Chapter Two
Woman in Lyly's Works

In his literary debut Lyly entered the field of feminine characterization as a misogynist. The attitude toward women in Euphues: the Anatomy of Wit is definitely negative. Lucilla, who serves as an approximation of a heroine, is best described by John Dover Wilson who finds her subject to a mild form of erotomania and constitutionally fickle. However, characterization is hardly even attempted in The Anatomy of Wit, and it is difficult even to judge the temperament of Euphues himself. He and Philautus, his friend, are generally lifeless and wooden, and we may only differentiate between the two slightly, if at all. Euphues simply appears more reserved and self-consciously didactic than Philautus, though he is equally as gullible in the face of Lucilla's vacillation.

From Lucilla's actions -- rejecting Philautus in favor of Euphues and then rejecting Euphues in favor of another -- we gain the greatest insight into her character. She is "constitutionally fickle," with little personality and less wit. But her fickleness seems curiously compulsive, as if it were an innate element of feminine nature. Yet this same fickleness is the same characteristic that gives
Lucilla color and importance. Her behavior, in a sense, is the principal motivating element of the plot. It draws Euphues to her and creates the rupture and inevitable reconciliation between Euphues and Philautus.

In addition, Lucilla -- or, rather, Lucilla's behavior -- is largely responsible for Euphues' Cooling-Carde for Philautus and all fond lovers, which is attached to The Anatomy of Wit as a sort of postscript. The Cooling-Carde is Lyly's own contribution to the literature of the misogynous tract. In it he rails against "woemen the gate to perdition." At length Euphues analyzes the faults of women in this manner:

It is a worlde to see how commonly we are blynded with the collusions of woeman, and more entised by their ornaments being artificiall, then their proportion being naturall. I loathe almoste to thincke on their oyntments, and apoticarie drugges, the sleeking of theire faces, and all their slibber sawces, which bring quesiness to the stomache, and disquyet to the minde.

The last sentence admirably sums up the message of the "letter": "I bidde thee farewell, and flye women."

The success of Euphues: the Anatomy of Wit encouraged Lyly to present a sequel two years later (1580) in Euphues and his England wherein Euphues and Philautus travel to England. In The Anatomy of Wit Euphues' coming to Naples from Athens and his dealings with Neapolitan society have traditionally been considered as autobiographically representative of Lyly's leaving the university for London. But if we must understand Neapolitan society in the first book to really mean London society, then in Euphues and his
England the frame of reference is more highly specific.
This is courtly English society to which Lyly is holding up
the mirror, as it were, in the second book.

Most significant, however, is Lyly's addressing Euphues and his England not to gentlemen, but rather "to a
class which had hitherto been neglected -- 'the ladies and
gentlewomen of England.'" The reading element among Eng­
lish gentlewomen had been steadily increasing through the
years, and in addressing his second book to the ladies
Lyly was the first popular author to recognize this fact.
In addition, in the superficial and artificial context of
a love-debating society, it would only be fair and conven­
tional that the overtly misogynous Anatomy of Wit be
counterbalanced by a work more positive in its attitude
toward women.

Euphues and his England is a longer and more carefully
detailed work than The Anatomy of Wit. When he is not dwell­
ing upon the glories and superiorities of England, Lyly shows
a more than rudimentary talent for character portrayal.
Again Euphues and Philautus are more abstract than human;
perhaps this is as it should be for they are most importantly
the eyes and ears through which Lyly presents England. There­
fore there is not a great sense of incompleteness when
these two fail to function as recognizable human beings.

However, Euphues and his England is chronologically
significant in that it gives an early indication of Lyly's
talents for feminine characterization, talents that were
to be realized much more effectively later in his dramatic works. The disputes and love debates of the plot, those pastimes "that might be pleasant, but not unprofitable, rare, but not without reasoning," are perfect situations in which to place the "new woman," situations undoubtedly being re-enacted at the time in Elizabeth's court. And in Camilla on Lady Frauncis, Lyly creates two fine examples of what the woman of the Renaissance should be.

Lyly makes it clear that one element in favor of favor of Camilla and Lady Frauncis is the fact that they are Englishwomen. The observant Elizabethan reader would surely remember that the fickle Lucilla of The Anatomy of Wit was an Italian. But there is more to recommend these two women than the mere fact of nationality. Camilla does reject Philautus, as did Lucilla, but the rejection arises from an earlier and admirable faithful devotion to Surius rather than fickleness. Camilla, beautiful and intelligent, is an able entrant into the world of debates and disputes. And she admits that she enjoys being "in this good company, displaying my mind...."

And, if Camilla is unattainable, there is certainly no dearth of similarly endowed young ladies in the English court. Philautus may turn to Lady Frauncis "with hir accustomed boldness, yet modesty" whom Philautus "perceived so sharp." In one particularly notable scene of the book we are presented with the picture of Camilla debating against Surius, Philautus against Frauncis, Euphues acting
as judge. Here men and women function as intellectual equals, although the ladies are both susceptible to the vagaries of love. For even ladies "that are most wise are not free from the impressions of Fancy."

Lyly made his dramatic debut in 1584 with Campaspe, "Played beefore the Queenes Maiestie on newyeares day at night, by her Maiesties Children, and the Children of Paules." Campaspe is a romantic drama, an Ovidian romance in dramatic form. Alexander was a popular figure during the Renaissance, and in dramatizing this episode in the legend of Alexander Lyly was catering to public taste. The story of Alexander's love for his beautiful Theban captive, Campaspe, and his subsequent magnanimous resignation of Campaspe to Apelles, the painter, was an especially popular tale. In Lyly's Campaspe G. Wilson Knight sees the dramatization of a typical Renaissance conflict: soldiership versus love. The central problem of the play is also the problem of the age: what is the perfect courtly, humanistic existence? This is the sort of problem intrinsic to a book like Castiglione's The Courtier. And Lyly characteristically uses these essentially courtly Elizabethan conflicts and problems.

Hephaestion, Alexander's general, is Lyly's own representative of the misogynous tradition. In attempting to persuade Alexander to forget Campaspe, he says:

You, Alexander, that would be a God, shew your selfe in this worse than a man so soone to be both overseene and overtaken in a woman, whose false teares know their true times, whose smooth words wound deep-
er than sharpe swordes. There is no surfeit so
dangerous as that of honnay, nor anye payson so
deadly as that of loue; in the one phisicke can-
not preuaile, nor in the other counsell. (Act I, Scene 2)

This plea is spoken in the context of a typically Ren­
naissance love debate between Alexander and Hephaestion,
and, while it is an attempt on one level simply to dis­
suade Alexander from marrying beneath his station, its
inherently misogynous tone is readily apparent.

Of all the characters in the play, however, Campaspe,
with the possible exception of the bitter and iconoclastic
Diogenes of Sinope, is the most human and dramatic. Alex­
ander and Apelles emerge more as dramatic stereotypes than
human beings. But Campaspe is always human and believable,
although she is clearly a Lylian representative of the
Renaissance woman. Her early exchanges with Apelles prove
that his Petrarchan ideas of courtship are hardly a match
for her biting wit:

Apel. Is it not possible that a face so faire &
a wit so sharpe, both without comparison, shuld not
be apt to love.

Camp. If you begin to tip your tongue with cunning,
I pray dip your pensil in colours; and fall to that you
must do, not that you would doe. (III, 3)

Campaspe, however, proves to be more than a wit. She
is also a woman of considerable depth, and her dawning love
for Apelles is one of the charming features of the play.
In a soliloquy in which she considers the problem of choos­
ing between the noble Alexander and the artist Apelles, she
says: "A needle will become thy fingers better than a Lute
and a distaffe fitter for thy hand then a Scepter." (IV, 2)
Her superficial cleverness and wit only serve as a sort of cloak for her basic simplicity and intelligence. Apelles assesses the character of Campaspe correctly: "Campaspe is not less wise then faire...." (IV, 5) A Theban captive is turned by Lyly into a paragon of Renaissance femininity.

E. K. Chambers dates Sapho and Phao, Lyly's second play, in the same year as Campaspe, 1584. The play is a fine example of Lyly's tendency to use classical myth as a vehicle for courtly situations. Here he uses the legend of a passion between Sappho and Phao, but Sappho becomes a queen with a court in Lyly's treatment.

With this play we are introduced to the important problem of allegory in Lyly's courtly dramas. Lyly's version of the love of Sappho and Phao, the jealousy that drives Venus to have Cupid cool Sappho's affection for Phao, and Phao's final departure in despair, has led scholars, Bond among them, to consider Sapho and Phao as flattery of Queen Elizabeth because it allegorically represents the relations between her and her suitor, the Duc d'Alencon. Elizabeth's vacillation and chicanery had caused Alencon to leave England on February 6, 1582. Support for this allegorical view is derived from the phrase, "the necessitie of the hystorie," in the Epilogue; the representation of Sapho as a rather majestic ruler, as opposed to Ovid's short, dark heroine; and Phao's departure to seek other destinies, an action
that parallels Alencon's departure to assume the sovereignty of the United Provinces. Before accepting this allegorical analysis, however, and in considering later ones, it might be well for us to consider E. K. Chambers' view that it "would have ruined Lyly's career to allegorize the queen." 6

In Sapho and Phao Venus is clearly the villainess, and it is feminine passion, a passion for Phao, that drives her to her villainy. Sapho is a woman of considerable dignity, and even her moments of passion are no more than extended, languorous sighs. She is essentially lifeless, and her lifeless reserve is perhaps most evident in her final speech:

I will wish him fortunate. This wil I doe for Phao, because I once loued Phao; for neuer shall it be said that Sapho loued to hate, or that out of loue she could not be as courteous, as she was in loue passionate. Come, Mileta, shut the doore. (V, 5)

The tone conveyed by the last sentence is a sort of crystallization of Sapho's passivity.

Both Sapho and Venus are women of power, and Sapho and Phao is a drama ruled and guided by women. However, it is the play's group of courtly ladies who capture most attention. Their discussions of love recall similar discussions in Euphues, and it is possible that these lively neo-Platonic and Petrarchan discussions among the ladies were modelled upon similar discussions in Elizabeth's court. Mileta is the unofficial chief of these
ladies, and in her, rather than in Sapho, we see a recognizable woman. The gossip of these courtly ladies is a biting satire on feminine chatter, and Lyly handles this satire amusingly and interestingly. Of the women Mileta is the most impudent. To use an Elizabethan term, she is an "vp-start gentlewoman." Here are two of her opinions, the first on love, the second on men:

I laugh at that you call loue, and iudge it onely a worde called loue. Me thinks lyking, a a curtesie, a smile, a beck, and such like, are the very Quintessence of loue. (I, 4)

It is good sporte to see them want matter: for then fall they to good manners, having nothing in their mouthes but 'Sweet Mistresse'; wearing our hands out with courtly kisings, when their wits faile in courtly discourses. Now ruffling their haires, now setting their ruffes, then gazing with their eies, then sighing with a priuie wring by the hand, thinking us like to be wowed by signes and ceremonies. (I, 4)

Lyly's next play, Gallathea (1584-88), combines mythological and pastoral elements. Aside from classical sources, Lyly was indebted to Reginald Scot's Discouerie of Witchcraft, published in 1584, for the alchemical terms which figure in the play. The Alchemist, not essential to the play, is introduced most obviously to serve as a scapegoat. Making fun of the Alchemist is related to Lyly's parody on spells in Euphues and his condemnation of witchcraft in Endimion. During the Renaissance the belief in wizards and alchemists had declined, and it was considered enlightened thinking to satirize these practitioners.

The plot of Gallathea deals with the attempts of
two fathers to disguise their daughters, Gallathea and Phillida, as boys in order to evade the virgin tribute to Neptune. The two disguised girls meet in the woods and fall in love, each thinking the other to be male. Finally, in order to gratify their mutual attraction, Venus decides to turn one of the girls into a boy.

Lyly skillfully relates the actions of these two girls to the plot. Disguised as boys, neither is ever really sure of herself, and their signs of affection toward each other are shy and uncertain:

Phil. (Aside). What doubtfull speeches be these? I feare that he is as I am, a mayden.

Galla. (Aside). What dread riseth in my mind. I feare the boy to be as I am a mayden.

Phil. (Aside). Tush, it cannot be, his voice shewes the contrarie.

Galla. (Aside). Yet I doe not thinke it, for he woulde then have blushed.

Phil. Have you ever a sister? (III, 3)

Each is a likeable, shy "mayden."

There are in the play, however, other representatives of womankind who are less maidenly. Telusa, a nymph of Diana whom Cupid capriciously inspires with a passion for the disguised Phillida, has a more clearly sensual awakening. She and another nymph, Eurota, inspired by Cupid to love the disguised Gallathea, enter into a conversation that expounds two basic neo-Platonic concepts:

Tel. Thou hast told what I am in uttering what thy selfe is: these are my passions, Eurota, my unbridled passions, which I were as good acknowledge and craue counsell, as to denye and endure perill.
Eurota: How did it take you first, Telusa?

Tel. By the eyes, my wanton eyes which conceived the picture of his face, and hang'd it on the verie strings of my hart. O faire Melebeus! O fond Telusa! But how did it take you Eurota?

Eurota. By the eares, who sweets words suncke so deep into my head, that the remembrance of his wit hath bereaued me of my wisedon; o eloquent Tyterus! o credulous Eurota! (III, 3)

This illustrates the concept of the two means of contact with physical and spiritual beauty in the neo-Platonic context. The body is reached through seeing and the soul through hearing.

Another notable feminine type in the play is the unidentified Nimph of Diana who appears in a brief exchange with Cupid in the second scene of Act One. She is an obvious continuation of the type of woman first created by Lyly in Mileta: clever, witty, impudent, extremely well pointed and self-assured.

In the Epilogue to Gallathea Lyly makes direct appeal to the courtly ladies in his audience, asking them to yield to love and telling them that love conquers all things but itself and ladies all hearts but their own.

Endimion (1588) is a compressed and involved play. In Lucian's short dialogue (Deorum Dial II) Lyly found the incident of Selene's drawing for Venus a picture of Endimion sleeping on his cloak after hunting. Endimion was subsequently awakened by Cynthia's kiss. There is also a brief allusion to the story in Ovid's Art. Am. The most consistent critical attitude toward the play is one that considers it completely allegorical. Before
accepting this allegorical interpretation, however, it might be advisable to note again E. K. Chambers' belief that Lyly would have ruined his career by allegorizing Queen Elizabeth.

The traditional allegorical interpretation sees Endimion as a representation of Robert Dudley, Earl of Leicester; Cynthia, as a representation of Elizabeth. Briefly, the story deals with the love of Tellus for Endimion, who has abandoned her to pursue his unrequited passion for Cynthia. Tellus asks a witch to charm Endimion into a forty-year slumber. He is finally awakened by a kiss from Cynthia, who will not openly return his love, and Tellus is graciously pardoned. Bond argues that Tellus is Mary of Scotland, for a match had been contemplated in 1563-5 between Leicester and her.

Feuillerat, on the other hand, differs from this conventional interpretation of Endimion's allegory. He feels that Lyly would have been foolish to allegorize Leicester, a favorite with the queen. In support of his view that Endimion is not Leicester, Feuillerat notes that Lyly, a satellite of Oxford's anti-Leicester clique, would obviously have been the last person in the world to plead Leicester's cause. He believes, rather, that the play allegorizes negotiations for a league between Elizabeth and James of Scotland.

At any rate, the play is clearly courtly in at-
mosphere, and the original mythology is hardly apparent. Endimion is very obviously a courtier; Cynthia, a queen surrounded by a court. The implied Moon-Earth allegory would also tend to support the conventional interpretation of the play, for the remote and chaste Cynthia as the Moon and the sensually passionate Tellus as the Earth would certainly work toward convincing Elizabethan audiences that the former was Elizabeth and the latter Mary.

Cynthia is a woman of great majesty. It might be said that she represents the ideal woman ruler. At the same time she appears a sort of "divine" creature, a goddess -- "one that all the world wondreth at." Endimion in courting Cynthia, is decidedly similar to Keats' hero of the same name, for both are seeking a sort of ideal beauty or love:

End. Why troublest thou me, hauing neither heade to conceive the cause of my loue, or a hart to receiue the impressions? followe thou thing owne fortunes, which creepe on the earth, & suffer me to flye to mine, whose fall though it be desperate, yet shall it come by daring. (I, 1)

Cynthia is clearly an idealization, an Elizabethan personification of the chaste, wise, fair superwoman.

Tellus, on the other hand, earthy and sensual, has all the characteristics of a woman whose love has been scorned. She pursues "a revenge incredible, and, if it may be, Unnatural." But, in spite of these dark tendencies toward revenge, Tellus is particularly Lylian in that she is at the same time wise and "faire." However, in playing her jailer, Corsites, for a fool, she "will
practice that which is most customary to our sex, to
dissemble." (IV, 1) Of all the characters in the play
Tellus, principally because of the depth of her passion
and designs, is the most dramatic. As G. Wilson Knight
remarks, "There is something dark and tragic in the
passion of Tellus for Endimion."

A lesser character who deserves mention is Semele,
the beloved of Eumenides, Endimion's friend. She is Lyly's
personification of the shrew, a female prototype whose
appearance in the woodcuts and literature of the age re-
fects the fascination that the concept of the shrewish
woman held for Elizabethans. Semele is the "very waspe
of all women, whose tongue stingeth as much as an Adders
tooth." And, in Endimion, as in Sapho and Phao, one of
the features of the play is the lively discussion of
love by the court ladies. Again, the emphasis is upon
the Petrarchan and neo-Platonic, and the ladies involved
in the discussion are amusingly grave.

Mother Bombie (1587-90) presents a problem. It seems
to have almost no Lylian characteristics. Of all of
Lyly's plays it alone seems to have no direct source,
although the idea of rascally servants aiding their young
masters in marriage schemes against the parents' wishes
is obviously from Terence. The tradition of child-chang-
ing and the subsequent discovery thereof that resolves
the plot is also Roman. But, in addition to its lacking
a source, Mother Bombie contains none of the courtly,
mythological, or allegorical elements that characterize
Lyly's plays. Here Lyly abandons the somewhat idealized Lylian world and creates a realistic picture of life.

The play is largely peopled by the stock characters of Italian comedy: the avaricious old man, rascally servants, the Balia, the young student in love. Pond ascribes the play to Lyly because it was performed by the Paul's boys, its scene is laid in Kent (Lyly's native region), it uses typically Lylian phrases, and it is included in Blaunt's *Six Court Comedies* of 1632.

Violet Jeffery, however, finds these arguments "far from convincing," and argues that "it would be hard to find a play of the time more unlike the rest of Lyly's work." K. N. Colville assumes a relatively safe position in the debate by concluding, "The play was probably an experiment."

Because the figures in *Mother Bombie* are largely stock characters, most of them are basically unreal, and the play is distinguished by little notable character development. Mother Bombie, who would seem the principal character, is really of little interest. She is neither essential to the plot nor does she have any real influence upon the other characters aside from the fact that they go to her to have their fortunes told. In this respect she is different from Dipsas, the enchantress of *Endimion* for Dipsas is an integral part of the plot.

Of the three young women in the play, Livia is the
most outstanding. Her character alone would seem to prove Lyly's authorship of the play, for she is clearly a sister to Mileta of Sapho and Phao, a bright young woman with dancing wit and a piercing mentality who speaks "wittily but uncially." In the following speech, discussing matches made by parents, she is criticizing an Elizabethan social custom of long standing:

Indeed, our parents take great care to make us ask blessing, and say grace when as we are lyttle ones, and growing to yeeres of judgement, they deprive us of the greatest blessing, and the most gracious thing to our minds, the libertie of our minde... For mine owne parte (sweete Candius) they shall pardon me, for I will measure my loue by mine owne judgement, not my fathers purse or peeuishness. (I, 3)

We suspect that there is hardly any subject upon which Livia will not express her forthright opinion, for she is a "girle that knows her lerripoope."

The only two other girls who figure to any extent in the play are Serena and Silena. Serena is a rather static character whose only notable characteristics are refined manners, poise, and cultivated speech. She is, however, a sincere character. Silena, on the other hand, is mentally retarded, and, in the age of Elizabeth, qualified as a very comic character. Strangely enough, Silena remains one of Lyly's funniest creations:

My name is Silena, I care not who know it, so I doo not; my father keeps me close, so he does; and how I have stone out, so I haue, to goe to olde Mother Bombie to know my fortune, so I will; for I haue as fayre a face as euer trode on shoo sole, and as free a foote as euer lookt with two eyes. (II, 3)
When asked her age, this "lunaticke or foolish" girl replies, "I shall be eighteene next beare-baiting."

Between 1589 and 1590 Lyly wrote Midas, a mythological-pastoral-allegorical play based upon the familiar legend of the golden touch. The story of Midas is told in Ovid's *Metamorphoses*. The date of composition is an important factor in making the allegorical interpretation of the play plausible. Midas is generally taken to represent Philip of Spain. The presence of a court and the play's basically courtly atmosphere would seem to support this attitude. Also, Midas' greed may easily allegorize Philip's ambitious designs on territories and, more particularly, his greed for the gold that Spain's possessions in the Western hemisphere were producing. The successful attempts of Midas to subdue the Island of Lesbos (England) represent the defeat of the Armada in 1558.

Lyly's interest in this play is most obviously directed toward developing the career of Midas, for his principal theme seems to be a satire on greed, a theme that exists only in connection with Midas. As a result, the women in *Midas* occupy a relatively minor position. Most notable among them is Sophronia, the daughter of Midas. She is a representative of the Sapho-Cynthia tradition. Lyly, however, succeeds in making her just as noble but less majestic than either Sapho or Cynthia. This may attest a delicacy in Lylian character portrayal that is able to differentiate between princesses and
queens. Sophronia is wise, courageous, and capable of talking with the king's counsellors as an equal or managing the ladies of the court. Into the superficial and light atmosphere of the court, particularly the atmosphere of the court ladies, she injects a tone of wisdom and sense:

Soph. And thou, Caelia, and all you ladies, learn this of Sophronia, that beautie in a minute is both a blossome and a blast: Loue, a worme which seeming to liue in the eye, dies in the hart. You be all yong, and faire, endeuor all to be wise & vertuous, that when, like roses, you shall fall from the stalkke, you may be gathered and put to the still. (II, 1)

Along with Sapho and Phao and Endimion, Midas deals in part with the trivialities of the court ladies. Of these court ladies Suavia is the most compelling. She is witty, impudent, outspoken woman, an extension of the type of woman Lyly had created earlier in Mileta of Sapho and Livia of Mother, a woman whose "toung is so nimble it will neuer lye still." Her caustic wit all but disrupts the discussions of the ladies (III, 3), so that Sophronia must plead, "Let our comming sport not tourne to spight."

Love's Metamorphosis (1589-90) is a "wittie and Courtly Pastorall." Lyly's source was Ovid's Metamorphoses and possibly Boccaccio's Filocolo. Briefly, this play tells the story of three of Ceres' Nymphs who disdain the love of three foresters. For this Cupid turns the nymphs into a rock, a rose, and a bird. The almost overpowering sub-plot concerns Ceres' revenge on
Erischthon, a wealthy farmer who killed one of her nymphs.

Ceres' three disdainful nymphs, Nisa, Celia, and Niobe, those "immodest" and "silly girls," are the play's most lively characters. They are "cruell Nisa, born to slaughter men," "coy Celia, bred vp in skoffes," and "wauering, yet wittie Niobe," all projections of Lyly's earlier Mileta, Suavia, and Livia. The three nymphs are witty, impudent, obstinate, and scoffing:

Niobe. Inconstancie is a vice, which I will not swap for all the vertues; though I throwe one off with my whole hand, I can pull him againe with my little finger; let vs encourage them, and write something; if they censure it favorale, we know them foolses; if angerly, we wil say they are froward. (I, 2)

They are the girls whom nothing will "mooue." Significantly, the close of the play sees them all "tamed" and ready to "consummate what Cupid hath commaund." Ceres is drawn in the tradition of Sapho, Cynthia, and Sophronia. She is a queen-symbol and exercises not only authority but also a terrible power when crossed. She is wise and acts as a sort of mentor and guardian for the nymphs in the same manner that Sophronia guided her court ladies. Ceres, however, is capable of showing more tender feeling than her actions of revenge would lead one to believe:

Ceres. My sweet Nymphs, for the honor of your sex, for the loue of Ceres, for regard of your own countrie, yeeld to loue; yeeld, my sweete Nymphes, to sweete loue. (V, 4)

And love is certainly the guiding force in this play in which the dramatic action gradually moves toward a
matrimonial conclusion marked by its ceremony.

R. K. Chambers dates The Woman in the Moone as Lyly's last play, written between 1590 and 1595. He bases his decision largely upon the fact that this, Lyly's only play in blank verse, is written in the verse of the '90's rather than of the '80's. The play is chiefly pastoral in type, though it contains certain characteristics of the masque and the mythological play. Four Utopian shepherds pray to Nature for a woman. Nature creates Pandora, but in the process she robs all the goddesses of their best features. The Seven Planets, growing jealous, decide to ruin Pandora by exercising upon her in turn their worst influences. Finally, the shepherds want only to be rid of her, and Nature graciously relegates Pandora to a sphere of the Moon.

The Woman in the Moone, essentially undramatic, is related to the more spectacular masque, but it is important to this study because it is Lyly's only drama completely misogynous in tone. Of the Seven Planets who influence Pandora in turn, only one, Sol, exerts any good influence:

Sol. She shalbe louing, liberall, and chaste, Discreet and patient, mercifull and milde, Inspired with poetry and prophesie, And vertues apperteyning to womanhoode. (III, 1, 11. 7-10)

The other planets succeed in making Pandora uniformly unpleasant. Saturn makes her melancholy, sullenly sorrowful, "selfwild, and toungtide, but full fraught with teares." Under the influence of Jupiter she is
filled with "Ambition" and "Disdaine." Mars turns her into a "vixen Martialist." Venus says:

Ile haue her wittie, quick, and amorous,
Delight in reuels and in banqueting,
Wanton discourses, musicke and merry songs.
(III, 3, ll. 2-4)

Under Mercury she becomes "theeuish, lying subtle, eloquent," and finally Luna appears to make her "new fangled, fyckle, foolish, mad."

When Nature intervenes to dispose of Pandora, Pandora begs that she be relegated to Luna:

Pan. Payre Nature let thy hand mayd dwell with her, For know that change is my felicicy.
(V, 1, ll. 300-301)

Again, she makes a more detailed plea:

Pan. But Cynthia made me idle, mutable, 
"orgetfull, foolish, fickle, franticke, madde; 
These are the humors that content me best, 
And there fore will I stay with Cynthia.
(V, 1, 307-310)

In finally deciding to place Pandora in the custody of the Moon—Cynthia—Luna, Nature expresses Lyly's theme in the play:

Nat. Now rule, Pandora, in fayre Cynthia's steede, 
And make the moone inconstant like thy selfe; 
Raigne thou at womens nuptials, and their birth; 
Let them be mutable in all their loues, 
Fantasticall, childish, and foolish in their desires; 
Demanding toyes; 
And starke madde when they cannot have their will. 
(V, 1, ll. 320-326)

Lyly's range in feminine characterization was fairly broad, but, as we shall see, it was still confined to a specific and distinct class of woman.