fulfilment of her nature. [...] For Griane higher humanity is rarely at issue" [translation mine – P.P.] ["Griane accepteert de overheersing van haar hartstochten over de rede als een vervulling van haar natuur. [...] Voor Griane is de hogere menselijkheid nauwelijks in het geding"] (Veenstra 1973: 29), which attitude is censured among others by the chorus (*rei*). Additionally, in the framework of Norman Elias's *The Civilising Process: The History of Manners* (1939), in the early modern period with its increasing social mobility the rational self-production was becoming the basis for identification and appreciation: "the civilised body is characterised by the ability to rationalise and exert a high degree of control over its emotions, to

two discourses: that of duty and propriety identified with reason and that of desire and longing identified with the body. Significantly, the conflict is repeatedly rendered by means of evocation of bodily outrage and humoral anarchy, the heroine's corporeality being the site of self-produced and self-inflicted chaotic violence, whose destabilising impact is sharply contrasted with the regulatory and normalising functions of institutionalised violence. In the argument that follows I analyse representations of violence and pregnancy in the play's first part, culminating in *Griane's* incarceration and secret childbirth.

During *Griane's* imprisonment, her pregnancy, rendered in the images of the ultimate humoral decomposition, is first of all depicted as a visualisation of sin and shame⁴ as well as a potential threat to the social and political stability. Embodying as well as triggering violent disorder, forever wavering *Griane*, the play postulates, must be disciplined⁵ in the ceremonial rituals of the state apparatus. At the same time, however, the play repeatedly obscures its ideological underpinnings, frequently insisting on the exclusively moral, private dimension of both *Griane's* incriminated actions and her punishment. Such duality is understandable in the context of the complexities of the early modern discourse on family, in which gradually, according to the analyses of historians of culture, the notion of domestic privacy began to emerge juxtaposed with the public sphere. Articulation of the domestic relations in terms of companionate mutuality, as opposed to the political, dynastic, and contractual imperatives, produced rhetorical ramifications which blurred the power relations structuring the family.⁶

monitor its actions and those of others, and so to internalise a demarcated set of rules about appropriate behaviour" (Elias 1978: 140 in Woodward 1997: 93).

⁴ In the Galenic paradigm (one of the dominant psycho-physiological models of the early modern period), the physical health of the body, the stability of emotional reactions, the ethical capacity of the soul, the sanity of the mind and the proper structuring of one's relations with the human and non-human world are all conditioned by the equilibrium of four fluids – humours: blood, phlegm, black bile and yellow bile, as vast literature on the subject makes clear (see for example Thomas Laqueur *Making Sex*, Anthony Fletcher *Gender, Sex and Subordination*, Michael Schoenfeld *Bodies and Selves*, or William Kerwin *Beyond the Body*). As Gail Paster succinctly puts it, "the humors are imbued with moral density and spiritual import" (Paster 2004: 6).

⁵ Even though (or perhaps just because) in the economic and social realities of the 16th and 17th centuries Dutch women apparently had access to a broader scope of public activity and influence than women in many other European countries, the early modern Dutch cultural discourse, Simon Schama insists, was founded upon the imperative of controlling women in a network of official and unofficial mechanisms: "Wrestling with the contrariness of nature – animate and inanimate – they [the Dutch] saw their very existence as conditional on not succumbing to its randomness and amorality. Woman, as the incarnation of caprice, vulnerable to the enticements of the world, had to be confined within a system of moral regulation, and this was precisely the object of popular marriage and household guides [...]" (Schama 1980: 7).

⁶ In *The Subject of Tragedy*, Catherine Belsey demonstrates how the emergent discourse of conjugal intimacy, private preference and affective reciprocity generated idealising fictions of de-politicised family as based on natural harmonies and domestic retreat as a site disengaged from the tensions, rivalries and controversies of the competitive economic and political realm.

What is striking in the early 17th-century texts is that whereas the didactic literature, sermons, conduct books, and marriage manuals obsessively dwell on the domesticity, privacy and enclosure of women, especially unmarried women and pregnant women, and celebrate pregnancy and maternity as the only accessible and the only natural fulfilment for and vocation of a woman, in the drama of the period a figure of a pregnant woman appears in clearly political circumstances (of judiciary proceedings, economic contracts or international alliances) and pregnancy serves debating, dramatising and analysing anxiety about legitimacy of heirs and about paternal, communal and political control. Simultaneously, however, though the political dimension is highlighted, it is even more powerfully dimmed and downplayed.⁷

Problematisation of Griane as a figure of actual or symbolic disruption that necessarily must be controlled for her destructive influences to be curbed begins even before Griane herself enters the stage. On first appearing in front of the audience, Florendus, the idealised paragon of rational constancy, delivers a speech [45-108] whose progress demonstrates a threat of spiritual and mental deterioration occasioned by the feminine influence. Florendus starts his monologue from evocations of intellect stimulated by the allures of knowledge and laudable *curiositas* that aims not at proud self-aggrandisement, but at self-improvement through the study of ideal patterns. At this moment, “love” and “fancy/desire” [55] to which Florendus repeatedly refers are cognitive functions of reason and soul, reminiscent on the one hand of Florentine Neo-Platonists’ (in particular Pico della Mirandola’s) ‘divine spark,’ which stimulates the self-elevating mind to pursue the absolute and on the other of the Neo-Platonic love – the power of universal attraction actualised in the human world in, among others, a prompting to merge with the ideal.

Initially the ideal is decorously figured in the court of Constantinople, where the dynastic continuity combined with the perfect rule of the rational faculty and self-control to ensure peace and prosperity (fruition and profitability). The Emperor, an ideal of the manly virtues of husbandry, shields his culture against the external enemy as well as he prevents internal corruption and disorder. This spectacle of regulated government rooted in self-discipline is defined as attractive and stimulating both reasonable appreciation and emotional attachment. Then Florendus’s monologue makes a gradual shift: from the admiration of the ideal court and state reflecting the postulated organisation of the hierarchically

⁷ Succinctly summing up her discussion on the frictions produced by the growing domestication of women in the nuclear family and privatisation of regimes disciplining them on the one hand and this very privacy being on the other hand offered for scrutiny and dramatised on public theatrical stages, Sara Eaton notices that “the patriarchy’s articulations of its political power in this period must be rendered invisible, internalised as moral codes, to be ‘perfect’” (Eaton 1991: 193).

arranged universe, Florendus – in a sequence reverse to the Neo-Platonic elevation – ‘descends’ to a more personalised and particularised object of admiration, i.e. Griane. He begins exploration of his love to the princess, love which although attracting and overpowering is still safely placed in the rational context,⁸ yet gravitates dangerously towards idolatry, one of the most dangerous and destructive reversals of the proper structure of perception and evaluation.

The rational excitement inspired by political and ethical perfection is replaced by evocations of sensual heat. The corporeal aspect is nearly immediately downplayed, however, by a specific displacement of its source (Griane stimulates Florendus before he “sees” or “knows” her [68]), its dis-embodiment (Griane attracts first of all Florendus’s “soul” and “thoughts” [74]), emphasis on prudence (steadiness of attachment to moral virtue), and application of the language of organised domesticity. From the unified and coherent rhetoric of its initial passage, Florendus’s speech proceeds to fluctuating ambiguities of the physical and the abstract, producing an uneasy mixture of the rational and praiseworthy eulogy on the one hand and the idolatrous deification on the other. The vocabulary of “paying,” “ring,” and “tying” [80-82] expressive of the solidity of a transaction, tangibility of a regulating contract and permanence of bonds established by such means (with Griane as mistress and advisor), alternates with the vocabulary of religious ardour indicating dangerous reversal of priorities (with Griane as goddess, saviour, and redeemer [79, 83]).⁹ Subsequently another shift in Florendus’s reasoning and range of references takes place: the social, religious and cosmic spaces suggested by the commercial, political and religious terminology of the earlier passages shrink to the restricted location of the garden, in which Floren-

⁸ Surveying relationships between love and reason in the early modern period, Barbara Parker points at “the Renaissance synthesis” of ancient philosophy, Augustinian and Thomistic theology, Neo-Platonic tenets, humanist imperatives and the Protestant doctrines that informed the notion of proper, true love as “a rationally ordered passion,” “a moral virtue” rooted in “clear-sightedness,” “prudence,” “constancy” and “order,” requiring “a regenerate will” (Parker 1987: 50).

⁹ Huston Diehl analyses the gendering of the Protestant reformers’ iconophobia and its entanglement with gynophobia. In her reading, one of the techniques applied by the Protestant reformers in their fight against images was equalling them with a seductive, eroticised, voluptuous woman. In their anti-idolatry treatises, they identified the adored images with women themselves, inciting in men anxieties about women, particularly the desired women. In their polemics with Catholicism, they resorted to the deep-running distrust of women in order to instil the fear of image, and – reversely – to the emergent fear of images in order to perpetuate and intensify the distrust of women. As Diehl writes, “evidence suggests that Protestant iconoclasm often took the form of a symbolic or ritual killing [...]. They decapitate, dismember, torture, disfigure, and even crucify the offending images. Because they have constructed those images as seductive women, they symbolically kill women they believe are polluted in ritual acts of purification” (Diehl 1997: 162), which in the alchemy of the dramatic text can be transposed into constructing a beautiful female figure arousing desire and thus destabilising reason, which figure must be violently disciplined and purged. Symptomatically, in the prison scenes Griane dwells on her bodily disfiguration, which paradoxically means both rounding that threatens to disclose her pregnancy, a proof of her sexual activity, and emaciation that deprives her of sexual attractiveness.

us expects to have a secret appointment with Griane. The location is described as a place of "pleasures," evidently bodily ones, which robs its visitors of "knowledge" [90-92], impinging on rationality and reduces the complex mental-spiritual state to one-dimensional desire, all of which processes are defined as leading to a loss of status and identity: decline, descending, humiliation, distorting the proper hierarchy and the order of things on the personal and political levels.

The deadly danger of such reduction is signalled by Florendus's imagery in his appeal for the sun to set more quickly: the sun is asked to "bury itself" [98], which on the one hand is an evidently conventional reference to the solar myths of the sun god dying at sunset, but on the other pictures the dissolution of life and self in the forfeit of the postulated order of interiority. First adoring the greater scheme of things and inscribing himself in this metaphysically sanctioned order, Florendus now projects the natural world as a function of his private desires, a pleasure apparatus operating in order to grant him erotic satisfaction. Simultaneously, on the rhetorical level, the vocabulary of "damping," "obscuring," "veiling," and "darkness" [95-108] replaces the earlier vocabulary of "sharpness," "swiftness," "eagerness," and "clarity" [45-50], producing a sense of more than a simple reversal – a sense of the loss of identity structures.

Even though Florendus's speech articulates a perilous change bound up with the disintegrating influence of a female, it displays a steady (though 'downward') development and regular rhetorical control. When Griane herself enters the stage and delivers her first monologue [109-253], the impression of disorganisation starts prevailing both in the diction and in the concepts of her speech. Griane starts with references to her body in its physicality, tangibility and materiality of the functional (though at this moment actually already dysfunctional) organs. Overwhelmingly disorderly, her self-acknowledged physiological upheaval manifested in the "scrambling" of her heart [109], which produces inordinate noises and movements, materialises the chaos of self-misrecognitions, which Griane repeatedly bewails repudiatingly addressing herself as a constantly astonishing stranger to herself. Her speech not so much proceeds as zigzags in a series of haphazard movements hence and forth, advancements and regressions, resolutions and evasions, reiterations and abandonments of positions in which Griane fleetingly inscribes herself, divergent and repetitive tropes, images, rhetorical strategies and conventions she employs and frameworks of reference she exchanges to make sense of herself to herself (and to the theatrical audience).

The not so much oscillating as labyrinthine quality of her self-constituting performance is correspondingly materialised in the evocations of fight that is the continuing condition of her body. Her senses constantly launch a war against the upper faculties, transforming her humoral self into a battlefield of nature and

reason [111],¹⁰ through which her “brain” finds itself oppressed and stirred [110] with the self-generated and self-directed violence culminating in the hysterical anarchy of bodily organs moving and clashing with each other, evading any form of control. The random turbulence and volatility of the bodily, and at the same time – in accordance with the humoral logic – spiritual and moral confusion is attempted to be regulated in a rudimentary act of introspection. Yet a series of questions *Griane* addresses to herself instead of yielding the crystallisation of self-knowledge transforms into a proliferation of unanswered queries, unsettling the logical discourse relying on and revealing fixed metaphysical and ethical certainties, which become reduced to pulsations of desirous flesh. As the rules of logos demanding a rational acknowledgement of subjection, which secures discernible and identifiable selfhood, are scattered under the attack of chaotic and aberrant promptings, *Griane* starts to frame herself in the hedonistic *carpe diem* logic rooted in attachment to the fleshly and the corruptible and entailing the rejection of shame [114] – the regulatory mechanism asserting the public structures of reputation productive of identity.

This is, however, only an initial sequence of positions taken up and deserted by *Griane*. In a subsequent movement, *Griane* employs a traditional allegorical image of Cupid and starts dwelling on images of bodily outrage which go beyond depictions of humorally riotous body parts and organs. First comes a carnivalesque reversal of ranks and priorities (well-known in a variety of iconographic and literary renderings) pictured in a tableau of honour [117] armoured and armed with reason fighting against an apparently helpless, naked and blind

¹⁰ The concept of nature was central in the Renaissance debates on the order of the world and the humans' place in it, with the idea of human dignity dependent on their relationship to nature. Sipko Melissen outlines the major positions taken in this discussion in the Low Countries by Spiegel and Coornhert, aligning with the Stoical and with the Neo-Platonic tenets, respectively. For the former “following nature,” is the precondition of fully human life, and “the nature that is to be followed is the natural or divine reason that lies at the foundation of the universe and constitutes the essence of nature. To subject oneself to this natural Divine Ratio is the only method of achieving a good, that is virtuous life” [translation mine – P.P.] [“de natuur die gevolgd moet worden is de natuurlijke of goddelijke rede die aan het universum ten grondslag ligt en het eigenlijke wezen van de natuur uitmaakt. Zich conformeren aan deze natuurlijke Goddelijke Ratio is de enige methode om te komen tot een goed, dit is een deugdelijk leven”] (Melissen 1987: 200). For the latter, “the essence of man [...] is constituted by a potential that cannot be derived from nature, the potential owing to which man can distinguish himself from nature and become a super-natural creature. The dignity of man is determined by this potential that enables him to unite with the divine” [translation mine – P.P.] [“de essentie van de mens [...] wordt uitgemaakt door het vermogen dat niet vanuit de natuur te verklaren is, waardoor de mens zich van de natuur onderscheidt en dat de mens tot een boven-natuurlijk verschijnsel maakt. De waardigheid van de mens wordt bepaald door zijn vermogen een verbond te kunnen aangaan met het goddelijke”] (Melissen 1987: 203). Crucially, *Griane* is constantly dramatised as failing to properly relate to nature and achieve a fully human status: if nature is understood in Spiegel's terms, she repeatedly rejects the rationality of nature and succumbs to promptings; and if nature is understood in Coornhert's terms, *Griane* fails to rise above it, which would constitute her as part of ethical humanity.

boy, and ridiculously losing the fight, which brings about the collapse of order and overthrow of hierarchies – with the young and the passionate triumphing over the experienced and the rational. The riot and rebellion of the carnival imbues the subordinate elements with momentary authority; this topsy-turviness, nevertheless, with its only temporary duration, has traditionally a well-defined function of clarifying, consolidating and perpetuating the very same structures that it seems to overthrow. In Griane's case disruption proceeds further. She "closes her ears" to sense and advice [120-122], which in this particular context does not adhere to the image of the classical, closed body, impenetrable and protecting its boundaries rigidly. The image of 'closed ears' figures as a wilfully produced sensory obstruction and dysfunction, which block access to both the data of the physical world as well as the voice of the supervisory authority. Thus, the proper process of cognition and legitimate decision making is thwarted since a rupture is introduced into the ideally smooth sequence of interactions among senses, imagination, will and reason suitably structured by compliance with the established norms. This rupture, among others, is later assumed to be corrected by the physical, imposed enclosure of imprisonment.

The images first of Griane's hysterically anarchic body and then of her topsy-turvy, sensorily self-isolating body are then substituted by a projection of her body as actually disfigured by wounding. Griane recalls the moment when she saw Florendus lying in bed, suffering from the wounds he sustained in fight at her father's side [123-132]. The chivalric achievement which could be recounted in a licensed form of a heroic narrative and discloses itself in the markings turning the male body into an object of homosocial admiration,¹¹ in Griane's version becomes an eroticised spectacle that she mimetically re-enacts in her fantasies of her own body. She transforms her body into wounded, open and in need of a cure. Since her wound, a consequence of her voyeuristic dwelling on his wounded body, lacks the licence of articulation and manifestation, it is "concealed" as a "pain" that she carries "in her heart" [126-131], internalised as an illicit secret and only self-authorised in defiance of the official discursive norms of self-representation.¹² On the one hand, her imitation and appropriation of Florendus's wound

¹¹ 'Homosocial' here is used as elaborated on by Eve Kosofsky Sedgwick in *Between Men: English Literature and Male Homosocial Desire*, in which the author discusses the phenomenon of "homosociality," recognised by historians and sociologists as creating and maintaining of "social bonds between persons of the same sex" disjoined from an erotic component and expands the notion, relating male homosocial bonding prioritised in patriarchal cultures to homophobia on the one hand and oppression of women on the other hand (Kosofsky-Sedgwick 1985: 1-3).

¹² This and the following images of wounding/ripping/piercing in the play are bound up with the complexity of the early modern epistemological models oscillating between skepticism fuelled by the conviction of impenetrability of concealed truth and certainty propelled by assumption of truth being safely located inside the human body waiting to be discovered. As David Hillman notices, "the materialist habits of early modern thought [...] must have lent a particular urgency to questions of

are transgressive of the patriarchal social codes, but on the other they indicate her endorsement of the fundamental patriarchal imperative of a woman being a defective, and inverted, mirroring of a man.

Griane's fantasy of her wounded body/soul continues and accrues additional meanings and associations. She casts herself in an even more unambiguously sexualised context of being phallically ripped by a "spear" [134], an act later in the play again concretised in the sexual intercourse (resulting in her pregnancy), which is both destructive and productive. Being sexually possessed simultaneously demolishes her (at least to herself) as a virginal royal daughter and moulds her into a recognisable shape of the lover and wife of Florendus, who heals her, forms her and gives her an alternative identity in the privatised context of amorous desire and individual preference. The split imagined in the vision of bodily mutilation materialised in and, in a sense, partly eliminated by the sexual intercourse is, however, renewed in the new ruptures both in the monologue itself and in the further episodes of the drama when Griane actually forfeits her precarious sense of self, forged in defiance, when she marries Tarisius.

Still in her opening monologue, however, the spilling of the blood in the secret, intimate, eroticised wounding is juxtaposed with another sense of the loss of blood – this time an abuse of the public, political, genealogical principle of family honour and hierarchical rank ordering. Griane castigates herself for the hazard that she poses to the dynastic and social exigencies in unleashing her yearnings. She denounces herself again as "mad" and "idly desirous" [139, 141], which reactivates the language of humoral and political disorder, and accuses her wounded private body of violating the rules of decorous conduct and duties and thus of infringing upon the body politic. As such, her open, fluid, disorderly body itself necessitates a disciplinary action. Immediately, however, the evocation of transgression, its own disruptiveness postulating implementation of a strict controlling regime, is succeeded by Griane's reflection on the apparent rightness and rationality of her choice of the beloved: she loves the one who has defended her father's state, which demonstration of valour, virtue and merit deserves reward and due "payment" [146]. Consequently she rehearses an authorised patriarchal script in which women function as a sign of exchange between men and defines herself as legitimised by her conformity to the principles of the communal libidinal economy as one of the manners of regulating political accounts. She places

bodily interiority. For the men and women of early modern Europe, the latter seems to have been practically inseparable from spiritual inwardness. The idea that important truths lie hidden within the body [...] would have seemed entirely reasonable in the period" (Hillman 1997: 82). And literary figures of the time enact this duality physically and metaphorically opening their own and others' bodies in search of the final knowledge and self-representation, the gesture that is both decisive and frequently disappointing (Hillman 1997: 82).

herself as a subordinate instrument and a link in the chain of dependencies, which again for a moment produces for her a fiction of a harmonious self unifying the public imperative and the private inclination, in which fusion the violence of the earlier images of the wounded, ripped, mutilated body (the equivalent of the scattered self) are submerged in the language of nourishing and care.

Nevertheless, the vision of harmonious nutrition is instantaneously subsumed by another kaleidoscopic transformation in Griane's self-presentation, which resumes the motif of humoral anarchy, the disintegrating violence her body generates fragmenting itself. The violent self-produced and self-castigating outburst proceeds in distortion of all physiological processes and unmanageable riot of inner organs, convulsively changing their shapes and positions, which rhetorically produces a terrifying anti-blazon of excess and ruthless self-dissection [152-156]. Griane again both disowns herself when she recalls her spasmodically disfigured face (not only on seeing Florendus wounded, but also on recollecting the occasion) and recognises herself in the distorted image: she admits she knows no moderation and is incapable of self-control [157-159], constantly torn by the warring senses, passions and impulses with confusion and indeterminacy becoming the predominant indicators of her sense of identity and at the same time cancelling any sense of subjectivity.

Another, though related, paradoxical duality emerges in the dramatisation of Griane immediately afterwards: when confessing that she has organised a secret appointment with Florendus in the orchard, Griane both challenges and upholds the order of the early modern patriarchal community. On the one hand she is the initiator of the meeting, which is a usurpation of the male prerogative, and rebelliously prioritises her private desires over her public obligations, but on the other she bewails the sinful and destructive wildness of her senses and directly appeals for "taming/bridling" [174], a disciplining technique to restore a postulated inner hierarchy and balance. A similar fluctuation between defiance and endorsement ensues when Griane for the sake of desire recklessly rejects the regulatory frameworks of "shame, care, and honour" [194] (organising both private bodies and body politic, expressed in terms combining the abstract/metaphysical with the corporeal/individual in "noble forehead," "maidenly posture," and "divine shame" [237-238]), defining them as unlawfully obstructing and limiting (which blockage and constraint prefigure her actual incarceration), but simultaneously envisions herself as violated, "overpowered" and "raped" [222] by her thoughts equalled with sensual excitement, destructive to such an extent that she seems to herself "a live corpse" [217].

Admonishing herself to suppress and command her desires, and thus to seize an ethical agency, but also verbally and corporeally manifesting an incapability

of such ethical action (in accordance with the fundamental tenets of the early modern gender discourse), Griane oscillates between the positions of an object of bodily self-violence and the subject regulating this violence, the indeterminacy and unsuccessfulness of both implying a necessity of an external regulatory intervention. The expediency of such intervention is implicitly urged by Griane herself when she repeatedly discusses her status as a royal daughter, and hence an exemplary female (opposed to her equally frequently reiterated definition of herself as simply an example of a female, and hence weak, unstable and unreliable). In the social network of references, she constitutes a model to be imitated by other women, so her collapse would be a public disaster, unsettling the structures of dependence and "eternally denounced" [243].

The opening of the speech delivered by Lerinde [253-298], the next character to appear on the stage, parallels the concerns voiced in the closing lines of Griane's soliloquy. Griane's maidservant and accomplice straightforwardly defines her lady's actions as well as her own role in them as a scandalous attack on the public order symbolically and physically embodied in the royal figure. She then apprehensively projects a vision of institutional violence provoked by and exercised on the body of an offending subject, a vision redolent of the Foucauldian reading of the early modern judiciary practice expounded in *Discipline and Punish* (1995 [1975]). Symptomatically, the punishment meted out to the criminal is initially pictured as a retaliation prompted by the monarch's vengefulness and assuaging his private anger [253-264], but these passionate individual promptings are instantaneously translated into the impersonal, though personalised, state-constituting and order-restoring policy. A catalogue of brutalities including burning, quartering, boiling in oil or skinning alive unfolds into an awe-inspiring ceremony of torture, mutilation and annihilation [261-266], in which the royal majesty re-consolidates the power structures and re-establishes the orderly arrangement of the body politic and the universe by making the previously transgressive private body display its own transgression and disintegrate in front of the audience. In the spectacular performance of the royal power, atrocity does not signify ruthlessness and passionate excess, but is strictly functional and instrumental: publicly displayed, it conveys also a cautionary lesson, informing the audience, restructuring their identities, and producing the Foucauldian docile subjects.

The projection of the punitive ritual of execution is followed in Lerinde's speech by a description of the intimacy of the garden in which Griane and Florendus are to meet clandestinely. The unauthorised privacy, seclusion, concealment and impenetrability of the garden (darkened by the night and surrounded by the wall, the two features producing a series of associated impressions of compression and enclosure on the one hand and evasion of gaze on the other) are con-

trasted with the description of the world around it, phrased in language evocative of the transparent hierarchies (e.g. enumeration of ranks and official political and familial functions: the emperor, the empress, the state-daughters – ladies in waiting [283-284]) and universal harmonies of the ideally ordered nature following its prescribed course (e.g. images of animals sleeping quietly or regular, soothing sounds of the sea waves [287-289]). In such juxtaposition the illegitimate and subversive quality of the garden and a rendezvous about to take place there is highlighted, and the features they are imbued with (isolation, secrecy, etc.) are, in compliance with the logic of mimetic retribution, on the one hand reproduced in and on the other hand counteracted and corrected by the conditions of imprisonment, staged as the direct consequence of Griane's illicit choices and actions. The prison cell enclosure excludes, isolates, sets apart in a specific category distinct from the legitimate and authorised, as well as exposes to the scopic regime and voyeuristic inspection of the audience. Enactment of the institutional violence is preceded, nevertheless, by a series of haphazard violent displays which constitute a background against which the normalising, restorative function and the ceremonial regularity of royal/governmental violence are set and emphasised.

Lerinde interrupts her suggestive description of the peaceful stillness and perfection of the chain of beings in its nocturnal repose with a partly fearful and partly indignant exclamation on hearing a "tearing crack" [297]. The exquisite harmony of the *musica mundana* is disturbed by a discordant noise; the coherent texture of the human and natural nightly landscape is splintered by a radical dissonance; and a fissure, a dent seems to appear in the residual order of things when Griane enters the garden from behind the bushes. On Griane's appearance, the shifts, confusions and instabilities framed in the language of violence, already rehearsed in her first monologue, reappear with increased intensity. Impatient for Florendus to come, she produces a chain of kaleidoscopically altering suspicions and explanations of why his arrival is delayed, progressing in images and scenes involving violent incidents [310-324]. Interestingly, the episodes envisioned in Griane's restless enumeration are arranged in a kind of descending order with Florendus playing a decreasingly dignified role in them. First, she produces for him a script of a chivalric sufferer for love and beloved, ceremonially led away by the royal guards who have apprehended him on approaching their secret meeting place. Then, she imagines him getting rashly entangled in a private quarrel resulting in a duel and then an ignoble trial. Finally, she casts him in an anti-climactic mishap, fearing that he slipped on his way and drowned in a canal. Moving on the scale from high-brow idealising romance to low comedy, Griane surveys culturally conventional contexts of violence, participation in which can meaningfully contribute to the production of male identity, and posits

herself as a passive, helpless and apprehensive female, whose indiscriminating reaction to all the diversified acts is her own death [326].

Immediately after projecting herself dead if Florendus loses his life, Griane repudiates herself again for excess and in a moment of self-reflection gains a fleeting insight into instability disorganising her psycho-physiological self. As she envisioned a sequence of violent acts depriving Florendus of life, now she scrutinises the vibrations of her senses, quivering of her nerves, and tremor of her heart in the on-going mingling and alternating of thoughts and passions which culminate in hysteria [326-330]. Already hinted upon in Griane's first soliloquy, hysteria features as a brutal oppression exercised by the itemised body, the anarchy of the fragmented corporeality violently rebelling against the higher faculty and overthrowing radically self-control and controllability alike. Importantly, hysteria does not merely function here as a metaphorical demonstration of decomposition of a stable identity but also produces tangibly and materially an experience of the death-like trance.

The lawlessness and turmoil of the displayed and conjured-up violence practised by the hysterical body upon itself are countered in the successive episodes by evocations of the stately procedures regulating, ideally speaking, individual and collective relationships. On meeting Florendus, who speaks to her with the disembodied language of courtly love and Petrarchan posture, Griane addresses him as "husband, prince and lord" [364], which sequence, though unlicensed by the royal and paternal authority, is anchored in the all-encompassing concept of order in which the familial, the political and the cosmic mirror, overlap and reinforce each other. And Florendus, with demure propriety, recounts to Griane the (unfortunately, unsuccessful) marriage negotiations he engaged in with the Emperor, her father. Despite the relative privacy of the proceedings (Florendus addresses the Emperor when he is "away from the others" [383]), they take on a fully decorous and ritualised form, which restrains and marginalises the potentially erratic or wayward (Florendus's effusive Petrarchan and Neo-Platonising diction is checked and not a single word referring to desire, liking or love is uttered), but highlights and prioritises the ceremonial male bonding, the father-son, sovereign-subject, liege lord-vassal interdependence of loyalty, deference and mutual rendering of services. Refusing Florendus's request, the Emperor inscribes himself in the same paradigm of ceremonial regularity by assuring him that the refusal is not prompted by variable personal preferences but rationally necessitated by the Emperor's prior promise made to Tarisius. The contract transferring Griane from his possession to Tarisius's has already been sealed, and the Emperor's integrity (the condition of his successful rule) and respect for the law demand that it be abided by [410-424]. Even though the dynastic concept of fam-

ily and marriage (historically speaking the model slowly declining and losing its hegemonic position in the course of the 16th century) triumphs here over the idealised companionship of the nuclear family (alluded to by Griane and Florendus even amidst amorous ruptures in their relationship being a private choice in which both sexual attraction as well as reciprocal appreciation and prudence characterising both an enterprising man and a nourishing woman are important factors), which ruins Florendus's hopes, he endorses the view of a binding contract expressive of the broader metaphysical build-up of the world.

In calm self-possession he makes his disappointment constructive and functional as his acceptance of suffering turns him into a Christ-like, exemplary pillar of the order. Narrating his departure from the Emperor, he projects a tableau of Calvary in which he nearly falls under the burden of the cross [453-455]. The emotive image of the wronged merit and suffering innocence develops in the terms Florendus uses to express his resentment at Tarisius (emphatically – not at the Emperor), whose life he apparently saved “fending the blade off his throat” [462] and instead of having his service repaid (along the lines of reciprocity procedures consolidating the idealised male bonds projected in his earlier conversation with the Emperor) has now “his heart pierced” by Tarisius’s “steel” [463]. The image of the opened heart in the earlier evoked context of Christ’s passion¹³ and self-renunciation serves a revelatory function of demonstrating the truth hidden inside the body and urging discovery (in Florendus’s case, as the text repeatedly insists, the truth of uprightness, faithfulness and self-discipline). At the same time, locating himself in this paradigm, Florendus justifies and valorises his properly structured, ordered and rationally supervised passions. The coherence of imagery of violence productive of a sense of unified and authorised selfhood sharply contrasts with the sense of disorderly humoral excess defying and annulling reason manifest in Griane’s shifting and unstable catalogues and enumerations.¹⁴

The contrast between the sanctioned, clarifying and productive violence associated with the male agency and the illegitimate, obfuscating and disintegrating violence associated with the female body is accentuated in the next episode when

¹³ Gary K. Waite contends that focus on Christ’s suffering and wounds as “a panacea for tribulation” and a source of the spiritual “comfort to believers” was a traditional component of practices of piety and worship espoused by northern humanists, which in the first part of the 16th century found its reflection also in drama (Waite 2000: 117).

¹⁴ In the introductory chapter to her masterful study *Humoring the Body*, Gail Paster outlines how the example of Christ was in the early modern period used in rebuttals of charges against passions as entirely sinful and destructive: “Christ in his life on earth allowed himself to love, rejoice, weep, desire, mourn and grieve like other men and [...] used the passions as an occasion for the exercise of his perfect reason [...] Christ embodies temperance, then, not by avoiding emotions altogether but by keeping his emotions within the bounds of moderation [...] in Christ the passions are not opposed to reason but apparently an instrument of it” (Paster 2004: 1-2).

the Emperor, so far only spoken about and envisioned, appears on the stage in person to preside over the official court observances. In the act of self-definition he voices the traditional (though historically speaking seriously challenged in the 17th century) orthodoxy of the monarch elected and anointed by God to perform the role of the "tamer" of his people [550-551], bringing them from the chaos and misery of ignorance and war to the dignity and prosperity of the orderly harmony. The coercive forcefulness of the taming is erased, nevertheless, for the sake of abstracted displays of regulatory influence bound up with demonstrations of the monarch's power in laudable self-control and ability to master his desires and of his majestic will-power which seems by itself to restore the hierarchies unsettled by the rebellious subjects, to reinstate the religious order threatened by heresy, and to subdue the external enemies (including the "savages") as well [553-566]. The awe-inspiring, fear-instilling unspecified ceremonial violence encodes nearly divine prerogatives of adamant and indefatigable superiority beyond any other mortal's reach. When the Emperor embraces in his speech his knights and lords valorising their belligerence and martial valour [569-576], the concrete, but cursory, images of the slaughter at the battlefield transmute into generalised evocations of merit, service, male bonding and transparent relations of exchange of duties, obligations, privileges, deserts and rewards. The warring chaos of military involvements serves as a terrifying carnival, whose temporary confusion leads to the re-mergence and perpetuation of all the more crystallised structures of dependencies, acknowledged and admired, and to the singling out of the particularly worthy ones to be distinguished and as such to become models for others to imitate.

Then, the images of a feared tamer and a fierce warrior are substituted by the Emperor with a culminating role of the loving and loved *pater patriae* supported willingly and voluntarily by his in the meantime reformed subjects [578-580]. The model of contractual monarchy (historically speaking, the model which achieves a dominant position in the theories of the state in the 17th-century Low Countries) is pitted against tyranny, whose primary marker and manifestation, in the Emperor's speech, is unlawful, unreasonably excessive violence disjoined from the productive and moral aims, exercised solely in order to satisfy the tyrant's immoderate appetites. Practising such violence, the monarch not only symbolically de-legitimises himself by undermining the metaphysical and contractual foundations of his rule, but also physically annihilates himself by exposing his intemperate body to the counter-violence of popular revolt and regicide [581-584]. Diagnosing the sources of tyranny, which is destructive not only to the tyrant himself, but also for his state, the Emperor, recapitulating the Aristotelian paradigm, again defines self-possession and self-command as prerequisites of ethical

agency and thus a cornerstone of productive political action and groundwork of governance. Maintaining the ideal golden mean which requires the proper ordering of the corporeal and spiritual self with reason “tempering” the “unbounded will” [586], the monarch becomes a genuine *imago dei*, the mirror reflection of the divine perfection in the human link of the chain of beings [588].¹⁵ Entirely appropriately, the Emperor’s monologue culminates in a minute description of the splendid royal parade he orders to arrange, a state ceremony which reinforces a sense of the majesty of the metaphysically ordered universe.

Griane’s appearance on the stage in the next scene directly opposes the grandeur and stateliness of the political ceremonies and awe-inspiring regulatory violence profusely conjured up in the previous episode. Rehearsing again the split and self-contradictory state of inner rupture afflicting her sense of identity, Griane excludes herself from the unified body politic (setting herself in opposition to “the folk”: what they rejoice in occasions her grief [673]) and defines her parents in terms of tyranny (just censured and relinquished by the Emperor). The parental tyranny (choice of an unwanted spouse) is imaged in terms of the coercive oppression exercised directly on Griane’s vulnerable body, which afflicted with unbearable torment is moulded into a new shape, hardly recognisable to her. Encumbered with an overwhelming burden, it coils and bends [679-680], the disfiguration both pathetically denouncing as well as legitimising the forceful taming. Soon, Griane, producing herself as a victim of the bodily outrage, acknowledges herself as transgressive and so deserving, requiring and justifying the application of coercive measures. She again starts castigating herself for waywardness, rashness, irrationality, wilful prioritisation of the private and corporal desire over the public duty and paternal advisory guidance [697-701]. The deplorable rebellion against the yoke of the filial obedience is once again pictured as madness caused by sensory deprivation: while in her first soliloquy Griane “closed her ears,” now she envisions her soul as “blind” [702], flawed and confused, incapable of insight and perception, endangered by its own defectiveness. The imperial couple’s tyranny – denounced by Griane in the first lines of her soliloquy – in the course of her speech transmutes evidently into the tyranny of the senses – seeking satiation, violently distorting, imperiling with the overthrow of the proper structures, and thus themselves generating the counter-acting constraining violence (which

¹⁵ Interestingly, *temperantia* eulogised by the Emperor is a notion central to the early modern aesthetic conceptualisations of tragicomedy and its ideological underpinnings. Analysing Guarini’s theories of tragicomedy, James Yoch points out the parallels he perceives between the monarchic example of the rule of the self as the basis of the balance in the public sphere and a harmonious fusion of divergent modes and materials in a drama as conducive to the satisfying effect of unity in diversity. The dramatist, inspired by the ruler’s example, imitates his control of the private and political body in controlling his text in which “clowns” and “kings” appear (Yoch 1987: 116).

recapitulates the Emperor's earlier description of a self-dismantling tyrant ruler).¹⁶ The image of the externally imposed burden, in its turn, first changes into a metaphorical rendering of the guilt-encumbered conscience and then tangibly materialises in the burden of pregnancy, the result of hu/moral anarchy.

In the course of such hesitant and troubled self-analyses, oscillating between indulgent self-pity and severe self-repudiation, *Griane* repeatedly (and unsuccessfully) endeavours to produce and articulate a sense of integrated selfhood. First locating her self in the meanings defined in her relationship with *Florendus* as a lover/husband, she seeks stability in unwavering fidelity to him. She pictures herself achieving a sense of irrevocable fixity in martyrdom: she would sooner suffer her body fragmented in quartering or annihilated in being buried alive than prove unfaithful to him [693-697]. In such fantasies of violent death, she inscribes herself in the continuing line alternative to the genealogical lineage and re-enacts culturally sanctioned scripts of virginal sacrifice and religious fervour licensing a degree of defiance in refusing to consent to the commands of male authority. She achieves a posture of a heroic maiden, whose mutilated body testifies to her unyielding coherence and in its acceptance of but at the same time resistance to violence exposes the afflicting power as inefficient and ineffective.¹⁷ But this momentary production of a stable identity vanishes instantaneously, and the spectacle of martyrdom is replaced with an allegorical tableau, when *Griane* in an opposing swing of reasoning distances herself from the previous boldness and deictically addresses herself as a young woman and urges the audience to set their eyes on her as an emblem conveying generalised moral truth and instruction [705-708]. To be gazed at and interpreted in proverbial, communally shared terms, she transforms herself from an afflicted, tyrannously oppressed body and from an enduring martyr into a docile subject whose body disciplined by the institutional, parental regime restructures the soul/inner sense of self, which manifests "wisdom" [712] – internalisation of the regulatory norm. For a moment *Griane* relinquishes the language of the body and embraces the language of abstract morality, seeing now her soul (and not her heart, brain, or any other element of the humoral constitution) as threatened, not with disfiguring by a destructive, annihilatory force, but with the forfeit of salvation [714]. To avoid the publicly demolishing rumour and individually dooming sin of "whoredom"

¹⁶ As Stephen Greenblatt notices, "the identical signs can be interpreted as signifying both the radical irony of personal dissent and the harsh celebration of official order" (Greenblatt 1990: 109). In *Griane*, *Griane*'s tirades exposing her bodily and emotional condition repeatedly start from asserting her defiance, which is then subsumed by the prevailing discourse as manifesting her inscription into the postulated order of things.

¹⁷ As Helen Hackett points out, "in the iconography of martyrdom" "a self-willed and purposeful disclosure of the female body to an exclusive audience serves as a guarantor of inner virtue, a sign of purity, integrity and selfhood" (Hackett 1996: 101).

[715], Griane resolves to herself apply a disciplinary technique of radical abstinence leading to dis-embodiment (the ultimate disciplining of the senses effected by the ultimate renunciation of them), which results in the projection of a purely ethical being expressed in a series of abstract, universalised terms of “faith, honour, and soul” [718].

Nevertheless, Griane immediately contradicts her resolution, deciding to send for Florendus and meet him in their pleasure-garden, which is a prelude to and a cause of violent disruption of the personal and public order. On approaching the secret garden to lead Griane away and elope with her, Florendus and his companions are attacked by Tariusius and his servants, which leads to an armed affray with blows and thrusts exchanged apparently at random as the darkness of the night and commotion of the noises prevent clear perception and produce impenetrable turmoil. Wounds are sustained and heads split, as anguished outcries suggest, but who actually falls victim remains unclear. For Griane suspecting Florendus harmed, the inconclusive witnessing of the incident causes a bodily eruption of increasingly intensifying reactions from dizziness, swirling in the head to dimming of vision and finally losing consciousness in a swoon [815-819]. On the one hand, they are easily understandable manifestations of emotional upheaval culturally attributed to the feminine fragility and vulnerability (particularly heightened in pregnancy). On the other, they are one more in a series of humoral dispersals rendering Griane entirely disempowered and relegating her to the position of utter dependence. But Griane’s experience of the ultimate loss of self-control is not the only, and not the most important, manifestation of how the violence, the primary cause of which is quickly detected in Griane’s transgression, affects the order.

When the Emperor enters the stage an impression of a devastating breach in the grand array of the world is communicated. Up to this moment performing ceremonially his royalty in a series of dramatised or depicted state rituals, the Emperor, hurried from his bed and hastily dressed (the indecorum of which he resentfully points out to those gathered on-stage and off-stage [825]), rushes outside the walls of the royal chambers amidst the chaos of ruptured, uproarious, noisily dissonant and inordinate actions. Contrary to the violence of wars he leads, the brawl does not seem to have the function of crystallising and perpetuating the order of political hierarchies. The violent outburst of the rebellious subjects, usurping for themselves the royal and paternal prerogatives, is interpreted as a direct attack on the monarch, imperilling his body with destruction as it loses its equilibrium, the precondition of rational rule and the basis for the whole state’s and individual subjects’ prosperity. As the Emperor, so far perfectly balanced and moderate, falls into choleric anger, the humoral imbalance becomes a manifestation and a consequence of a subject’s transgression [833-836].

The microcosmic abuse of and impingement upon the macrocosmic stability must in turn be nullified by the reassertion of the postulated hierarchical subordination and elimination of the disruptive and jeopardising element [836-840]. Importantly, the Emperor directs his anger not so much against Florendus and Tarisius as against Griane, whose disobedience and looseness are detected as the root of all evil. The violence of the fight is seen as springing directly from the disorganisation of her corporeal self and arbitrary shifts between her private and public personas. The Emperor threatens her with an immediate execution in which her offending body will be fragmented, but not in the way she envisaged projecting her martyrdom fantasies. This time the fragmentation is not a heroic display of virtue subverting tyranny but the royally ordered retribution, in which the outrage the criminal body is subjected to mimetically reproduces the crime itself (the breach in the body politic displayed in the momentary humoral unsettling of the royal private body). Becoming the site on which guilt materialises and visualises itself in corporeal deformity, the convict's body incriminates itself, and its wounds tell not a story of heroic integrity but a story of condemnable anarchy that reinforces the necessity of institutional violence. Exposed to the gaze of the audience fixing it in its guiltiness, the disciplined body becomes an instructive spectacle [840].

The Emperor, however, in keeping with the golden mean, ideal he voiced earlier, decides to renounce the extremity of death penalty and restore the undermined political, familial and moral order with less radical disciplinary measures: Griane is to be imprisoned [848].¹⁸ Incarceration serves multiple functions and purposes. Firstly, in its coercive enclosure it is a means of correction and reformation: by the bodily exercise of subjection, regime and deprivation it brings about a physiological transformation. "Sweating out," which the Emperor anticipates [849], as opposed to gaiety and idleness that Griane frequently upbraids herself for, connotes a regulated, controlled effort of ordering the steady exchange of fluids, the basis of humoral economy. It works as a therapeutic technique of purification, which Griane earlier indirectly alluded to presenting herself in need of 'healing,' but at the same time in the loss of bodily liquids it also recapitulates the lesson of feminine incontinence, the lesson to be internalised for "the leaky vessel"¹⁹ to adhere to her culturally appointed position of submissive depend-

¹⁸ Such decision, though obviously not chosen or invented by Bredero himself but inscribed in the romance which was the source-text for the play, tunes in with the tendencies of "privatizing" and "concealing" punishments inflicted on sexual and social offenders, particularly adulterous women, that Pieter Spierenburg in *The Spectacle of Suffering* finds increasing at the turn of the 16th century in England and the Low Countries, where a turn from public corporal punishment towards enclosure and familial/communal correction takes place (Spierenburg in Eaton 1991: 192).

¹⁹ "A leaky vessel" is a term used by Gail Kern Paster in *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England*, in which she shows how women's humoral fluidity (caused by their

ence. Secondly, the humoral remodelling and the instruction that it carries produce an insight into and rebuilding of the self, in which the previously rehearsed, transgressive personae are abandoned and the identity of a regulated subject is produced who realises and acknowledges the belonging to a certain defined category of beings (in Griane's case – a duly penitent royal daughter and a subordinate weak female). Thirdly, imprisonment entails removal, elimination from the public space, but at the same time, the paradoxical exposure to the audience off-stage that can witness Griane in a series of privatised, yet simultaneously generalised tableaux of guilt and punishment.

In her first appearance in prison, Griane becomes an emotive spectacle for her mother, who watches her with typically feminine reactions of tears and flutter of the heart, expressive of feminine emotionality and fragility [910-912]. The pathos of Griane's affecting deprivation becomes a pretext for the display of acceptable and endorsed femininity in the Empress's narrative of her decorously humble attempts at intercession for Griane's sake: endeavouring to quell the Emperor's rigour, the Empress adopts the pose of full feminine subordination enacted in gestures of submission and weakness (kneeling, begging) [901]. The account of the approved (though not necessarily successful) effort to interfere with the public regulations (based on compassion and sentiment disjoined from legal considerations) formalised in the ritualistic pleadings is contrasted with Griane's riotous interventions in the institutional order, a microcosmic version of the macrocosmic configurations. The Empress again reminds Griane of feminine, and particularly filial, duties of obedience to the parental authority and compliance with the dynastic imperatives defined in terms of rational prudence and sense, all of which are overthrown by senseless infatuation and voluptuous inclinations that lead to the ruin of honour and rank. As the Empress puts it, Griane "has forgotten herself" [925]: she reduced herself to non-entity, unaware of herself and incapable of ethical action. Her identity underwent a complete disintegration and thus must be rebuilt, produced anew by a counter-intervention disciplining the disruptive body, the source of the individual and collective fissures. Griane's behaviour is defined as a cause and trigger of a violent assault not only in the sense of the fight that her planned elopement occasioned, but also in the sense of abusing and severing the bonds creating the signifying texture of patriarchy, the kinship and service networks shredded and the wounds sustained in the brawl becoming directly discernible emblems of invisible gaps in the order [929-934].

coldness and moistness) manifest in inability to hold the bodily liquids in control (crying, lactation, menstruation, etc.) was construed as a moral and economic incapacity and conflated with sexual incontinence and wasteful extravagance (Paster 1993: 20-39).

The idea of *Griane* as a cause and a manifestation of a deep-running, potentially apocalyptic disorder is recapitulated by the Emperor, who appears on the stage accompanied by Tarisius. *Griane's* disruptiveness generated by the chaos afflicting her as a consequence of the violent upheavals her body directs at itself undermines the Emperor's political capacity. If he is incapable of ruling and controlling his own daughter's body, he forfeits his ability to rule and control the body politic of his state [983-985]; the uncontrollability of the female kin reverberates in the political sphere and is translated into the ungovernability of subjects. Managing and disciplining *Griane* is thus a political and natural exigency. As her transgression has a wider resonance, it is expedient to curb her in order to re-assert sovereignty of the father/king and re-activate his operative power. Immediately however, this momentary granting to *Griane* of a rudimentary political power, be it only the power to impinge upon the body politic by an action of a private body, is revoked and *Griane* is entirely privatised: reduced from a political threat to a domestic nuisance.

Such attenuation takes place when Tarisius re-casts his combat with Floren-dus as a private, hardly significant scuffle and, renouncing revenge for the damage he and his people suffered, demonstrates the manly virtue of restraint and magnanimity [995-1005]. The fight earlier pictured as a chaotic intrusion of riotous subjects upon the stability of the state is transformed into a common, nearly comedic bedding-and-wedding squabble, solving which leads to reconsolidation of male alliances and loyalties. Adulating Tarisius as a paragon of nobility, the Emperor re-confirms the earlier marriage contract and again promises him *Griane*, whom he now describes as a stubborn and arrogant child whose antics are pitiable but forgivable manifestations of immaturity [1015-1017]. As a child, *Griane* is relegated to the liminal position at the fringes of the human: verging on the animalistic she is supposed to be trained into humanity by subjection to discipline and instruction.²⁰ And incarceration is revealed as a technique of disciplinary regime, with prison as a site of maturation and forging of a competent subject – an obedient daughter and wife.²¹

²⁰ As Erica Fudge writes, "[t]he child was often placed alongside the animal in discussions of education," and shows how in the context of anxiety about the fallenness of humankind, a child had shamelessness, obstinacy, and brutishness attributed to it, all of which were supposed to be eradicated by rigour and 'taming' for a child to leave the state of beastliness and become a regenerate adult (Fudge 1999: 102-103).

²¹ In such context, prison in *Griane* becomes an equivalent of an orderly household, home which – as Simon Schama puts it – "was what another moralist called the 'tabernacle of virtues': a morally purified and vigilantly patrolled terrain where rude matter and beastly instinct – dirt, food, sex, sloth, idolatry – were subjected to the regulation of the enduring Christian virtues: sobriety, frugality, piety, humility, aptitude and loyalty. Home was the crucible in which licence was governed by prudence and the wayward habits of animals, children and footloose unmarried women were transmuted into ordained harmony and grace" (Schama 1980: 8).

Such formative process is dramatised in a series of prison-cell episodes. In her first appearance Griane oscillates between the pose of a patient sufferer of unmerited castigation and a defiant rebel against the sovereign's will, figuring herself as innocence wronged by an unknown slanderer and lying about her ignorance of Florendus's enterprise to elope with her [941-942]. Projecting the vindication of her virtue in nearing death, she tries to re-interpret the corrective enclosure as a self-inflicted protective isolation superior to apparent freedom, which in fact is tantamount to entrapment in the category of a fallen woman undeservedly labelled so [962-967]. In the letter she sends from prison to Florendus another oscillation is outlined. Numerous assertions of inflexible resolve to remain faithful to him, conveyed in a series of fanciful, hyperbolised apostrophes and similes [1126-1128, 1149-1153] clash with images of vulnerability; and the juxtaposition of artful, effusive rhetoric of ornamental exaggeration and realistic rendering of tangible physicality, fragility of the body oppressed by forceful deprivation [1130-1136] creates a sense of utter incompatibility. The emphasis on the shrinking of the space, confinement, and blockage (contrasting with the setting in which Florendus reads the letter – amidst the vistas of nature, traversing which Florendus fuses himself with the macrocosm in the scheme of metaphysical analogies and resemblances) renders Griane helpless and dependent. More importantly, the image of hands cuffed in iron [1134], beside its literal meaning in the materiality of punitive measures, figures also as a concretisation of invalidation of Griane's performative potential. With her hands immobilised, Griane is excluded from participation in the meaningful social practices, deprived of a possibility of granting or withholding consent and, thus, entirely disempowered both in the public and in the private spheres. Rather than a determined individual actively pursuing a chosen course of action, Griane emerges from her prison-letter as a fully dependent pawn devoid not only of agency but also of instrumentality.²² The powerless dependence is in the following scene emphatically restated when the Emperor gives Tarisius keys to Griane's cell transferring onto him control and ownership with Griane a mere inert commodity in the exchange.

In the scene Griane again stresses her isolation, confinement that is simultaneously containment, and fancies herself pierced by death [1181-1182]. Significantly, whereas in her previous fictions of death Griane either evoked it in rather abstract, unspecified terms as an end to her anxieties or imagined it in visions of self-willed martyrdom, at this moment death takes on a form of an ultimate

²² Investigating the early modern period's "manual semiotics," derived primarily from Aristotle's and Galen's writings and pervading both iconography and signifying social practices of the time, Katherine Rowe concludes that the hand "is the preeminent sign for political and personal agency" (Rowe 1994: 280), "typifies the humanity of [the] body" (Rowe 1994: 281) and "serves as the physical link between intention (or volition) and act" (Rowe 1994: 282).

surgeon/anatomist dissecting her body who, making incisions on her chest and penetrating inside, reveals its interior with truth located in it and made visible in a spectacle of autopsy. The fantasy signals the emergence of consciousness, shaping of which was one of the objectives of incarceration, a consciousness *Griane* does not yet articulate to herself or to the audience: a consciousness of her depravity. Though the evocation of violent death has rhapsodic overtones, the dissected body is primarily the body of a convict²³ harnessed by the medical authority, an extension of the judiciary authority, and complicit in its own destruction.²⁴ All the more so as *Griane's* own introspection at this moment, despite outcries of resentment at her oppression, discloses her interior again in terms of violent humoral disorder – shivering, sickly, gasping – a direct antithesis of the balanced virtue. When *Griane* refers to herself as vampirically drained of blood [1183-1184], what she bewails as a terrible travesty of blood-letting actually turns out to be a necessary purifying and healing technique. As passions, and emphatically sexual desire, are bound up with humoral economy and excessive heating of the blood (and green sickness and hysteria – with irregular retention of impure blood in the body), to restore *Griane's* physiological and hence moral equilibrium, as well as to maintain the purity of the genealogical line, both endangered by *Griane's* hot blood, the corrupted humour must be purged.

That *Griane* has been in need of radical phlebotomy is proven beyond any conceivable doubt when she identifies the malady afflicting her at this moment as pregnancy [1214]. In the Galenic paradigm, a cold and moist (and hence weak, unstable and unreliable) female to conceive requires heating provided by sexual stimulation, and the very fact of conception manifested in the changing shape of the body is evidence of sexual pleasure, pleasure justified by the procreative purpose and consolidation of the conjugal bond.²⁵ Outside of the communally ac-

²³ In *Books of the Body: Anatomical Ritual and Renaissance Learning*, Andrea Carlino surveying legal regulations, literary representations and iconography of anatomical spectacles, points out the univocal association between criminality and autopsy: “[d]issection is thus to be understood as an integral part of the punishment for the crime committed” (Carlino 1994: 219).

²⁴ Analysing the rise of the Vesalian model of medicine and the human body and the transformations of the subjectivity frameworks, Jonathan Sawday poignantly shows in his *Body Emblazoned* the competition between and overlapping of the scaffold and anatomical theatre as sites for the discovery/production and demonstration of knowledge as well as exercise of power and formation of the notions of selfhood and order, both of the sites relying for their efficacy on opening of the body and displaying its interiors. *Griane* engages in such conceptualisations only fleetingly at this moment and immediately resumes the Galenic model of ‘complexion’: external bodily appearance in its very shape, colour, texture, etc. corresponding to the internal condition of physical and moral balance or imbalance.

²⁵ Catherine Belsey in *Shakespeare and the Loss of Eden* recapitulates the early modern (primarily Protestant) moralists’ and theologians’ valorisations of marriage as a normalising framework: “love is thus a discipline, which tames and domesticates the human animal: desire is co-opted by social regulation [...] The remedy for desire is marriage, and marriage, divinely endorsed, is a social and civil institution, an alternative to barbarity, a seminary of good subjects,” which legitimises sexual pleasure (Belsey 2001: 47).

knowledgeable framework, it is not so much the actualisation of benevolent cornucopia as a disclosure of insatiability, immoderate appetites and moral dissipation caused by and causing, in the circular interdependence, excessive production and heating of the blood. Symptomatically, Griane despite repeatedly insisting on being married to Florendus in private rites, immediately bewails her pregnancy as ultimate shame [1211-1212]. Her “coarse,” “rough,” and “lumpy” body [1222], whose mutations can be neither stopped nor controlled nor concealed, becomes her adversary, a traitor and a penitent at the same time. Now Griane’s predicament of instability and dissolution is visibly revealed and declared by her very body, which announces the truth of its interior without being “pierced” or “ripped.” The truth that Griane is forced to confront is not that of heroic steadfastness or oppressed virtue, but of corruptedness and trespass. Her body in its deformity, offering itself for inspection and evaluation, both betrays Griane’s secrets and confesses her guilt.²⁶

Importantly, though Griane dwells on the calamity and humiliation caused by the visibility of her pregnancy, the scene of revelation is set in prison, where Griane in her isolation is shielded from the assessing communal gaze. The confinement that protects her from disgrace within the play fixes her nevertheless as an emblematic tableau for the audience to scrutinise and interpret: while earlier Griane deictically pointed at herself and captured the audience’s eyes as a virgin, now she enacts the part of a fallen woman punished by the official authority for disobedience (which punishment is at this moment marginalised) and by her own body for promiscuity (which punishment is at this moment foregrounded). And Griane herself in prison starts interpreting her corporal condition as part of the deserved chastisement. The particularised punishment performed on Griane’s body for a personal lapse is simultaneously universalised: as throughout the play she has located her instability in her essentialised femininity, now she enacts Eve, a generic woman, castigated for sinfulness by pains of pregnancy and spatial confinement.²⁷ Significantly in the scene (and actually throughout the play), her pregnancy (unlike

²⁶ Crucially, Griane herself articulates such interpretation of her body, which seems to eliminate otherwise potentially profuse ambiguities and uncertainties surrounding pregnancy. As Laura Gowing shows, on the one hand “the state of being pregnant was an irrevocably public one” and “the physical signs of pregnancy were one more way of defining women and gauging their status through appearance” (Gowing 2003: 122), but on the other “pregnancy was always debatable” (Gowing 2003: 147) and the pregnant body was “a blank tablet on which anything from economic disaster to ungodliness could be inscribed” (Gowing 2003: 134).

²⁷ Kathleen Crowther-Heyck shows how in a variety of early modern texts (including medical handbooks, theological treatises, devotional writings, conduct manuals and advice books) pregnancy was both eulogised as a sign of divine grace (with the pregnant woman as a figure of bliss and wonder) and demonised as a reminder of sin (with the pregnant woman as a figure of fall and disgrace). Women were reminded that “the sufferings of pregnancy and childbirth were a punishment imposed on all women for Eve’s transgression in the Garden of Eden” and exhorted to “accept these physical trials with patience and recognize them as the ‘punishment of a merciful father’” (Crowther-Heyck 2002: 905).

her disobedience) is excluded from the apparently obvious contexts of potential interruptions in the public order, political alliances and genealogical continuities; paradoxically, in its generic dimension, it is privatised – reduced to oppressive processes which add to Griane's mental and bodily agony, instrumental to internalisation of the lesson of culpability, inferiority and necessity of subjection.²⁸

The internalisation is signalled in religious vocabulary Griane starts employing in interpretation of her position: at the beginning of the scene she defines prison as "earthly hell" [1171], a condition of inescapable torment and separation, particular features of which punish particular trespasses: illicit pleasure and forbidden contact with Florendus. The religious perspective resurfaces much more emphatically towards the end of the scene, when Griane re-casts her nightly experience and a dream of bodily disintegration into manifestations of direct divine intervention. This transformation is prepared in the play by Griane's partial acknowledgement of her own insignificance in the face of male authority. Being once again confronted with the Emperor's irrevocable demand that she marry Tarisius, Griane does not resort to the language of private preference or individual volition, but highlights her personal unworthiness and political uselessness. Having absorbed the lesson of 'the cuffed hands,' reduction to childishness and bodily deprivation, she pictures herself as devoid of erotic allure (pale, emaciated, wasted) and non-bodily attractiveness (undeserving, contemptible, aware of her shortcomings as a wife) as well as disposable in the social/political exchange and networking (even without her marrying Tarisius, the peaceful cooperation of the two states would be ensured) [1250-1265]. That this self-denigration is not merely a cunning ploy used by Griane to reduce her value as a bride and discourage Tarisius from pursuing the match, but primarily a manifestation of the normative and formative efficacy of the disciplining regime is emphatically dramatised when Tarisius hands Griane the prison keys he received from the Emperor [1284]. Namely, on receiving the keys, which could theoretically be a liberating and empowering moment, Griane does not resume her previous pose of (rebellious) self-constitution by following personal desires and rejecting the regulatory frameworks.

On the contrary, she experiences a moment of ultimate loss of consciousness effectuated by the critical bodily oppression, an eruption of physiological and sensory disorders, in which the chaos of thoughts and sensations intermingles with disruption of corporal processes and obstructs her perception of and contact with the external world [1287-1296]. Precluding any possibility of exercising

²⁸ Surveying material and discursive practices surrounding pregnancy, Ulinka Rublack highlights the presupposed carnivalesque blurring of the boundaries between pregnant women's bodies and the external world: "a woman before, during or after childbirth occupied a liminal space in which outer experiences were readily transmuted into inner experiences" (Rublack 1996: 86).

will or making deliberate decisions, the commotion is construed as a definitive proof that if not subordinated to the strictures of external normalising mechanisms, Griane inexorably falls victim to more unbearable and first of all destructive bondage. At the same time, the turmoil Griane recounts corresponds to her pregnancy as its description is framed in vocabulary reminiscent of labour and delivery with dizziness, pulsation and quaking of the flesh, rising and clogging of the blood, tremor of the heart, smothering and panting, excruciating parting of the body, immobilisation and disintegration. Reflecting upon the experience (first seen in terms of a typically humoral deregulation occasioned by a pregnant woman's oversensitivity to certain foods or accumulation of impure blood not evacuated in menstruation [1360]), Griane attributes to it a double function of divinely instilled revelation and divinely visited chastigation [1361-1364]. Channelled by the formative and instructive operations of incarceration, which inculcates subordination and inferiority, Griane's understanding of the meanings of her body proceeds towards acknowledging it as the source of, the manifestation of and the punishment for her wantonness and wickedness. Amidst outcries about her catastrophic nature and misery, Griane renounces Florendus, disposes of her child, and endorses the position of a penitent daughter and a submissive wife directed and controlled by her male superiors.

Indignant denouncement of victimisation mutates into acknowledgement and confession of depravity, and the body previously transgressive and attempting to constitute itself in illegitimate self-initiated acts of self-produced and self-inflicted violence is replaced by the body disciplined and regulated in ritualised procedures. The former seems to pulsate forever in the disintegrating series of kaleidoscopic identities (daughter, lover, princess, woman, rebel, victim, rational, sensual, hysterical, etc.); the latter conveys the sense of finality and fixedness (without losing its markers of fluidity, e.g. tearfulness, necessitating constant control). In the romantic finale of the play (taking place after a twenty years' lapse), Griane is reunited with Florendus and their son due to the ritual of the trial by combat, necessary to corroborate her claims of innocence (spousal fidelity and non-complicity in Tarisius's death) and simultaneously to relegate her once again to the marginal position of the passive and powerless witness of divine miracles and male authority.

Bibliography

- Belsey, Catherine. 1985. *The Subject of Tragedy: Identity and Difference in Renaissance Drama*. London, and New York: Methuen.
- _____. 2001. *Shakespeare and the Loss of Eden: The Construction of Family Values in Early Modern Culture*. Basingstoke: Palgrave.

- Bredero, G.A. 1942. *Toneelwerk: Griane, Klucht van de Koe, Spaanschen Brabander*. Verzorgd door A.A. van Rijnbach. Amsterdam: Elsevier.
- Carlino Andrea. 1994. *Books of the Body: Anatomical Ritual and Renaissance Learning*. Chicago and London: University of Chicago Press.
- Crowther-Heyck, Kathleen. 2002. "'Be Fruitful and Multiply': Genesis and Generation in Reformation Germany." *Renaissance Quarterly* 55.3. 904-935.
- Diehl, Huston. 1997. *Staging the Reform, Reforming the Stage: Protestantism and Popular Theatre in Early Modern England*. Ithaca and London: Cornell University Press.
- Dresen-Coenders, Lene. 1977. "De strijd om de broek." *De Revisor* IV.6. 29-37.
- Eaton, Sara. 1991. "Defacing the Feminine in Renaissance Tragedy." *The Matter of Difference: Material Feminist Criticism of Shakespeare*. Ed. Valerie Wayne. Ithaca and New York: Cornell University Press. 181-198.
- Elias, Norman. 1978 [1939]. *The Civilising Process: The History of Manners*. Vol I. New York: Pantheon Books.
- Fletcher, Anthony. 1995. *Gender, Sex and Subordination in England 1500-1800*. New Haven and London: Yale University Press.
- Foucault, M. 1995 [1975]. *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. New York: Vintage Books.
- Fudge, Erica. 1999. "Calling Creatures by Their True Names: Bacon, the New Science and the Beast in Man." *At the Borders of the Human: Beasts, Bodies and Natural Philosophy in the Early Modern Period*. Eds Erica Fudge, Ruth Gilbert, and Susan Wiseman. Basingstoke and London: Macmillan Press. 91-109.
- Gowing Laura. 2003. *Common Bodies: Women Touch and Power in Seventeenth-Century England*. New Haven and London: Yale University Press.
- Greenblatt, Stephen. 1990. *Learning to Curse: Essays in Early Modern Culture*. New York: Routledge.
- Hackett, Helen. 1996. "The Torture of Limena: Sex and Violence in Lady Mary Wroth's *Urania*." *Voicing Women: Gender and Sexuality in Early Modern Writing*. Eds Kate Chedgozy, Melanie Hansen, and Suzanne Trill. n.p: Keele University Press. 93-110.
- Hillman, David. 1997. "Visceral Knowledge." *The Body in Parts: Fantasies of Corporeality in Early Modern Europe*. Eds David Hillman and Carla Mazzio. New York and London: Routledge. 81-106.
- Kerwin William. 2005. *Beyond the Body: The Boundaries of Medicine and English Renaissance Drama*. Amherst and Boston: University of Massachusetts Press.
- Laqueur, Thomas. 1992. *Making Sex: Body and Gender from the Greeks to Freud*. Cambridge, Mass.: Harvard University Press.
- Melissen, Sipko. 1987. "De Goddelijke Mens: Een humanistendiscussie over de natuur van de mens." *Spektator* 16.3. 194-218.
- Parker, Barbara. 1987. *A Precious Seeing: Love and Reason in Shakespeare's Plays*. New York and London: New York University Press.
- Paster, Gail Kern. 1993. *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England*. Ithaca and New York: Cornell UP.
- _____. 2004. *Humoring the Body: Emotions and Shakespearean Stage*. Chicago and London: University of Chicago Press.
- Rowe, Katherine A. 1994. "Dismembering and Forgetting in *Titus Andronicus*." *Shakespeare Quarterly* 45.3. 279-303.

- Rublack, Ulinka. 1996. "Pregnancy, Childbirth and the Female Body in Early Modern Germany." *Past and Present* 150. 84-110.
- Sawday, Jonathan. 1995. *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture*. London: Routledge.
- Schama, Simon. 1980. "Wives and Wantons: Versions of Womanhood in 17th-Century Dutch Art." *Oxford Art Journal* 3.1. 5-13.
- Schoenfeld, Michael. 1999. *Bodies and Selves in Early Modern England*. Cambridge: Cambridge University Press.
- Sedgwick, Eve Kosofsky. 1985. *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia University Press.
- Stone, Lawrence. 1985. *The Family, Sex and Marriage in England, 1570-1640*. London: Penguin Books.
- Veenstra, Fokke. 1973. "Inleiding." *G.A. Bredero's Griane, ingeleid en toegelicht door Fokke Veenstra*. Culemborg: Tjeenk Willink.
- Waite, Gary K. 2000. *Reformers on Stage: Popular Drama and Religious Propaganda in the Low Countries of Charles V, 1515-1556*. Toronto, Buffalo and London: University of Toronto Press.
- Woodward, Kathryn, ed. 1997. *Identity and Difference*. London: Sage Publications.
- Yoch, James. 1987. "The Renaissance Dramatisation of Temperance: The Italian Revival of Tragicomedy and *The Faithful Shepherdess*." *Renaissance Tragicomedy: Explorations in Genre and Politics*. Ed. Nancy Klein Maguire. New York: AMS Press. 114-137.