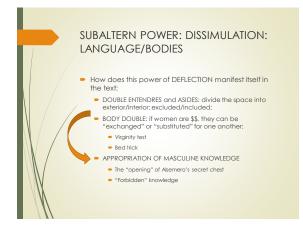


Act 2: SCOPIC ECONOMY Defined by a trope of SURVEILLANCE: 2.1, 2.2: 24 references to SIGHT Beatrice is surrounded by OBSERVING MEN: Authorized: Vermandero, Alonzo; Unauthorized: Alsemero, De Flores, Tomazo All "see" a different "Beatrice"



Act 2: the RIGHT TO LOOK - Competition for Beatrice - Transaction for STATUS between men - De Flores: "And were I not resolved in my belief / That thy virginity were perfect in thee" (3.4.117-18) - Masculine power defined as the RIGHT TO LOOK = THE RIGHT TO DEFINE, TO APPROPRIATE, TO TRANSFER - Feminine positioned as the OBJECT of SCOPIC and SOCIAL TRANSACTION

SUBALTERN POWER: FEMININE DISSIMULATION If masculine power is defined by the RIGHT TO LOOK; feminine power is defined by the RIGHT TO DISSIMULATE or DEFLECT the gaze: Beatrice shows DIFFERENT SURFACES to different men; Reflects men's desires back to them; Protects the secret interior (figured as virginity)



ACT 3: SUBALTERN POWER: INTERCEPTION DEFLORES: doubled access: Masculine RIGHT TO LOOK; Servant MAN => ABILITY TO BE INVISIBLE = ACCESS INTERCEPTION of HOMOSOCIAL EXCHANGE: "STOLEN" KNOWLEDGE reveals Beatrice to HERSELF and effaces difference: "Look but into your conscience, read me there, / 'Tis a true book, you'll find me there your equal" (3.4.133-34); Interception of Beatrice's love-token, the glove, meant for Alsemero; APPROPRIATES the power of other men to SEE Beatrice and therefore to USE her

ACT 5: THE "DIVINE" COMEDY: KNOWLEDGE "The prospect from the garden has showed / Enough for deep suspicion" (5.3.2-3). SURVEILLANCE from INSIDE the Garden → the Fall of Man De Flores = the serpent whose "giff" is FORBIDDEN KNOWLEDGE KNOWLEDGE = double entendre: intellectual and sexual intimacy Diaphanto's death: "It was the wages of her knowledge" (5.3.58): Beatine: "I have kissed poison for't, stroked a serpent" (5.3.66): Vermandero: "We are all there [in hell], it circumscribes [us] here" (5.3.164)

Act 5: "DIVINE COMEDY": felix culpa - EXCISION OF DISEASE: - "I am that of your blood that was taken from you / For your better health" (5.3.149-50); - ANAGNORISIS? - "upon yon meteor / Ever hung my fate, 'mongst things corruptible" (154-55); - "Your change come too, from an ignorant wrath / To knowing friendship" (5.3.202-3)

Act 5: hortus conclusus? "Sir, you have a son's duty living" (5.3.216). The PERFECT HOMOSOCIAL EXCHANGE Alliance between Alsemero and Vermandero ELIDES the MIDDLE TERM Ferminie body: unpredictable, resistant to scopic penetration, DUPLICITOUS because INTERCHANGEABLE. FORECLOSES the vulnerability of DEPENDENCE upon the SUBALIERN for ratification of the masculine identity.

Is it a tidy little ending? THE OPACITY OF THE CLOSET "Enter DE FLORES bringing in BEATRICE [wounded]" (5:3.s.d.43) We do not see what happens in the closet: Does De Flores stab Beatrice? Does she stab herself? What difference does it make? What is the SIGNIFICANCE of this concluding moment of OPACITY?