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Innocence Framed: Classical Myth as a Strategic Tool in Jacob Duym's *Nassausche Perseus* (1606)

Jeroen Jansen

1 Introduction

Are there any limits to the effectiveness of a written text? An interesting question perhaps, asking for the conditions under which the reader holds opinions in resistance to the writer's framing or reframing. In 1606 Jacob Duym, a Leiden rhetorician, published a 'Memory Book' (*Ghedenck-boeck*), a compilation of six stage plays based on and recalling collective experience. They dramatize episodes of the Dutch Revolt against Spain (1568–1648) to remind the readers of the atrocities committed by the Spaniards and the hardship endured by the Princes of Orange. Since the 1560s, the Netherlands became involved in a revolt against ardent militant religious policies of Spain. After a war of iconoclasm and violent attacks by Protestants on churches and monasteries spread through the Netherlands in 1566, the catholic Spanish king Philip II send the duke of Alba (nickname: 'The Iron Duke') to Brussels, to repress the rebellion and root out Protestantism. Alba acted with extraordinary rigour to suppress heresies. Thousands of people facing accusations of rebellion fled to England and Germany or were executed.

In this paper I will focus on framing aspects in the first play of Duym's *Ghedenck-boeck*: the *Nassausche Perseus*, i.e. a member of the House of Nassau as Perseus, thus a combination of the myth of Perseus and Andromeda and historical topicality.¹ The myth of the ill-fated Andromeda is well-known.² The girl had been chained to a rock and fallen prey to a sea monster because of her mother's pride. She was saved by the hero Perseus who fell in love and took her as his bride. According to the subtitle of the *Ghedenck-boeck*, Duym used the dramatized episodes to have his readers

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- 1 Full title: *Een Nassausche Perseus, verlosser van Andromeda, ofte de Nederlantsche Maegt* ('A Nassavian Perseus, Rescuer of Andromeda, or the Dutch Virgin'). See Jansen (2014b) about the way in which Duym uses the Ovidian myth of Perseus in this play to illustrate historical progress in the period between the arrival of the Duke of Alba in the Netherlands and his leaving. I would like to acknowledge here the many helpful suggestions of Thomas Termeulen MA (University of Amsterdam), and Carmen Verhoeven.
 - 2 Ogden (2008) 67 ff. In the Renaissance the main source must have been Ovid, *Met.* IV, vss. 663 ff.

forever memorize all evil and malevolence brought about by the Spaniards and their adherents, as well as the great love and fidelity displayed to the Netherlands by the princes of the Dutch House of Nassau.³

The different plays show both the treacherous Spanish enemy and the brave-fearless actions of the Dutch, opposing individual Spanish characters to Dutch ones, military leaders from Spain and from the House of Nassau to simple farmers and servants, as well as soldiers of both camps. Concerning the selection of episodes used for the six plays Duym informs his readers that these treat 'some of the most important and bravest deeds that happened in these countries in these sad times, so that the evil heart of our general enemies may be seen and kept in mind by all'.⁴ Duym's compilation as a whole presents the author as a fanatic and religious combatant in the struggle for freedom of both the Northern and Southern Netherlands. Tragedies about the battle and fall of Antwerp, about the assassination of William of Orange in 1584, alternate with more hopefully disposed plays like that on the siege and relief of Leiden (1574) and the recapture of Breda (1590). Paradoxically, after these five demonstrations of misery mostly, of despair and acts of war, the volume culminates in an exhortation to employ every possible means to pursue the struggle. Duym argues in the final play that continuing the war is a far better choice than concluding peace by way of a truce. In the face of the contradictory pressures impelling either side towards both war and peace, intricate peace negotiations began in 1606 which, after lengthy and hard negotiation, resulted in the signing of the Twelve Years Truce at Antwerp on the ninth of April 1609.⁵ For Duym a peace or a truce meant the gravest danger to freedom.⁶ In the view of this Brabant exile with a military past in the Southern Netherlands, the freedom that a (temporary) peace would bring, would have been a pretended and

3 Jacob Duym (Leiden, 1606). There is not the slightest indication that any of these plays were publicly performed in their own time. Koppenol (2001) 11.

4 Duym 1606, Dedication, fol. *3v: 'Ende verhalen in dit boeck sommige van de voornaemste ende cloeck-moedichste daden die in dese bedroefde tiiden in dees Landen ghebeurt zijn, om dat het boos hert der alghemeyne vyanden van eenen yegheliicken soude moghen gespeurt, ende in ghedachtenis ghehouden worden.'

5 Israel (1982) 3. A good overview of the negotiations is offered by Van Eysenga (1959).

6 Duym understood this freedom by religious freedom and freedom of conscience. In spite of all military and economic prosperity since the 1590's, the United Provinces had experienced serious problems in covering the increasing expenses of the war against Spain. Holland's advocate Oldenbarnevelt was convinced that peace or a truce was the only way out of a financial impasse. On the other hand, as Israel ((1982) 1, 28 ff.) has described in *The Dutch Republic and the Hispanic World*, along with new pressure to end the war, in both the Republic and Spain the wish to continue it remained.

limited one, from Spanish quarters and their supporters. He projected himself as a spokesman of the exiles from the Southern Netherlands and argued for the liberation of the Southern provinces from Spain and for the independence of all the Dutch provinces.⁷

How has Jacob Duym made a reasonable and persuasive case by way of these six stage plays to explain his point of view and to make his standpoint acceptable? Apart from explicit steering and argumentation in paratexts, which will only be discussed here indirectly, Duym also implies his viewpoint within the plays, in utterances of the characters, in explanatory remarks of himself as the so-called 'Dicht-stelder' ('the Poet') in between, and in the representation of facts (the choice of words and images). They continually give the reader signals that continuing the war was to be preferred. The text shows all sorts of Spanish crimes, fraud and double-crossing and makes the most of the description of the own successes as logical results of unanimity and heroism. Objectivity is not involved in Duym's discourse. He frames the issues in such a way that it is almost inevitable that readers will share his ideas in the end or at least feel some sympathy for it.

Antiquity plays a significant role in the process of persuasion of at least some of the plays. Yet rather than analyzing a specific frame or perspective from which the use of antiquity may be seen, this article deals with the device of framing itself as a bridge between cognition and cultural memory in Early Modern drama and paratexts. It focuses on the notion of image framing and framing effects, considering their close resemblance to stereotyping, as the primary means to explain why portrayals of Spaniards in the drama's affect readers' perceptions. As discourse functions on the basis of both explicitly provided information and presupposed information (like shared collective memory), framing is a suitable means to give colour to reports and to interpret events for the reader, to promote a specific interpretation. The essence of it is, according to Minsky (1980):

when one encounters a new situation, one selects from memory a structure called a frame. This is a remembered framework to be adapted to fit reality by changing details as necessary.⁸

Therefore, frames will bring about a framework, by which we may put a meaning on a text or an image. Frames are principles of selection, of emphasis and

⁷ See Duits (1999) 99–131; and Duits (2001) 7–45.

⁸ Minsky (1980) 1.

presentation, referring to reality and selecting what matters in a specific case.⁹ Specific information is emphasized, in order to make it more significant so that the reader will notice it more easily.¹⁰

Thus frames invite the reader or incite him to read a message in a particular way.¹¹ They organize information within a narrative account of issues or events and provide the interpretive cues for otherwise neutral facts.¹² The composition and location of frames and the mechanisms and processes of framing are essential to the way framing works. Frames are mostly unconsciously adopted in the course of a communicative process. A frame may find expression in latent meaning structures that are not perceived directly by the readers. Robert Entman defines framing as a process of selection and salience:

to frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described.¹³

In *Nassausche Perseus* the myth of Perseus and Andromeda functions as an allegory. Using the character 'Dicht-stelder' (i.e. Poet), the author interprets the allegory a few times in between, while steering the understanding of the play. For this reason, the author is mentioned in the list of *dramatis personae* as 'Dicht-stelder' as well.¹⁴ It is shown how Duym uses the mythical elements as a means of selection and salience (thus as framing), as to highlight certain meaningful elements in actual history. As I will argue, framing analysis, especially constructionist framing, enlarges our understanding of how exactly Duym uses the classical material not only to sing William of Orange's praises, but also to support his argumentation that continuing the war against Spain was to be preferred above peace or a truce.

2 Perseus and Andromeda

Let me first introduce this rather curious and exceptional play by shortly explaining the historical and allegorical background. According to an introduction

9 Cf. Gitlin (1980) 6; Van Gorp (2007) 67.

10 Entman (1993); Van Gorp (2007) 67.

11 Van Gorp (2007) 63.

12 Kuypers (2010) 301.

13 Entman (1993) 52.

14 However, this does not mean that Jacob Duym actually contributed to any performances of the play. See Grootes (2001) 20.

by the poet, in Duym's *Een Nassausche Perseus, verlosser van Andromeda, ofte de Nederlantsche Maeght* ('The Nassau Perseus, liberator of Andromeda, or the Dutch Maiden') Perseus represents the 'Liberator of the country' ('Verlosser s'Lands', i.e. William of Orange)¹⁵ and Andromeda stands for the Dutch maiden (i.e. the Netherlands). Therefore, the prince of Nassau is portrayed as a champion of the country's freedom ('s'Lands vrijheid') and of course as Perseus who liberates and rescues Andromeda (the Netherlands) from the claws of the sea monster.¹⁶ This monster represents the Duke of Alba, with whom in historical reality Orange had entered into battle, although mainly indirectly. In the play the myth runs analogously to the historical developments in the period between the arrival and departure (1567–1573) of the Duke of Alba in and from the Netherlands, i.e. the disastrous beginning of the Dutch Revolt against Spain. In this period William of Orange intervened without success between 1569 and 1571, but with the help of the Sea Beggars the small Dutch city of Den Briel was liberated on the 1st of April 1572, which was a turning point. The highlight of the play, the moment that Andromeda is freed from the sea monster, coincides with this liberation, as the poet explains. Only one and a half year later, in December 1573, the barbaric Duke of Alba cleared off and returned to Spain, probably for reasons of health.

The text of *Perseus* interferes between two worlds, as it tells the story of the myth and highlights historical events of the Revolt in between. At the same time it actualises the situation in 1606 and shows the readers in an argumentative way that continuing the war was a better choice than a feigned peace at that moment.¹⁷ In other words, next to classical mythology and history from the beginning of the Revolt there is a third layer: the actuality of the negotiations of the Truce. After all, in the epilogue the poet reports once again the departure of Alba. The poet encourages the readers to commemorate the benefactions of the House of Orange. Prince Maurice, the son of William, must be praised by everybody for his recent victories.

15 The element of 'release' is both in the historical frame of the country's freedom and in the mythological frame of the bound up Andromeda. Cf. Duym 1606a, fol. F2^{r-v}: 'Als een verlosser sult ghy my [Perseus] bevinden schier ...' ('You will soon find me [Perseus] a saviour ["releaser"] ...'). The tying up and untying of Andromeda are explicitly described in the play.

16 Perseus = William of Orange, 'die dees bedroefde Nederlanden van den Draeck die over Zee quam (dats vanden wreeden Hertogh van Alven) verlost heeft' ('who has released these sad Netherlands from the Dragon that came overseas (that is: from the crude Duke of Alba)') (Duym 1606a, fol. *3^v). Spies (1999) 76–77; Duits (1999) 106.

17 Jansen 2014a, describes how Duym managed to bring the content of the first five plays as premises into the final play: *Een Bewys dat beter is eenen goeden Crijgh, dan eenen gheveynsden Peys* ('A proof that a fair battle is better than a fake Peace').

During the play references to the myth have rigidly been sustained: at the beginning of the play Perseus praises the country in which he has arrived (in 1568 William of Orange came back from the German Dillenburg castle to the Netherlands). He discovers Andromeda, who is chained to a rock by soldiers, begins to feel compassion and takes a stand against the sea monster or dragon, and is encouraged by the prospect of a marriage with the girl (the poet explains: Orange is in a campaign against Alba). Perseus figures in the fourth act on the back of the horse Pegasus (interpreted as God's grace in which William put all his trust), and fights with the monster that spits out fire and water, while Andromeda and her parents watch in fear.

Contrary to Ovid, Perseus enters on the back of Pegasus, instead of a Perseus with Mercury's winged sandals, as we may assume due to a pictorial convention. The winged horse appears on illustrations of this scene in vernacular editions of Ovid, for example in the Dutch one of 1557 (*Excellentefigueren ghesnede uuyten uppersten Poete Ovidius*, Lyon), for which Bernard Salomon has made the woodcuts. A militant Perseus on the back of Pegasus is also depicted in the popular Dutch translation by Johannes Florianus (editions e.g. 1552, 1588, 1595, 1599) (comparable to the engraving by Hendrik Goltzius: Figure 1). According to Sluijter (2006, 77):

the many book images printed in the profusely illustrated vernacular editions of Ovid's *Metamorphoses*, which were published as of the middle of the sixteenth century, had codified both the moment that was selected from the story of Andromeda and Perseus [Andromeda chained to the rock] and the general pictorial scheme. [...] This basic image must have impressed itself in the minds of visually literate Dutch burghers and artists as the prototype of the scene.

The appearance of Pegasus in this scene is already encountered in medieval miniatures, probably a confusion with the story of Bellerophon who did ride Pegasus.¹⁸

Moreover, the scene is explained by the poet as: Orange has won, sitting on the horse of God's grace. The Netherlands has been freed as this monster is defeated, referring to Alba's return to Spain. In the final act Perseus rescues Andromeda and they thank God. After the girl has agreed with a marriage,

18 Sluijter (2006) 78; 371, note 10; Tournoy (2000) 114.



FIGURE 1 *Perseus and Andromeda*. Engraving by Hendrick Goltzius, 1593
 RIJKSMUSEUM AMSTERDAM: RP-P-OB-10.130

her parents give away their daughter to her liberator and the country exhibits great joy.¹⁹

The structure of the play is remarkably scenic and static: in every act the first scene represents actual events from Spanish side, concentrating on the cruelty and the misbehaviour of the Spanish soldiers towards the Dutch citizens. The second scene in every act shows the myth from Dutch side, along with discussions between Perseus, Andromeda and her parents, in the fourth act cumulating in the defeat of the dragon. The poet comes in at the end of every second scene to give an explanation of the preceding scenes. He also explains the connection between certain historical events and the myth and steers the understanding by pointing at the necessity of total liberation, the danger of tyranny, and the cruelty of the measures taken by the Spaniards. He indicates historical developments that support the idea of unity, harmony, courage, fidelity and dedication by the House of Nassau. Obviously, the function of the poet is not only to give explanations and elucidations, and to interweave and relate the historical and mythological material, but as we will see also to interpret and frame the different events for the reader into his personal plan of the *Ghedenck-boeck* in its entirety: continuing the war was to be preferred.

In *Nassausche Perseus* Duym uses the myth in acknowledgement of a continuous dichotomy between good and evil. In fact, all the episodes in the compilation function as narrative strategies with which he frames the struggle between both sides. By its narrative pattern the myth was extremely suitable for doing so. Besides, the myth was generally known. The stories from Ovid's *Metamorphoses* are ideas loaded with special values that express deep emotion, produce order, provide comfort and give answers to universal problems, about life and death, good and evil.²⁰ Their ambiguous character enables people to read them according to their own wishes and use elements of them at will just as they fitted best one's needs and purposes: they enabled people to resign themselves to cruelties, social inequality and contradictions in real life, by explaining them and to regard them as unavoidable. According to Roland Barthes, in his *Mythologies* (1957), people accept the answers myths offer, without dwelling on them in greater depth, because myths are quite natural and insurmountable.²¹ Mythic themes reflect the difference between good and evil. Duym used this quality in his reading of the myth as a simple cautionary tale by making the hero stand out in sharp relief to the victim as an innocent

19 This is shown by a song, in the final act, which illustrates the allegorical background once again, and glorifies Maurice as successor to his father (William of Orange).

20 Van Gorp (2006) 87. See also Jansen (2014b) 159 ff.

21 Cf. Baragwanath and De Bakker (2012) 37 ff.

person. Just as the impossible may come true in a myth, the same prospective suggestion emanates from the struggle between Orange and the Spanish enemy in *Perseus*. Because the poet emphasizes the departure of the Duke and the recent victories of Prince Maurice in his epilogue, the reader may imagine a future – after 1606 – following naturally from the myth, in which evil is defeated, the Netherlands liberated and the hero (Orange) will overcome. With that, next to antiquity, the historical period around 1570 and the current political interest of the 1606 discussion about a truce, the text has gained a fourth time-dimension (suggestively predicting a prosperous future under the guidance of Maurice), reinforcing the author's underlying argumentation. Due to this presentation, the readers must have gained a positive attitude towards continuing the war, relying on a bright future for the liberated Netherlands.

3 Constructionist Framing

When we want to figure out how framing may influence the function of the myth with regard to the colouring of the historical discourse, we need to examine the nature of the supposed frames further. Frames are tied in with shared cultural phenomena. They are involved with structures of meaning that are deeply rooted in our culture and have a certain degree of truth, like a myth. They then connect these structures to concrete elements in reality or to the reproduction of it in a literary text.²² By way of reconstruction of frames one may decide which ideas the author has applied to the reader. If we want to know how frames can contribute to defining a given situation, as I will demonstrate the most preferable theoretical approach is that of a constructionist perspective, as proposed by Gamson and Modigliani (1987, 1989), and elaborated by Robert Entman (1993, 2003) and Baldwin van Gorp (2006).

According to Gamson and Modigliani a frame 'provides meaning', it weaves a connection between 'an unfolding strip of events', and 'suggests what the controversy is about', or what the 'essence of the issue' is.²³ It connects as it were the mental dots by suggesting a relation between two things, so that after exposure to the framed message, audiences accept or are at least aware of the connection.²⁴ Entman emphasizes that 'framing entails selecting and highlighting some facets of events or issues, and making connections among them so as to promote a particular interpretation, evaluation, and/or solution. They

22 Van Gorp (2006) 88; (2007) 65. Barthes 1957.

23 Gamson and Modigliani (1987) 143; Brewer and Gross (2010) 159.

24 Nisbet (2010) 47.

use words and images highly salient in the culture, which is to say noticeable, understandable, memorable, and emotionally charged'.²⁵

Van Gorp has applied the process of framing on the basis of this constructionist approach, by integrating several aspects of the communication process in a frame analysis. Each reconstructed frame is presented by a *frame package*, that is, 'a cluster of logical organized devices that function as an identity kit for a frame'.²⁶ A frame package consists in framing devices and reasoning devices. Framing devices are specific linguistic structures such as allusions to history, culture, or literature, historical examples from which lessons are drawn, depictions, concepts, symbols, metaphors, visual icons, (nick)names given to persons, ideas, actions, and catchphrases that communicate frames.²⁷ In other words, they are textual and visual elements²⁸ that point out to one side and are covered by one theme. Some of them are extremely powerful and immediately activate a mental schema (i.e. the attitude toward a subject based on systems of knowledge, like expectations, our experience with similar situations, as well as grammatical, syntactic and lexical knowledge).²⁹ Framing devices structure and organize experience, and decide in a consistent way which parts of reality become noticed. Moreover, they construct a particular point of view that encourages the facts of a given situation to be viewed in a particular manner, with some facts made more noticeable than others.³⁰

Within the frame package, the receivers tie in a causal chain of reasoning devices.³¹ Reasoning devices are explicit or implicit utterances that chronologically or causally deal with the cause, justification, reasons, and consequences.³² These complete the frame package and bring to mind a narrative account of events that describes the phenomena as a problem that has a causal interpretation, a moral evaluation, and a solution or recommendation.³³ A frame analysis thus consists in a systematic reconstruction of the frame package, a

25 Entman (2003) 415–432.

26 The idea of such a package is based on Gamson and Modigliani (1989) 3–4.

27 Cf. Van Gorp (2010) 91; Kuypers (2010) 301.

28 See about the power of visual images: Coleman (2010).

29 Tannen (1977) 506–515 ('syntactic elements that mark statements which run counter to expectation'); Gumperz (1982) 21.

30 Kuypers (2010) 300.

31 Van Gorp (2007) 66.

32 See Van Gorp and Van der Goot (2011) 379–381; Labov (1972). Cf. Entman (1993) 52, who distinguishes four functions of framing: defining the problem, assigning the causes, passing a moral judgment, and suggesting solutions.

33 See Entman (1993) 52; Van Gorp (2007) 65; Van Gorp and Van der Goot (2011) 379–381; Labov (1972).

message at a meta-communicative level that represents the structuring concept (the actual frame) that gives coherence and meaning to a message.³⁴

In sum, the package for its part is composed of framing devices and reasoning devices, which are present in the text or are supposed to be there. By looking for specific properties within the text frames can be detected. Specific key words or images constitute the concepts underlying frames.³⁵

4 Andromeda in the 'Innocent Victim'-Frame

The constructionist approach offers a valuable way to make a connection between cultural memory (collective experience) and the effectiveness of the different texts in the direction of Duym's ultimate purpose of continuing war. How does this all work out in Duym's *Nassausche Perseus*? In my opinion, the text offers several frames to steer opinions in the direction desired by the author. One of them is to be identified as the so-called 'innocent victim'-frame. Duym has made use of the existing image of Andromeda in this specific situation, probably present with his readers, visualized by her nude female body, as is clear from all kinds of descriptions but also from a lot of late sixteenth century depictions of the theme.³⁶ In general, nudity offered pictorial artists a perfect opportunity to display their ability to depict naked female beauty.³⁷ As in pictorial art this artistic value of nudity functions differently from that in written texts, it is not surprising that e.g. in the numerous paintings that portray scenes from P.C. Hoof's *Granida* the pastoral characters are portrayed 'more erotically than when they appear on stage'.³⁸ Complete nudeness in any possible performance of Duym's play does not seem to be at stake.³⁹ In the

34 Van Gorp (2006) 46.

35 Cf. Van Gorp (2010) 95.

36 See Sluijter (2006) 75 ff.: 'In the traditional pictorial scheme of this subject, the chained Andromeda is rendered frontally as a nude figure that forms the focal point of the composition'. Examples are prints by or after Hendrick Goltzius. According to Sluijter (2006) 77, it was especially the inventions of Goltzius 'that must have been the ones to which any knowledgeable connoisseur consciously or unconsciously would have compared a subsequent depiction of *Andromeda*'. The tradition of her nudeness (in Greek sculpture) dates from the classical period. Ogden (2008) 81.

37 Brom (1957) 82–83. According to Brom (93) veils did not so much function to cover the scantily dressed body as to show it.

38 The same goes for illustrations in allegorical plays, which suggest nude characters, compared to the plays themselves. Cf. Meeus (2011) 86–87.

39 Cf. Meeus (2011) 85–92; Karel van Mander described in 1604 how Venus was represented in *tableaux vivants* in clothes that are so thin 'that when the wind blew against it, one



FIGURE 2 *Perseus and Andromeda*. Tableau vivant by Pieter Nolpe, after Jan Wildens, after Pieter Symonsz. Potter, 1642. Rijksmuseum Amsterdam: RP-P-OB-76.723. This allegorical tableau vivant presents stadholder Frederik Hendrick as Perseus who is to save Andromeda (the Netherlands). The sea monster is here Spain as well. This spectacle was envisaged – but not performed in the end – at the Amsterdam Damrak, on the occasion of the visit of the English Queen Henrietta Maria to Amsterdam in May 1642. The engraving is used as an illustration in: P. Nolpe, *Beschrijvinge van de blyde inkoopste, rechten van zeege-bogen en andere toestel op de wel-koomste van Haare Majesteit van Groot-Britanien, Vrankryk, en Jerland tot Amsterdam, den 20 May, 1642*, Nicolaes van Ravesteyn, Amsterdam 1642, 19–20.

introduction to the reader it is stated that ‘the maiden should be dressed in an antique [classical] way, with upon her chest the arms of the United Provinces’.⁴⁰

could see all the beauty of her well-formed limbs’ (‘dat wanneer daer den wint tegen blies, men con al de schoonheyt van haer wel ghemaecte leden sien’). Cf. Van Herk (2009) 155–156; Meeus (2003) 442; Brom (1957) 86–93 (about nudity in sixteenth century literary texts).

⁴⁰ Duym 1606a, fol. A2^v: ‘De Maeght moet opt antijsche ghecleet zijn, hebbende op haer borst de wapen vande Vereenichde Landen’. This ‘antique way’ is probably the way in

However, the captain of the Spanish soldiers suggests Andromeda's nakedness after they have chained her to the rock.⁴¹

Representations of the nude with their distinctive erotic impact were under scrutiny, and met with a lot of resistance from spokesmen of the official moral.⁴² This doesn't alter the fact that the pictorial image of Andromeda activated a mental scheme to Duym's readers, strengthening the idea of her nudity and vulnerability in their minds.⁴³

At another level visualization has been stimulated by Ovid's text itself. When Perseus beholds Andromeda for the first time, she looked like a statue. Ovid's 'marmoreum opus' (*Met.* iv, 675) becomes in Duym (1606a, fol. C4^r) a 'nice alabaster statue' ('schoon albasten beelt'), with 'her white and clear countenance' ('haer aenschiin wit en clear'), that blushed of shame, because of her nudeness. Somewhat later her hands are called 'snow white' ('sneeu witt'), suggesting purity and innocence, virginity and vulnerability as well.⁴⁴ This idea of innocence serves as a prelude to the answer that she will give to Perseus at his question why she has been bound: 'It is not my fault, though I am heavy-hearted, Never I did wrong, though I must suffer now'.⁴⁵

As the Netherlands were symbolized by Andromeda, her innocence and undeserved punishing in the well-known myth is transferred on the historical situation at the beginning of the Eighty Years War. Next to this visual idea

which the girl is dressed in paintings (e.g. by Joachim Wtewael) in this time, with a veil reaching below the hip. See Figure 2. Cf. Meeus (2011) 85.

- 41 Duym 1606a, fol. B4^v (captain against Andromeda): 'Nu, ick vertreck van hier, ick laet u hanghen bloot ...' ('Well, I leave this place, leaving you hanging nakedly'). However, apart from 'naked, without clothes' the Dutch word 'bloot' may also mean: 'defenseless' or 'unprotected'.
- 42 Van der Stighelen (2011) 5; Meeus (2011) 91–92.
- 43 The story of Perseus and Andromeda was a subject in the 'tableaux' made by Johan Baptista Houwaert (1579, fol. ***r) in honour of the Entrance of archduke Matthew in Brussels in 1578. At one of them Andromeda was represented as 'een ionghe maeght, met ketenen ghevetert, alsoo naeck als zy van moederlyve gheboren was; men soude merckelyck geseydt hebben, dattet een marberen beeldt hadde geweest' ('a young virgin, chained, as naked as she was born from her mother; one would have remarked that it had been a marble statue'), the latter remark hinting at Ovid (*Met.* iv, vs 675) (see below). Meeus (2011) 84.
- 44 Duym 1606a, fol. C4^v; G1^v.
- 45 Duym 1606a, fol. C4^v: 'Ten is miin schult niet, al ist dat miin hert betreurt, / Noyt deed' ick eenich quaet, al moet ickt nu ontgelden'; and 'Ick en heb gantz geen schult'; 'Nochtans so moet ick nu ontschuldich dees straff' lijden' ('I am not guilty of anything whatsoever, nevertheless I must suffer this punishment, guiltlessly') (fol. D1^r). Elsewhere as well, in the fourth act (fol. E4^v), Andromeda points to her innocence: ('I know for myself that I am completely innocent in all respects') ('Ick ken my selven doch in alles heel ontschuldich ...').

loose words also function as framing devices. In the prologue Duym explains the Ovidian myth, proclaiming that through no fault of Andromeda herself but by the vanity of her mother Cassiope the rage of the Nereids had been aroused. Jupiter had her tied up to a rock, her country was captured, and the dragon, bloodthirsty without fear, would devour her. Her innocence is further elaborated by Duym in the first act. Andromeda tells herself why others are jealous of her: to this envy not only her beauty has contributed, but also her 'great wealth' ('oock rijckdom groot') and her 'virtue and power' ('deucht, en macht') (fol. B3^v). This is obviously a cross-reference of the two worlds, referring to the historical situation of the Netherlands. In fact, by using the word 'macht' ('power') she undermines her own impotence, but the readers' schema will have been activated here that made them think rather about the attractiveness of the Netherlands as a rising superpower over the Spanish invaders. Indeed, in other situations Andromeda's loss of power is expounded, like in the Ovidian scene in which she is not able, due to her bound hands, to cover her face in shame towards Perseus. The Spanish captain explains to her the situation (fol. B4^v):

T'coemt vander Goden hant: hebt vry in als ghedult,
 Ten is claer niemands, dan u eyghen moeders schult.⁴⁶
 It comes from the hand of the Gods: just have patience in all,
 It obviously is nobody's except your own mother's guilt.

Thereupon Andromeda asks herself why she, 'who is very innocent', must suffer, and has done so patiently till now (fol. E4^v). Throughout the play innocence, the suffering and the fear of Andromeda and the country are opposed to the barbarism of the soldiers and the dragon, which is 'the old Spanish hate' ('den ouden spaenschen haet') that pursue her to death (fol. C1^v). Explicitly she points to her 'fragile and young body' ('teer en ionck lijf'), that will be mauled by the dragon (fol. E4^v). Characteristics like these, sharply contrast with the cruel, bloodthirsty enemy, by which not only the aspect of innocence but also that of the role of the victim is underlined.

The struggle in these early years of the war can be characterized as one of a perpetrator against a victim. The Netherlands are made an innocent and almost defenseless victim of the Spanish terror, by referring to the myth of Andromeda versus the dragon. The 'innocent victim'-frame as opposed to

46 In the fourth act, when Perseus is just about to lead the attack on the dragon, he invokes Jupiter and states that 'The Gods are with me' ('De Goden ziin met my' (Duym 1606a, fol. F1^v)).

the strong, militant liberator Perseus has been used in Duym's story steers his public for an explicit interpretation of the morally ambiguous myth: Perseus is a hero who liberates, Andromeda an innocent victim and the sea monster an evil power to be defeated. The 'innocent victim'-frame, that is directly associated with the victim as mythic archetype that is a projection of human weakness,⁴⁷ refers to the vulnerable or invalid character that collapses under worldly, often evil forces, under injustice and the will of others. The victim immediately evokes compassion and is therefore sympathetic. She is the victim of oppression and tyranny, of the dominance of others (see Appendix 1). Frames are mostly unconsciously adopted in the course of a communicative process.

The initial powerlessness of Orange in the historical situation, who after all fled from the Netherlands to Germany at the arrival of Alba, has been avoided by Duym, probably as being too little heroic, by letting Perseus first appear on stage in the second act. The latter performed more important and heroic tasks at the beginning of this myth, namely the killing of the Gorgon Medusa.⁴⁸ From Perseus's first appearance in the play, Andromeda sharply contrasts with him, radiating pity and the powerlessness of a victim, emotions that form the basis of her presence.⁴⁹ In Appendix 1 the frame package of the 'Innocent Victim' is analyzed in a scheme, consisting of framing devices and reasoning devices.

5 Conclusion

The myth demonstrates emotions like innocence and defenselessness against heroism and the making of self-sacrifices, visualized by existing pictorial representations of the scene, and strengthened by loose words in the text, but also by the adaptation of the myth, for example the actual chaining of Andromeda by cruel soldiers in the first act. Duym's praise of the House of Orange, to William and in the epilogue also to his son Maurice clears the way for the thought that the House of Orange would be very capable to definitively settle scores with the Spanish intruders in the near future. The weakness of the Netherlands in these early years (problem), reproduced in such an expressive form,

47 Silverblatt, Ferry, and Finan (1999) 164–165; Van Gorp (2006) 127. Cf. Sluijter (2006) 83: 'It should not be forgotten that the image of a nude young women in distress, chained and helpless, threatened by a vicious monster and about to be rescued by a male hero, belongs to an obvious archetypal eroticism'.

48 Perseus refers to this heroic deed in the second act, where he presents himself, telling about his earlier adventures (Duym 1606a, fol. C4^r).

49 Van Gorp (2006) 127–128.

strengthens the image of the hostile lawlessness, violence, arbitrary rule, and tyranny (cause). This glaring contrast could have constituted an extra argument to pursue the struggle (recommendation), especially because the problem of weakness was solved by the virtuous prince of Orange as Perseus (solution).

6 Further Reading

The appliance of the myth enabled Duym to fully take advantage of the ‘Innocent victim’-frame to elucidate the vulnerable position of the Netherlands in this early period of the Revolt. A historical overview of this period is offered by Israel (1982), while the negotiations to the Twelve Years Truce in 1609 are discussed by Van Eysenga (1959). The literary background of the *Ghedenck-boeck* as a political manifesto is sketched by Duits (2001). Late sixteenth- and seventeenth-century depictions of Pegasus and Andromeda are discussed by Sluijter (2006). Jansen (2014a) argues that the frequent indication of God and His contribution to the course of events as represented in the plays, offered Duym an intermediate link, as to see the different individual events in the *Ghedenck-boeck* in the wider perspective of the common interest and the public welfare of the United Provinces. How Duym’s *Nassausche Perseus* interferes between two worlds, telling the story of the myth and highlighting actual historical events of the Revolt in between, is discussed by Jansen (2014b). The article gives an analysis of the special way in which the text creates a dynamic process between past and present, and between fiction and reality.

The text of *Nassausche Perseus* activates underlying audience schema’s like ‘fraud’, ‘freedom’ and – as we have discussed – ‘innocence’, by using certain framing devices (and mainly implicit reasoning devices). Once a schema is activated, it is more likely to be considered when judging values as guilt, compassion, agreement, perseverance and solidarity regarding war and peace, freedom and slavery, honesty and fraud (cf. Scheufele and Scheufele 2010, 114). In my paper framing is used as a concept of communication sciences, by way of the constructionist approach by Gamson and Modigliani (1989), Neuman, Just and Crigler (1992), Entman (1993), and Van Gorp (2007). The latter shows how in a constructionist approach, frames may be considered as a part of culture, belonging to shared collective memory, in order to understand the processes underlying framing and to be able to reconstruct the reasoning devices. This approach refers to the situation in which individuals and groups actively construct social reality, using different sources of information, according to Berger and Luckmann (1966) and Neuman, Just and A.A. Crigler (1992). That a frame may be seen as a persuasive device, used to ‘fix meanings, organize

experience, alert others that their interests and possibly their identities are at stake, and propose solutions to ongoing problems’ is argued by Barnett (1999; cf. Payne 2001, 39).

Appendix 1

In the following scheme⁵⁰ the frame package of the ‘Innocent Victim’ is analyzed:

Frame	Reasoning devices			
	Problem	Cause	Responsibility / Solution moral evaluation	
Innocent victim	a girl is chained to a hard rock (symbol of tyranny) (Andromeda is the Netherlands), innocent as she is, not to blame for the cause	violence, pursuit, unreasonableness, intruders (Spanish tyranny, Alba)	the hands of her entourage, people who are favourably disposed towards her (her parents who stand around watching powerlessly; Perseus = William of Orange, the inhabitants and leaders who come to her rescue) ^a	pursue the struggle; liberation of the Netherlands, what meant for Duym also the (definitive) defeat of the enemy (Perseus / Orange as liberator; Sea Beggars liberate Den Briel); driving off hostile evil (keep fighting to realize religious freedom and freedom of conscience in the Netherlands)

a In the allegorical reading of the text the parents of Andromeda, Cassiope and Cepheus, stand for the Dutch States General (‘Staten des Lands’), as the poet explains. Their powerlessness illustrates the situation of the years 1567–1573.

50 Cf. Van Gorp (2006) 131.

Basis			Framing devices		
Moral basis	Emotional basis	Cultural motive	Metaphor / stereotype	Lexical choices	Visual image
moral duty to help a fellow man in distress	compassion, powerlessness	archetype of the victim	the helpless victim calls for help ^a	frightened, desperate, innocent, sad ^b	woman, initially free and enjoying the landscape, is chained to a rock by soldiers, in death agony, attacked by the dragon (sea monster)

a Andromeda calls out for help to all ‘virgins of the country’ (‘Maechden des Lants’ (Duym 1606a, fol. B4^v)), to Juno, Pallas, Perseus, the inhabitants of the country, and to her mother and father (fol. D4^v, and passim), but also to Jupiter and a ‘faithful God’ (‘getrouwen God’) (fol. B4^r; E4^v).

b Duym 1606a, e.g. fol. B4^{r-v}. Other examples are already mentioned.

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